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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 Karl K. Lorenz

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1. "Allegretto" ..... *E. L. Ashford*
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4. "March in C" ..... *R. H. Peters*
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The Organist.

E. L. ASHFORD, - - - - - - - *Editor*
KARL K. LORENZ, - - - - *Assistant Editor*
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SEPTEMBER, 1903.

ACCOMPANYING CONGREGATIONAL SINGING.

Although choral tunes belong to the simplest order of sacred music, it is more difficult to lead and bind together a mass of uncultivated voices with the organ than is apparent. As it is the perfection of true art to conceal art, so the accompanist in this line of service must be able to perform his work in leadership without the least appearance of his efforts.

To a cultivated organist it is not a pleasant task to accompany congregational singing, compared with the scope of registration and expression which choir singing permits. He must forego all solo work and play the simple chords of the tunes, using combinations which give the dynamics, represented by *ff*, *f*, *mf*, *mp*, *p*, *pp*, according to the sentiment of the words and number of voices, which degrees of power must be left to his judment. With the ordinary two-manual organ having a 16 ft. Open Diapason and 16 ft. Bourdon in the Pedal Section, these dynamic indications might thus be represented.

ff. Full organ with all the couplers, and Swell opened.

f. Full organ with reeds and mixtures off and Swell closed.

mf. Gt. manual with 8 ft. and 4 ft. stops with Swell closed.

mp. Gt. 8 ft. Melodia, Dulciana with Swell closed.

p. Full Swell closed.

pp. Swell 8 ft. flue stops and 4 ft. Harmonic Flute with Swell closed, and 16 ft. Pedal Bourdon.

In all the combinations excepting *pp*, the 16 ft. Pedal Open Diapason is to be used.

To attempt to accompany the voices of a congregation distributed throughout the audience room, with a softer combination than indicated would not be practical, as the organ would not be heard, and people would cease to sing.

Unless all voices sing the melody, it is not right to vary the harmony from the printed notes, as it would give offence to any who are singing other parts, but an organist is at liberty to vary the harmony when a choir is singing a hymn or chant in unison.

It is an ancient custom to "give out" or play the entire tune through before singing, but it is only essential to play the first line which gives the indication of the melody and the tempo, and after a complete cadence has been made, following a distinct rest, a signal note of the melody a beat or two in advance, according to the accent, will direct the voices to begin with the organ chords, without delay or hesitation. Some organists play a pedal note in advance, but this is not so definite as the melody note which most of the voices take up.

Each note of the melody should be played distinctly, and not held when there are two notes on the same degree. The pedal part should not be held at the end of the line, nor any of the chords, and there should be a separation of the chords between the last note of a line and the first of the next without loss of time. Sometimes there are natural pauses at the end of lines which are conventional, which the organist favors in his playing. Different congregations vary these natural pauses according to traditional custon, and an organist will not succeed who makes an innovation on these methods.

I knew a prominent organist to lose a good position because he would not yield to these points in congregational singing. He was so inflexible in his musical strictness that he insisted on playing the tunes just as written, independent of the congregation, to such an extent that he was courteously told that his services were not needed, and he was succeeded by a player who had the faculty of adaptation.

Many excellent congregational tunes are printed in notes of too high a tonic, and the organist must be able to readily transpose these into a lower key. Sustained melody notes should not range higher than D, although E flat may be reached now and then without effort. It is very exhausting and depressing for a mass of voices to sing through four verses of a choral pitched too high

In regard to interludes, where a short one is played between the verses, and especially after two verses, it is restful to the singers. Where an organist has an educated gift in improvisation, and can make an appropriate connection between the verses in keeping with the style of the music and sentiment of the hymn, such interludes are very acceptable, if not too long, concerning which a player must constantly be on his guard not to exhibit himself while the congregation await his cadences. Where an organist has not the gift, the last line of the hymn may be played on another manual, at the end of every two verses with good effect.

At the end of each verse the last note may be held just beyond the length of the verses, the chord never ending abruptly, but the sustained notes ceasing after the manner of a descending arpeggio, transferring the hands in an artistic manner to the softer manual, with the pedal note sounding last. In addition to this manner of ending, at the last verse, there should be a diminuendo of the stops to the softest, and ending with the 16 ft. Pedal Bourdon, but at the beginning, after the signal note, there should be a decisive chord without arpeggio.—*The Musician.*

A TASTE FOR ORGAN-MUSIC.

In the smaller cities the pipe-organ, until very recently, has been a *rara avis*, such examples as were at hand being presided over by the much-ridiculed, proverbial "lady organist," who plays with piano-technic, and to whom Rink's organ-school and Hesse's fugues are in an unknown tongue. As for the floating organist of ability, who may use such a position to fill in an off-moment, for the most part, he is there for matters of personal convenience, and takes very little trouble to broaden the minds of an ignorant people wiih regard to that most noble of arts and instruments.

Piano-music is another story. With even the department-stores selling pianos on the installment plan that would tempt a pauper to purchase, more attention is paid to piano-music and a formation of a taste for it. It is really no unusual thing to hear the most classic music, the most irreproachable execution, and on the smoothest of fine pianos among our very foot-hills. We have our musical clubs, and even have Greig and Brahms evenings following in the footsteps of Mr. Edward Baxter Perry. But a pipe-organ cannot be carried around tucked under the arm like a Cremona, nor does it take to the Queen Anne cottage, nor the low, rambling farm-house like its upright sister, the Steinway piano.

Unless one has a church position at his beck and call, the instances are isolated where a pipe-organ is within one's grasp. More than that, as has already been stated, the difficulties surrounding its study in the nature of practice and labor are so great that the vast army of students beat a retreat, and little is done to familiarize people with the brightest and best of organ-music.

Not so very long ago this very crusade was started under my eye. An eminent organist and choirmaster with a real purpose in his heart, while the novelty of his advent was still a drawing card, gave a series of organ and song recitals in which the song predominated,

the organ-numbers being extremely light, but attractive to the uninitiated. He caught the ear with Haberbier's "Enchanted Bells," with Wolstenholme's dainty "Questions and Answer," with Spinny's "Daybreak," and Dudley Buck's tender "At Evening," with the bassy Gounod-Archer "Marche Militaire," and a transcription of "The Italian in Algiers," of Rossini.

Owing to the fact that the recitals were given in the Episcopal church, no admission was charged, removing any financial bearrier and assuring an audience. Branching out, he gave, with the assistance of a vested choir he had formed, Stainer's "Crucifixion" and Barnby's "Rebecca," not once, but several times. Strangely enough, the people, indifferent at the start, grew to anxiously expect them at the usual times, and could even recall some of the airs and note the organ-effects.

Then came a series of organ recitals unassisted by voices, gradually gaining in tone, but of the uniform length,—just one hour.

This winter, with the assistance of another organist, he gave an organ lecture-recital, the numbers illustrating a short popular lecture called "The Pipes of Pan" It was a gossipy, light sketch from the nature of its length, touching upon incidents and the lives of the great composers for the organ. The illustrations were made as light as possible with a few exceptions. Curiously enough, the great Bach G-minor "Fantasia and Fugue" met with great applause. Next season they propose to give a series of lecture-recitals confined to one composer and his works for each evening.

There was a Christmas night service, composed entirely of Christmas smusic, the artistic nature of which added sweetness to the memory of Christmas. At Easter Gaul's "Passion Music" was given.

There may be other methods of forming a popular taste for the "King of Instruments," but when I hear the masses speak respectfully of Richter's "Fantasie and Fugue," of King Hall's "Canzone," and Guilmant's "Grand Chœur," I cannot feel that it has been "love's labor lost," particularly in a community dead to Bach, Handel, and Mendelssohn, and who only know that "Juno" wrote an "Ave Maria."—FLORENCE M. KING, *in The Etude.*

THE IDEAL ORGAN.

LET us assume that the instrument has been well planned, with an excellent, firm, and steady wind-supply, the best of materials used, fine finish in every mechanical detail, large sound-boards giving ample breathing for every pipe, a well-balanced specification in which nothing has been stinted. The first point to observe is whether or not there exists a grand body of foundation-tone upon the principal manual. A glorious body of spreading Diapason tone is undoubtedly the finest effect an organ is capable of; all the the rest may be regarded simply as so much embellishment. If the Diapason tone suffers an almost entire eclipse when the mutation work or reeds are drawn, we may, indeed, still possess an instrument capable of reproducing many arrangements and dainty trifles of the French school with charming effect; but the builders have been manifestly led astray by following a false ideal. Slotting the foundation-work, zinc basses, and the fascination of the new school of narrow scale string-toned stops account, in the instruments of more than one modern builder, for the serious loss of genuine Diapason tone, and the preference that players who may be considered to possess old-fashioned ideas, perhaps, express for some of the old instruments (with all their short-comings), in which, though lacking individuality with regard to many solo stops as compared to recent work, the Diapason tone is often a prominent and excellent feature.

The question of material is certainly one of great consequence, for the "ideal" instrument will never be constructed if we adhere in rough and ready fashion to one standard of metal, be that standard what it may,—pure tin, spotted metal, or plain metal. The simple fact is that each has the defect of its qualities. If pure tin alone is used,—or even spotted metal,—the result is an excess of brilliance and shrillness in those stops where gravity and weight of tone are most looked for; and, if the percentage of tin be small throughout, a certain dulness and lack of brilliance characterize the gambas and upper work generally.

Next, the amount of wood which it may be desirable to add as a softening influence upon the rest of the work must be decided upon. The due proportion of Gamba tone must be calculated, and under this general title must be understood to be included every flue stop of a stringy or reedy nature—that is, with the upper partials more or less highly developed – from the soft and quiet Dulciana or Viol d'Amour to the keen Viol d'Orchestre.

The full organ (without reeds) should be dignified and at the some time brilliant. It should be pleasant to listen to, without conveying the feeling that it is not to be endured for a few minutes without the reeds to cover it. Last, each department should stand by itself as a complete entity, not requiring a convient coupler to improve its tone-quality or to supply something that is quite lacking —J. MATHEWS, *in Musical Opinion.*

ACCOMPANYING.

To accompany well requires first, good technique; second, profound forethought. It is not only to play notes on time, it is to grasp the ideas of the composer as interpreted by the soloist; it is also to infuse life, grace, enthusiasm, colouring for what is meant to be a beautiful tone picture. A most important qualification for an accompanist is the proper and judicious use of the pedals and to observe the composer's demands. If he places marks meaning forte or piano, fortissimo or pianissimo, why ignore them? The lack of attention to these is the cause of the monotonous, colourless, insipid rendition one hears so often in concerts and drawing-rooms. It is sure death to artistic success; the singer or performer must be sustained in his efforts, and if the requirement of the *ensemble* calls for mezzo forte (*mf*), forte (*f*), or fortissimo (*ff*), the composer's ideas should be severely followed; he has thought of the effects! The accompanist must not be afraid to use the loud pedal. When an orchestra of fifty or more men give the accompaniment to a soloist, singer or instrumentalist, they produce a far larger volume of sound than a piano. At times the soloist is hardly heard, being lost in the *ensemble*; the effect of the whole is to render the conception of the composer.

Many times I have heard complaints that the pianist played too loudly. These remarks were often unjust toward the accompanist. Imagine, for instance, that song of songs, "The Erl King," accompanied by a pianist afraid to use the loud pedal; it couldn't be tolerated. Therefore, my advlce is to aspirant accompanists who wish to make a mark: Follow the soloist in all the diversity as expressed and marked by the composer. All expe.ienced and noted accompanists use both soft and loud pedals incessantly. They are musically sustaning in their effects, give colouring otherwise unattainable, and are, in fact, the quintessence of that beautiful art, faultless accompaniment.

The Nonconformist.

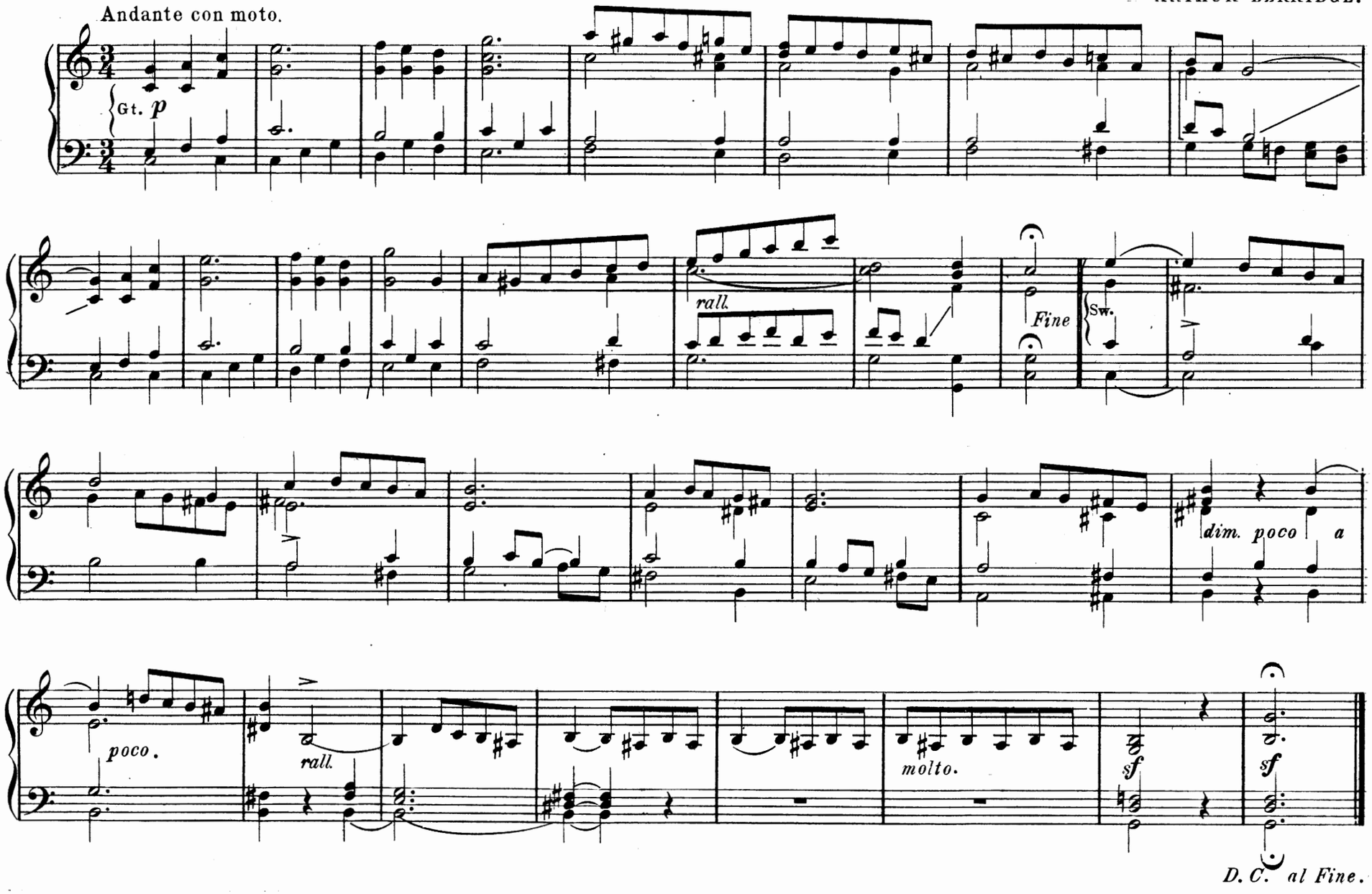
SABBATH MORNING.

155

Gt. Melodia.
Sw. Stopped Dia. and Flute.
Ped. Bourdon.

ARTHUR BERRIDGE.

