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THE ORGANIST

A Bimonthly Journal Devoted to the Pipe Organ and Reed Organ

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Cantare Servare Est

EDITED BY

E. L. Ashford,

Assisted by E. S. Lorenz

TERMS

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TABLE OF CONTENTS.

EDITORIAL.

PLAYING HYMN-TUNES, - - - - - 1

WORTH REPEATING.

VALUE OF MUSIC IN CHURCH-SERVICE, - -
Dr. Waldo S. Pratt, 1

SMALL PIPE-ORGANS, - - - - - -
Mrs. Lillian Arkell-Rixford, 2

MUSIC.

BLOW YE THE TRUMPET, BLOW, - - - -
E. L. Ashford, 99

IMPROMPTU IN D, - - *Geo. F. Swift*, 102

COMMUNION, - - - - *J. Leyback*, 103

I WILL GIVE THANKS, - *Chas. Gounod*, 104

FANTASIE IN E MINOR, - *E. L. Ashford*, 105

BENEDICTION, - - *Lefebure Wely*, 108

LARGHETTO, - - - *Ch. H. Rinck*, 109

POSTLUDE, - - - *J. G. Calcott*, 110

MORNING SONG, - - *E. L. Ashford*, 114

IN FAITH ABIDING, - *Geo. F. Swift*, 115

ANDANTE CON MOTO, - *Felix Mendelssohn*, 116

GRAND MARCH, - - *Colin McAlpin*, 117

LIEBES LIED, - - *E. L. Ashford*, 122

ANDANTE PASTORALE, - *H. A. Jeboult*, 124

SHORT PRELUDE, - - *Julius Andre*, 125

MARCHING AS TO WAR, - *Arthur Page*, 128

INTERLUDE, - - - *E. S. Lorenz*, 130

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TABLE OF CONTENTS.

1. **"Gebet"** ..... *L. Beethoven*
1. **"Allegretto"** ..... *E. L. Ashford*
2 **"From Conquest Unto Conquest"** ..... *Ant. Ed. Batiste*
3. **"Nuptial March"** ..... *E. L. Ashford*
4. **"March in C"** ..... *R. H. Peters*
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The Organist.

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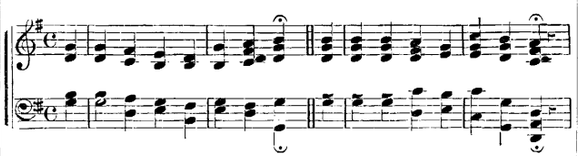
SEPTEMBER, 1902.

PLAYING HYMN TUNES.

Much has been said and written about the correct method for giving out and playing hymn tunes. It is generally conceded that a tune should be given out in such a way that the congregation will instantly recognize it, and afterward be played so as to give the greatest possible support and encouragement to their vocal efforts. But from what an attentive listener hears from Sunday to Sunday, there is still plenty of room for talking and writing, that is, if any good can be accomplished thereby. The writer recently attended a service in one of our city churches where a paid quartet do the anthem and solo work. The choir sang their respective parts of the anthem in a satisfactory manner, showing that some care and attention had been given to the preparation of this number; the organ voluntary also showed unmistakable signs of study on the part of the organist; the offertory solo was sung in pleasing style, and the accompaniment played with taste. Now all this simply goes to prove that the hymns might have been rendered just as well if they had been practiced. But the average organist needs to practice the tunes, as well as the organ voluntaries and anthems, not for the sake of expression, but simply in order to play the notes *as they are written.*

In the service referred to there was an occasional attempt at pedaling, just a note here and there, which reminded one more of the leaping of a kangaroo than the smooth and orderly progression of a human voice.

The tenor and alto were frequently given notes never dreamed of by the composer, (unless when afflicted with a double-barreled nightmare;) and the dominant triads were all turned into dominant sevenths, with no possible resolution in four-part harmony: For example the Old Hundred was made to sound like this:



Now whether this grand old tune was written by Bourgeois, Franc, or some one else, it is safe to say the composer never intended it to sound like that.

The choral form of church psalmody is the last in the world that will bear such tampering with. The fact that the voices move all exactly together makes it impossible to conceal weak and faulty progressions, and as its greatest beauty lies in its rugged, diatonic harmony, it is all the more important that this salient feature should be preserved intact. But for that matter, the harmony of *all* hymn tunes should be respected; If the tune has stood the test of congregational use for years, the chances are that it is a much better piece of work than the average organist is capable of turning out: therefore it is best to "let well enough alone,"

Another vexed question is the proper tempo for playing hymns. It is simply astonishing to hear an organist who can render acceptably the compositions of Guilmant, Widor and Buck, rattle through a hymn tune as if it were a quick step, at a rate of speed utterly impossible to be taken by the choir and congregation. Many organists seem to be possessed with the idea that if they play the tune *very fast* when giving it out, the congregation will not be so apt to drag when they come to sing it: but human nature is the same the world over, and a congregation (no matter how devout) is likely to resent the effort of one man to take them by the "scruff" of the neck and pull them nilly-willy through their musical devotions. They prefer to be led rather than driven.

The tendency of the times is to hurry the singing of the hymns out of all reason. There is a difference between promptness and indecent haste, and it rests with the organist to find the happy medium and adhere to it strictly. The general rules for good hymn playing are so simple they bring to mind the answer given by a famous Pianist when asked what method he preferred: He said "I know of only one method, and that is to strike the right note at the right time, in the right way."

A.

VALUE OF MUSIC IN CHURCH-SERVICE.

Many of the peculiar tonal effects that are producible from the pipe-organ have special potency in evoking and stimulating religious feeling. . . . The organ-prelude is the most important device by which it is sought to turn this value to liturgical account. The congregation, as it comes together, is made up of various classes—young and old, rich and poor, happy and sorrowful, serious and heedless. Every experienced public speaker is profoundly aware of the exceeding heterogeneity and the comparative inertia of such an assembly. The first great needs are some degree of emotional unity and the establishment of some mental momentum in the congregation as a whole.

The Prelude.

Among the many possible means to these ends the organ-prelude is certainly one of the most useful. To do its work, it needs to have enough obvious tonal beauty and strength both to command general attention and to attract sympathetic delight. It should be positive and confident enough in technical presentation to exert a kind of magnetic control over the listner, whether or not he is able to follow it in detail with a connoisseur's interest. And obviously it should have such a character as to help those who hear toward a state of mind where the offering of worship is easy and where the receiving of spiritual instruction and guidance is welcome.

THE STYLE OF THE PRELUDE.

It is doubtful whether the exact style of prelude that shall do these things can be defined with any exactness. I rather believe that many useful styles are possible, varying with the player, with the congregation and with the occasion. But a few practical points may be suggested. The length of the usual prelude should be between four and eight or ten minutes. Its style should rarely be so ornate or florid as to attract special attention to the players dexterity or the composer's ingenuity. It should be more emotional than learned, more sweet and solemn than fanciful or merely pretty, more meditative than boisterous and loud, more noble than amazing. Its themes and harmonies and rhythms should be kept from anything that would recall the more popular concert or the theater. Usually it should be something written for the organ and for church use rather than an adaptation from other musical literature. Its technical presentation should not be contrived so as to show off either the player's versatility or the resources of the instrument, except as mere incidents. All these things are obvious.

THE PRELUDE A PERSONAL EXPRESSION.

But something more needs to be said The prelude like every dignified piece of instrumental music, is not only a thing, but an expression. It is a means whereby the organist, following in the track of the composer, can bring himself to bear upon the congregation. His general character is probably more or less known, but

in his preludes he has an exceptional chance again and again to declare himself somewhat intimately and to join the force of his personality to the other personal forces of public worship. For every earnest organist, whatever be his artistic capacity, this truly ministerial function may be a great and inspiring one. One has but to know organists to find that into the fulfilment of this week after week often goes a wholly incalculable amount of the choicest desire and intention And even those who are not conscious of such high purposes realize that they are not without obligation to keep them in sight.

It is nothing less than shameful how often both ministers and congregations hamper and defeat these efforts at self-expression by their habitual treatment of them. The prelude usually receives but scant courtesy, if not actual disdain. The minister is fussily busy over his little preparations in the pulpit and outside. Many of the people are still straggling in, settling themselves and their wraps, perhaps talking more or less. Oftentimes the air is full of the noise of movement and evident inattention; so that neither the player nor those who are minded to listen are given the help of even passable decorum. Thus instead of recognizing the prelude as a personal utterance, the notion is fostered that it is something wholly outside the service proper, a piece of sumptuary elegance, orn a empty and senseless foolishness.

The Postlude.

The same things may be said even more bitterly about the postlude, that musical meditation or commentary at the end of the service, which practically universal customs of discourtesy have reduced to a condition of utter and disgraceful uselessness in ways that need no description.

Respect Should be Accorded.

These things ought not so to be. Either the prelude and the postlude are significant because they are personal utterances and personal appeals, or they are not worth an organist's working upon or worth counting as parts of public worship. Either they should be treated fairly or given up, I am well aware of the objections that may be lodged against the way in which certain organists themselves have debased these exercises— objections that surely have sufficient provocation; but, after allowing for such cases, is must be said that here, as so often in the whole system of our church-music, a special stress of blame for unworthy habits and standards of action falls on the ministers and congregations. They have to frequently made it clear that they do not respect and do not care to learn to respect these instrumental exercises in their own services. And yet they have the presumption to ask a self-respecting organist to supply, Sunday after Sunday, what they thus make of no account.

In the presence of facts like these it need not seem strange that sometimes high-minded musicians are forced to say, with genuine regret, that they do not care to have anything to do with the practical handling of church-music in some of our churches.

Dr. Waldo S. Pratt,
in "Musical Ministries in the Church."

SMALL PIPE ORGANS.

In considering the question of church services, next in importance to the sermon, and of paramount importance to some, comes the musical part of the service. No matter how few or many the singers, they must be accompanied by some instrument, and every one will say not a piano, for there is nothing sacred, but much that is secular, in the tones of that instrument. This decision settles the choice upon an organ, be it little or great; and let us be thankful the tendency, even in small churches, is towards pipe organs in preference to even the most elaborate of reed organs, which at their best give but poor and often wheezy imitations of a pure pipe organ tone.

As, year by year, organ building improves, many firms, while turning out more complete instruments, are building organs of moderate cost which fully answer the demands of a small congregation.

The query may arise: such and such a church, at present with small means and few members, may purchase a very small pipe organ. Said church in five years, perhaps ten, may have grown to such a size the organ they possess will be entirely inadequate to their increased choir and attendance. Thus will be urged the wisdom of expending two or three hundred dollars, or less, at first in a reed organ, and, later, when the funds increase as the church grows, a new instrument this time a pipe organ of goodly size, may be bought.

Let such advisers look on the other side of the case. We presuppose, if the church at first purchased a small pipe organ that it had the sound judgment to deal with a firm who put, even into their smallest instruments, first-class work in every respect. Such an organ will enable the organist even though an amateur, to give a wholly different effect to the music, to accompany and enthuse a choir, and lead congregational singing far more satisfactorily than he could do with the best of reed organs This cannot be put to strongly, for a good voiced organ will dignify and embellish a church service in innumerable ways utterly outside the sphere of a reed organ.

Then as to the objection of being encumbered with a small organ when the growing needs of the church have made it inadequate; it can be said that there are almost always churches who are on the lookout for buying a second hand instrument, and that failing, almost any firm, when bidding for an order, will take the small organ in part payment for the new one. The writer has in mind a similar case, the firm building a $4500 instrument allowing $600 for the old organ.

Twelve hundred, perhaps one thousand dollars, will purchase a useful, small pipe organ. Two strictly first class firms have made small organs which lately have been played on by the writer, one was $1200, a nice little instrument of fourteen speaking stops, with its 8 ft. tones as round and clear as one would wish. The other had fewer stops but every one *told*, which cannot always be said of much larger organs of inferior make, where one runs across a multitude of stops many bearing marked resemblances to each other, and few being strictly solo stops.

And here let me say should a church be so very small they can only expend five or six hundred dollars, a vocalion is far more satisfactory than a reed organ, being the best substitute for a pipe organ. A vocalion is an organ constructed on the principle of a pipe organ, only that metallic reeds produce the vibrations.

A description of the $1200 organ mentioned will give about as clear an idea of what is essential, what can not be dispensed with in the smallest of organs, and at the same time enable the organist to produce contrasts in tone color without which the least elaborate playing will be dead, and consist merely of a change from full to soft organ.

In the Gt. manual three 8 ft. stops—Dulciana, Melodia and Open Diapason; octave of 4 ft., fifteenth of 2 ft.; the latter may be dispensed with, though, unless the church be very tiny, it adds a brilliant effect. These each have 61 pipes. In the Sw. manual two Diapasons, Stopped and Violin (or Open) of 61 pipes each; 4 ft. Flute—61 pipes; 16 ft. Bourdon, 49 pipes; Æolian, 49 pipes; Oboe and Bassoon (together), 61 pipes; Pedal, 16 ft.; Bourdon; the usual Sw. to Gt.; Sw. to Ped. and Gt. to Ped. couplers; Tremolo, a soft and loud foot combination for the Gt. balanced Sw. pedal, and reversible Gt. to Ped.

The above can still be reduced by dropping the 16 ft. in the Sw. and the 15th in the Gt.; but even minus those the organist can have a round tone in either manual for solo or accompanying, a reed tone, a 4 ft. tone, and at very little more expense a Dolce-Cornet may be added, which in combination gives some quaint effects, and with full Sw. adds much brightness.

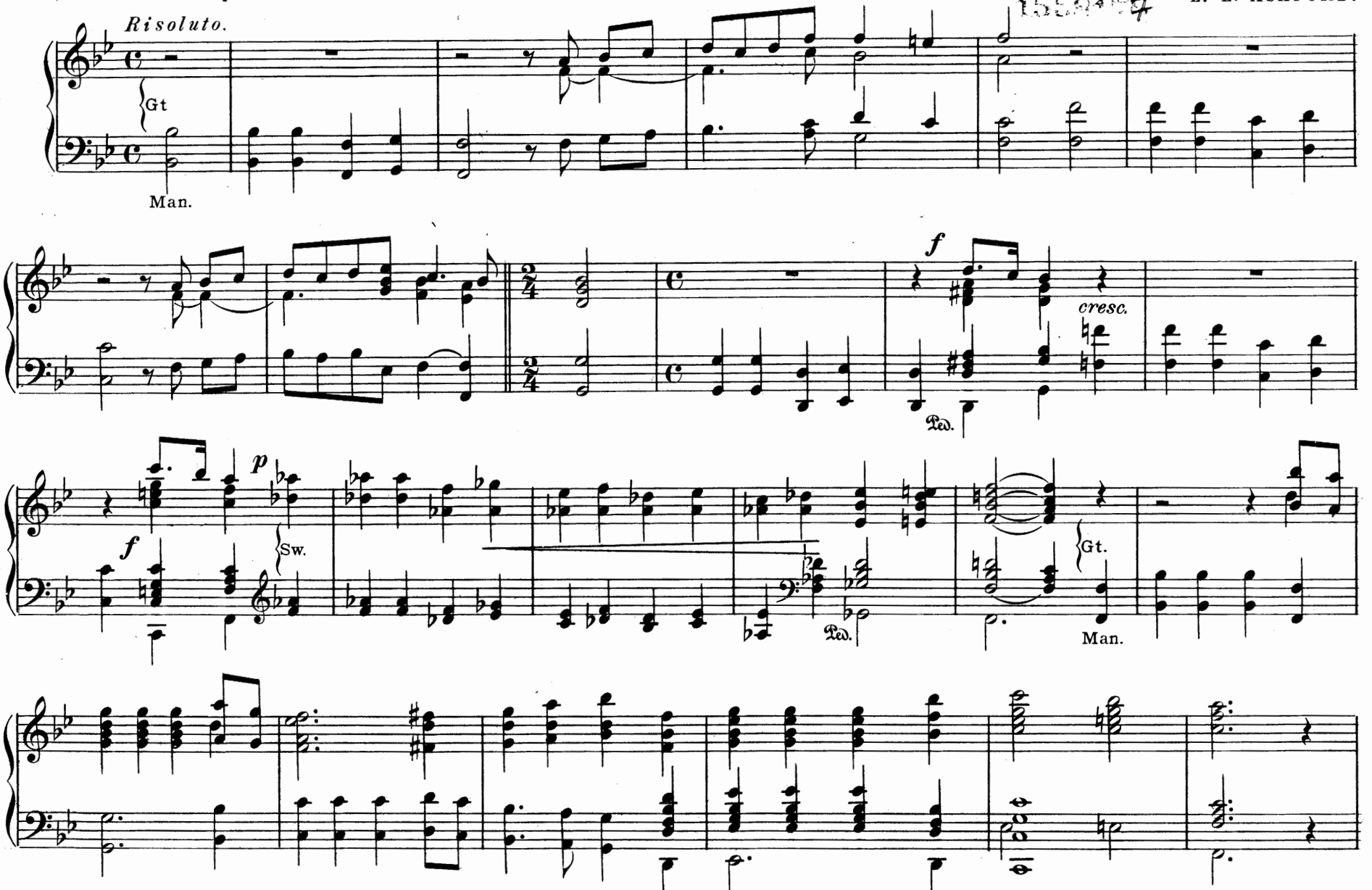
Mrs. Lilian Arkell Rixford,
in the "Musician"

BLOW YE THE TRUMPET, BLOW.

