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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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The Organist.

E. L. ASHFORD, - - - - - - - *Editor*
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MARCH, 1903.

EDITORIAL NOTES.

The assistant editor will be pardoned for calling attention to the editor's new book of voluntaries now nearly ready. While it is called "Easy Voluntaries" to show that it is of an easier grade than previous books, or than the average grade of this journal, it is not primer music. The easiest things that have appeared in the "Organist" are here reprinted with the addition of a number of moderately easy voluntaries from the editor's pen. From this statement it will be seen that "Ashford's Easy Voluntaries" consist of good music that no organist need to be ashamed to play, but which will prove a convenience when deprived of an opportunity to practice or called upon to play unexpectedly. The needs of the reed organ have been kept in mind in this collection and it will prove a boon to reed organists.

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ORGANS, OLD AND NEW.

"The organ, which was brought down to its present position from the gallery in 1883, and reconstructed, at a cost of $4,000, is a fine instrument, although with old-fashioned appliances and with no proper combination stops. It is however, rich in foundation tone, and has several finely voiced solo stops. The original oboe which was presented to the church by the late Rev. Dr. McCaul in the sixties, is, I am told, still in the organ. The instrument might be brought up to date in regard to action and combinations for about $1,500. Mr Blackburn, I am informed, is well satisfied with the organ so far as its tonal qualities are concerned, and would rather let it remain as it is than have any trivial alterations made to it."

The above excerpt from a lengthy notice of a Song Service recently given in a city church, gives room for questioning the superiority that is so often claimed for the modern organ. Of course, there is no question as to the *mechanical* superiority of the electric wonder of the present day. The many advantages it gives the performer in the way of light action, quick response and rapid change of tone color by means of combination pedals and stops, are too well known to require discussion; but the *quality* of tone in the modern instrument —as compared with those built twenty-five or even fifty years ago—will often be found inferior, more especially in the Diapason tone, which is the glory of the pipe organ. The very best efforts in the voicing of solo stops, such as the Oboe, Bassoon, Clarionet and Flute, produce, after all, only imitations of orchestral instruments that depend—to a great extent—upon the warm, human breath and personality of the performer for their beauty and interest. Take for example the Trumpet stop; while it gives color and brilliancy to the full organ, it is totally incapable of producing (in a Fanfare) the thrill, and quickened pulse one feels when hearing it tongued upon the original instrument. On the other hand, there is nothing in the orchestra (either singly or combined) that is capable of producing the rich Diapason tone of an organ. In the face of this well known fact, does it not seem a pity to sacrifice the Diapason quality for orchestral stops which are at best only reminiscent of the instruments for which they are named?

Possibly another reason for the deterioration of tone quality in the up-to-date organ, is the fact that the nicety of adjustment required for the electric action now in vogue, is quite an expensive part of the building process, and, as the builder must protect himself from loss, the more essential consideration of rich, full tone is sometimes sacrificed for mere mechanical perfection. The latter virtue is greatly to be desired, but it does not follow that it should be obtained at the expense of true organ tone and correct voicing.

But even when this is the case, the organ builder should not always be given the entire blame. It is often due to the commercial spirit manifested by church-organ committees. The average committee for the selection of the most complete musical instrument known to man, will consist of a banker, a lumber merchant and a wholesale grocer or dry goods man. Their ruling passion and business watchword is "get as much as possible for your money." So the organ builder who presents in his specifications the greatest number of stops for a given sum, more than likely, will get the bid. It is a question of quantity rather than quality, and he must protect his own interests. Nevertheless, it is to be deplored that the organs of the present day are so often lacking in the rich "churchly" quality of tone for which their predecessors were noted and admired.

IMPORTANCE OF A KNOWLEDGE OF ORGAN CONSTRUCTION TO ORGANISTS.

While the organ is an instrument universally found in churches and other public buildings throughout the whole of Europe, America, and the European colonies, and while the number of skillful organ-players has so increased during the last quarter of a century that their calling has largely ceased to be a directly lucrative one, —supply having so greatly overgrown demand in this direction,—no other instrument seems to be so little understood, even by those who perform upon it. Violinists dearly love to tend their beloved Stradivariuses, and, thus acquiring knowledge of the function of each part, and of its relation to the whole, they are enabled to do simple repairs. What would a bassoon-player do if he had to go to some instrument-maker every time a new reed gave him a little trouble? and how would wind-instrument players generally manage to play in tune under varied conditions of temperature if they did not comprehend the construction of their instruments in every detail? Orchestral players of any experience are one and all experts, both as to the quality and monetary value of the particular kind of instruments they use.

This is only natural from their training; but the assumption that organists generally are in like manner experts cannot be so freely accepted. The conditions under which organists habitually use the organ in no sense compel any acquaintance with its interior anatomy. If anything is wrong the "doctor" is sent for; that is, the organ-builder.

An eminent musician, writing under the pseudonym of *Pro Bono Publico* in *Musical Opinion* (London), Volume XVI, No. 187, relates the following personal experiences, which are both typical and pertinent:

"In my case my teacher was an Oxford Mus. B., and during the whole five years that I was under him I never was taught anything at all about the internal parts of the organ. The same applied to the second that I was under, who was a cathedral organist.

. . . All my knowledge concerning the inside of the organ I picked up myself; but I had exceptional opportunities for so doing. Everyone, however, is not so fortunate, and it is for these that I urge the plea: ought not every musical professor be competent to impart knowledge of the practical construction of the organ with the art of playing it?" During the last few months I have come across lamentable ignorance in organists holding eminent positions, two instances of which I will briefly relate.

After hearing a remarkable fine pedal trombone used to excellent effect in the last strains of Handel's "We Worship God," I ventured to congratulate the organist on his pedal reed stop, when he surprised me by saying: It's *not a reed*, but the 'trombone,' that you heard." Again, in the case of an organist at a fashionable church, I found out that he had not the slightest idea what 8 ft. or 16 ft. on the stop knobs meant, and he went one better by saying: "We have a most peculiar stop, just listen." It was an ordinary 16-feet double diapason on the swell. This he conceived to be a *solo stop*, but what its use could be was not clear to him.