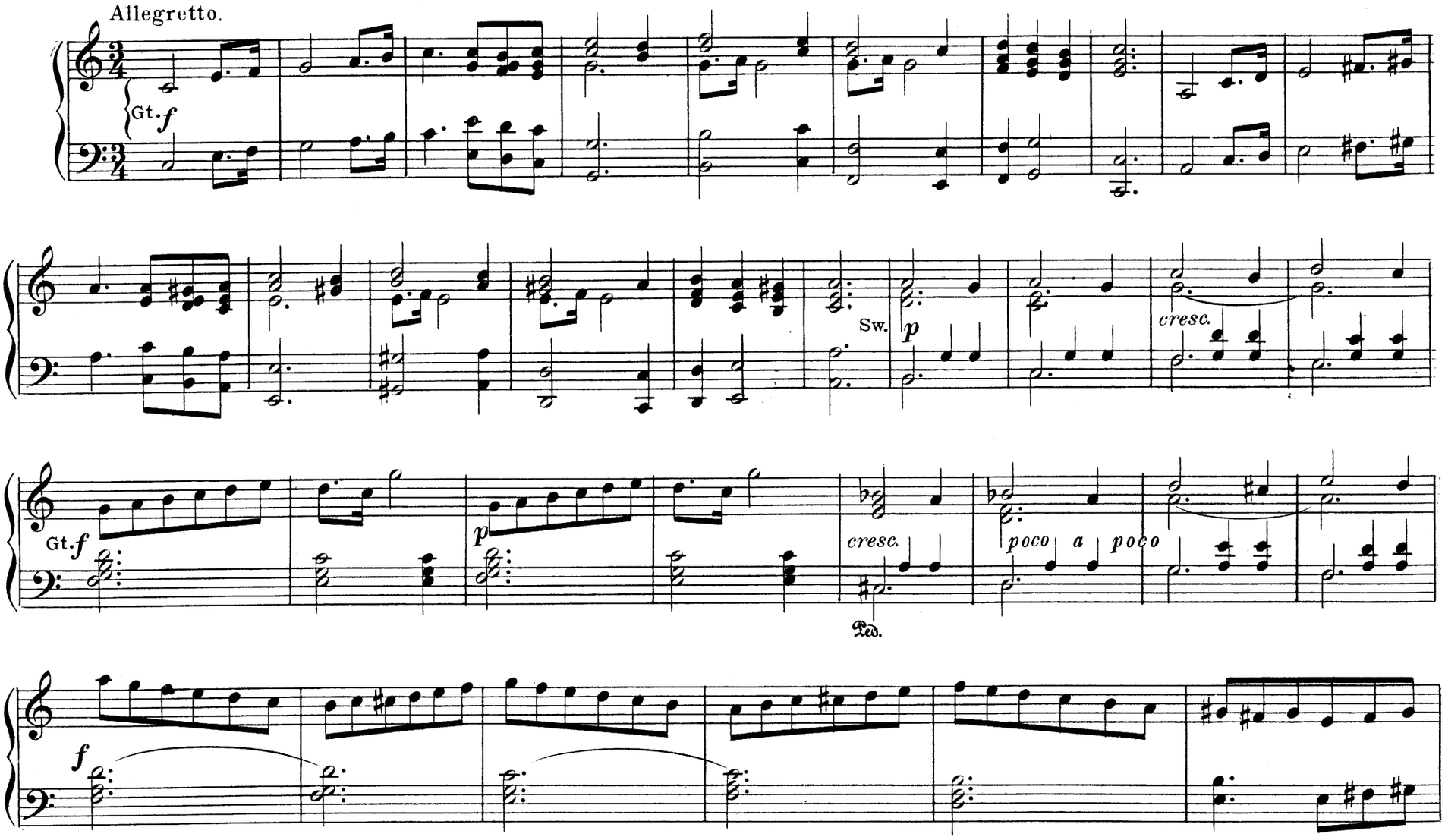
Andante con moto.



Gt. Diapasons and Principal.
Sw. Full.
Ped. Bourdon coupled to Sw.

OPENING VOLUNTARY.

E. L. ASHFORD.



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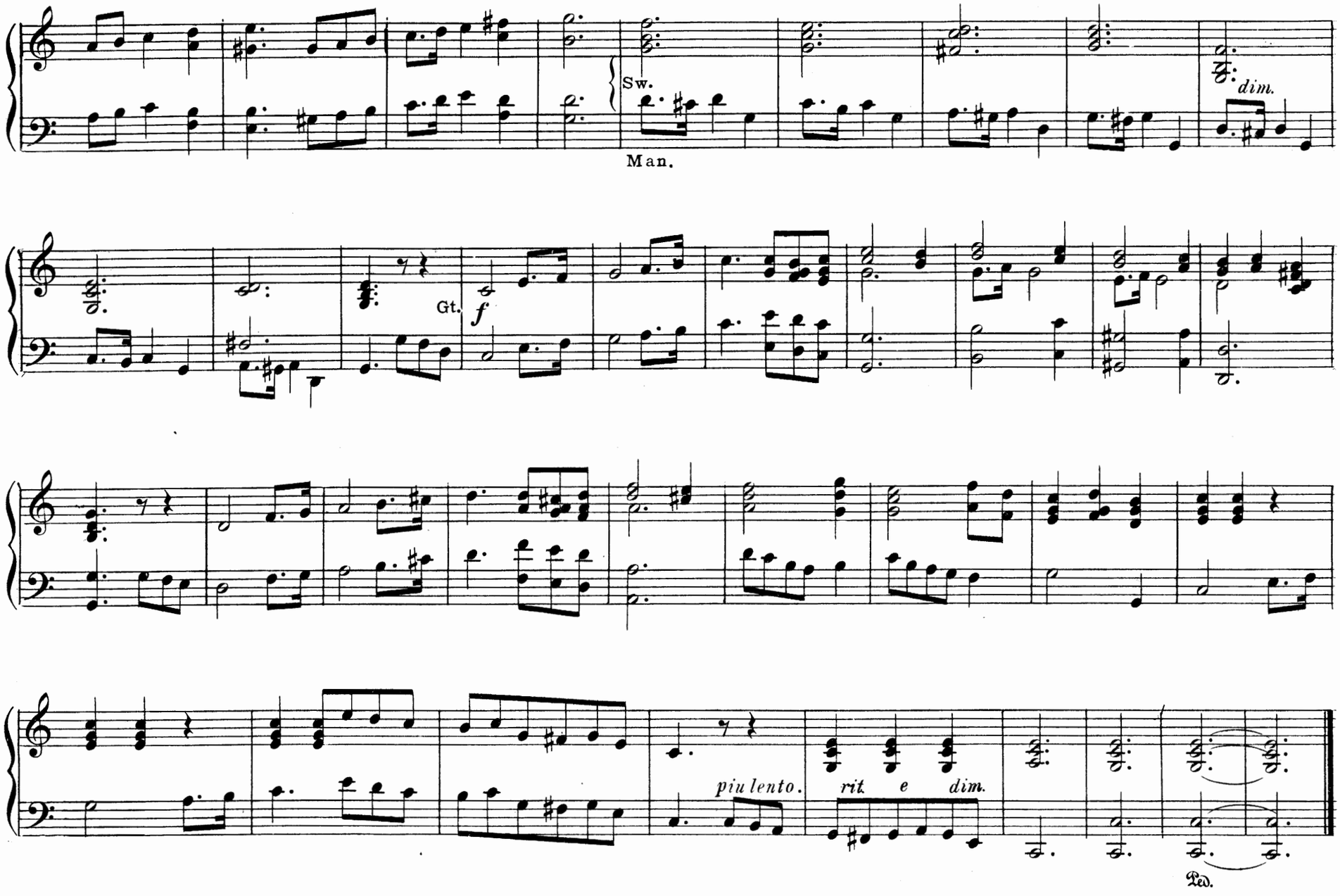
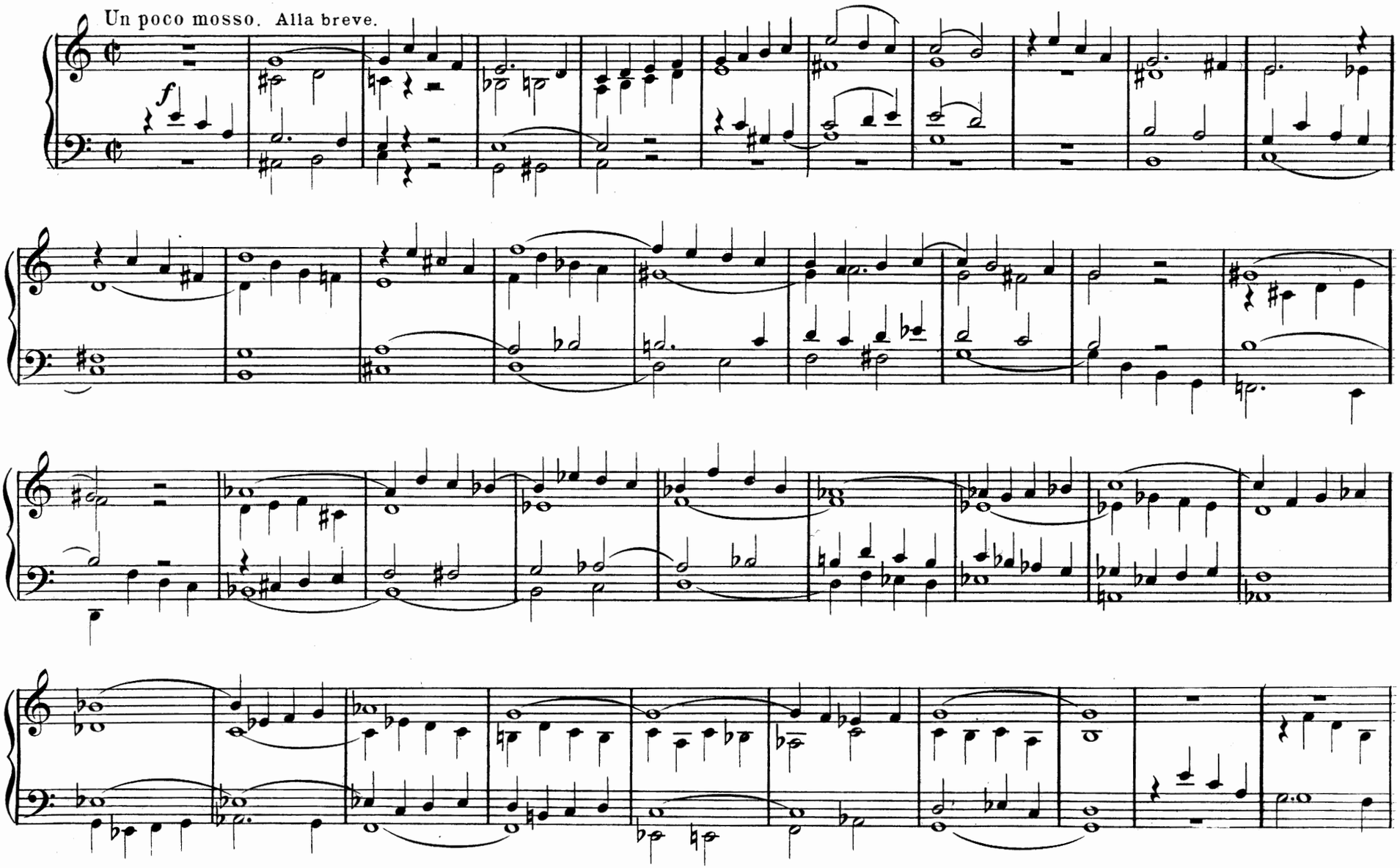

Sw.
Man.
dim.
Gt.
f
piu lento.
rit. e dim.
Ped.

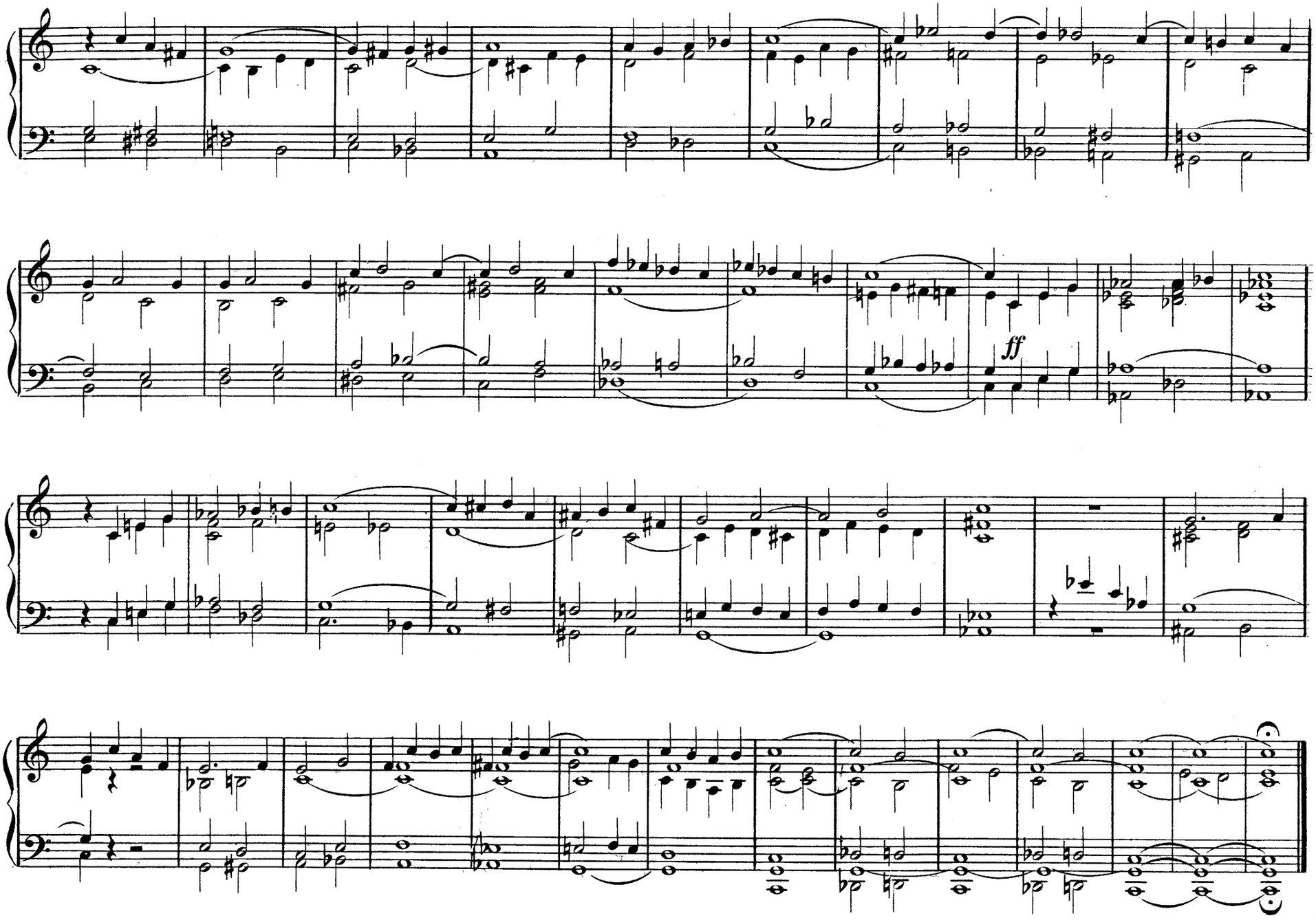
POSTLUDE.

Full Organ.

AUGUST REINHARD.

Un poco mosso. Alla breve.