(POSTLUDE.)

E. L. ASHFORD.

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



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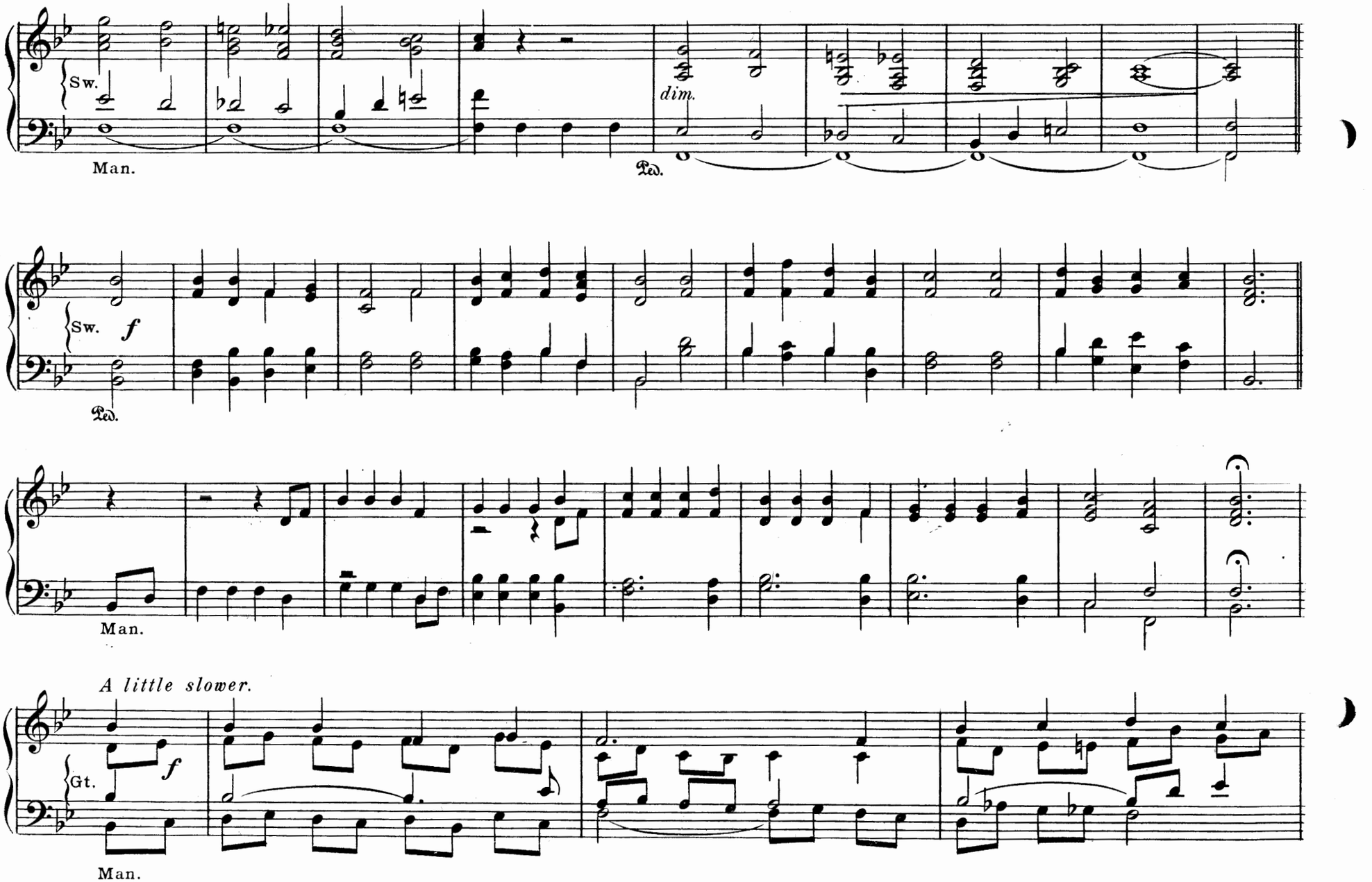
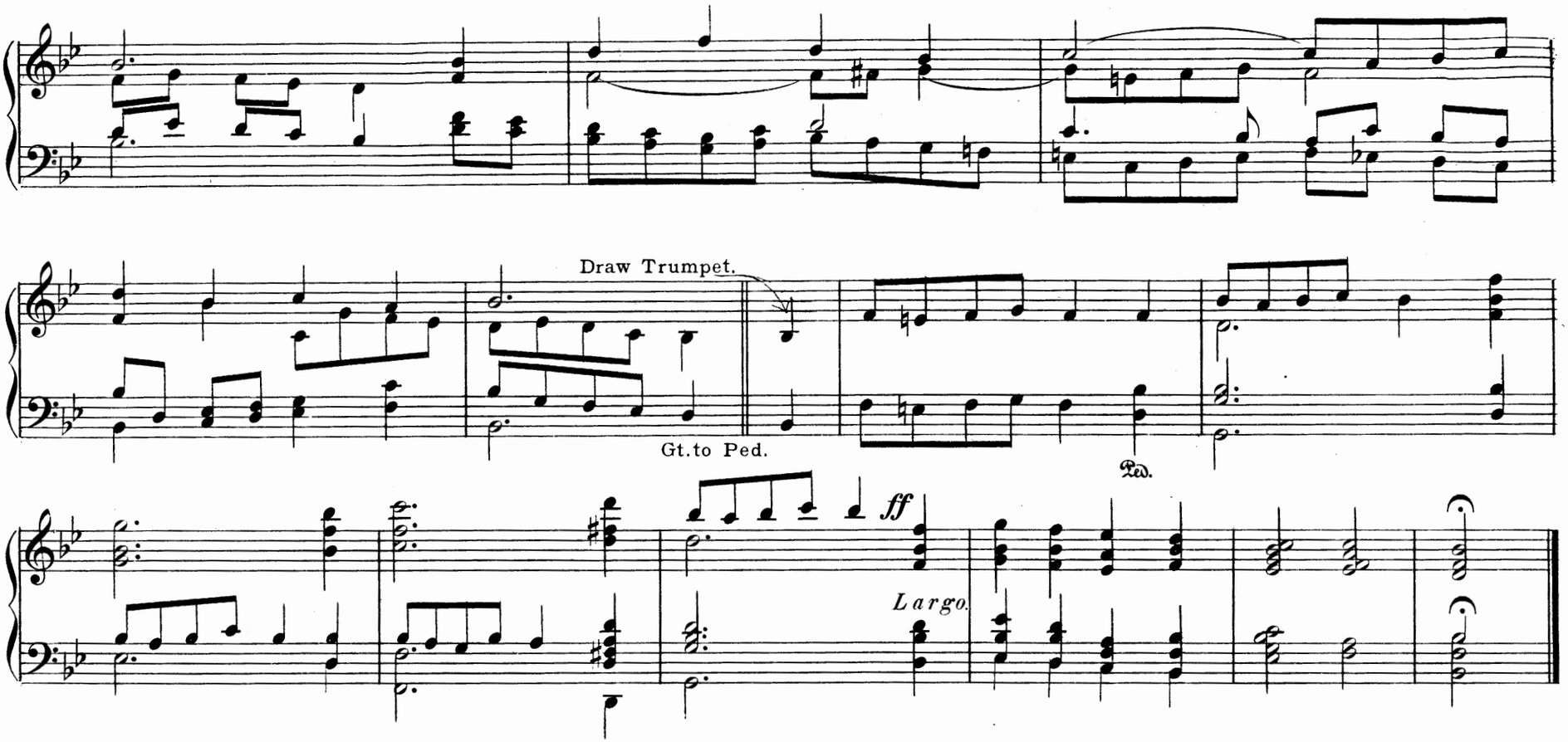
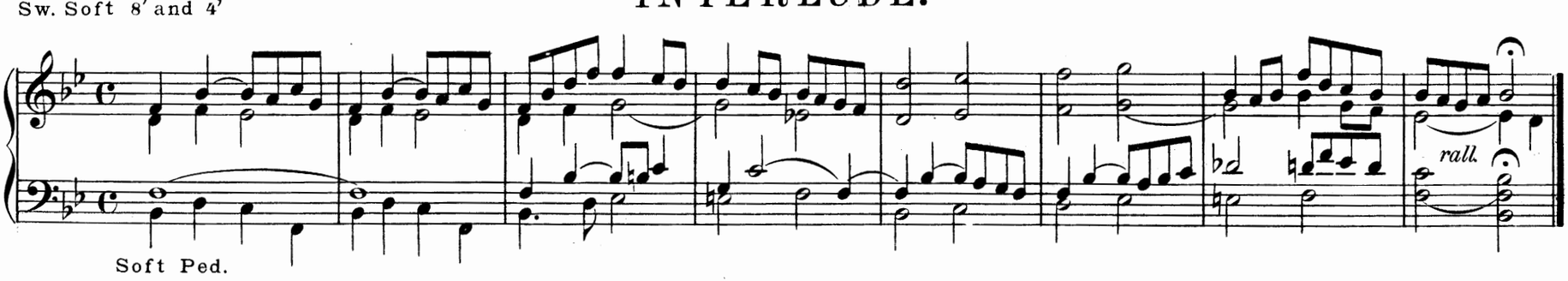

Sw.
Man.
dim.
Ped.
Sw.
f
Ped.
Man.
A little slower.
Gt.
f
Man.


Draw Trumpet.
Gt.to Ped.
Ped.
ff
Largo.

INTERLUDE.

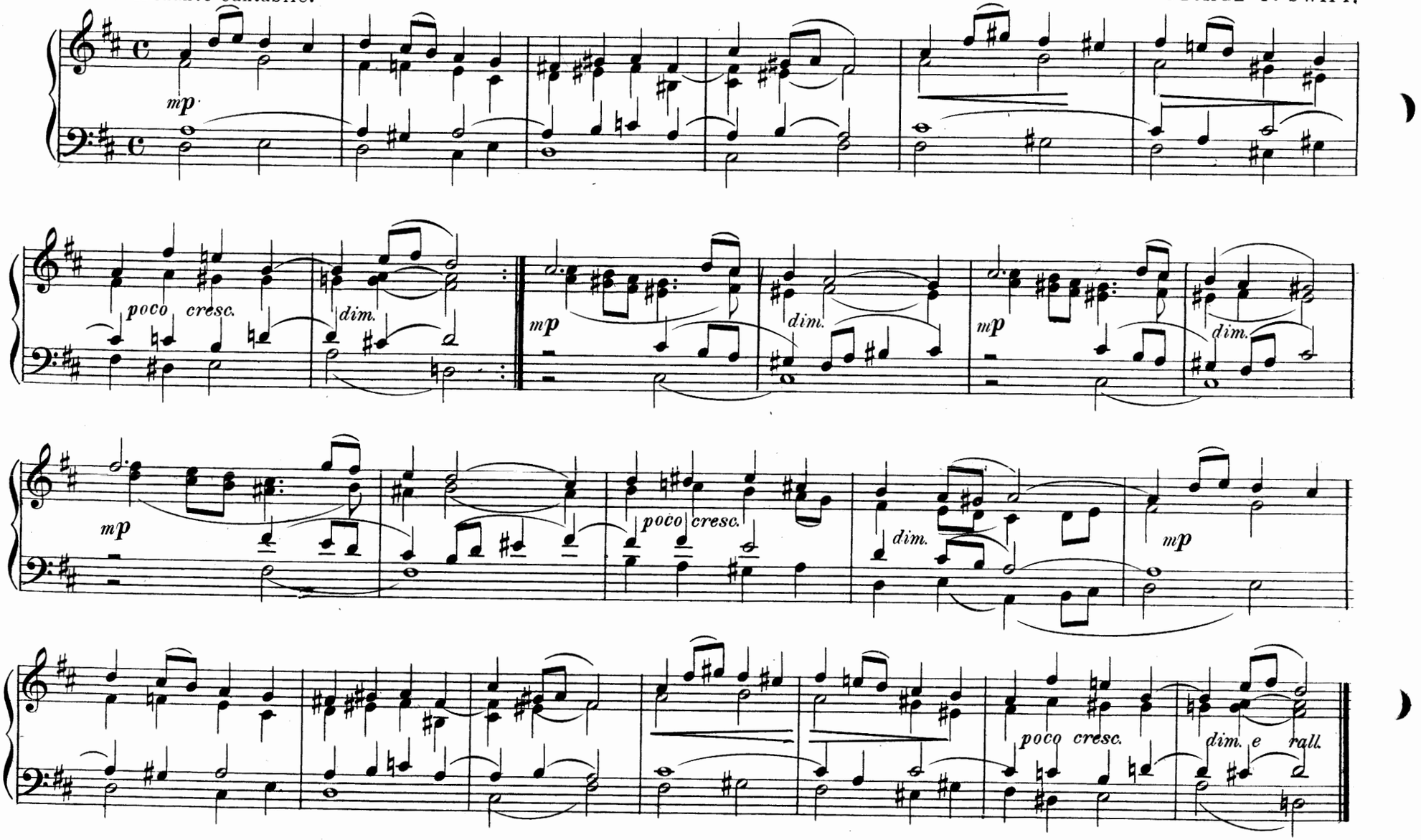

Sw. Soft 8' and 4'
Soft Ped.
rall.

IMPROMTU IN D.

Sw. Soft string tone.
Ped. Bourdon.

Andante cantabile.

GEORGE F. SWIFT.

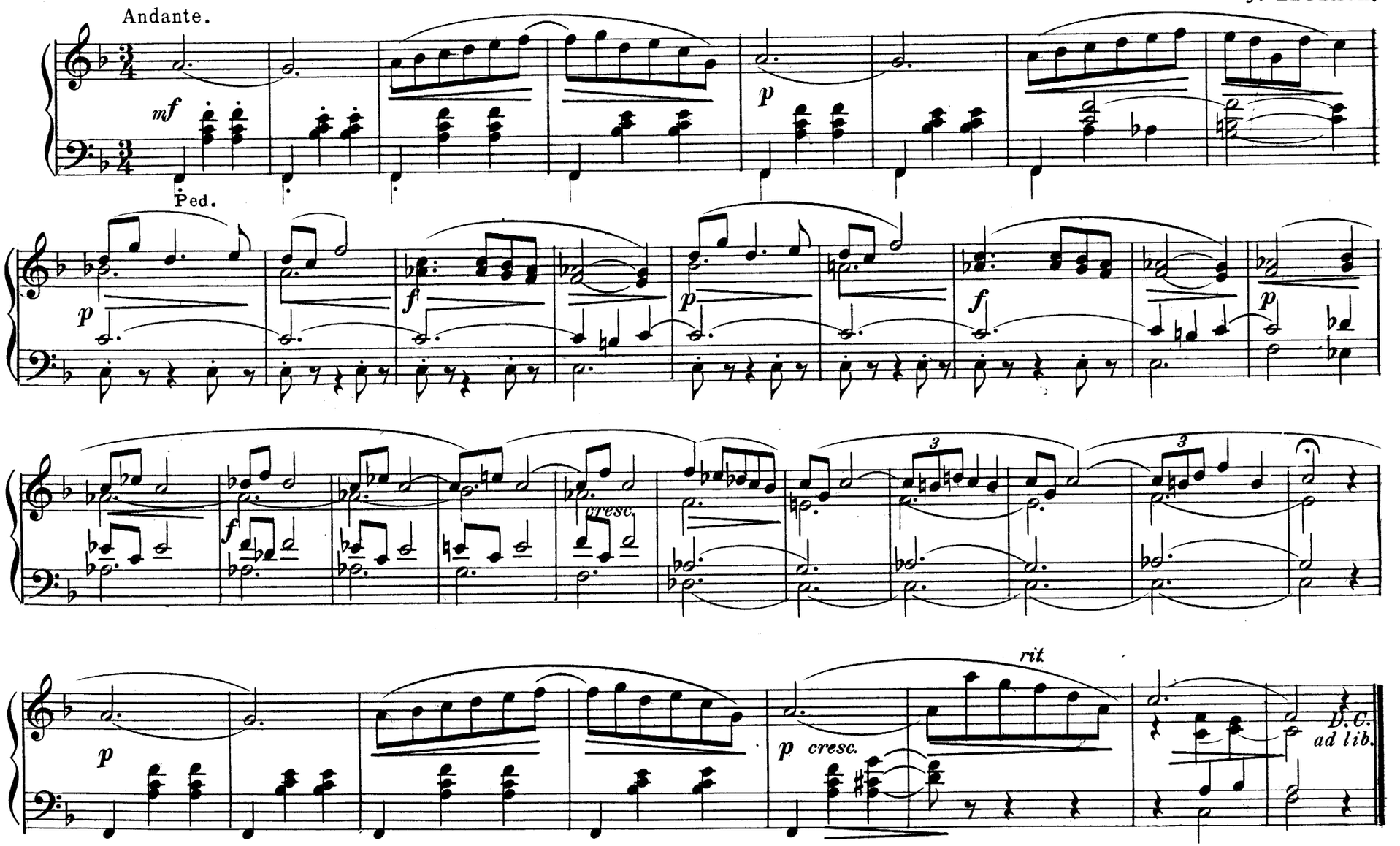


COMMUNION.