The advantages to an organist of a real knowledge of organ-construction are, indeed, many. All knowledge is built up by accumulation of facts and details. Some little scrap of information, useless for years, eventually comes in, and at the right time and place is invaluable. Omitting numerous indirect advantages, I may mention some very obvious ones. An organist who can "take an organ on its structural and tonal merits" *enjoys a freedom* not otherwise attainable; any little derangement does not upset him, he instinctively realizes how to use the stops to their best advantage; a new or strange organ has no terrors for him; he shines in giving recitals *elsewhere than on his own organ?* a few moment's trial of a strange organ brings him into touch with it in a way that no mere player, however good, can hope for without *many hours* of trial and practice

Again, if the organist have a mechanical turn of mind, "organ-construction" soon becomes to him a fascinating study. Who knows what valuable invention might have been made by many organists had they possessed the *technical knowledge* requisite?

Above and beyond these considerations we must remember that it falls to the lot of organists to design and superintend the building of organs. A splendid field is here open to such as may be competent to do this. Every organist of any executive skill is, however, seemingly credited with being able to design an organ and to "boss the show" over the builder.

In many cases it is like setting a blind man to lead a man with good eyesight: they link on, but *it is the blind man who is led.* Of course, the blind man can, *if he will,* say that *he* led the other one. Some cases must occur in which the organist becomes oppressed by the greatness thus "*thrust on him,*" and even feel serious scrupples in accepting the role of the "blind man," but a much larger number of organists (with the rashness inherent to shallow knowledge) *think they are* "bossing the show." In no case, however, can mere musical ability suffice, a sound knowledge of organ-construction being essential.

There are also commercial considerations affecting the relation between organists and organ-builder which must be touched lightly. However, to follow up my simile, it would seem that no sane, clear-sighted man would be lead by a blind man, unless it were in some way worth his while to go through such a pantomime. The recommendation alone of an eminent organist is valuable to any builder in securing further orders — to mention only the purely legitimate aspect of such relations as I am now hinting at. If organists are to be (as they should be) designers of organs, and held to be competent in this respect, by the clergy and by municipal bodies, they must qualify in anticipation of such a responsibility. If they do not, their prerogatives in this