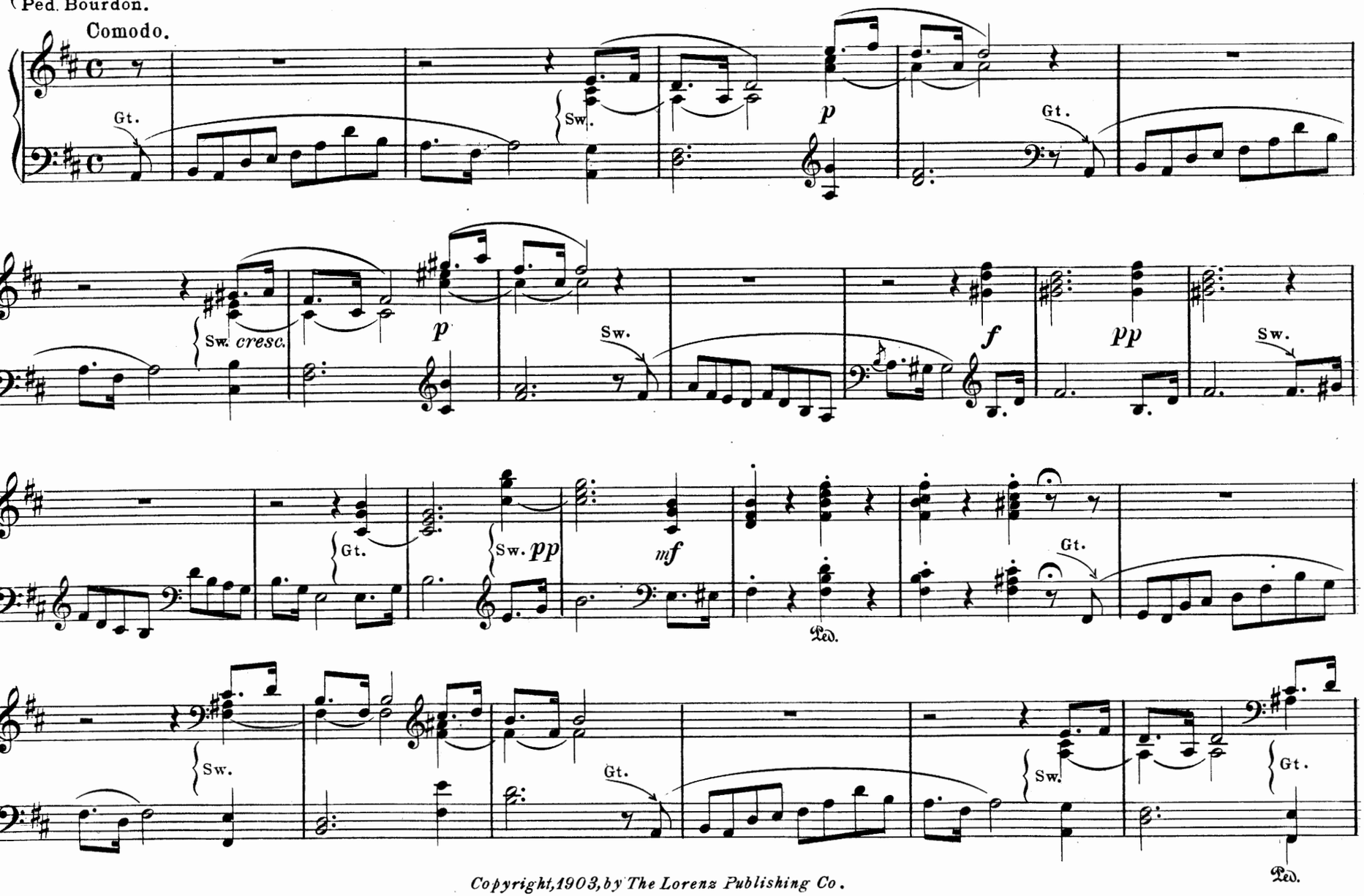

ff

STRAY FANCY.

Gt. Melodia.
Sw. Oboe, Salicional and Flute.
Ped. Bourdon.

E. L. ASHFORD.

Comodo.



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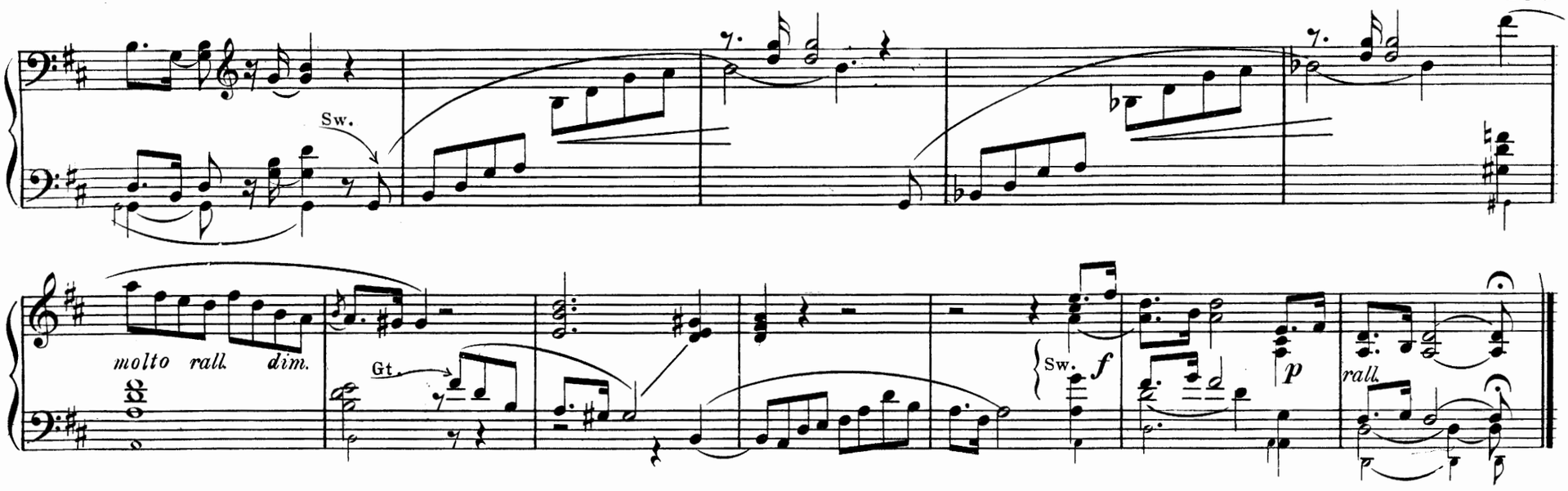
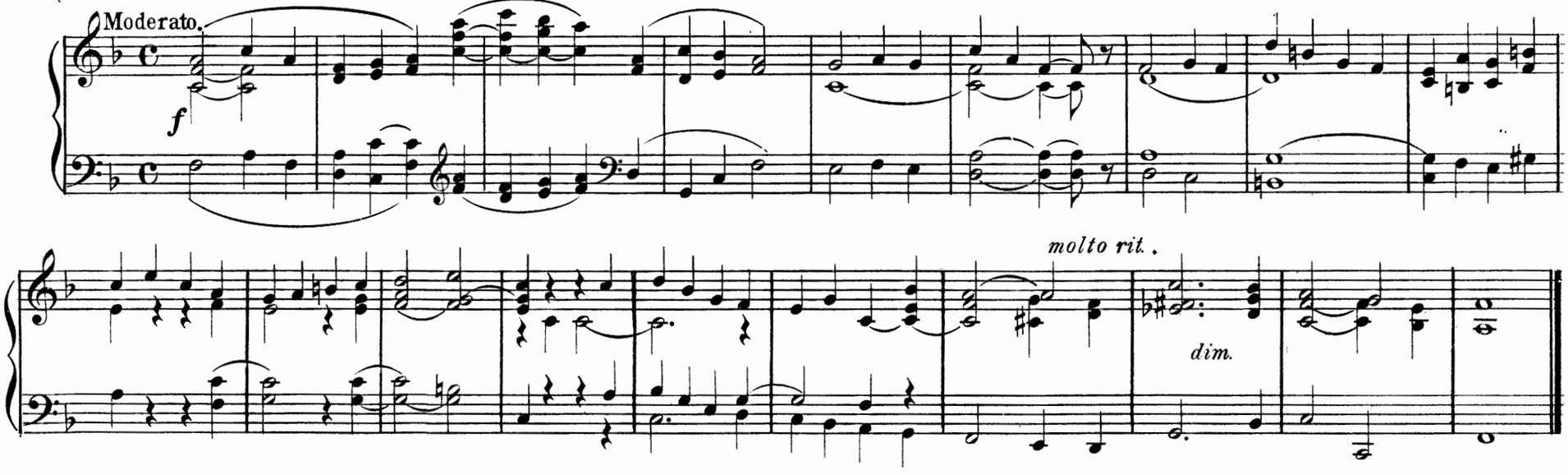


MY GOD, ALL NATURE OWNS THY SWAY.

Gt. Diapasons.
Ped. Bourdon coupled to Gt.

SIR JULIUS BENEDICT.

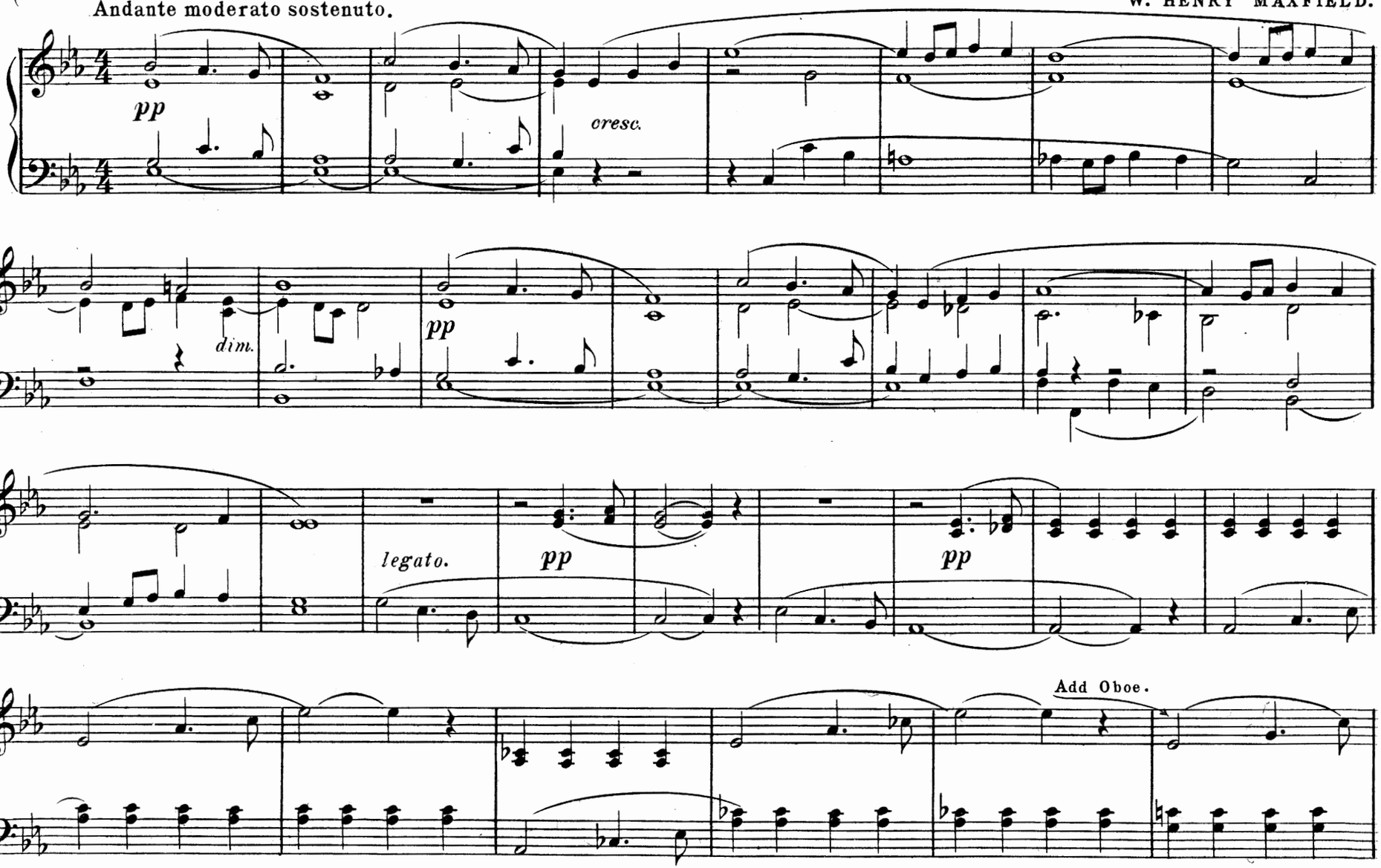


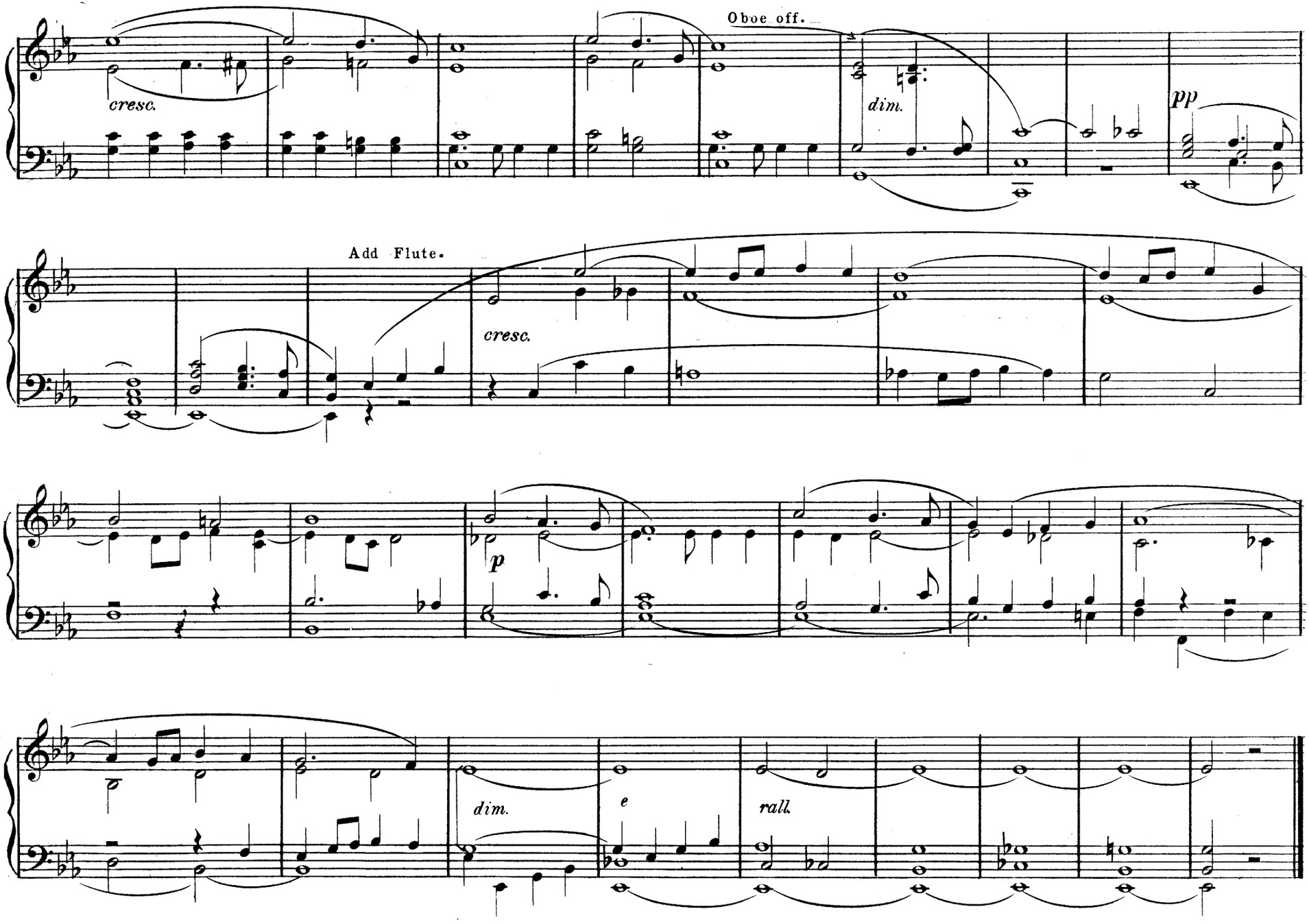
EVENTIDE.

Sw. St. Dia. Cornet and Bourdon.
Ped. Bourdon.

Andante moderato sostenuto.