Full Sw.

J. LEYBACH.

Andante.

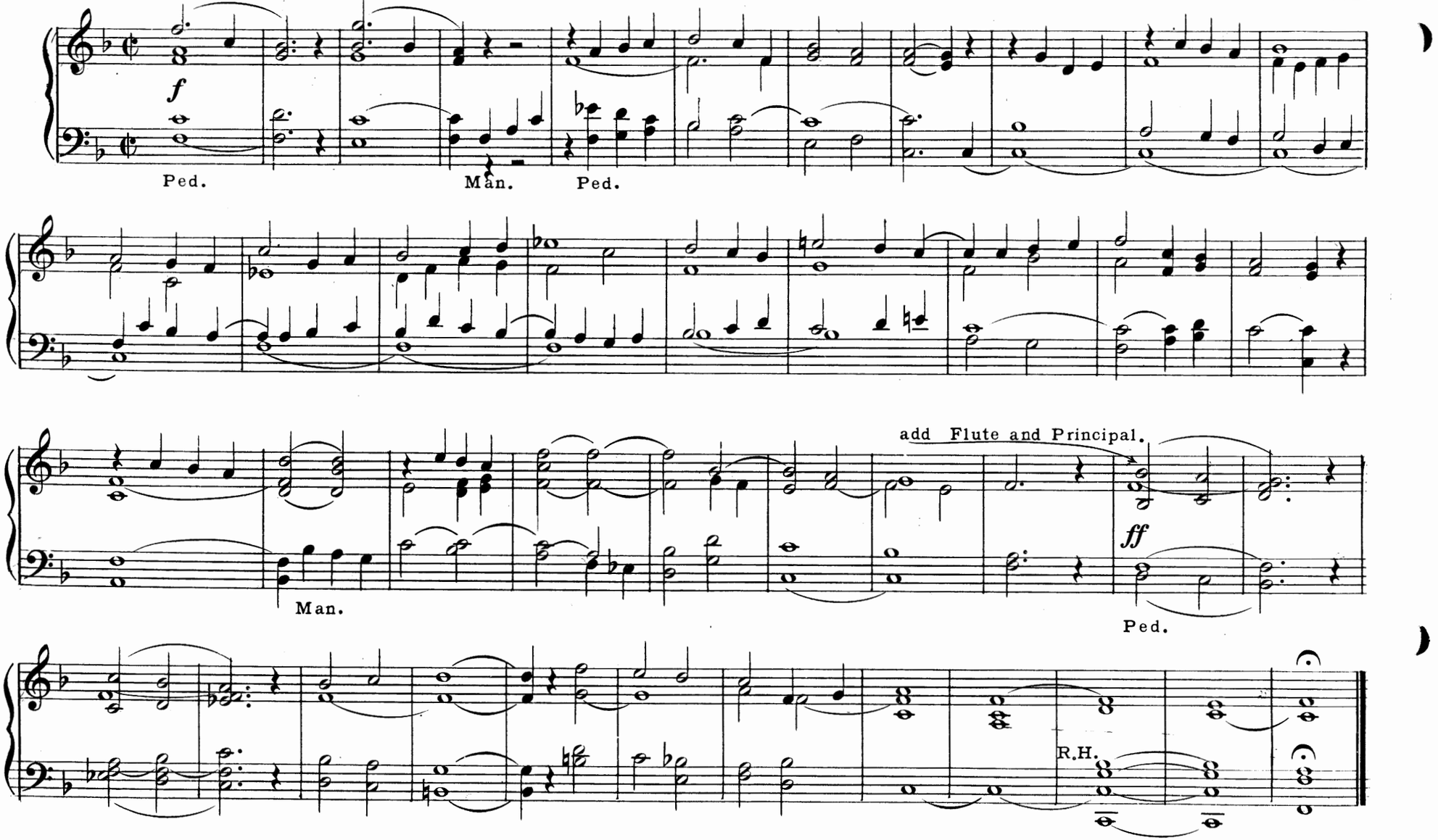


I WILL GIVE THANKS.

Gt. Diapasons and Gamba.
Ped. Bourdon.

Allegro maestoso. ♩=88

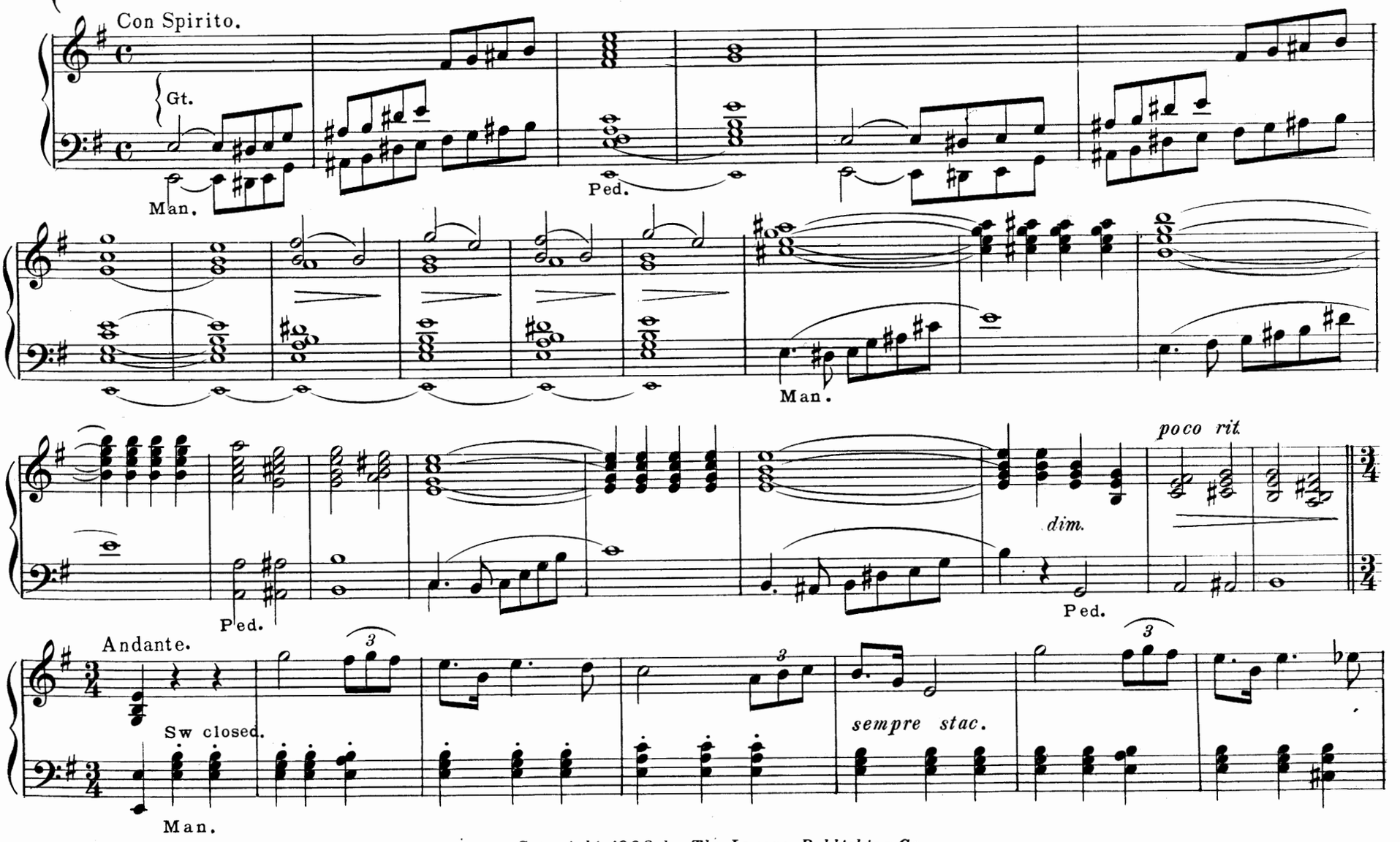
CHAS. GOUNOD.



FANTASIE IN E MINOR.

Gt. Full to 15th.
Sw. Full coupled to Gt.
Ped. Op, Dia, coupled to Sw.

E. L. ASHFORD.



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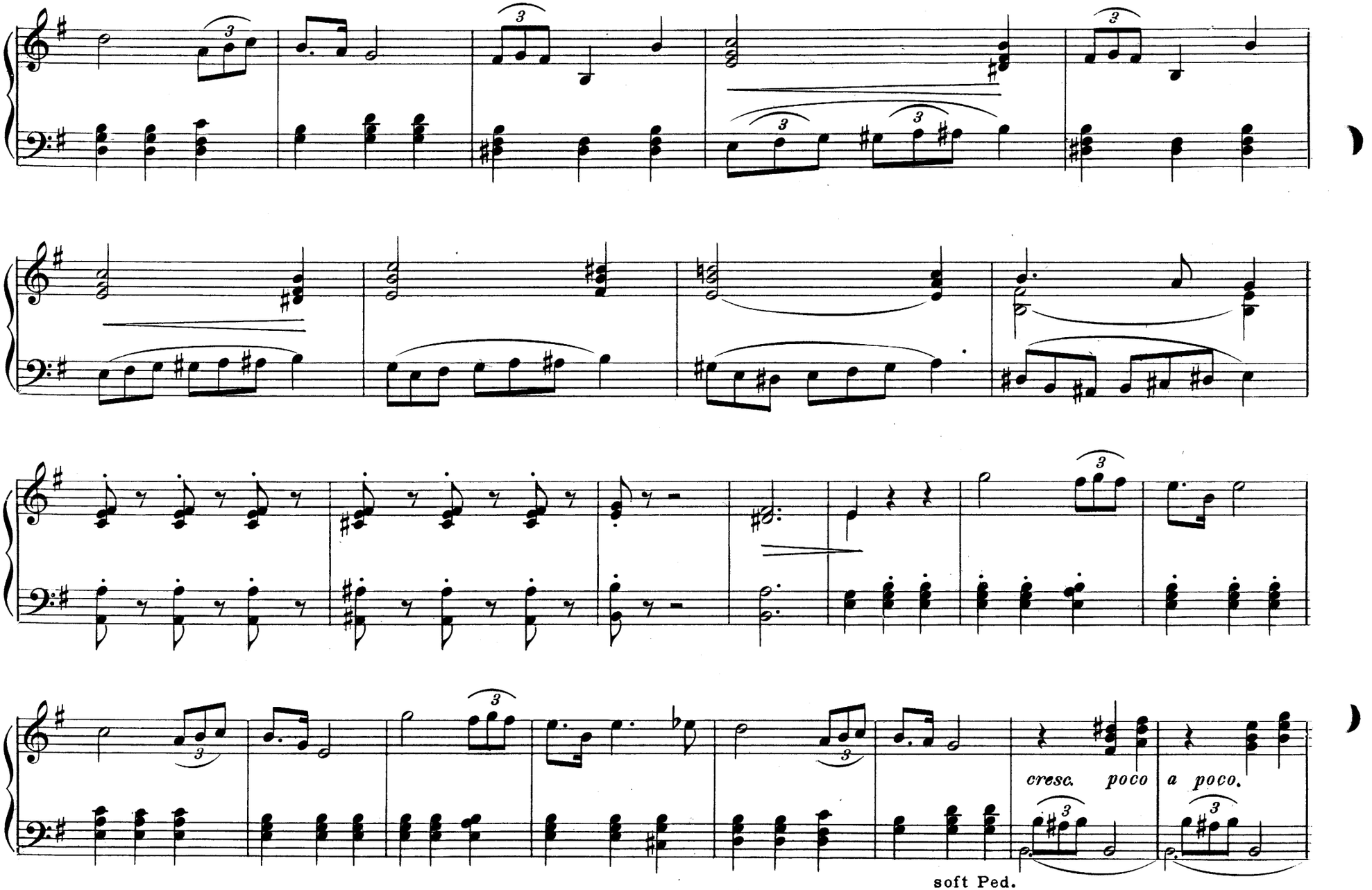
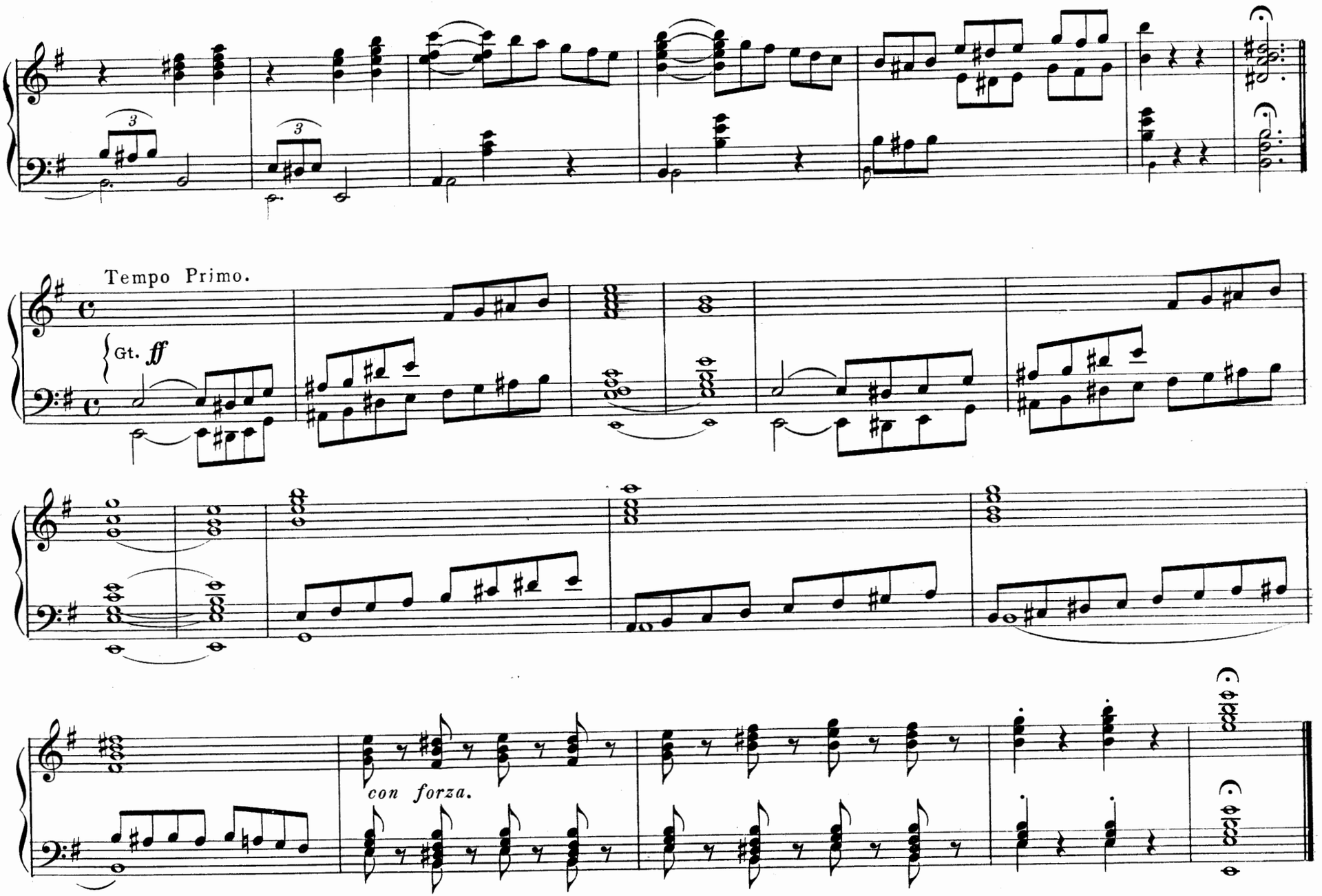

cresc. poco a poco.
soft Ped.