respect are doomed, and will go as the profits which music-teachers formerly made by selling music to their pupils have gone. To be able to play an accompaniment is not a sufficient qualification to justify a man advertising as teacher of singing (although perhaps nine out of ten so-called "teachers of singing," in reality, possess no other qualification). Neither is it sufficient to be able to play the organ and to possess a certain amount of technical verbiage. Would that more musicians could say boldly "I teach the piano, *I profess it;* bu I do not teach singing,—I never acquired the necessary knowledge"; I *play* the organ, I am *an artist,* but I do not pretend to dabble in matters technical,—I have had no schooling, except in musical art."

In bringing these remarks to a close I must take my readers into my confidence to the extent of saying that I must ask them to make allowances if I have not always written pertinently; if I had dealt with some conditions of things which do not exist in the States, or if my article is "too British" generally Still, I fancy like causes must in every country bring about like results, and I am fain to hope that I have proved my initial contention: the desirability of a knowledge of organ-construction to organists generally.

J. W. HINTON, M. A., Mus. B. in *The Etude.*

THE LIBERAL-MINDED ORGANIST.

A highly educated organist should be liberal in his musical opinions, and guard against the tendency to pedantry and narrowness in his selections. Although he may be devoted to the study of the Bach school of organ music, learned models of fugue and counterpoint, nevertheless he must as assiduously cultivate the more graceful and ornate works of the modern organ composers, of which the musical world is full of examples.

He will at once recognize the merits of others, especially contemporary composers and players, and will add such works to his repertoire. He will entertain no feelings of jealously or envy towards others, or be hypercritical of their recognized talents. His intolerance will only extend to those who assume ability which they do not possess, a privilege which every true musician holds.

The further an organist is advanced in musical proficiency the less temptation there is to assert his own talents. A generous minded player is ever ready to speak an encouraging word to an ardent student and wish every other organist success in his efforts to promulgate interest in the organ and its music. His mind does not revert to himself, but rejoices in every movement which adds greater interest in his art, and in every improvement in the structure of the organ which will render it more capable of interpreting musical thought.

The Musician.

Gt. Soft 8 ft, Op. Dia. & Principal.
Sw. Full.
Ped. Bourdon coup. to Sw.

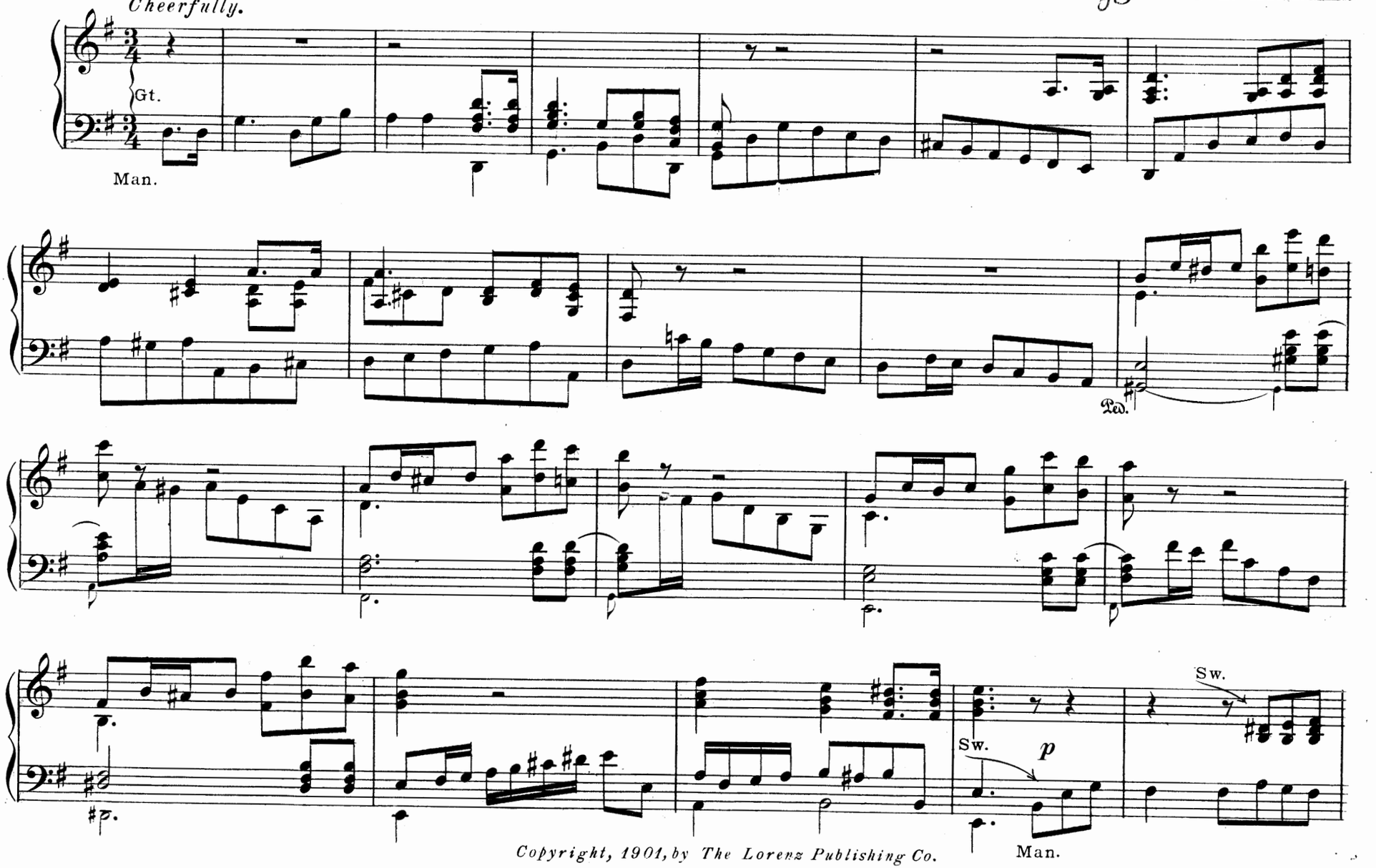
HARWELL.