W. HENRY MAXFIELD.

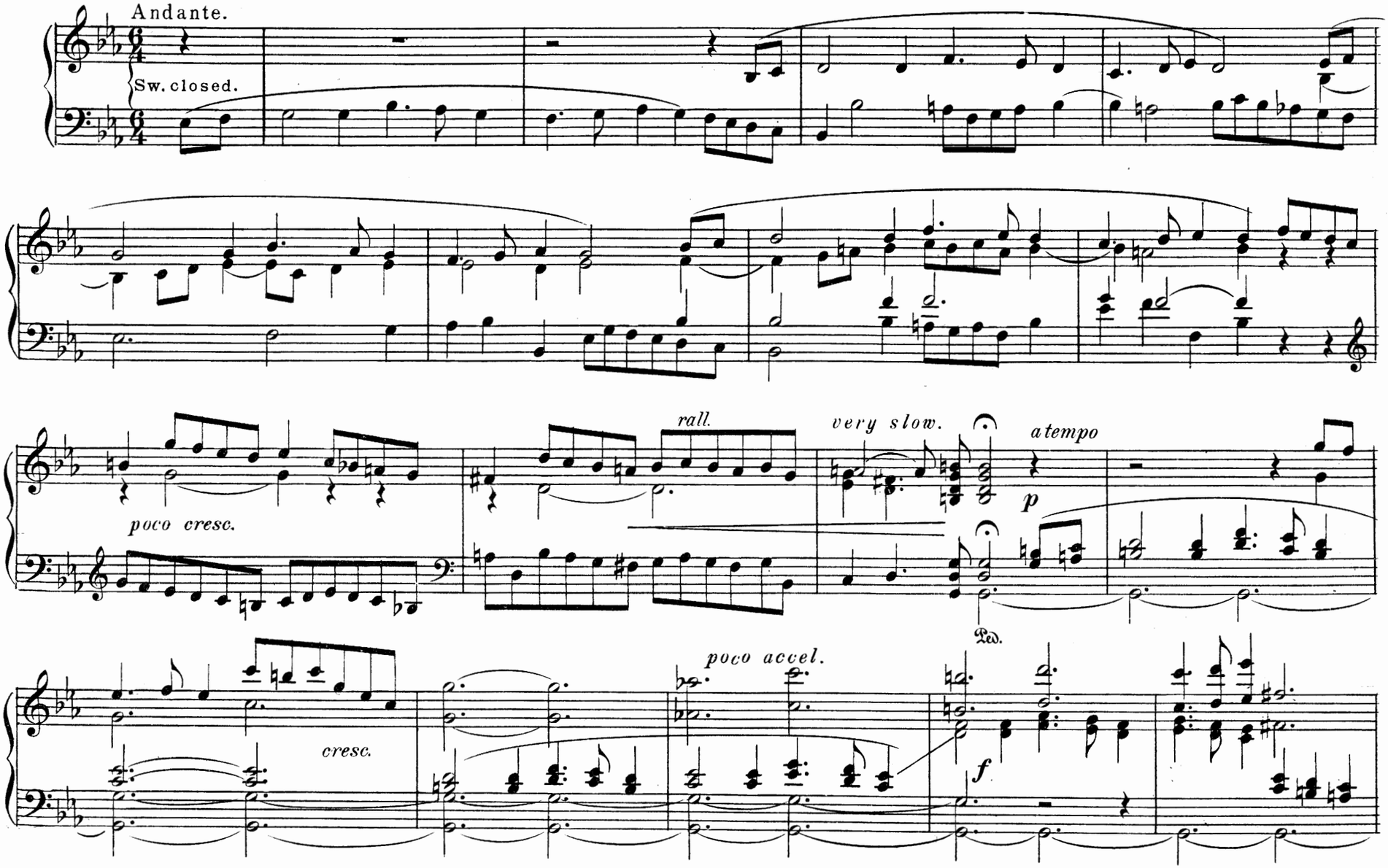



Oboe off.
cresc.
dim.
pp
Add Flute.
cresc.
p
dim.
e
rall.

Gt. Melodia Flute & Principal.
Sw. Full without Reeds.
Ped. Bourdon coupled to Sw.
Sw. to Gt.

JUST AS I AM.

E. L. ASHFORD.



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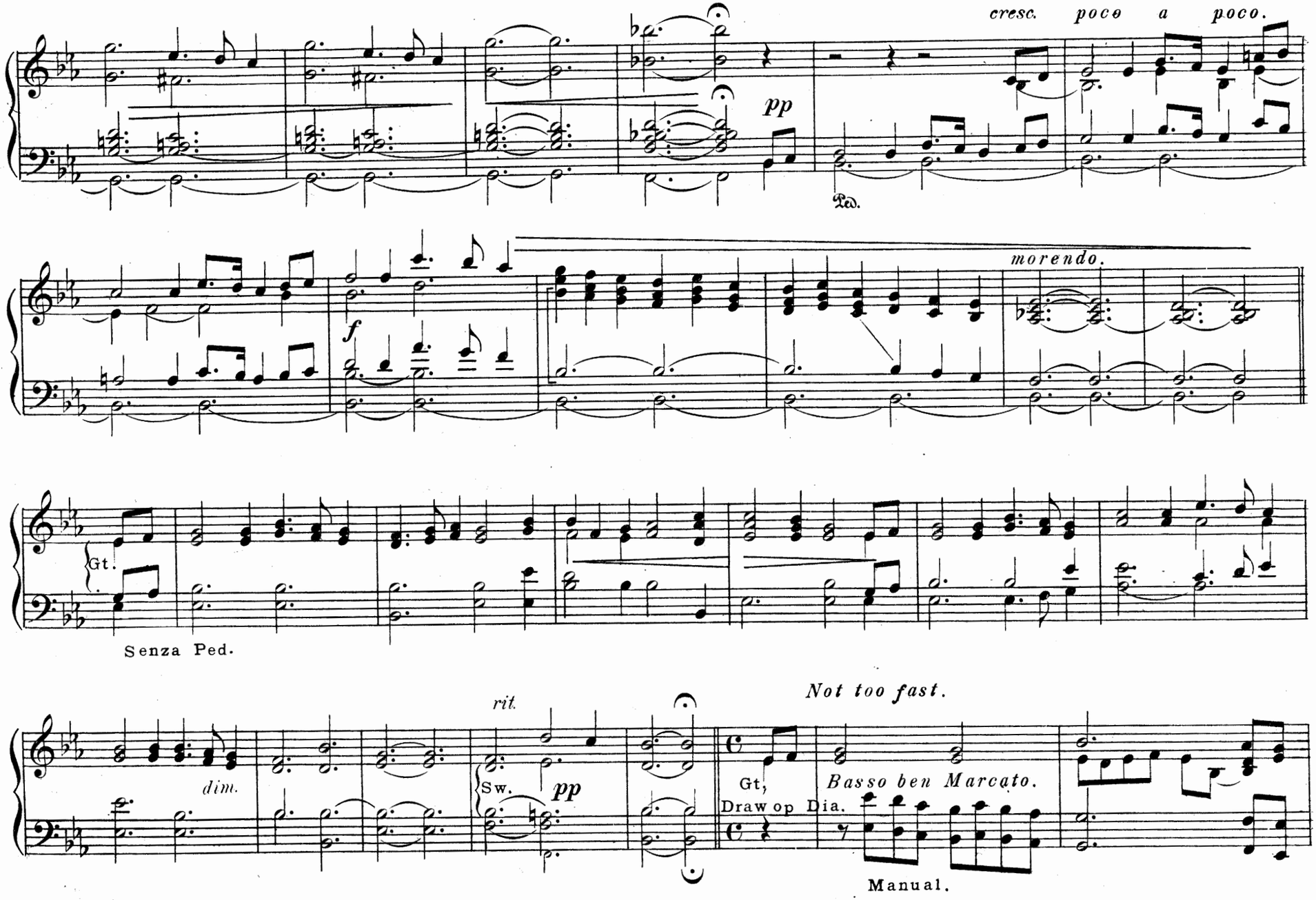
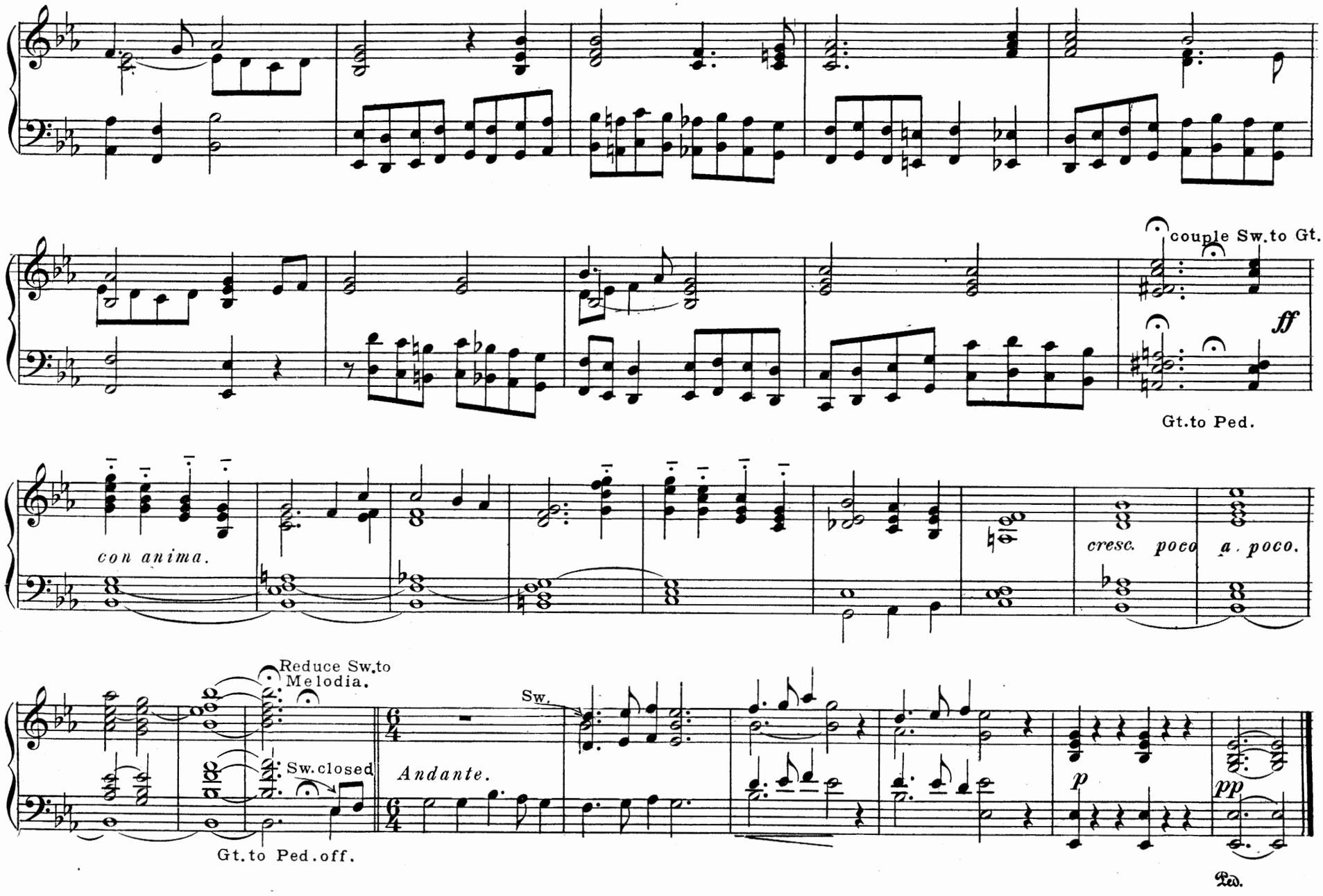

cresc. poco a poco.
pp
Ped.
morendo.
f
Gt.
Senza Ped.
rit.
Not too fast.
dim.
Sw.
pp
Gt,
Draw op Dia.
Basso ben Marcato.
Manual.

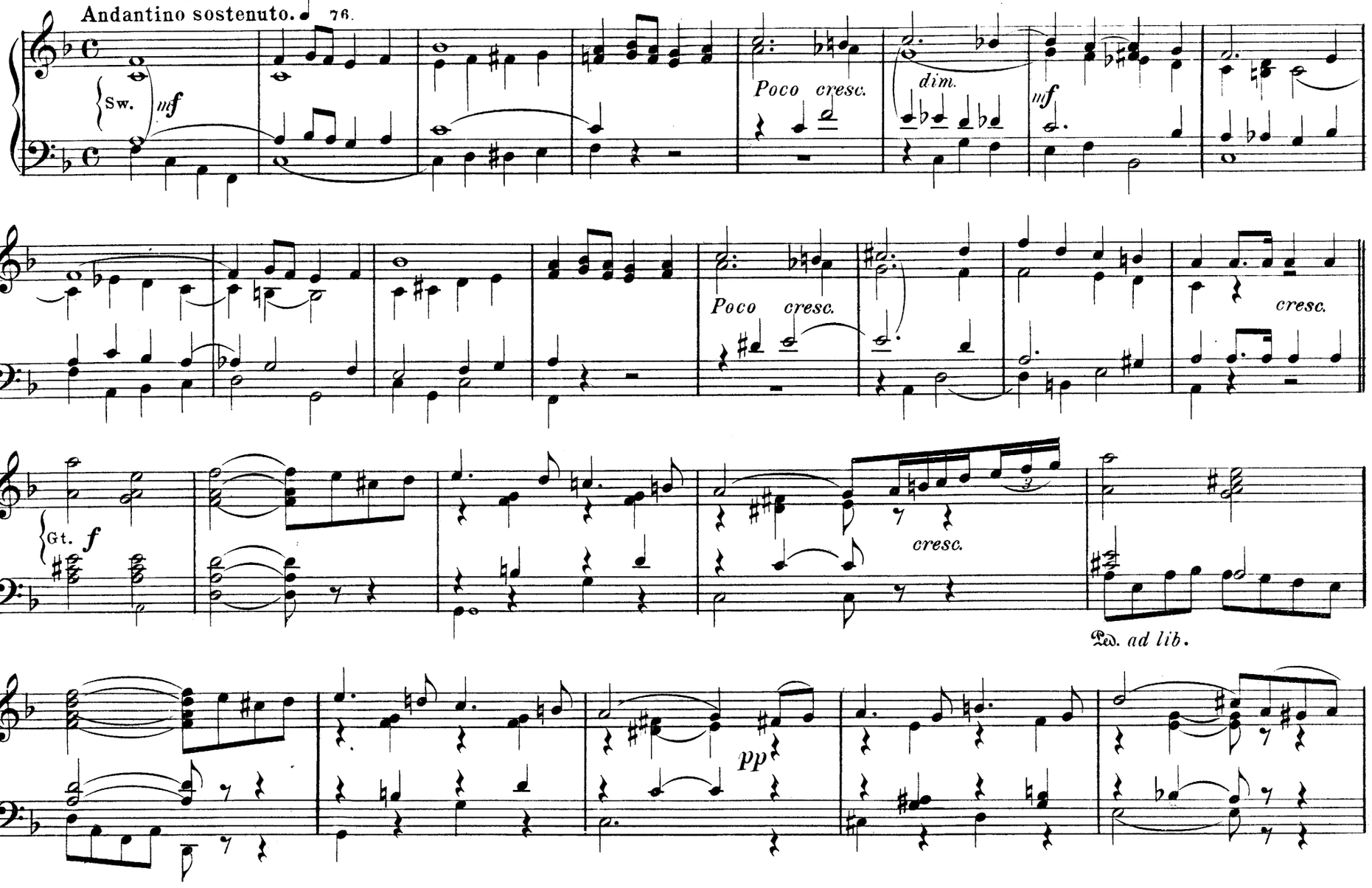

couple Sw.to Gt.
ff
Gt.to Ped.
con anima.
cresc. poco a. poco.
Reduce Sw.to Melodia.
Sw.
Sw.closed
Andante.
p
pp
Gt.to Ped.off.
Ped.