Tempo Primo.
Gt. ff
con forza.

BENEDICTION.

Full Swell.

Andante. ♩=76.

LEFÉBURÉ WÉLY.

Sw. closed.

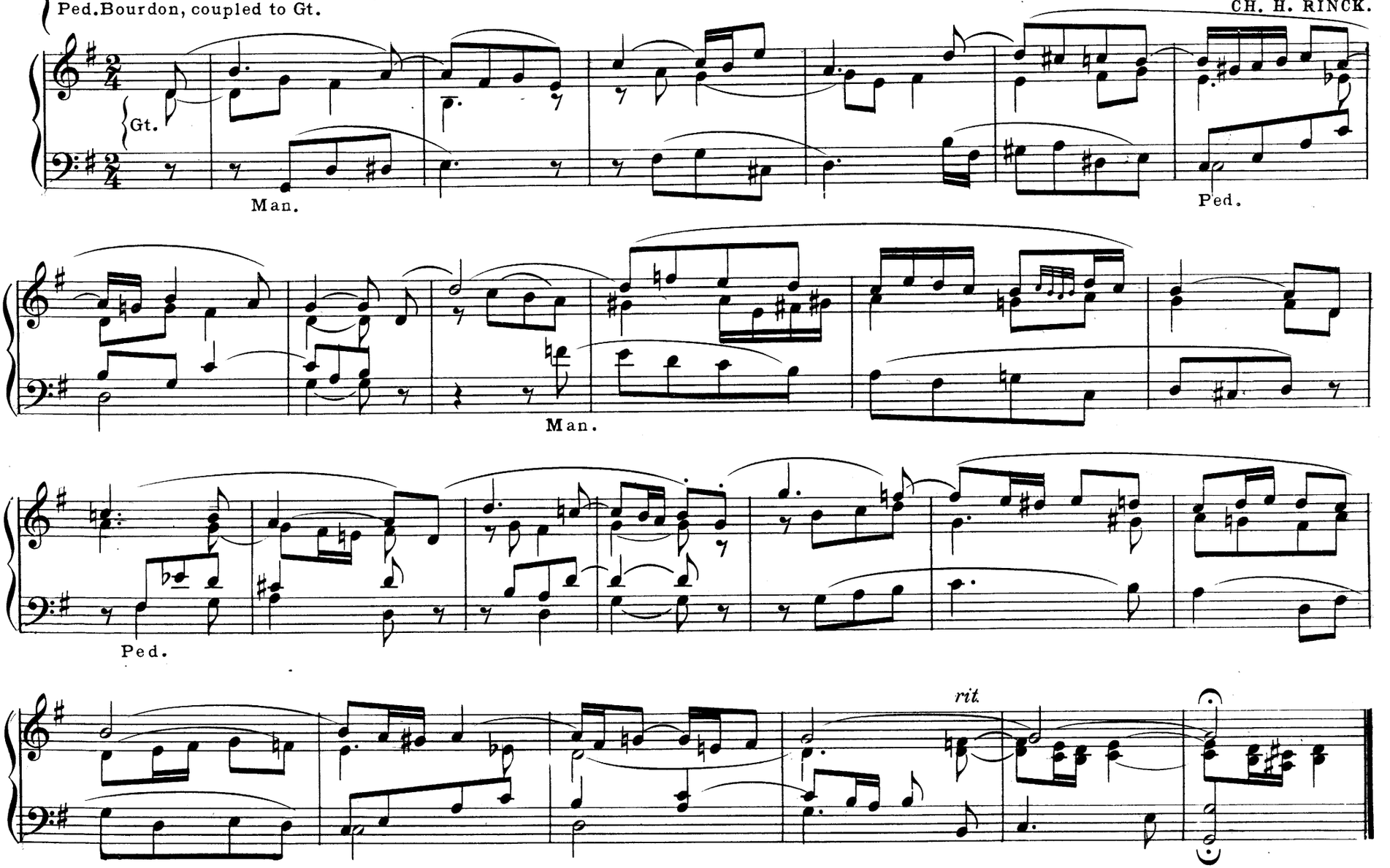
p

Ped.

LARGHETTO.

Gt. Soft 8′.
Sw. Flute, Gemshorn and Oboe coupled to Gt.
Ped. Bourdon, coupled to Gt.

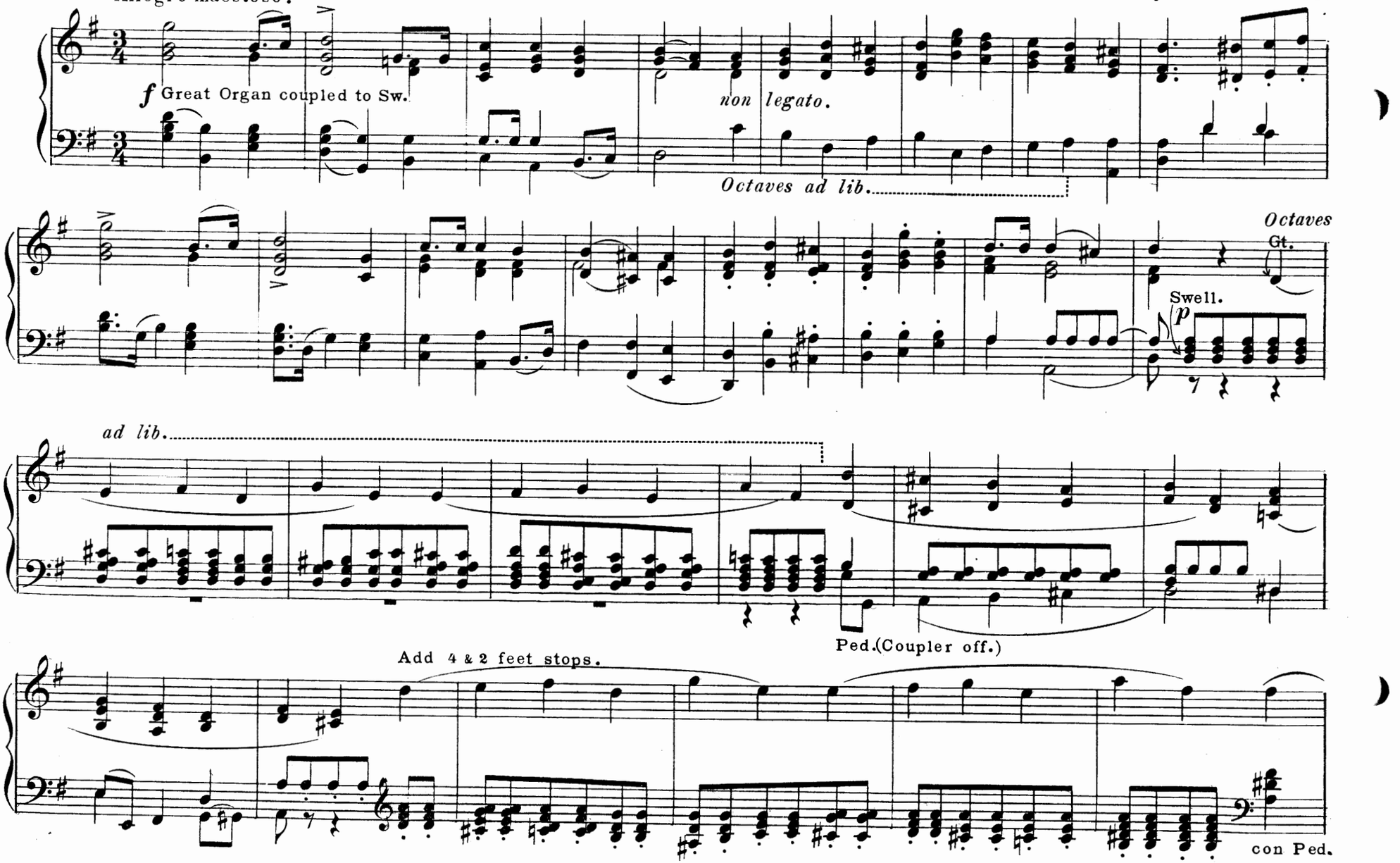
CH. H. RINCK.

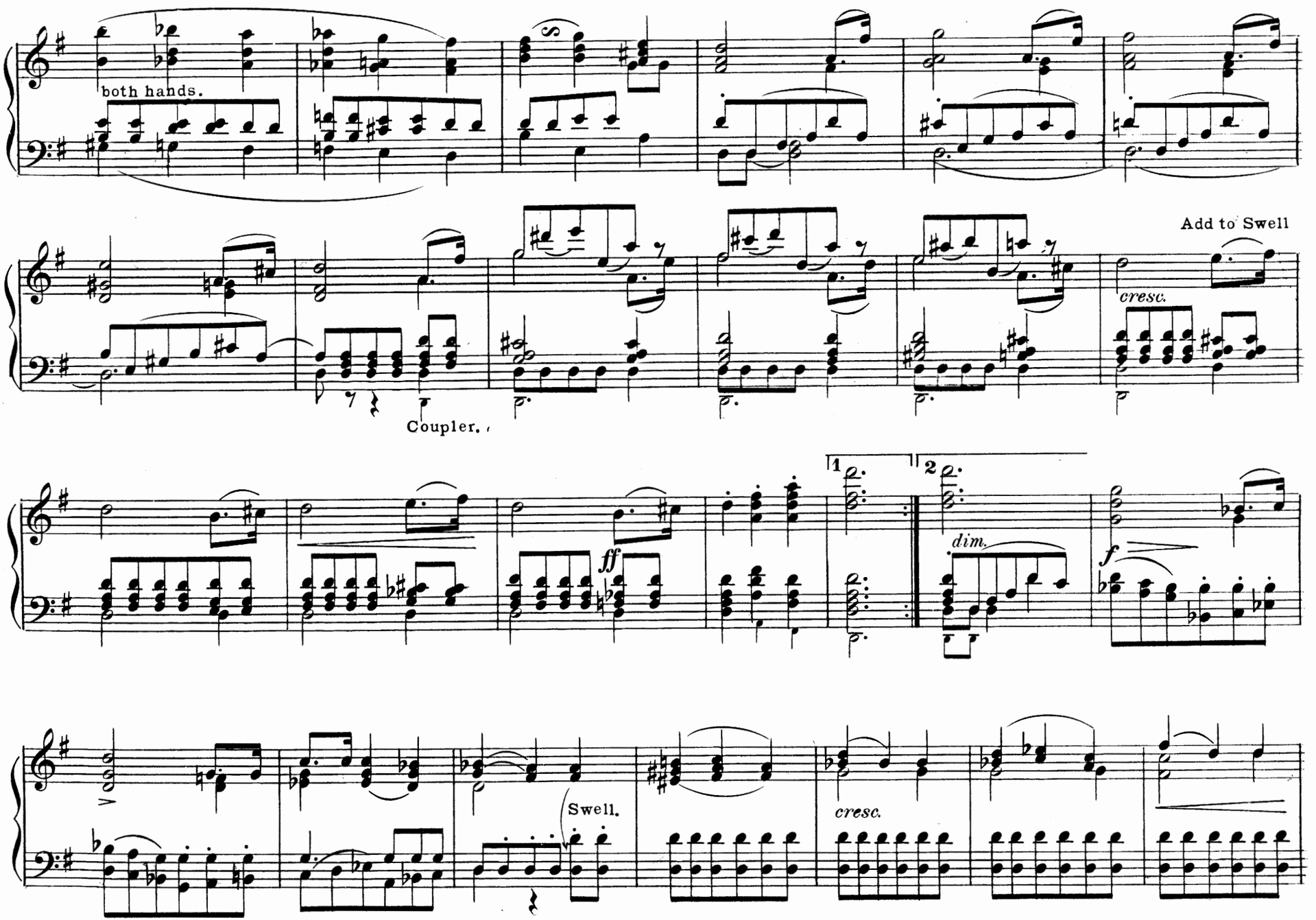


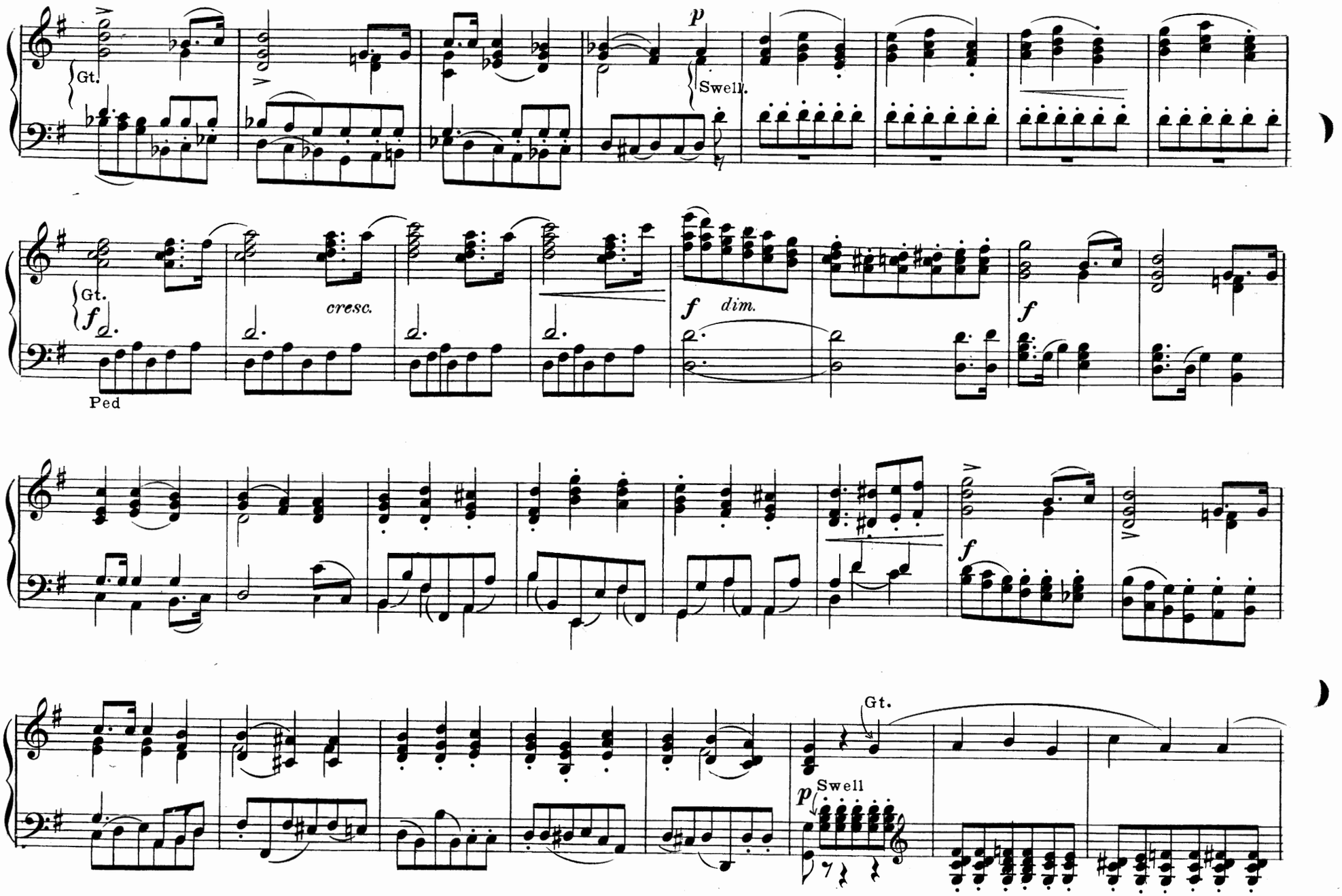
POSTLUDE.