(Easter Voluntary.)

155-30

E. L. ASHFORD.

Cheerfully.



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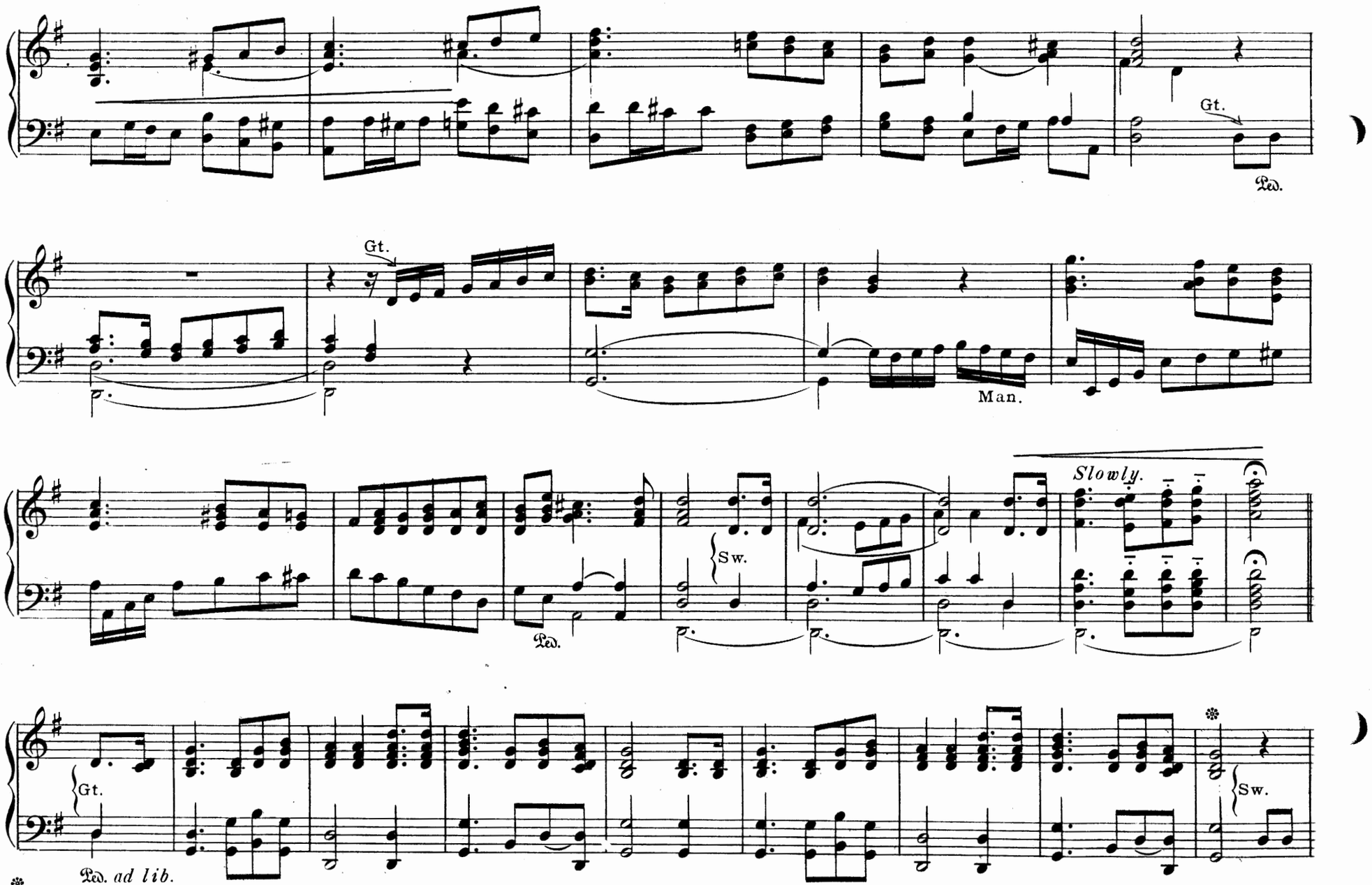
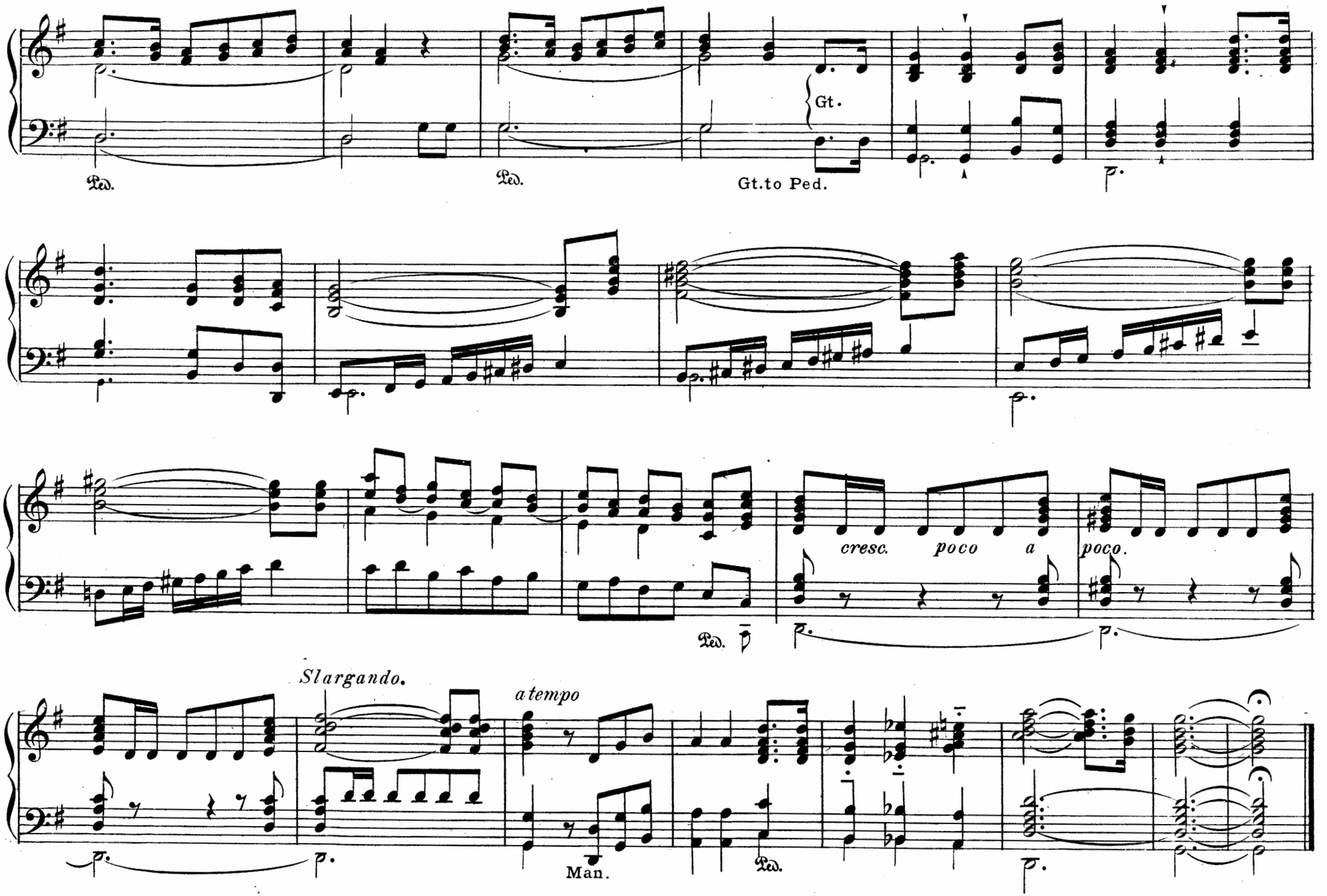