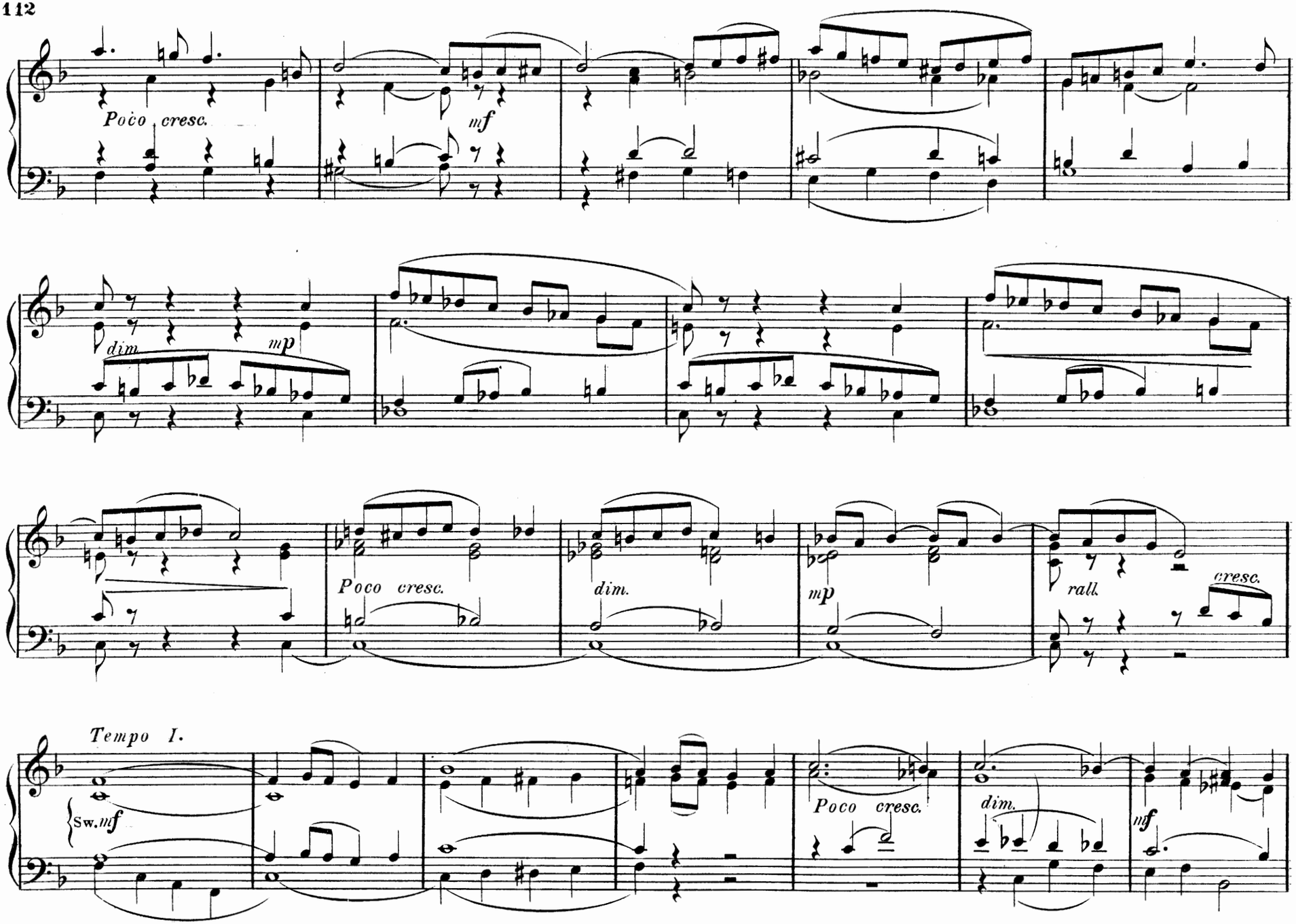
VOLUNTARY.

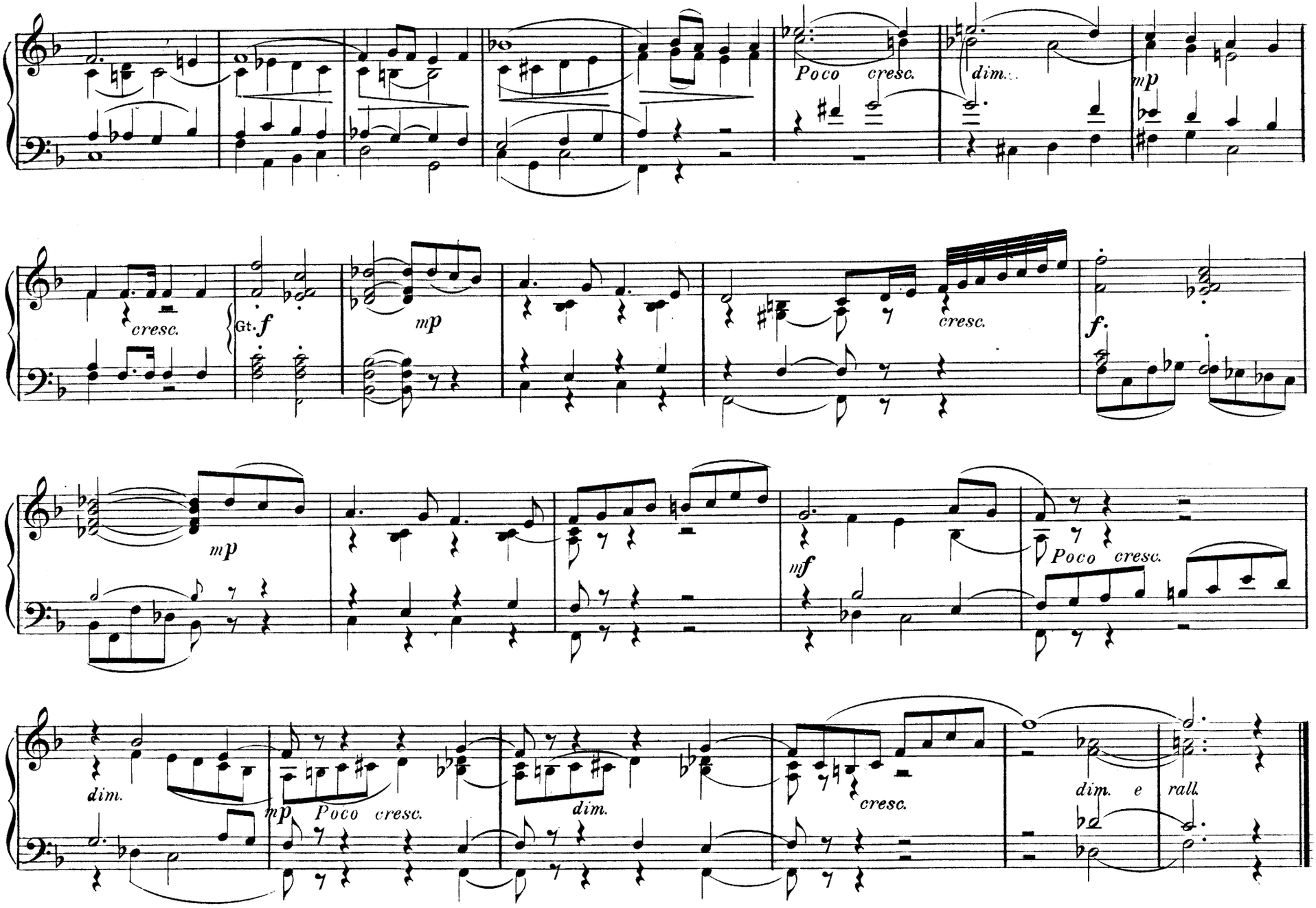
GEORGE H. SWIFT.

Gt. Full to 15th.
Sw. Full coupled to Gt.
Ped. Bourdon coup. to Sw.

Andantino sostenuto. ♩ 76.




Poco cresc.
mf
dim.
mp
Poco cresc.
dim.
mp
rall.
cresc.
Tempo I.
Sw. mf
Poco cresc.
dim.
mf

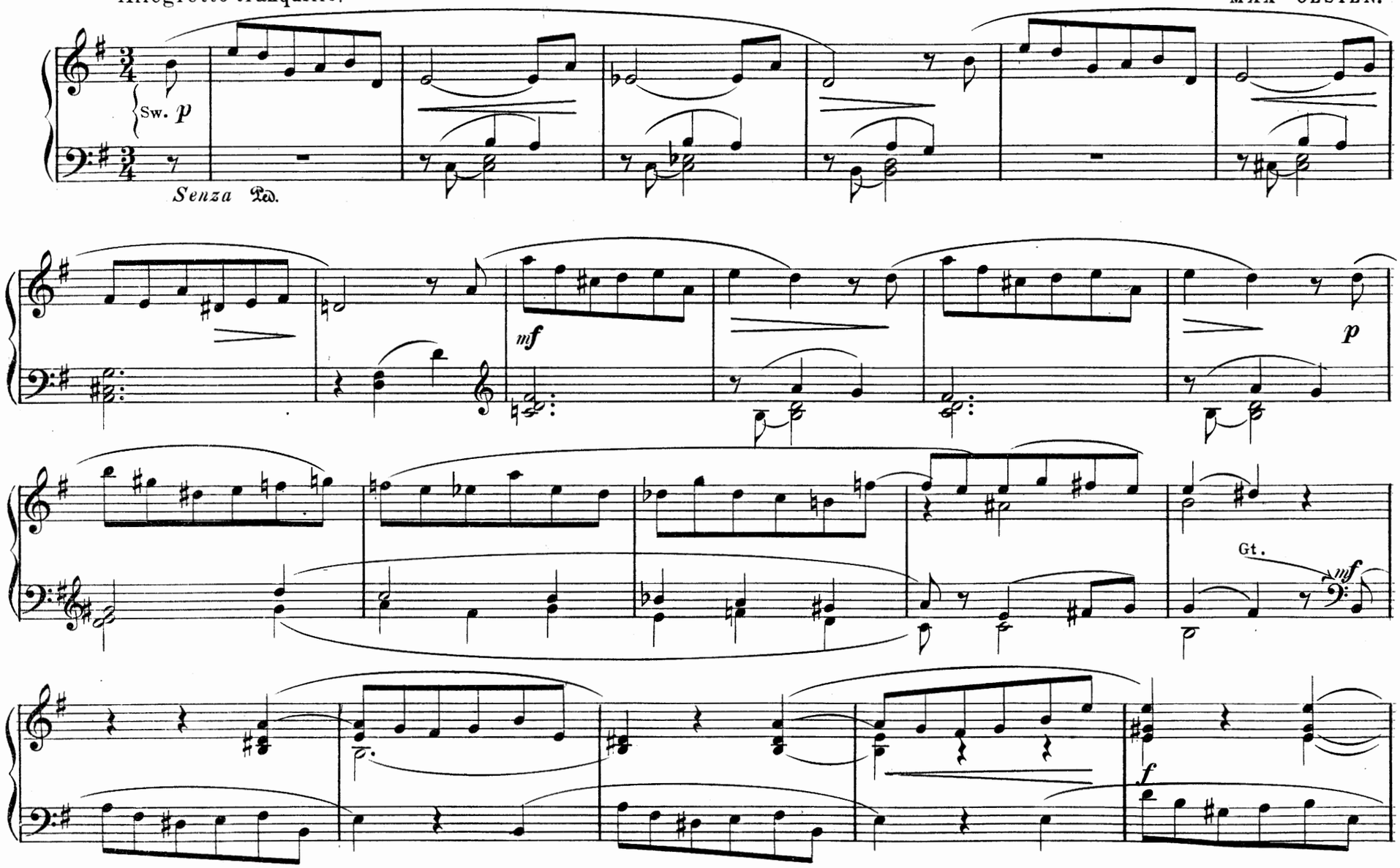

Poco cresc.
dim.
mp
cresc.
Gt.
f
mp
cresc.
f.
mp
mf
Poco cresc.
dim.
mp
Poco cresc.
dim.
cresc.
dim. e rall.

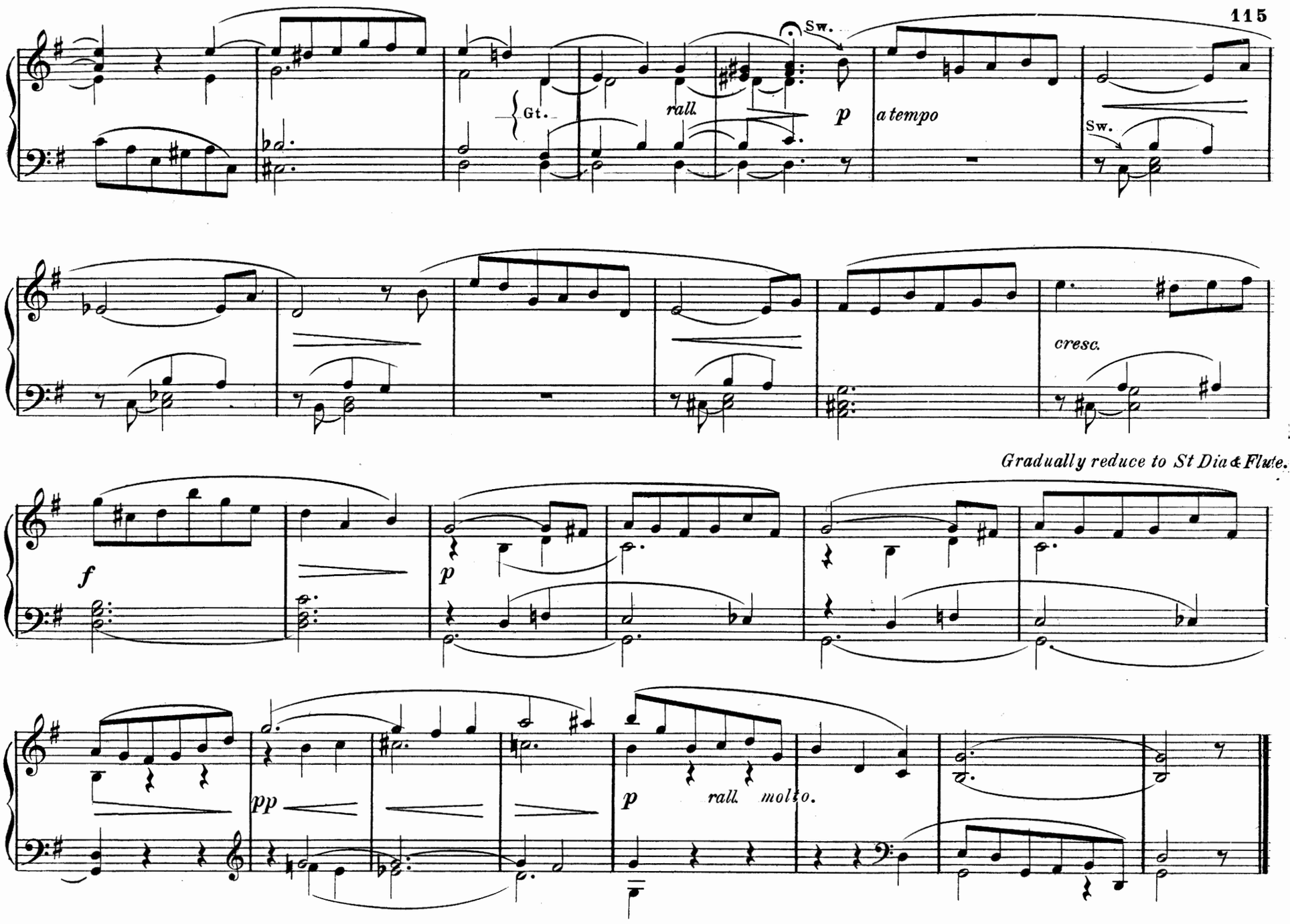
GRAZIOSO.

Gt. Gamba or Dopple Flute.
Sw. all 8′ and 4′.

Allegretto tranquillo.

MAX OESTEN.




Sw.
Gt.
rall.
p
a tempo
Sw.
cresc.
Gradually reduce to St Dia & Flute.
f
p
pp
p
rall. molto.