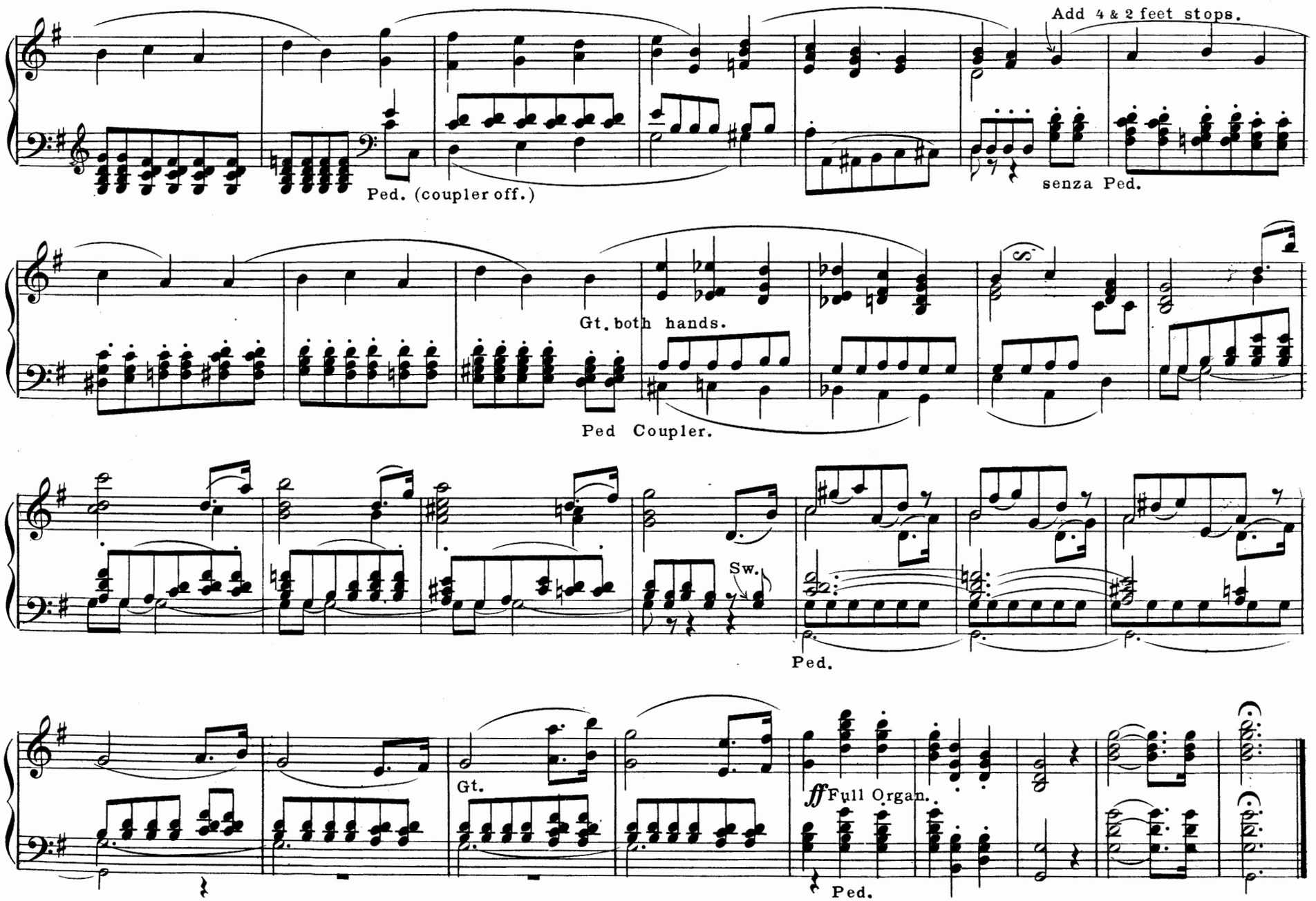
Allegro maestoso.

J. G. CALLCOTT.




both hands.
Coupler.
Add to Swell
cresc.
1
2
dim.
ff
f
Swell.
cresc.

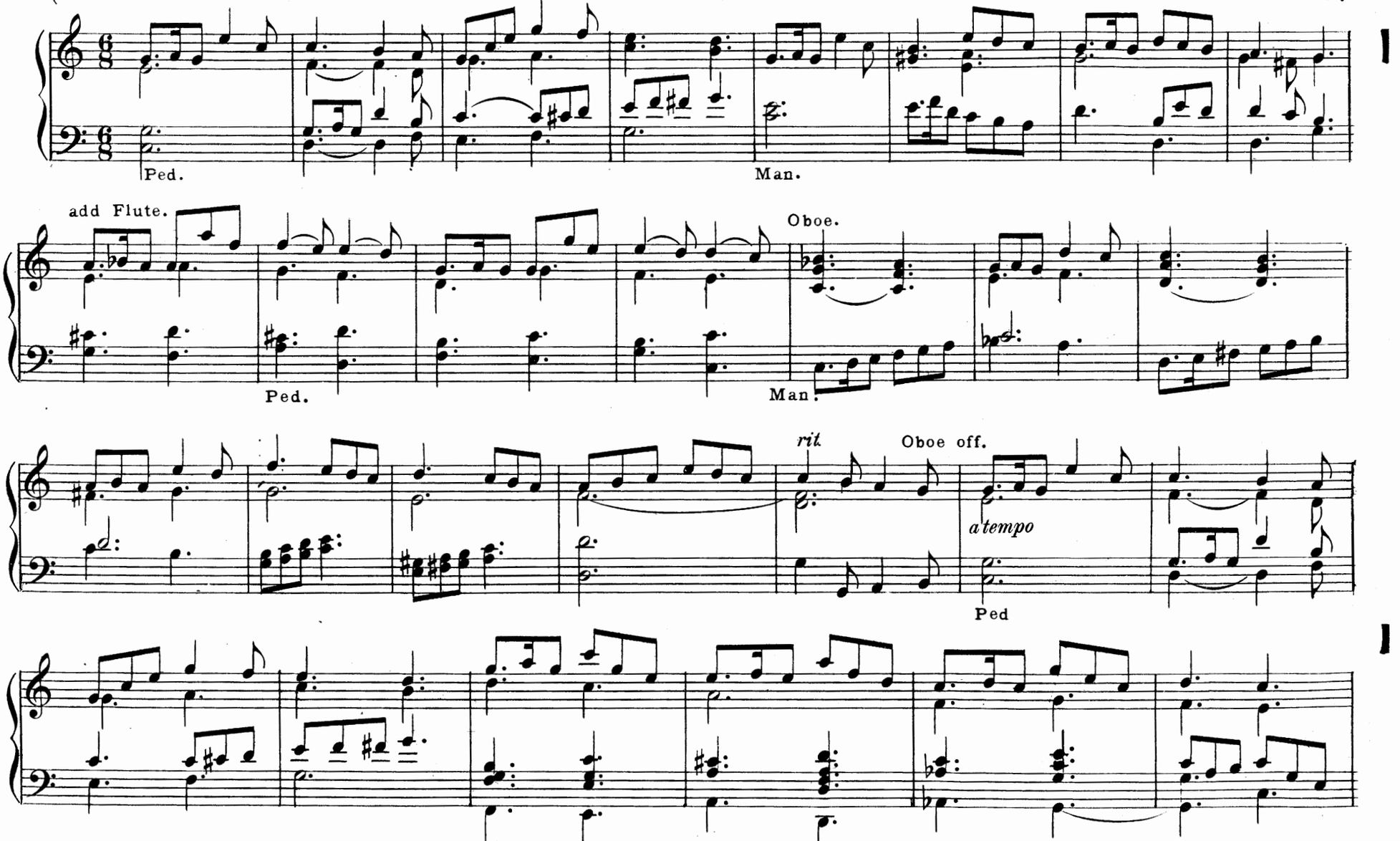

Gt.
p
Swell.
Gt.
f
cresc.
f
dim.
f
Ped
f
Gt.
p
Swell


Add 4 & 2 feet stops.
Ped. (coupler off.)
senza Ped.
Gt. both hands.
Ped Coupler.
Sw.
Ped.
Gt.
ff Full Organ.
Ped.

MORNING SONG.

Sw. Stopped Diaps.
Ped. Bourdon.

E. L. ASHFORD.



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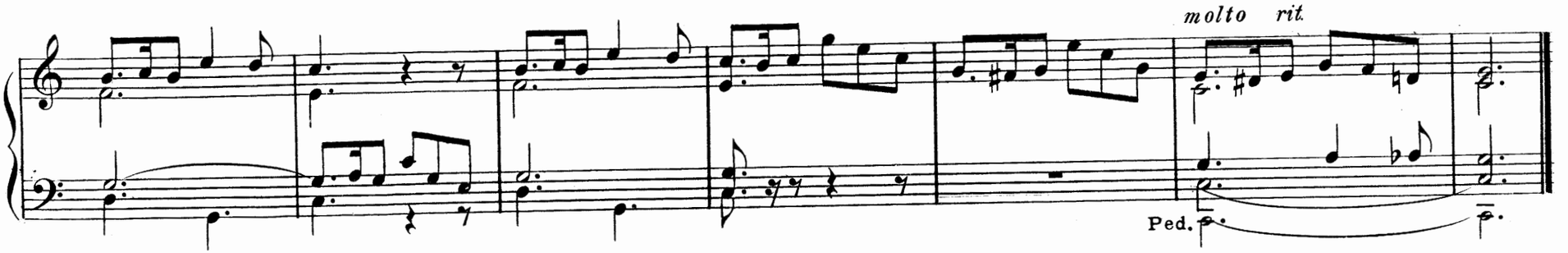
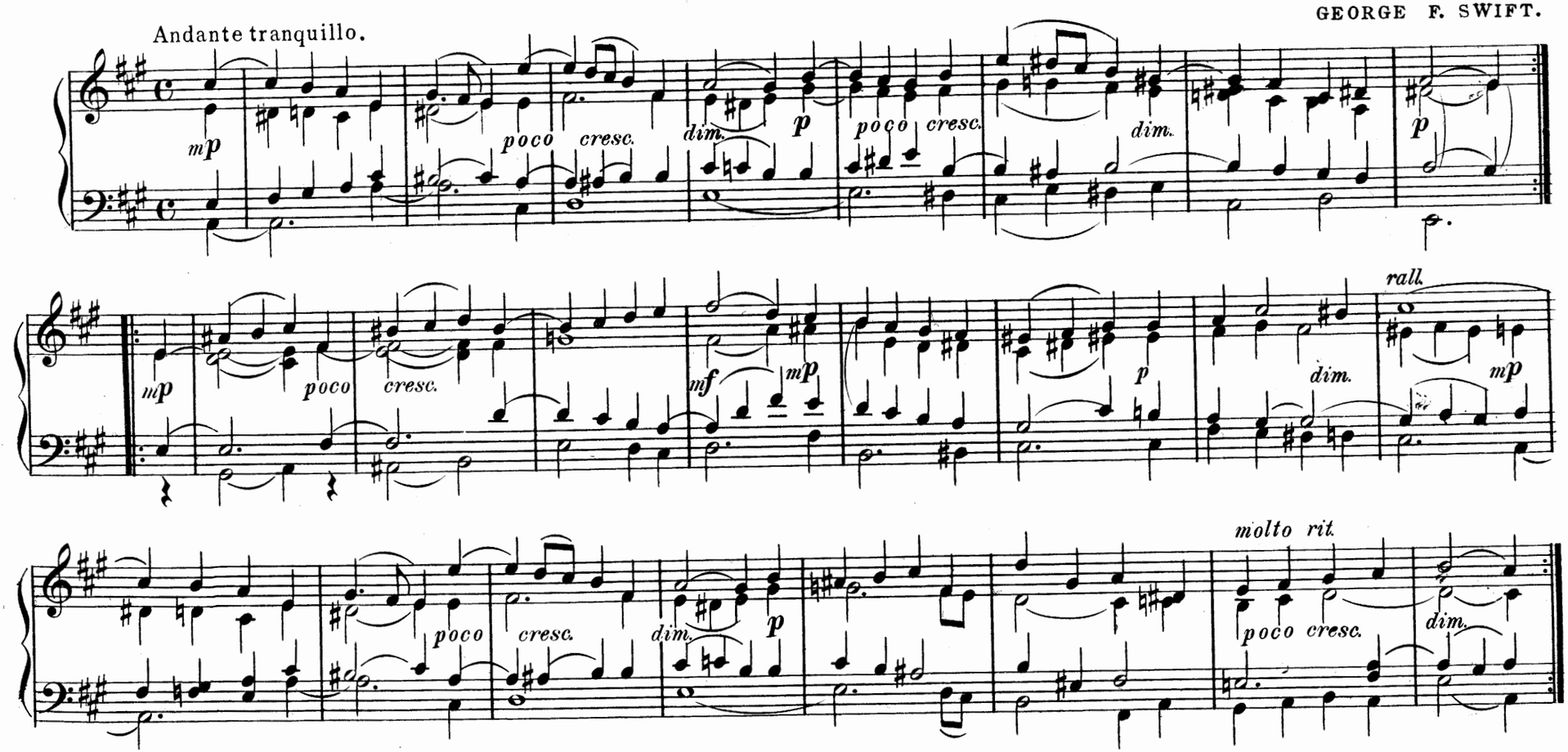


IN FAITH ABIDING.

GEORGE F. SWIFT.

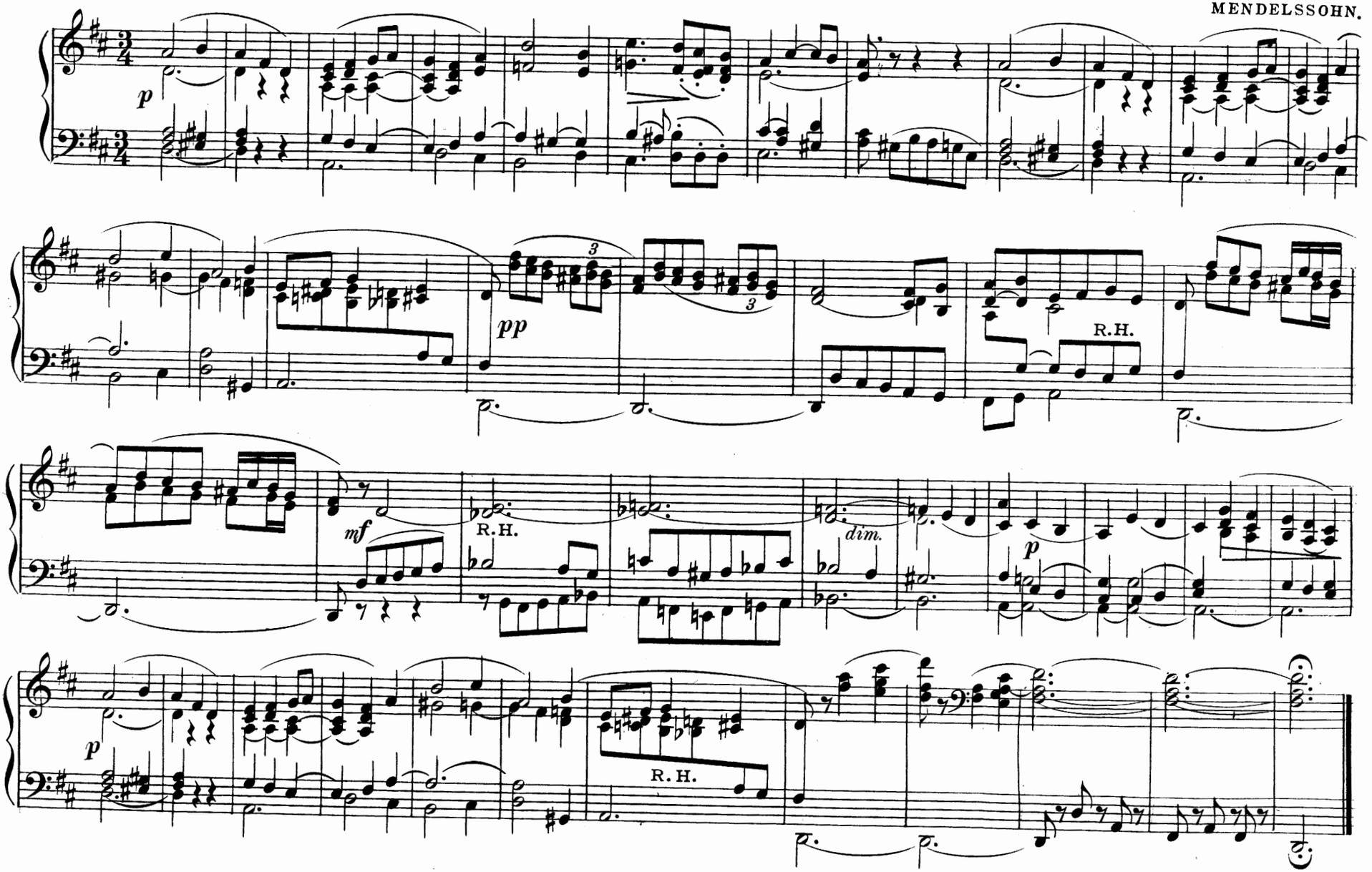


ANDANTE CON MOTO.