✻ Couple Sw. to Gt. and increase Gt. to 15 th.

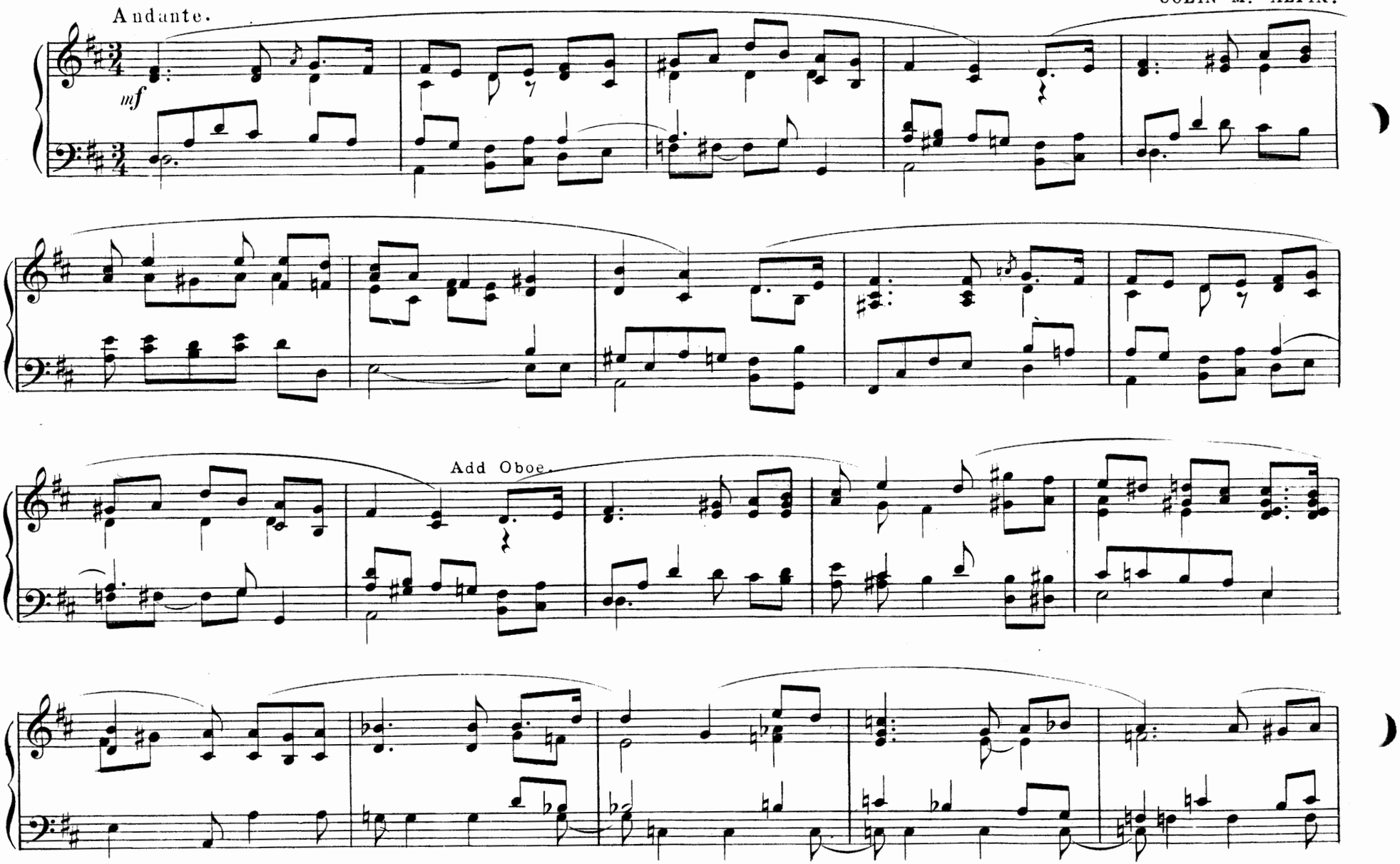

Ped.
Ped.
Gt.
Gt.to Ped.
cresc. poco a poco.
Ped.
Slargando.
a tempo
Man.
Ped.

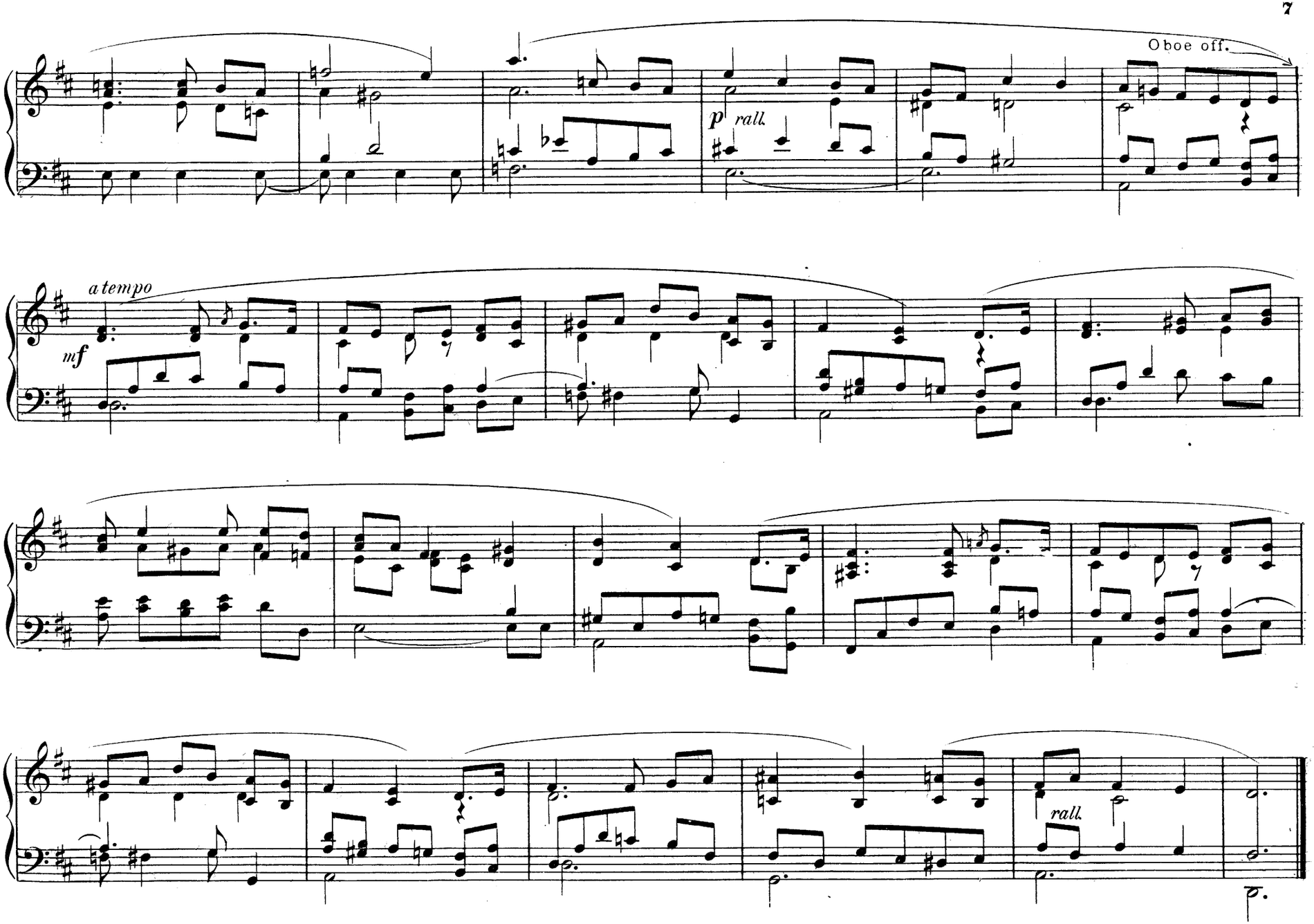
REVERIE.

Sw. Soft String tone.

COLIN Mc ALPIN.

Andante.