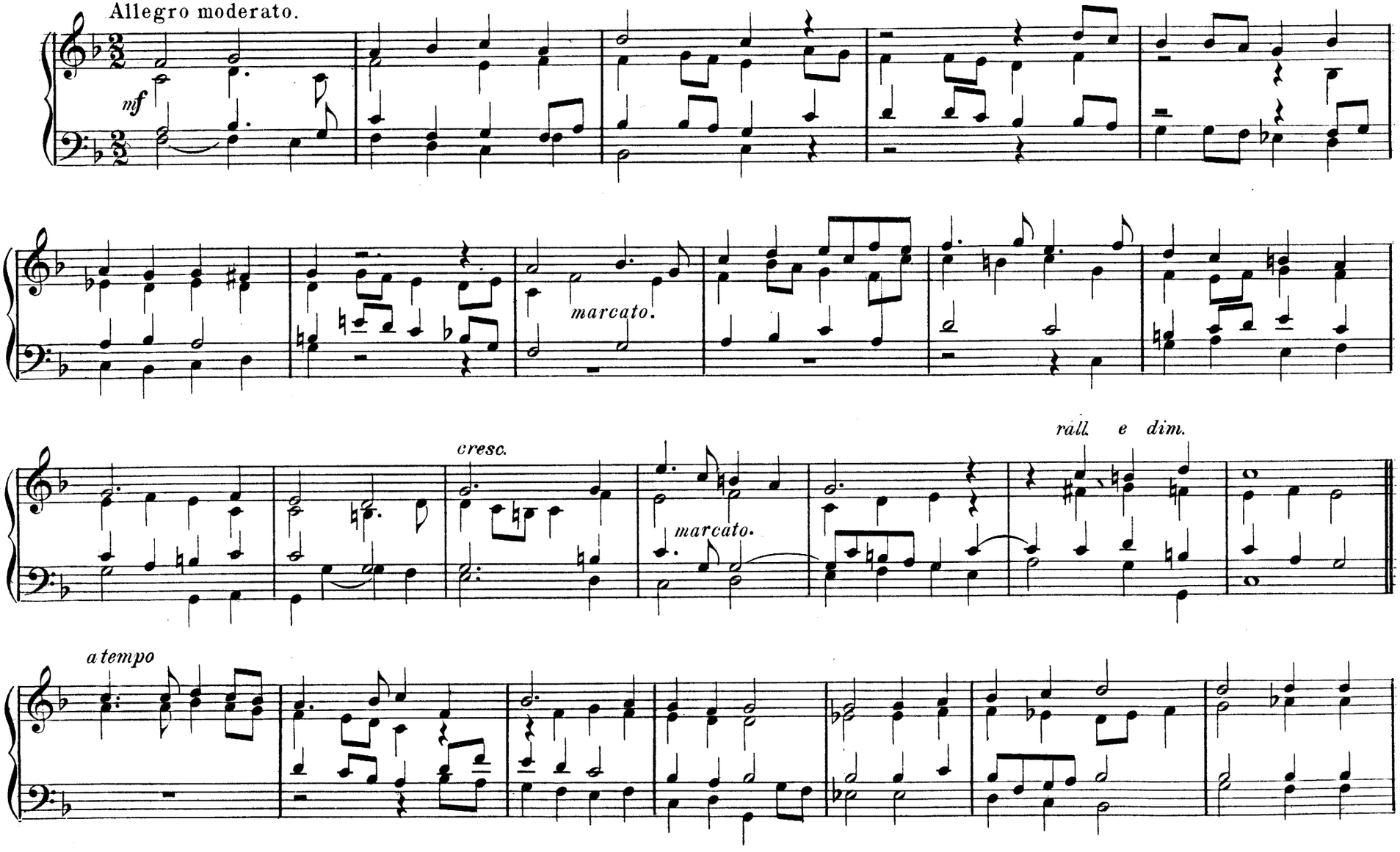
INTERLUDE

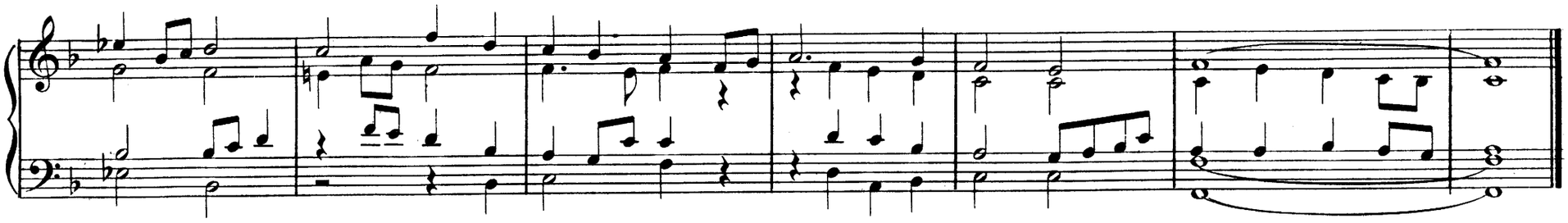
IN THE OLD ENGLISH STYLE.

L. J. DARWALL.

Full Sw.
Ped. Bourdon coup. to Sw.

Allegro moderato.





POSTLUDE.

GUSTAV TRITANT.

Great, Full to 12th.

Moderato.

Gt.

Ped.

Ped.

Ped.

Lento.

Ped.

OH FOR THE WINGS OF A DOVE.

Not too fast.

Swell Reed Solo.

MENDELSSOHN.

L.H. Gt. or Ch. Dulciana.

Ped. Bourdon with Dulciana coupled.

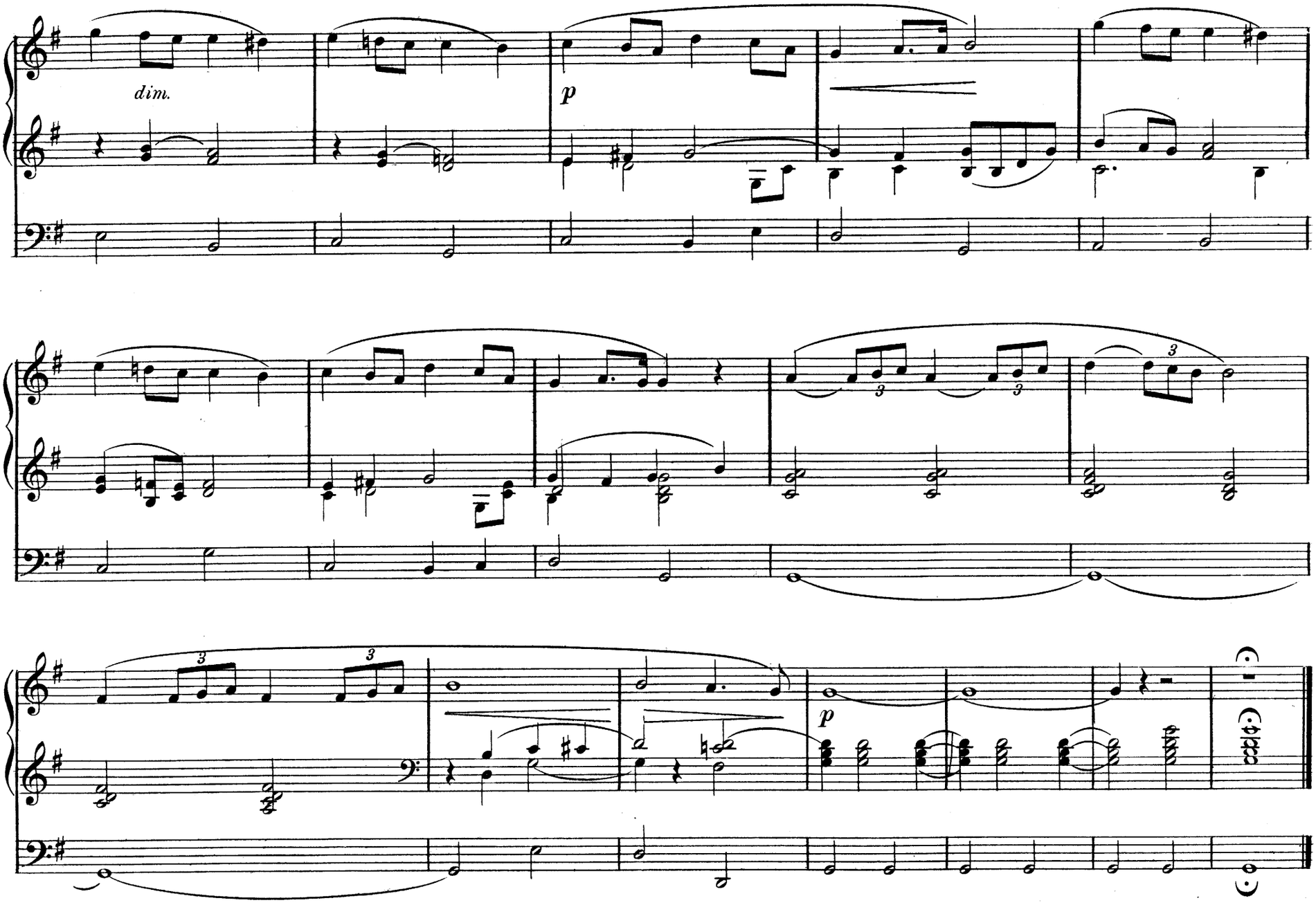
sf

cresc.

sf

sf

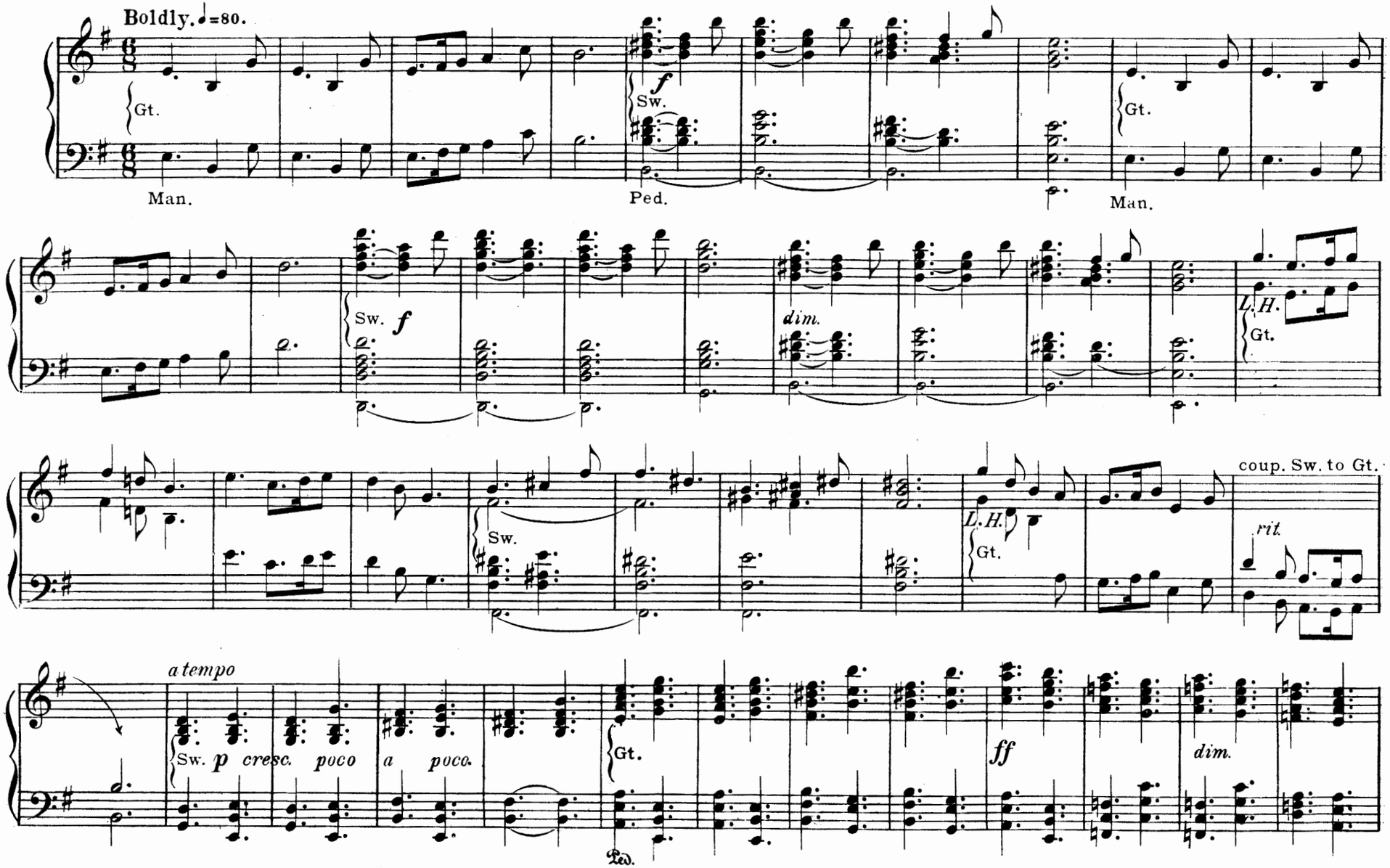
f


dim.
p
3
3
3
3
p

A SONG OF THE NORTH.

Gt. Full to 12th.
Sw. Full.
Ped. Bourdon, coupled to Sw.

E. L. ASHFORD.



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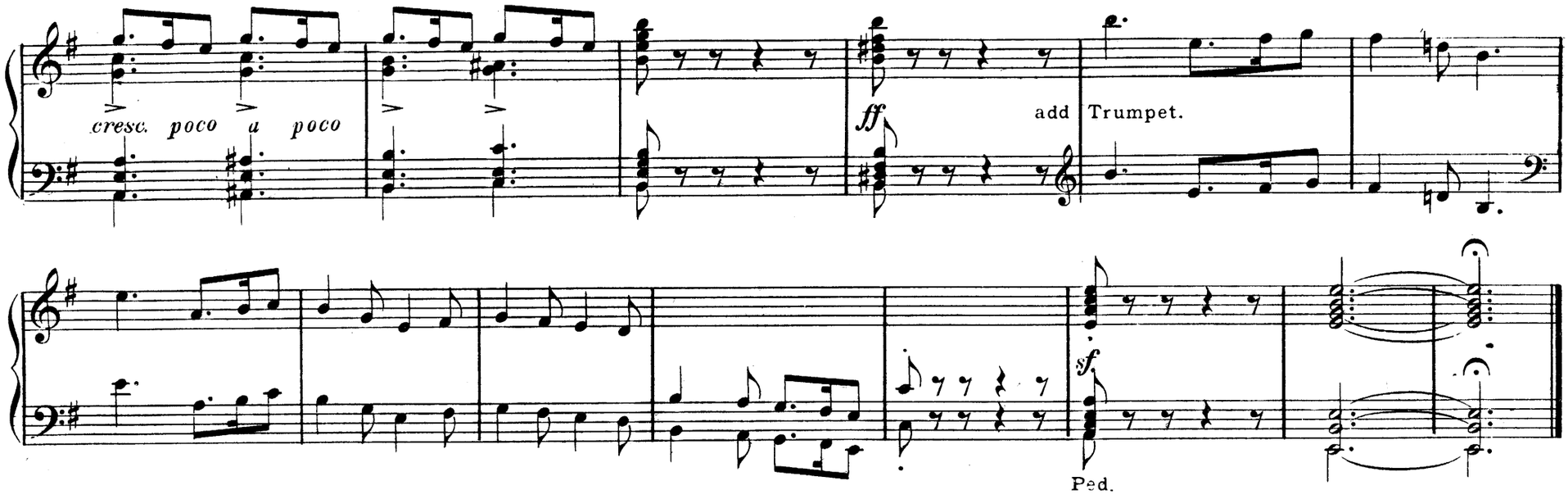
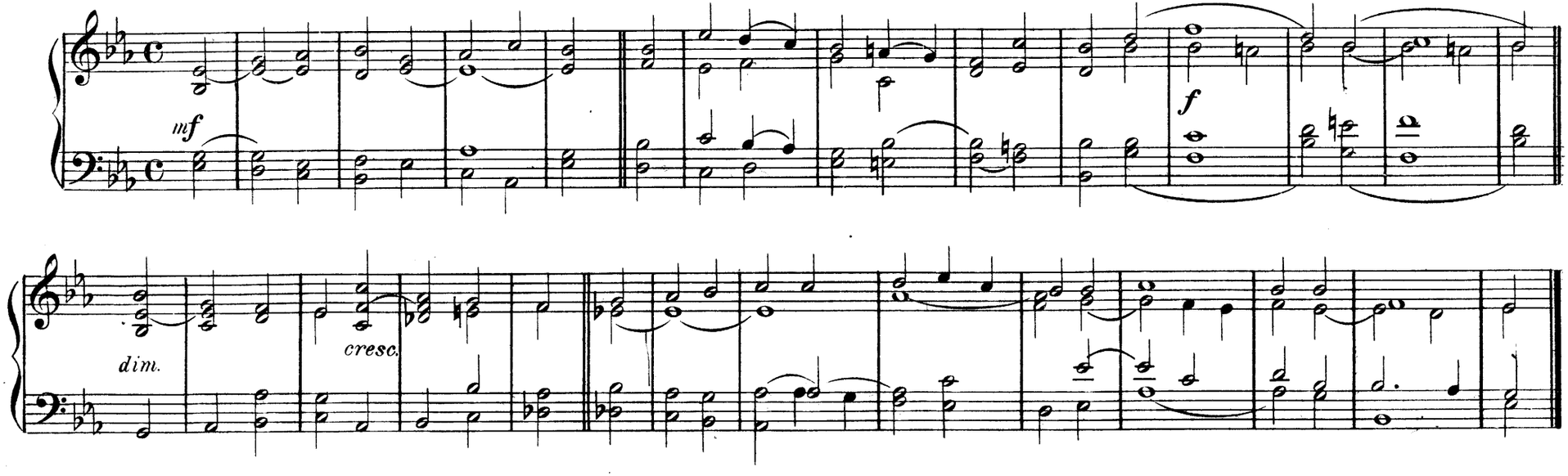


CHORAL.