FROM FIRST SYMPHONY.

MENDELSSOHN.

Sw. Soft Stops.



GRAND MARCH.

COLIN McALPIN.

Gt Full to 15th.
Sw, Full, coupled to Gt.
Ped. 16 and 8′ coupled to Sw.

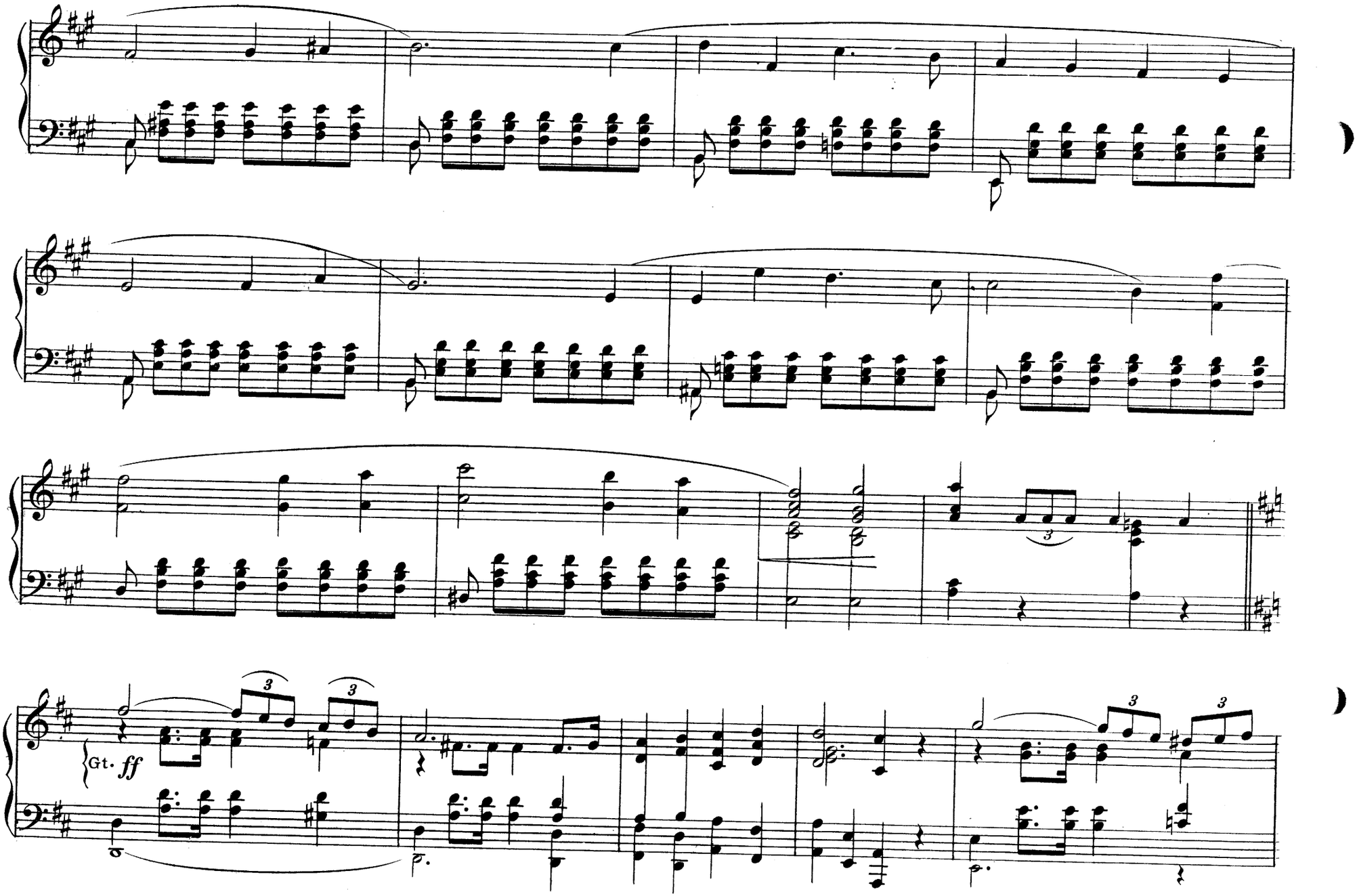
Pomposo.

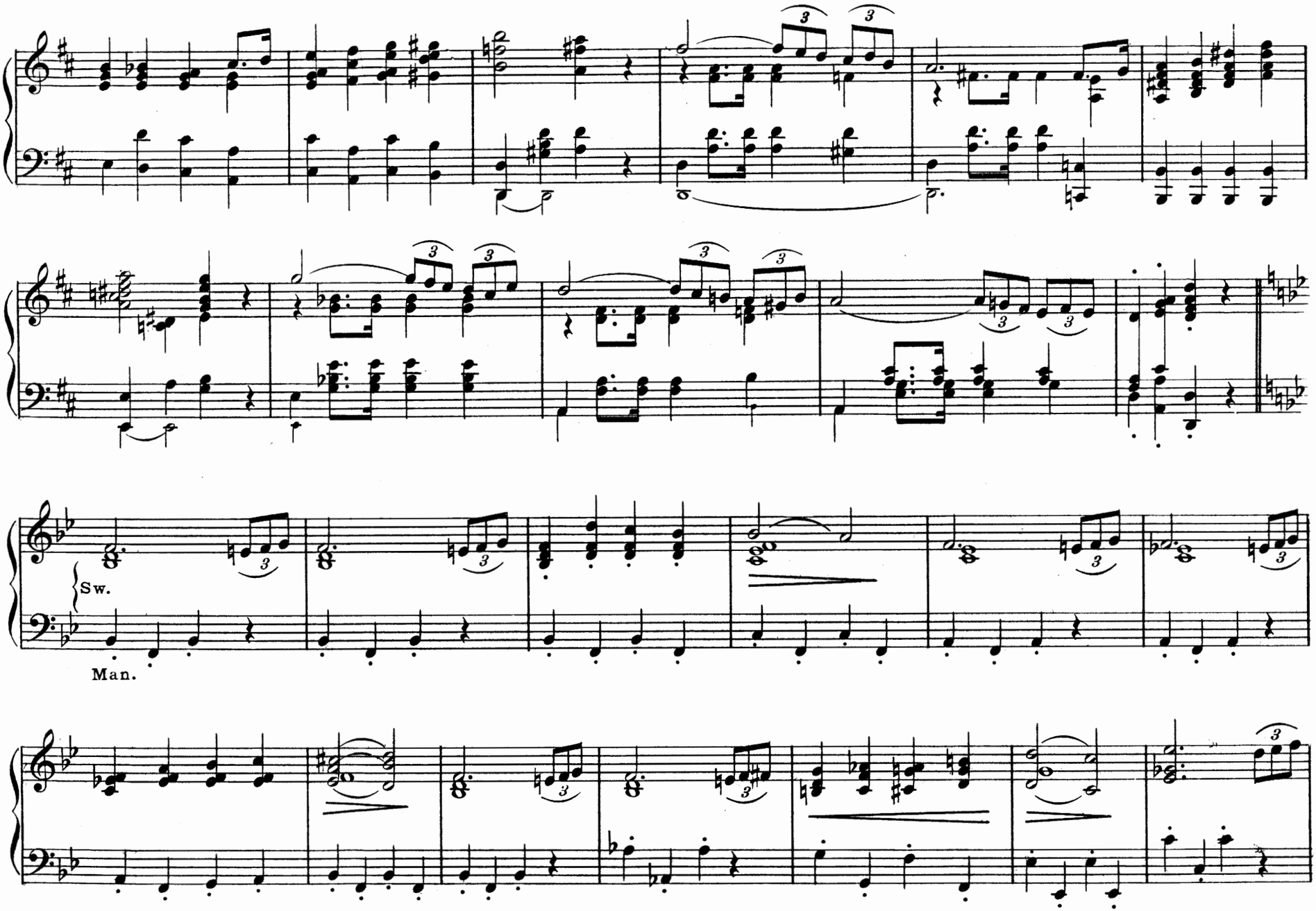
Gt. *ff*

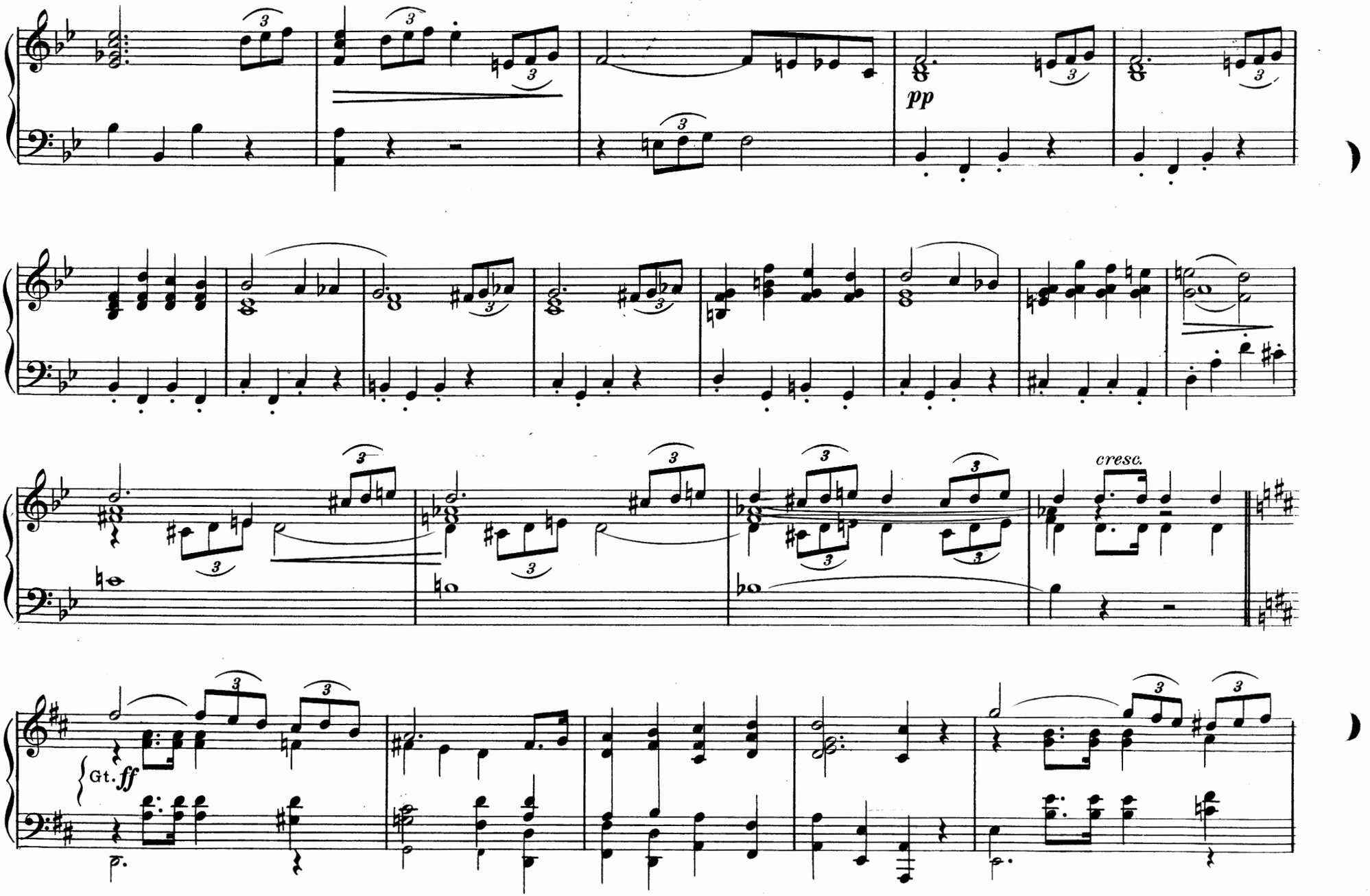
Ped.

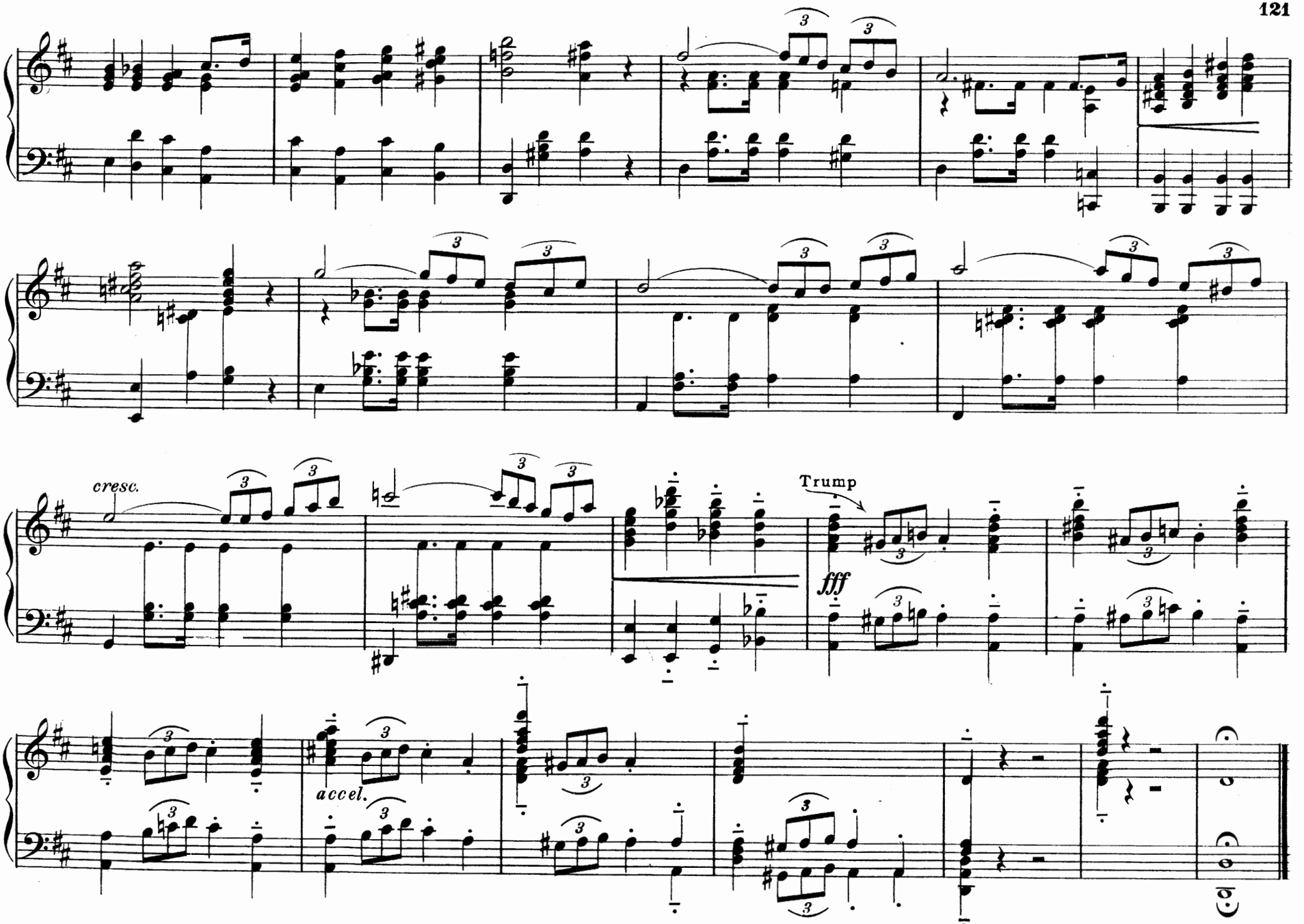
Cantabile.