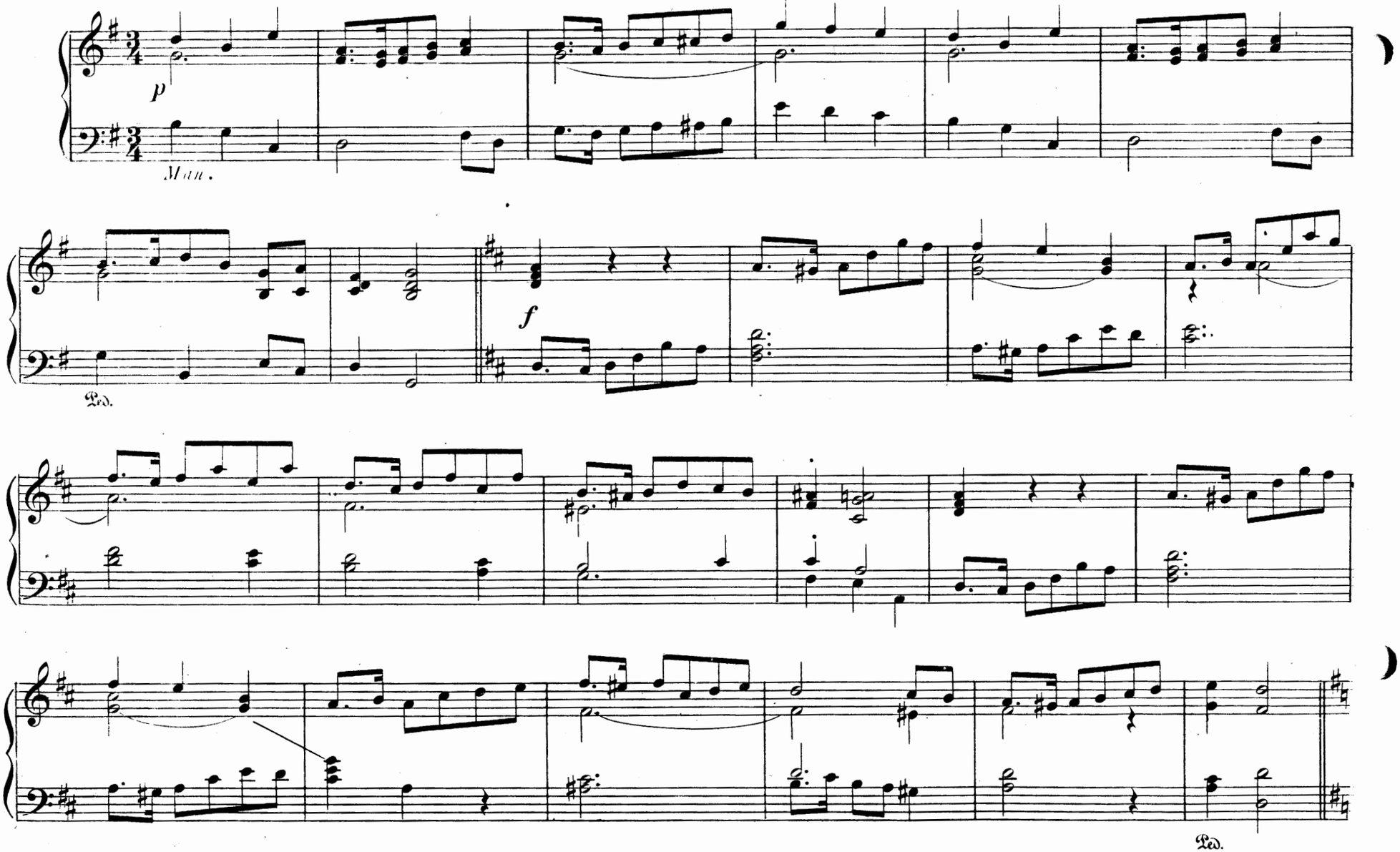



Oboe off.
p
rall.
a tempo
mf
rall.

MINUETTO.

Full Swell.