SIR F. A. GORE OUSELEY.

Full Swell.



MARCHE RELIGIEUSE.

Gt. Diapasons and Principal.
Sw. Full coup. to Gt.
Ped. Bourdon coup. to Sw.

ERNEST A. DICKS.

Andante maestoso. ♩ = 120.

2nd time *ff* on Gt.

Sw. *mf*

Sw. *p*

mp

Con forza.

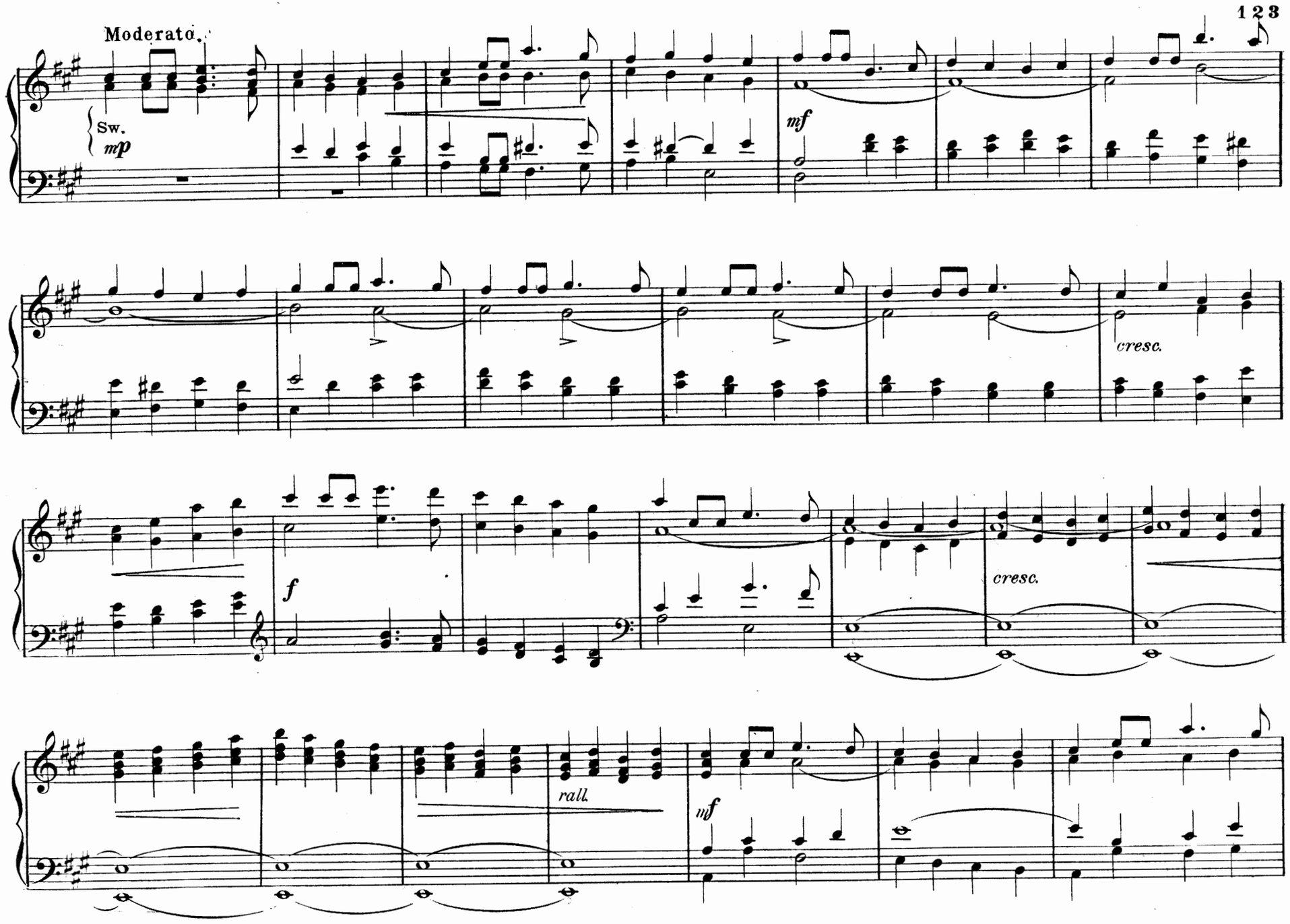
cresc.

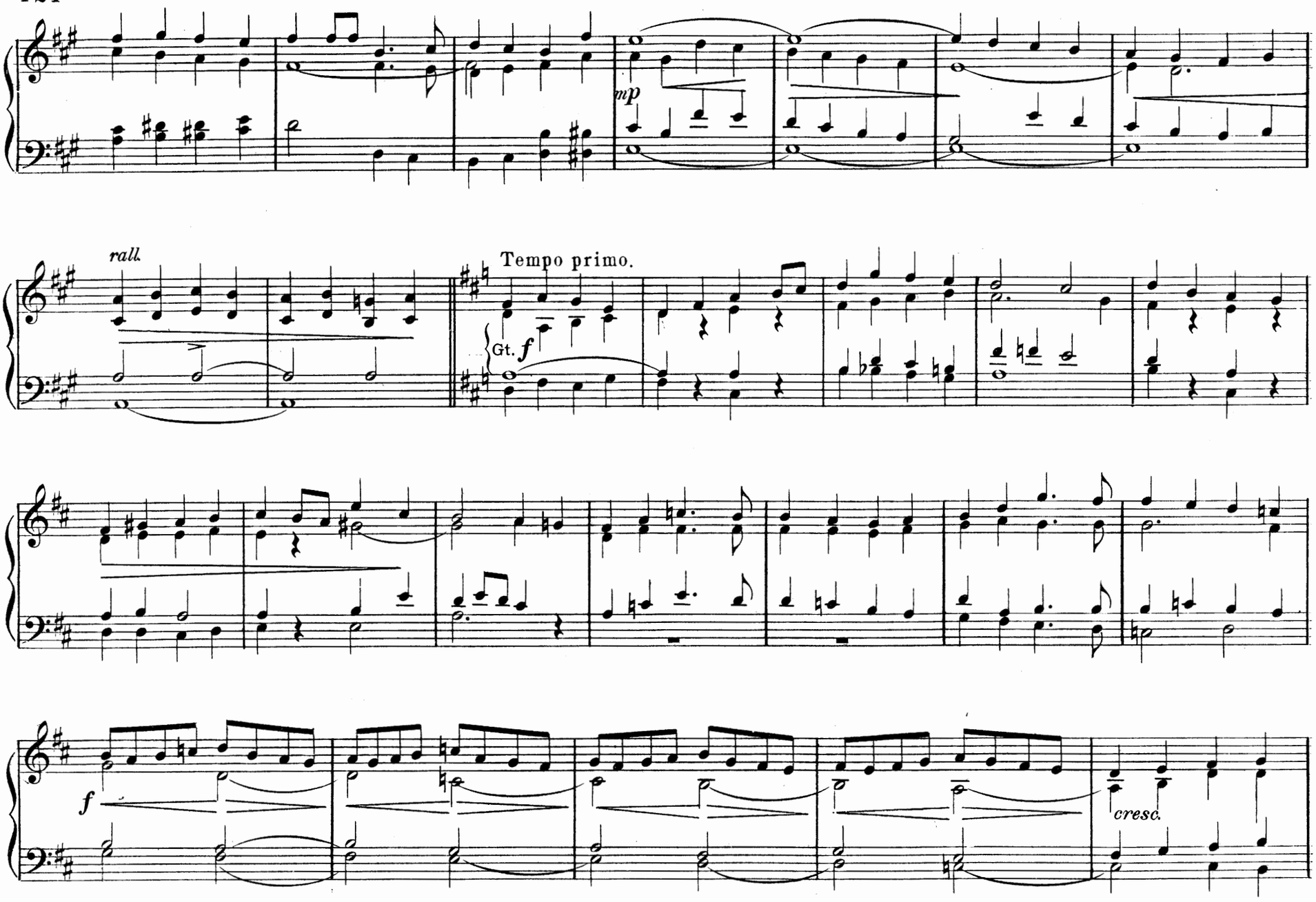
rall.

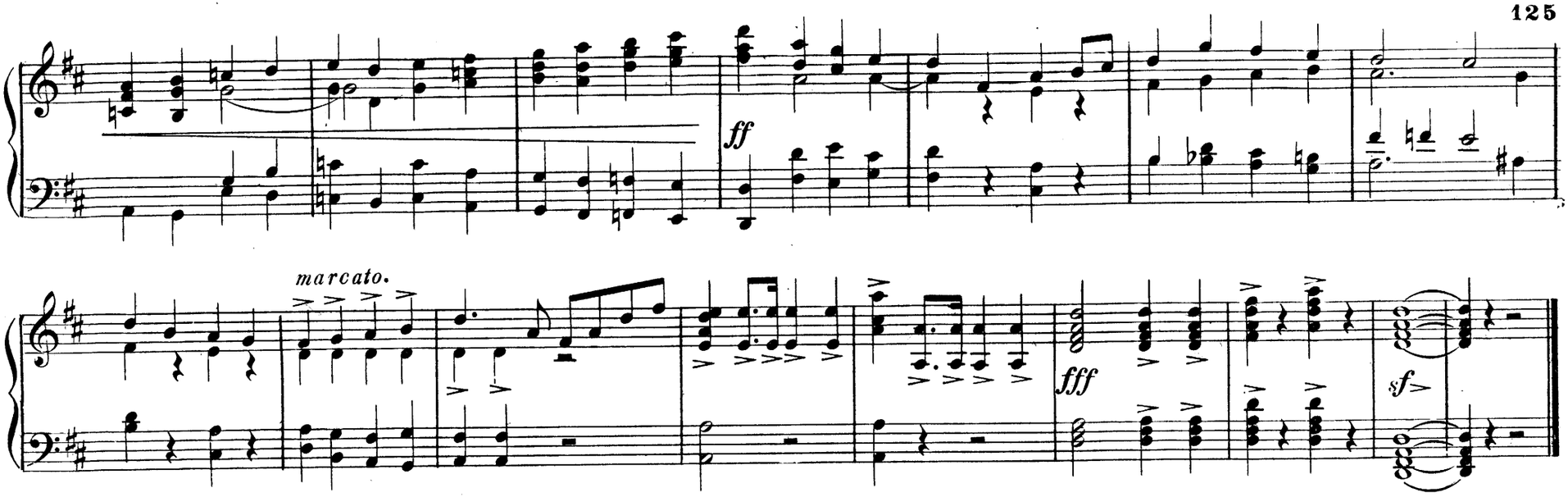
Gt.

ff

rall.


Moderato.
Sw.
mp
mf
cresc.
f
cresc.
rall.
mf

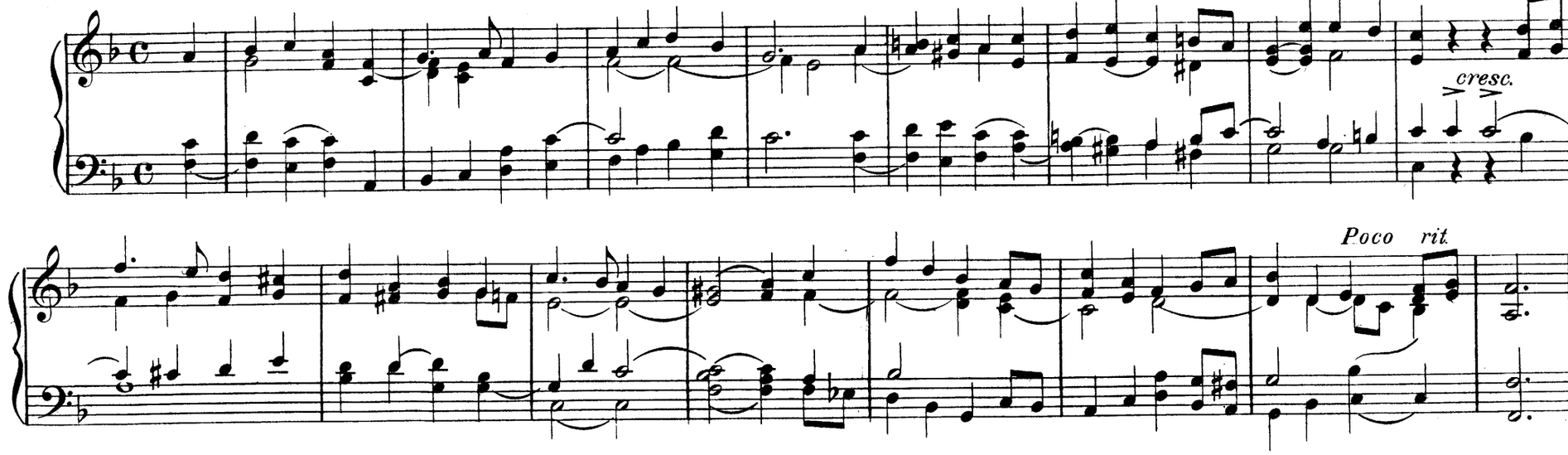

mp
rall.
Tempo primo.
Gt.
f
f
cresc.



Gt. Melodia.
Sw. Stopped Diap. and Gemshorn coupled to Gt.

HARVEST CAROL.

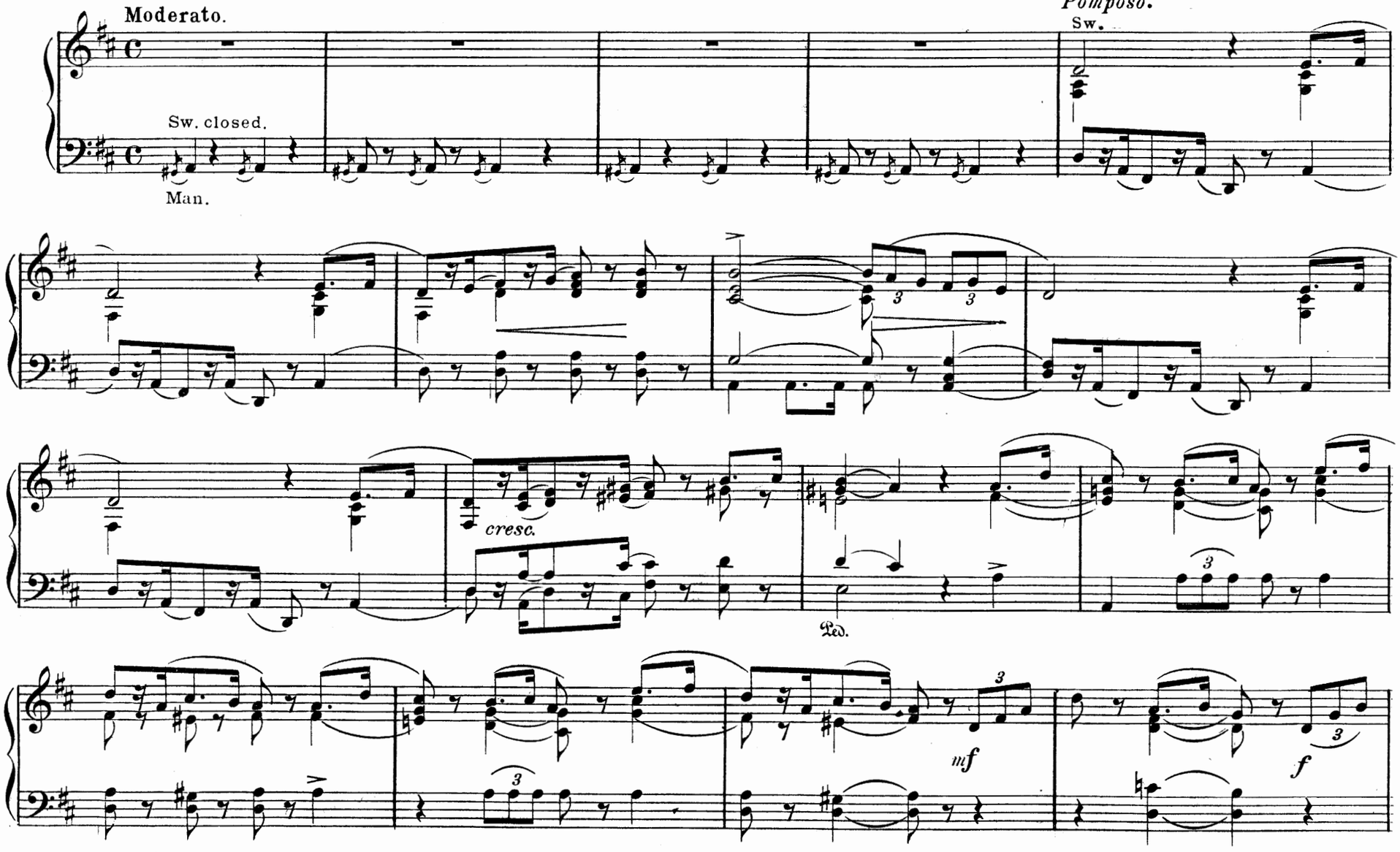
F. A. J. HERVEY.