Sw. *mf*


Gt. ff


Sw.
Man.


pp
cresc.
Gt.
ff

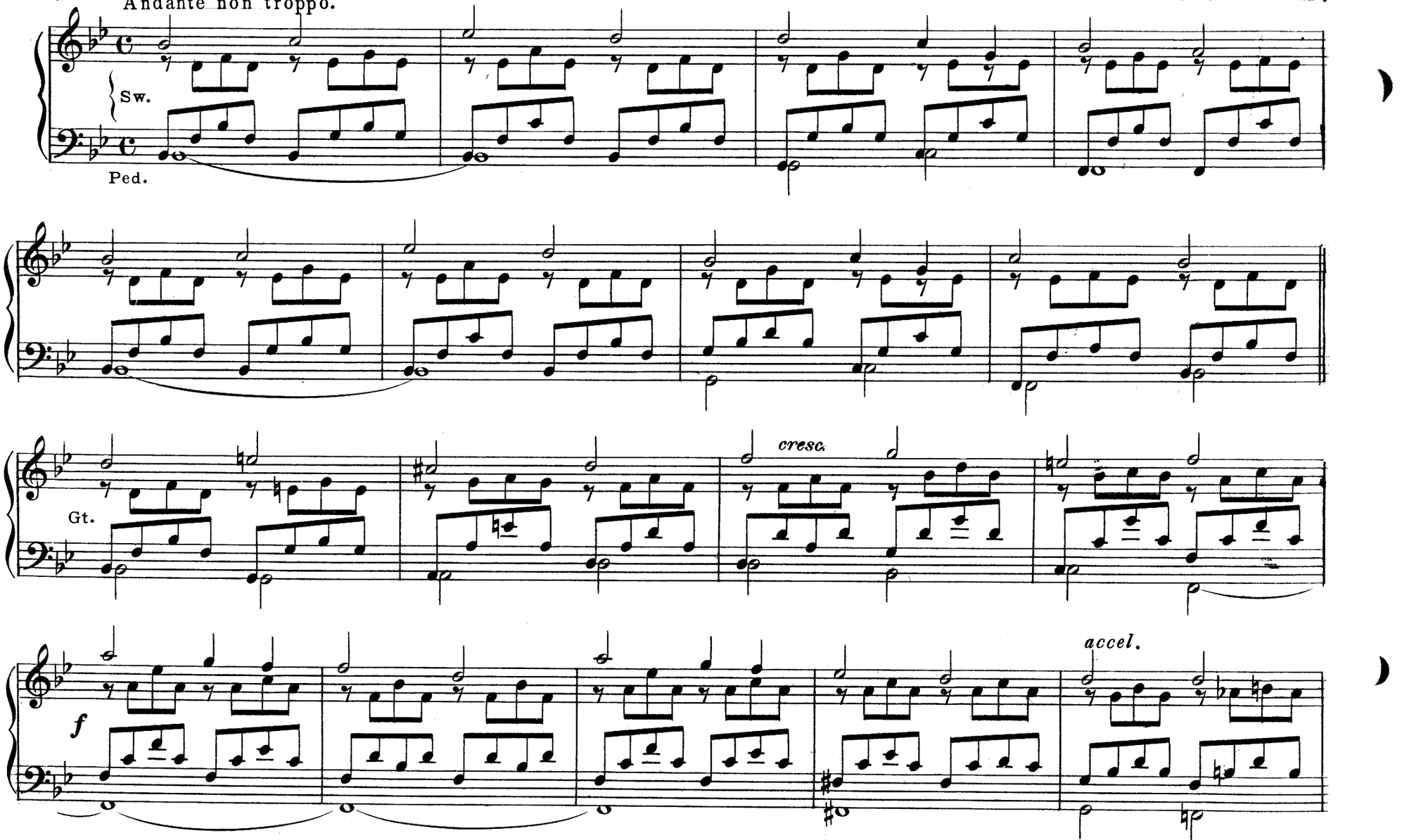

cresc.
Trump
fff
accel.

Gt Dul and Flute.
Sw. Stopped Diap Gemshorn.
and Piccolo, coupled to Gt.
Ped. Bourdon.

LIEBES LIED.

E. L. ASHFORD.

Andante non troppo.



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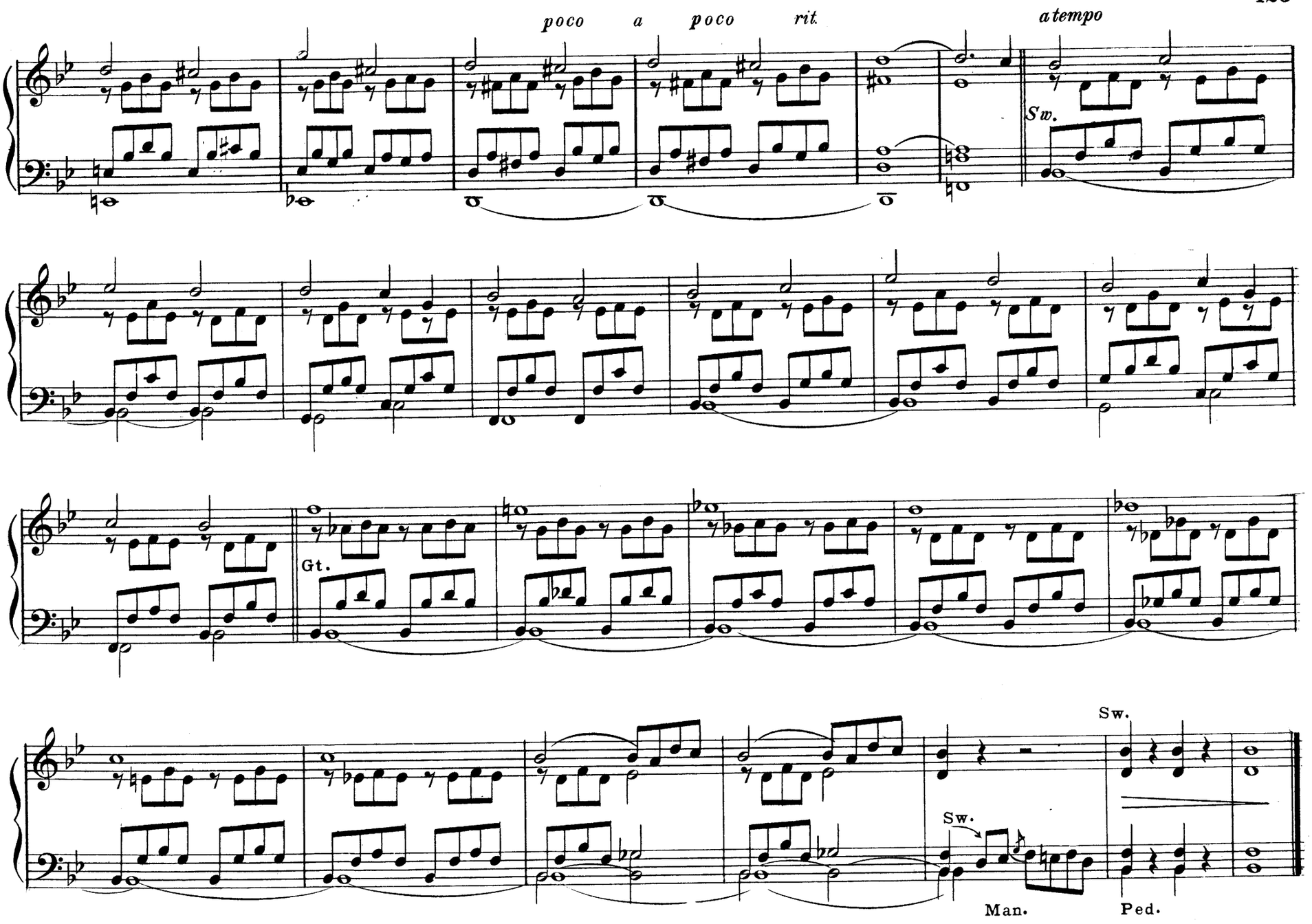
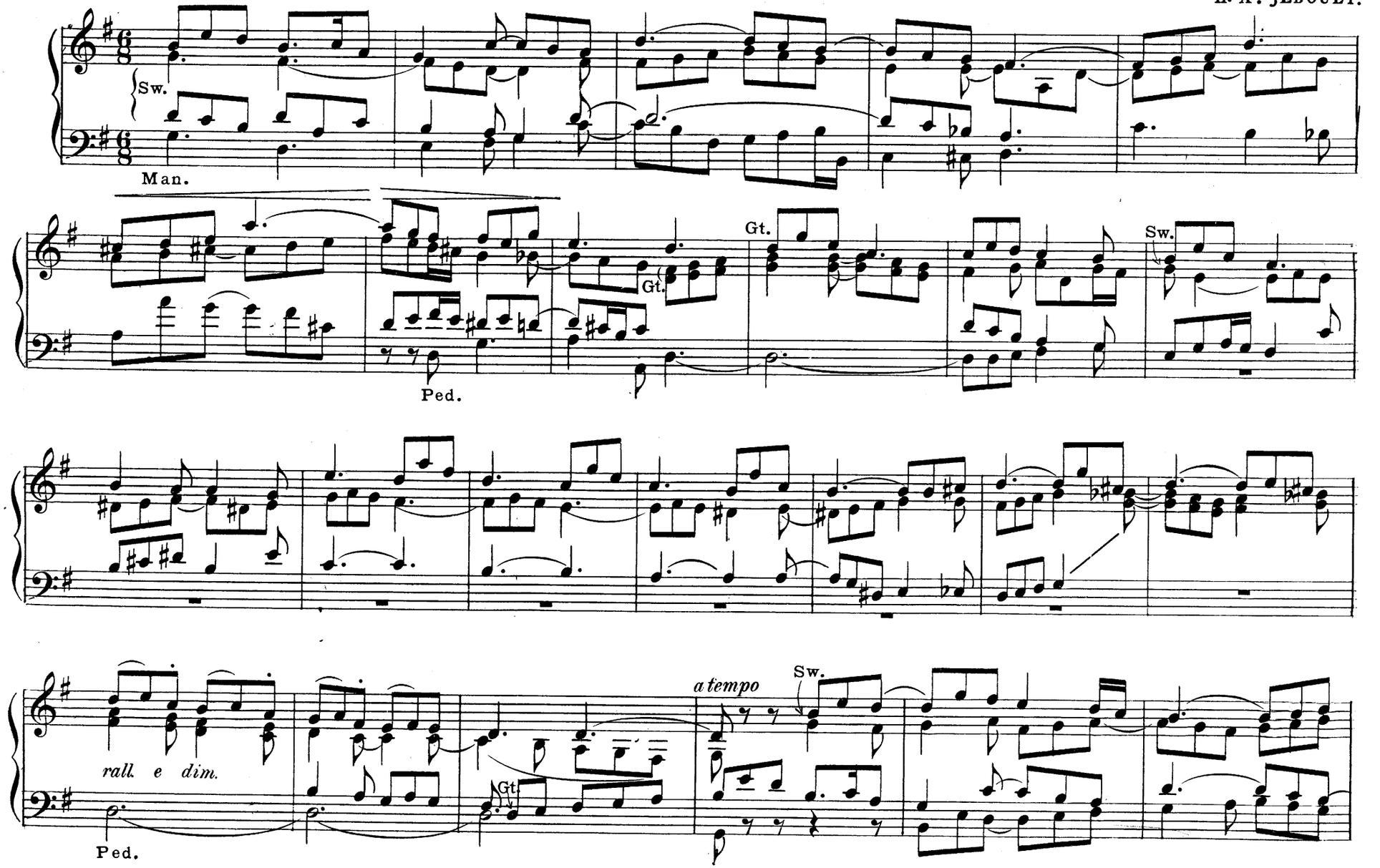
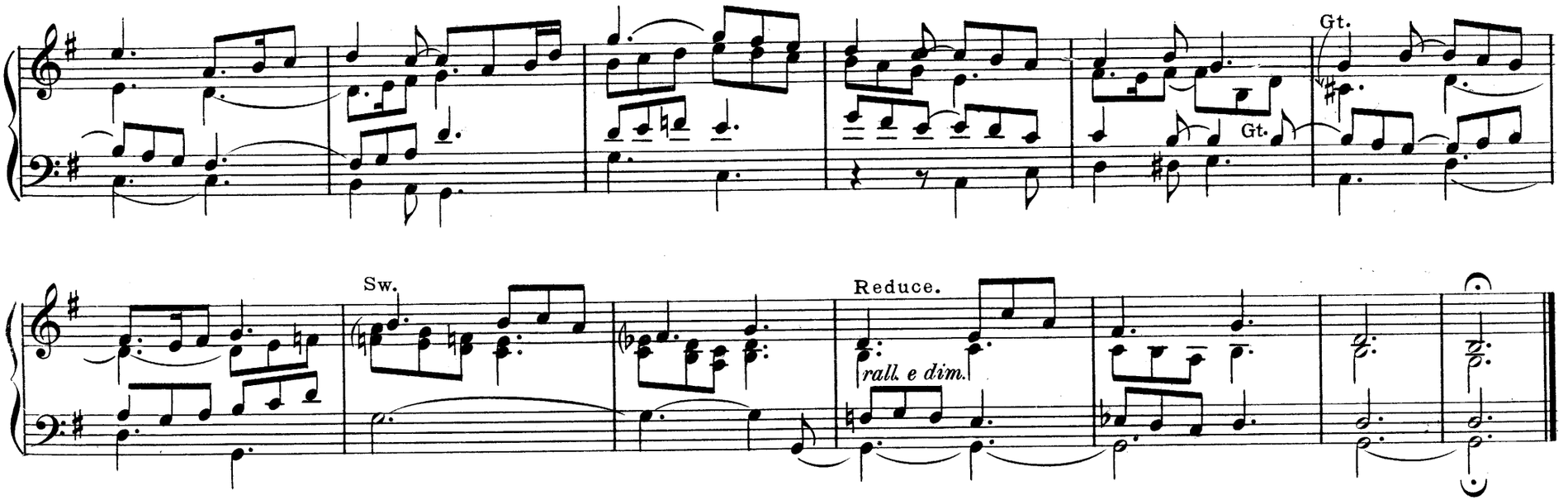

poco a poco rit.
a tempo
Sw.
Gt.
Sw.
Sw.
Man.
Ped.

ANDANTE PASTORALE.

Sw. diaps, to
Gt. soft 8 ft.
Ped. Bourdon to Sw.

H. A. JEBOULT.

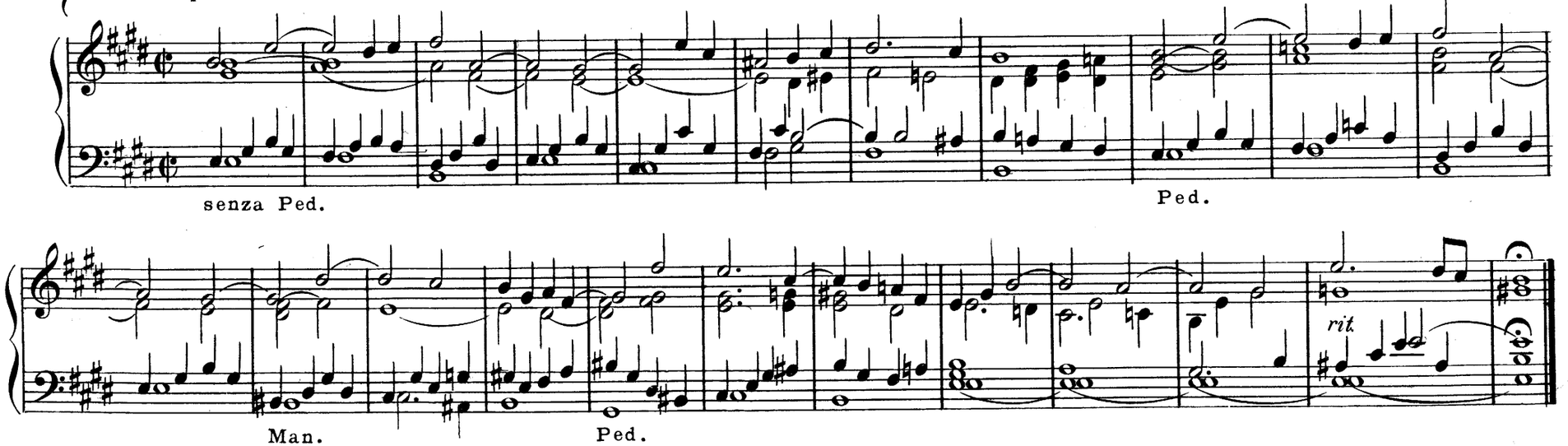




ADAGIO.

Sw. soft 8′
Ped. 16′ coup to Sw.

JULIUS ANDRÉ.