E. L. ASHFORD.



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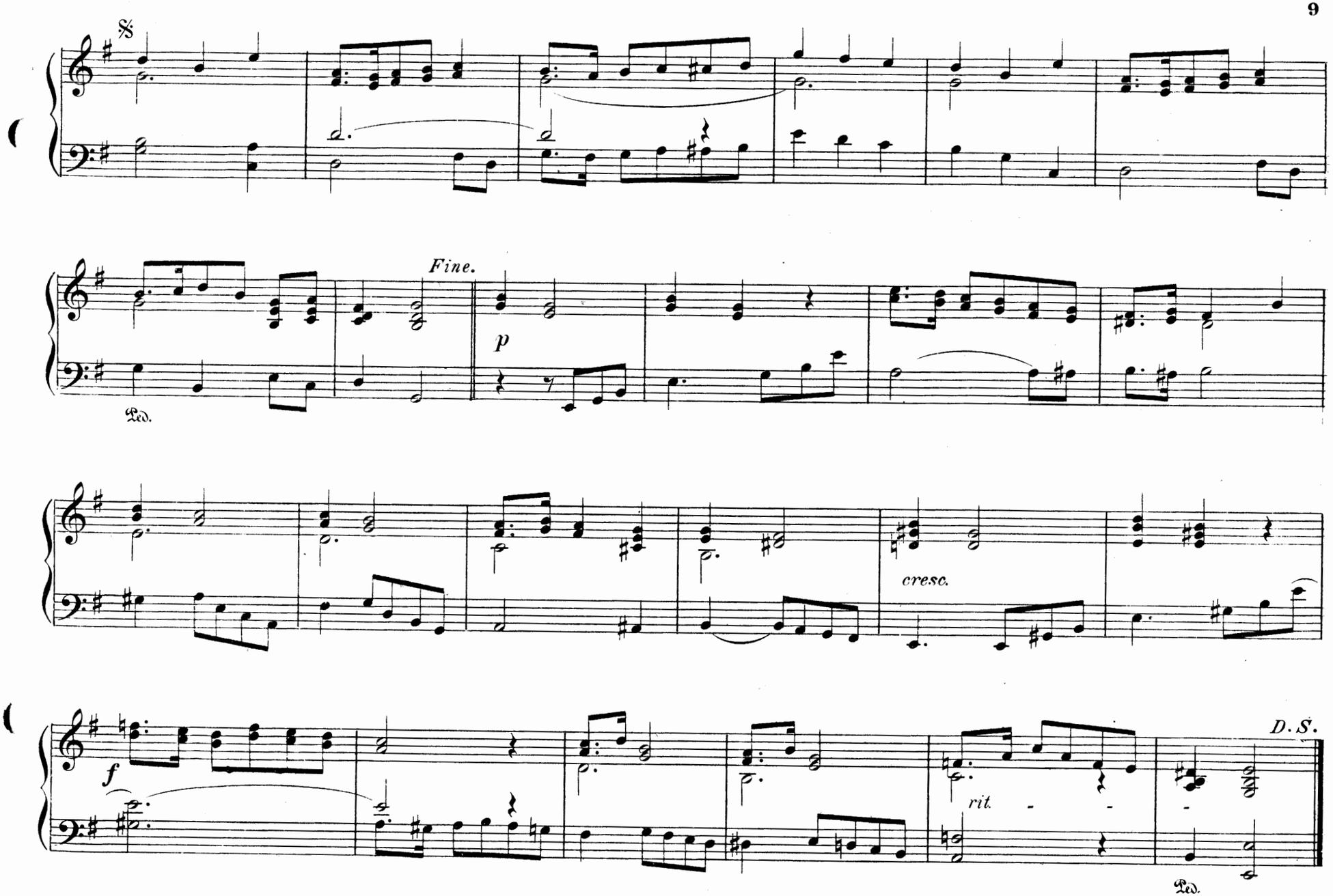
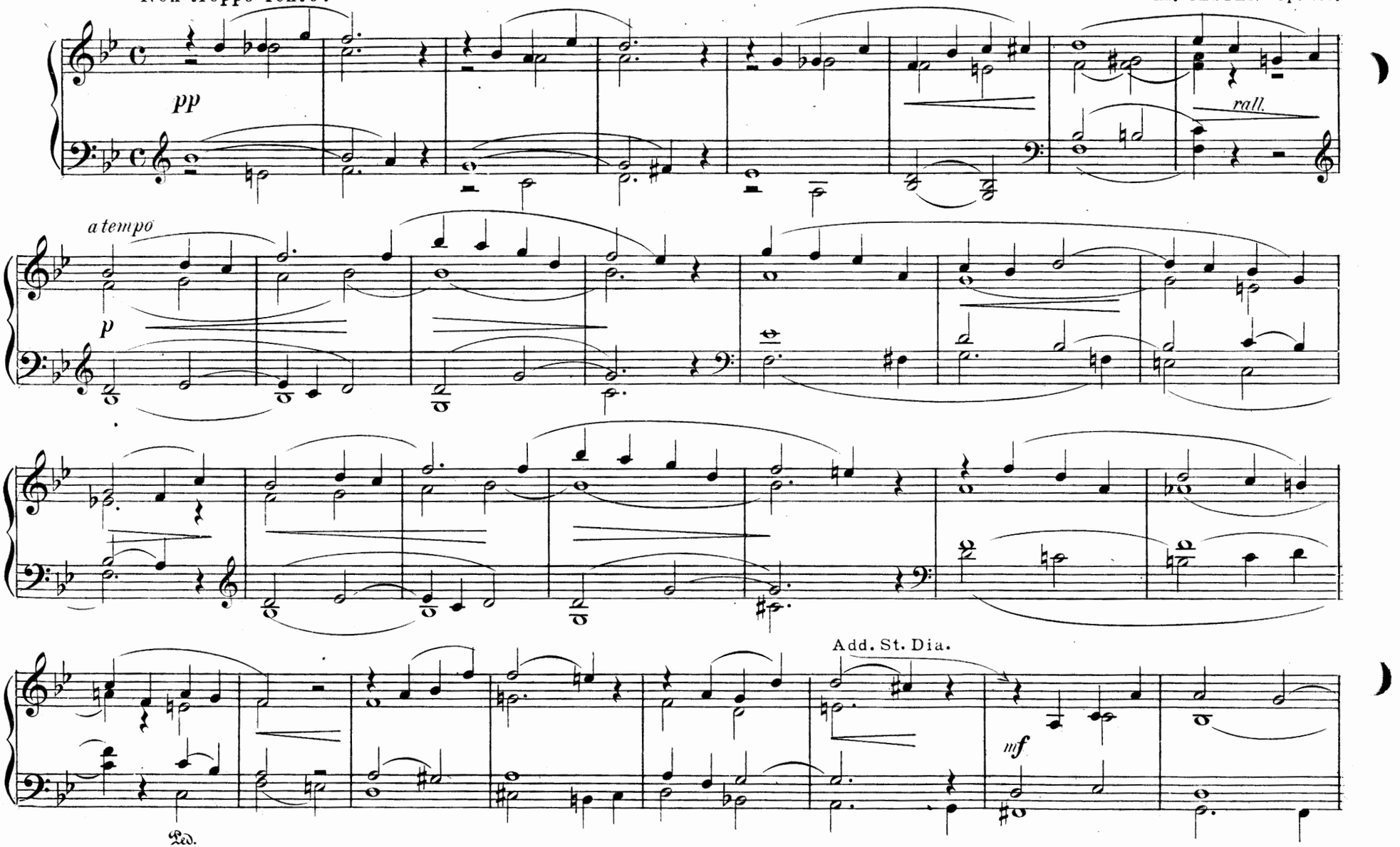

Fine.
p
Ped.
cresc.
f
rit.
D. S.
Ped.