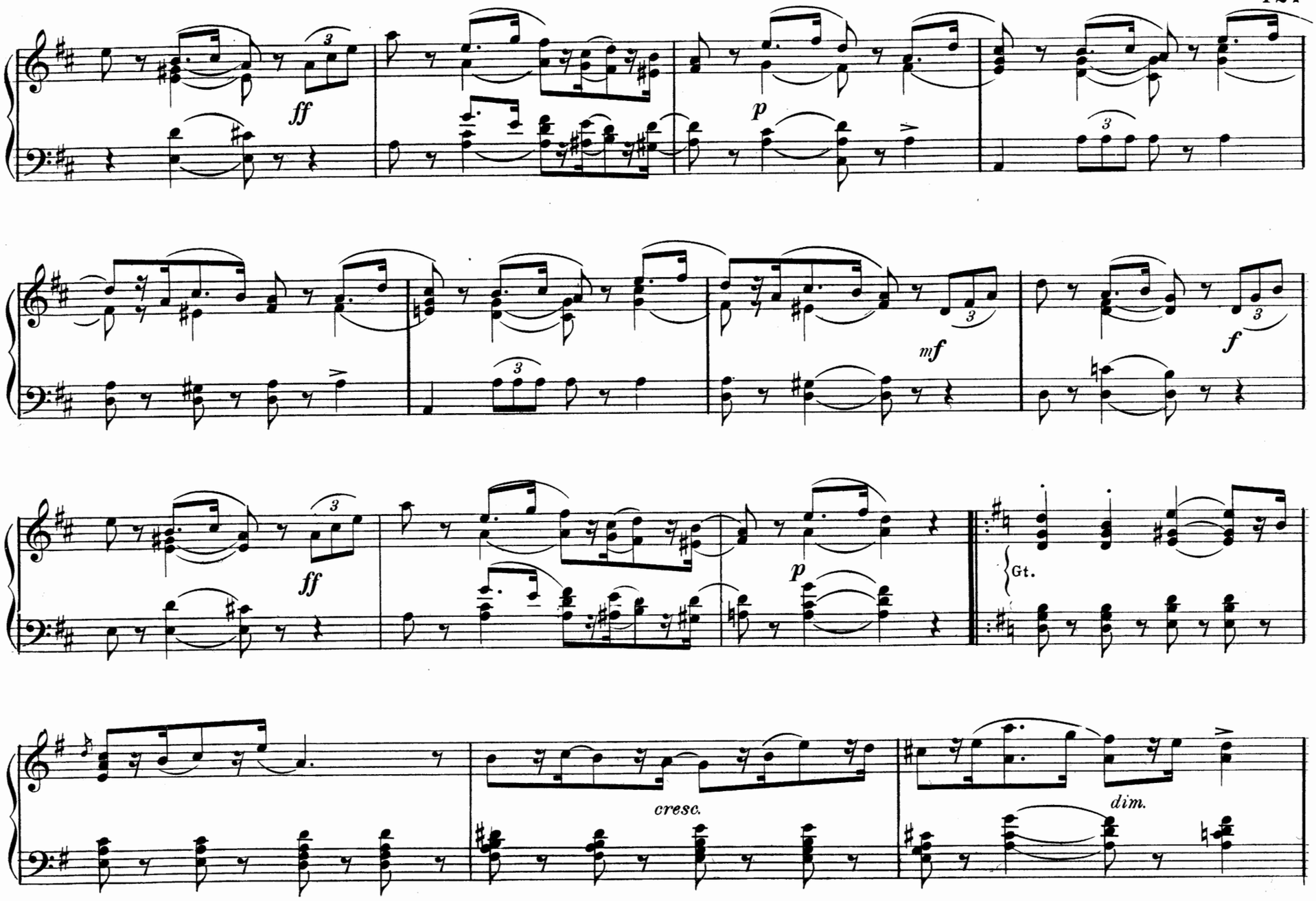


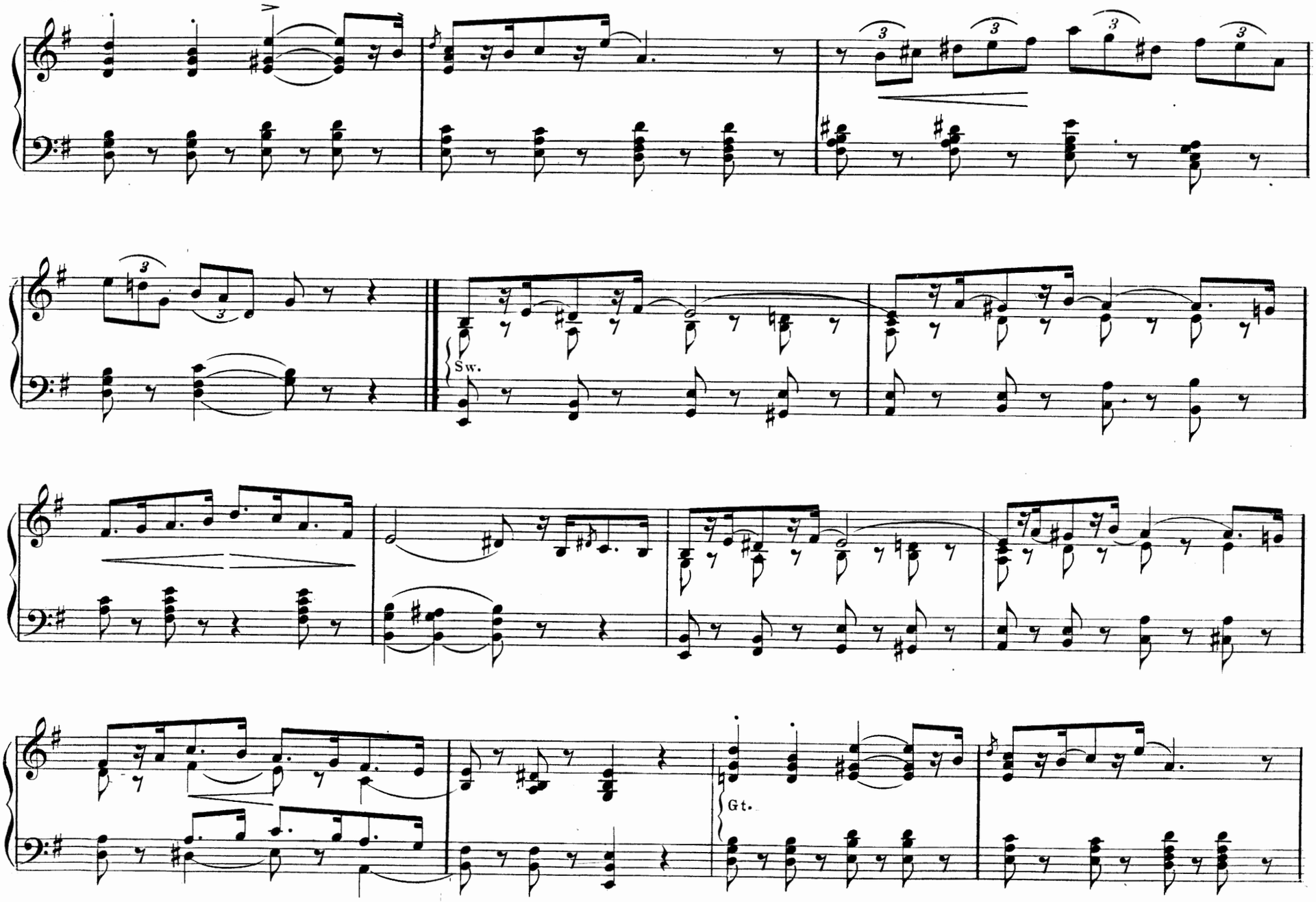
Gt. Full.
Sw. Full.
Ped. Bourdon and Violincello.
Sw. to Gt.

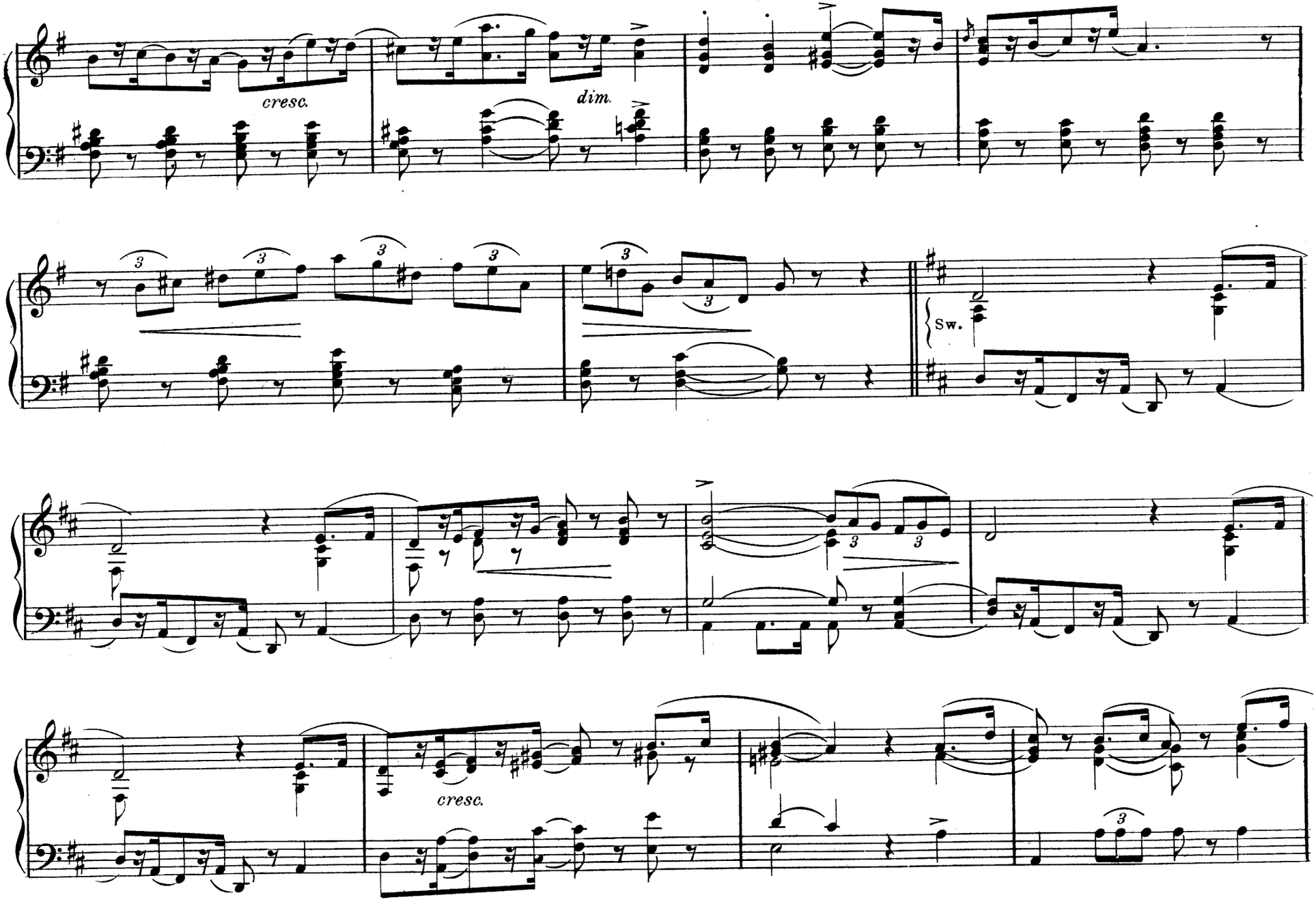
PILGRIM'S MARCH.

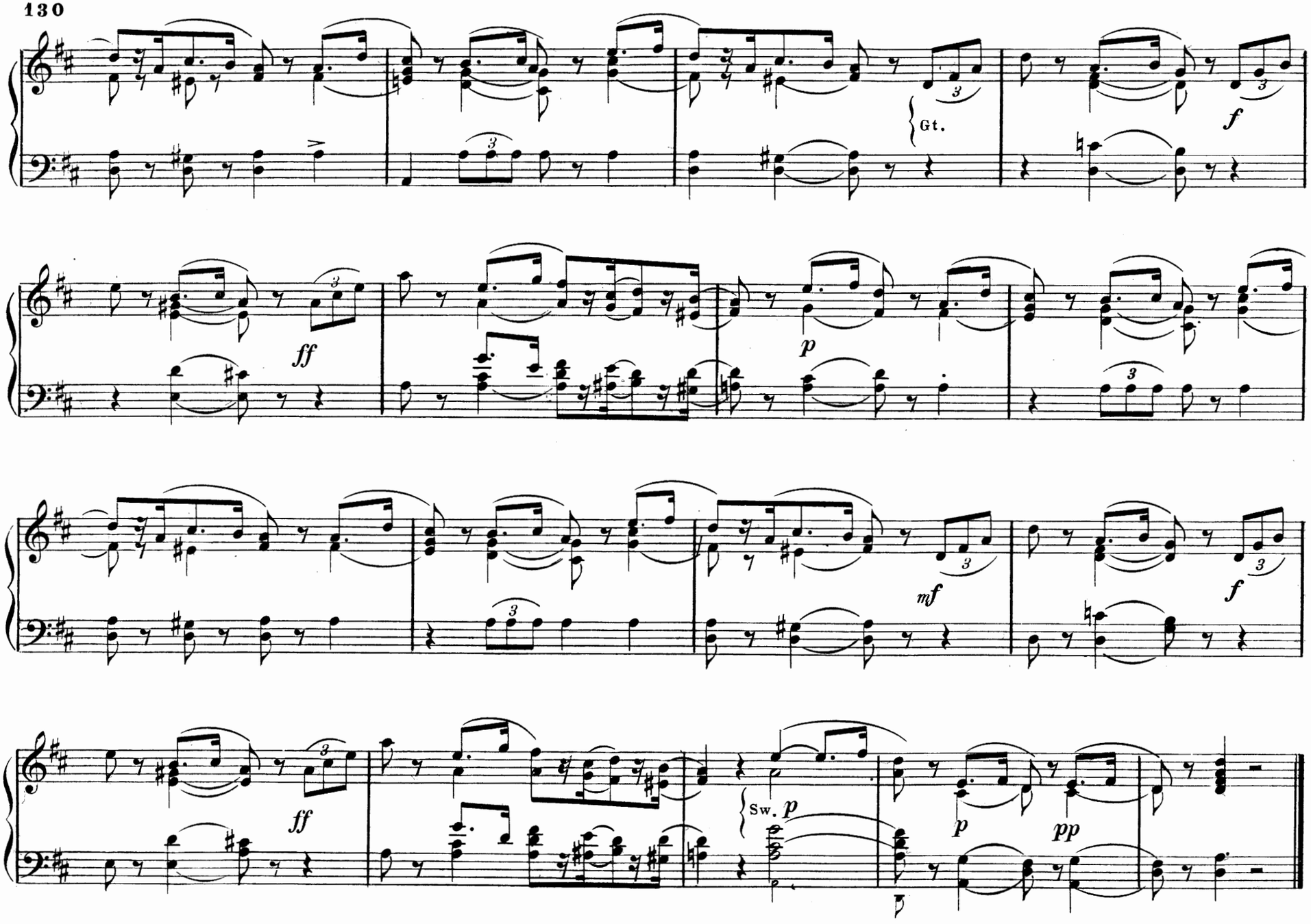
SCOTSON CLARK.




ff
p
mf
f
ff
p
Gt.
cresc.
dim.


Sw.
Gt.


cresc.
dim.
Sw.
cresc.



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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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