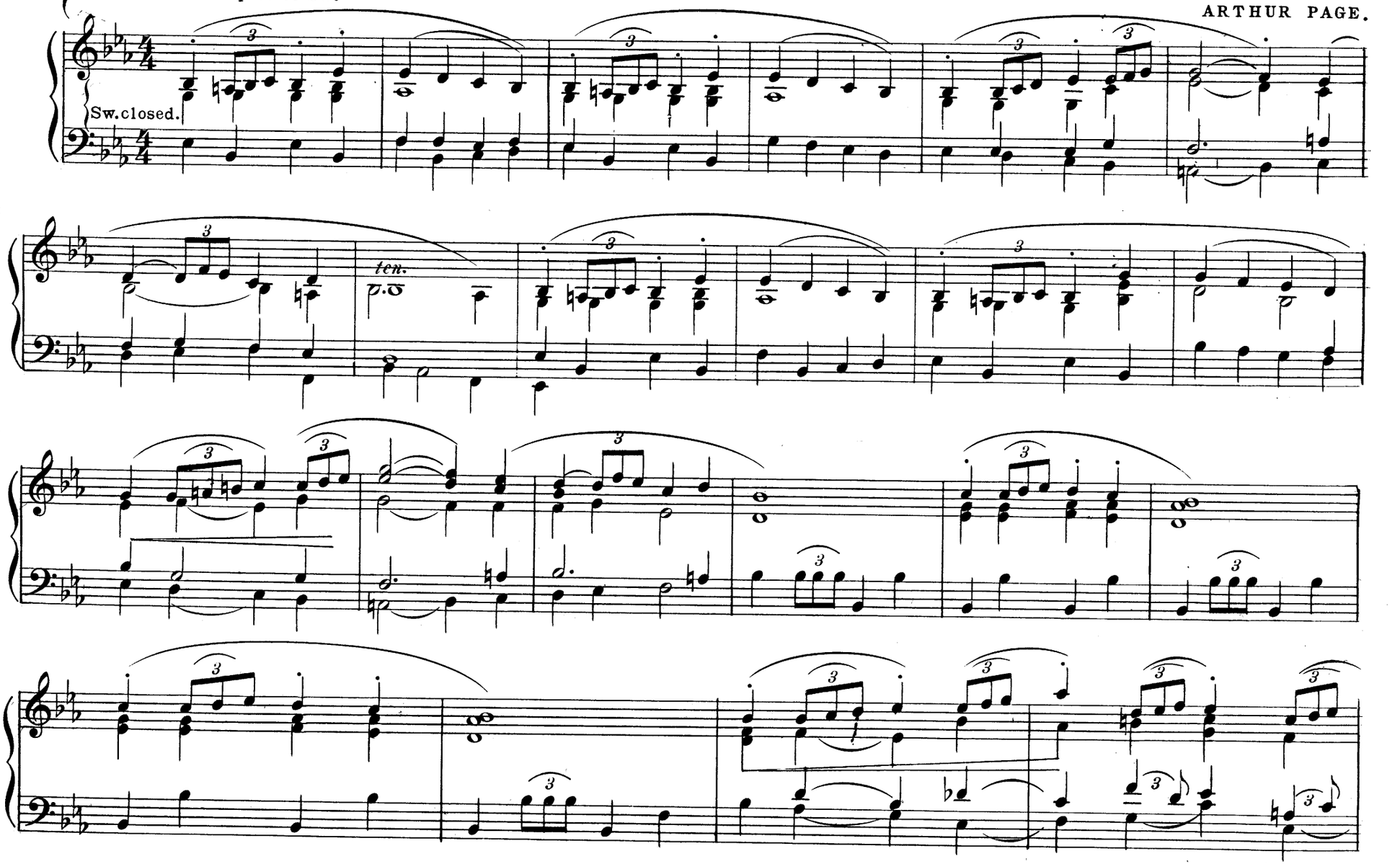
MARCH.

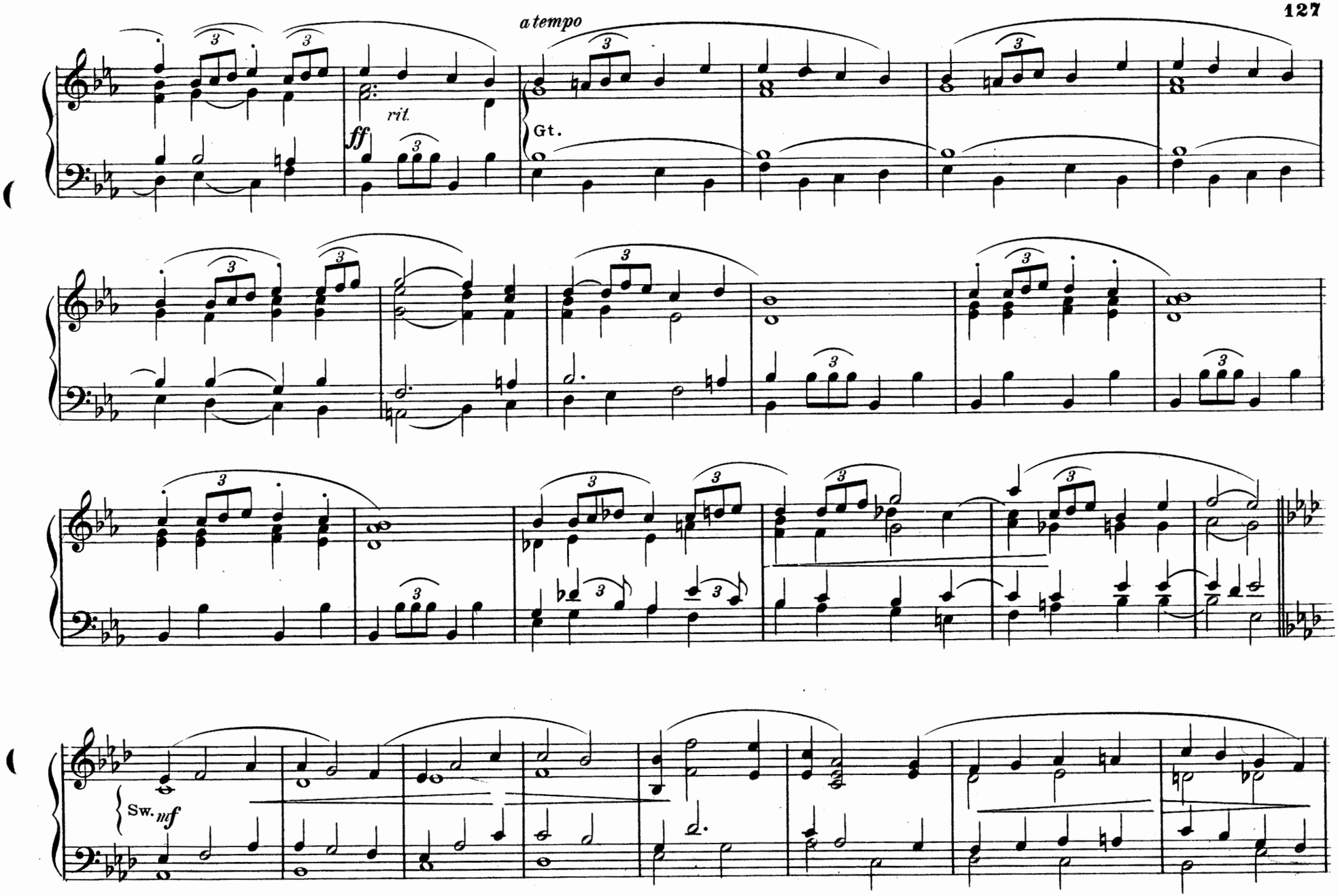
Gt. full to 12th.
Sw. Full.
Ped. 16′ and 8′ coupled to Sw.

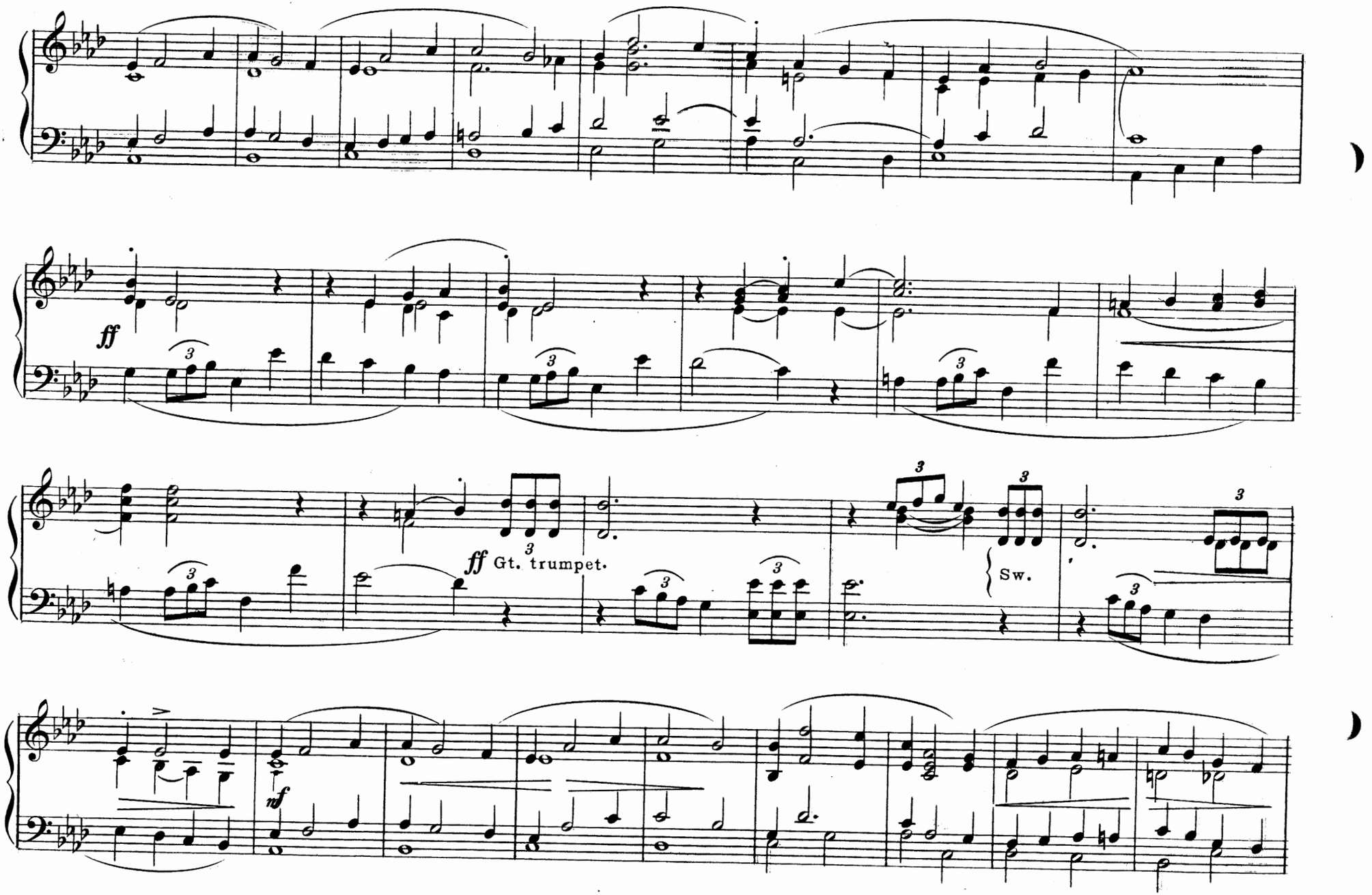
ARTHUR PAGE.

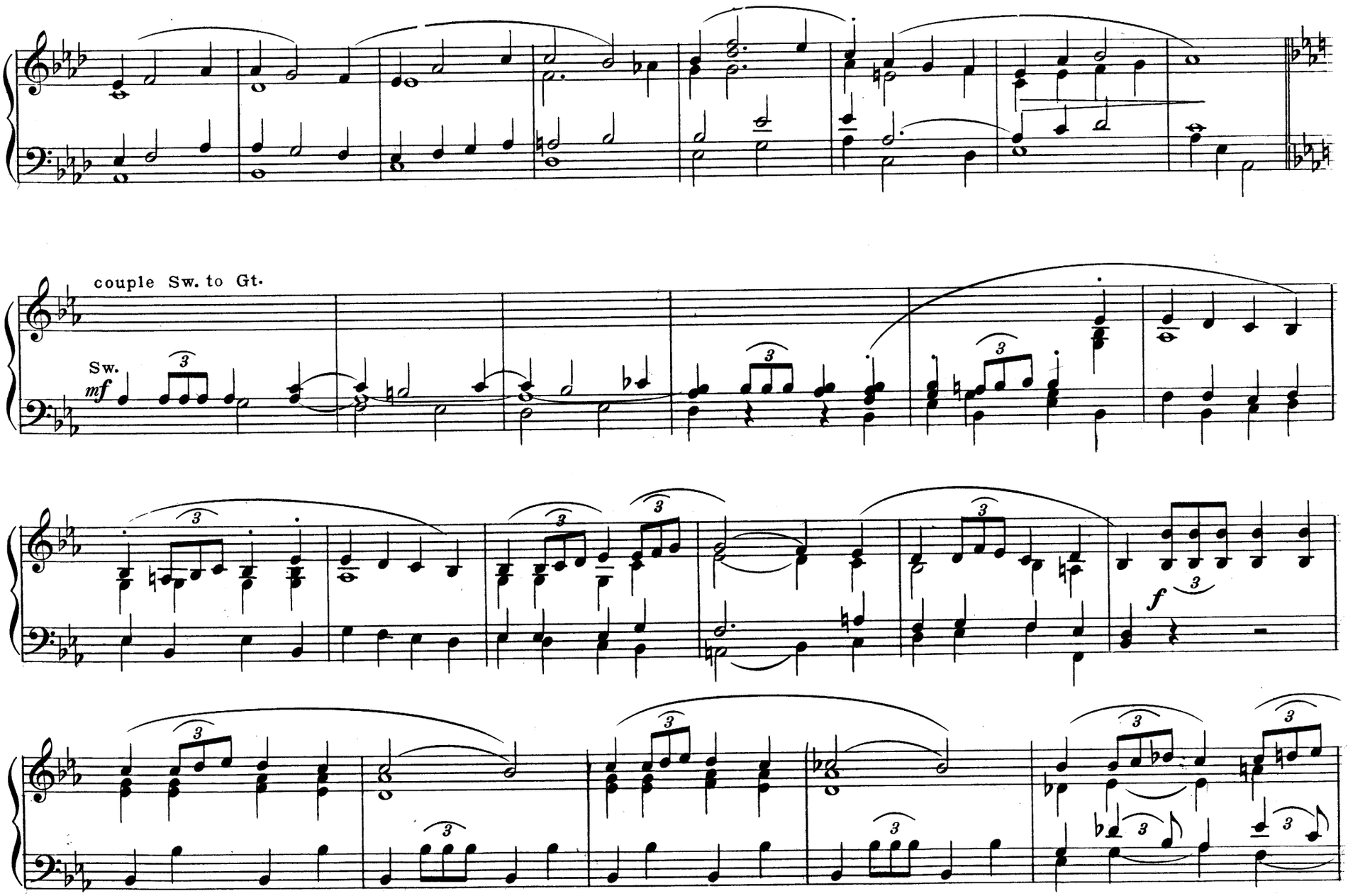
Sw. closed.

ten.




a tempo
rit.
ff
Gt.
Sw.
mf


ff
ff Gt. trumpet.
Sw.
nf


couple Sw. to Gt.
Sw.
mf
f

ff

Gt.

Gt. to Ped.

Sw. soft 8′ & 4′

INTERLUDE.

Andante.

E. S. LORENZ.

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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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Edited by E. S. LORENZ.

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This Journal is planned to meet the needs of volunteer choirs of less training, whether found in city or village. It has easy music of a rhythmical order that will please popular congregations. We endeavor to secure the very best music, the most attractive, the most impressive, that can be secured in this grade. Our authors are the most popular, whether editorial or contributing. The result is that in four years we built up a circulation exceeding that of any like journal in the world. It supplies every need for regular and special occasions in good time. It gives hints on choir work and voice culture of great value. It reminds of work to be done. It criticises foolish plans and inspires a right spirit in choir work. In short, there is no book or journal that will be so useful to a partly trained chorus as is this. Every piece counts. There is no "filling in." The result is, few of our choirs buy any other music.

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SHALL IT REMAIN SO?

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