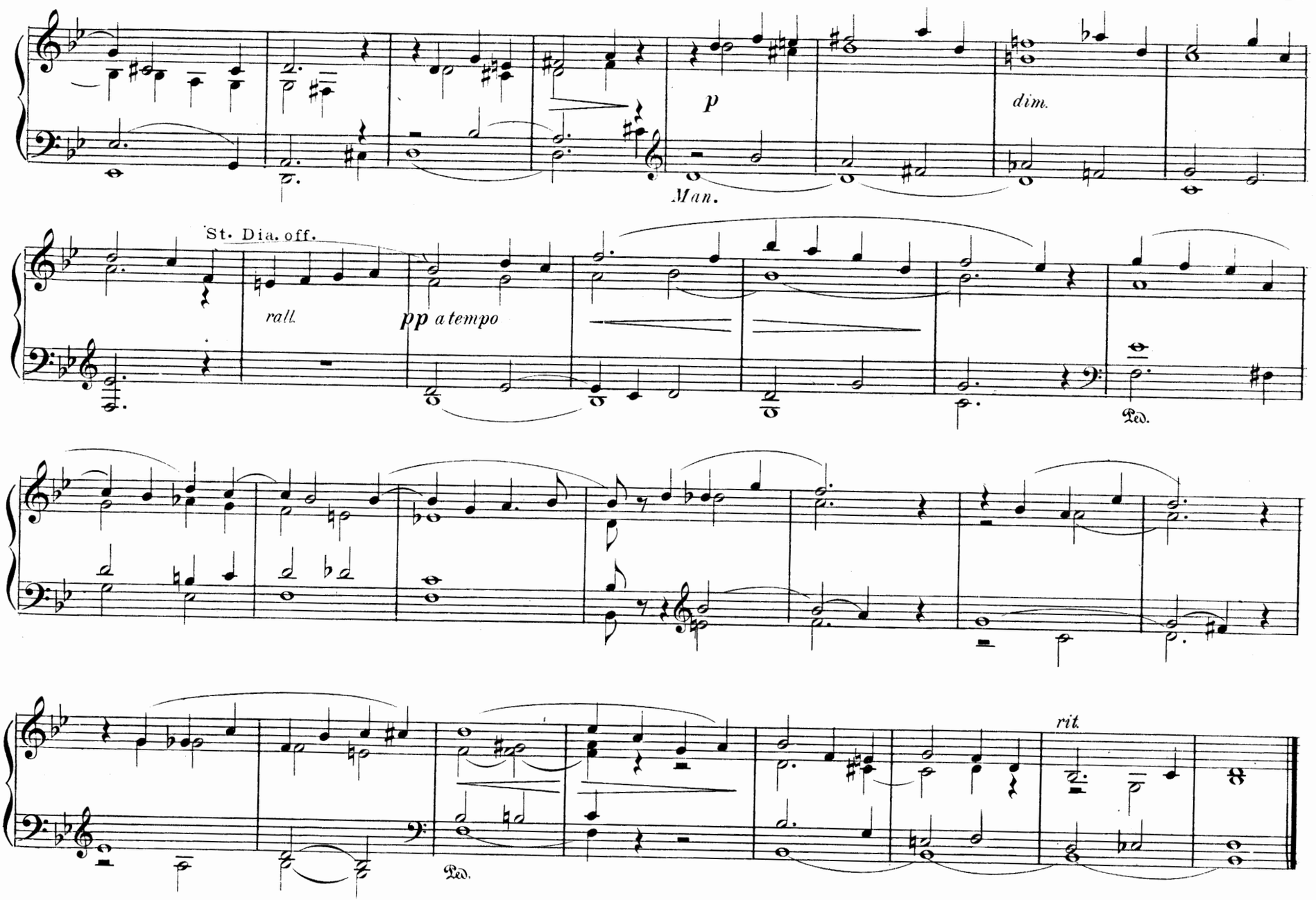
A DREAM OF PARADISE.

Sw. Salicional.
Ped. Bourdon coup to Sw.

Non troppo lento.

MAX. OESTEN Op. 203.

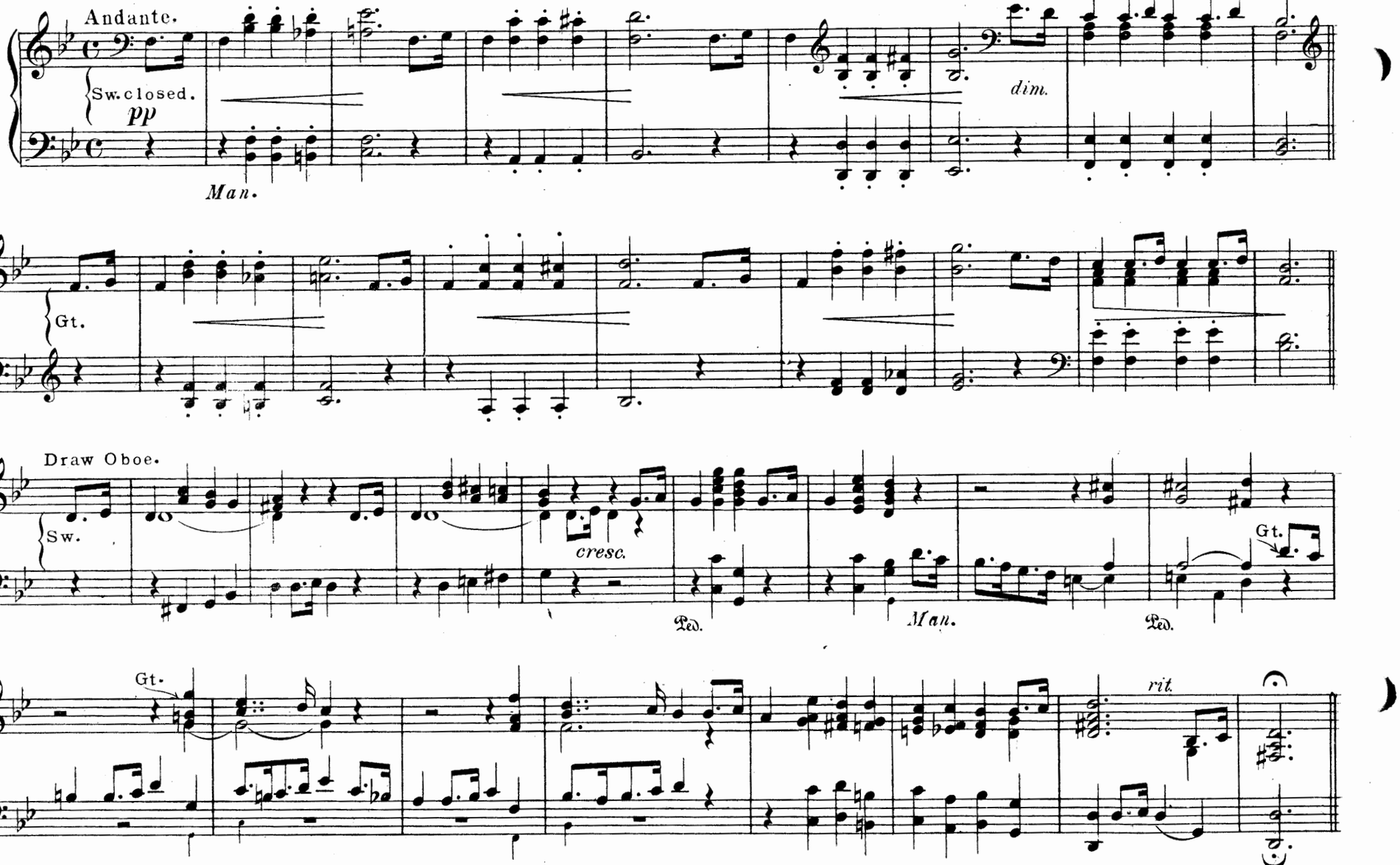



p
Man.
dim.
St. Dia. off.
rall.
pp a tempo
Ped.
Ped.
rit.

THEME.

Gt. Dulciana
Sw. Soft 8′ & 4′ coup to Gt.
Ped. Bourdon coupled to Sw.

E. L. ASHFORD.



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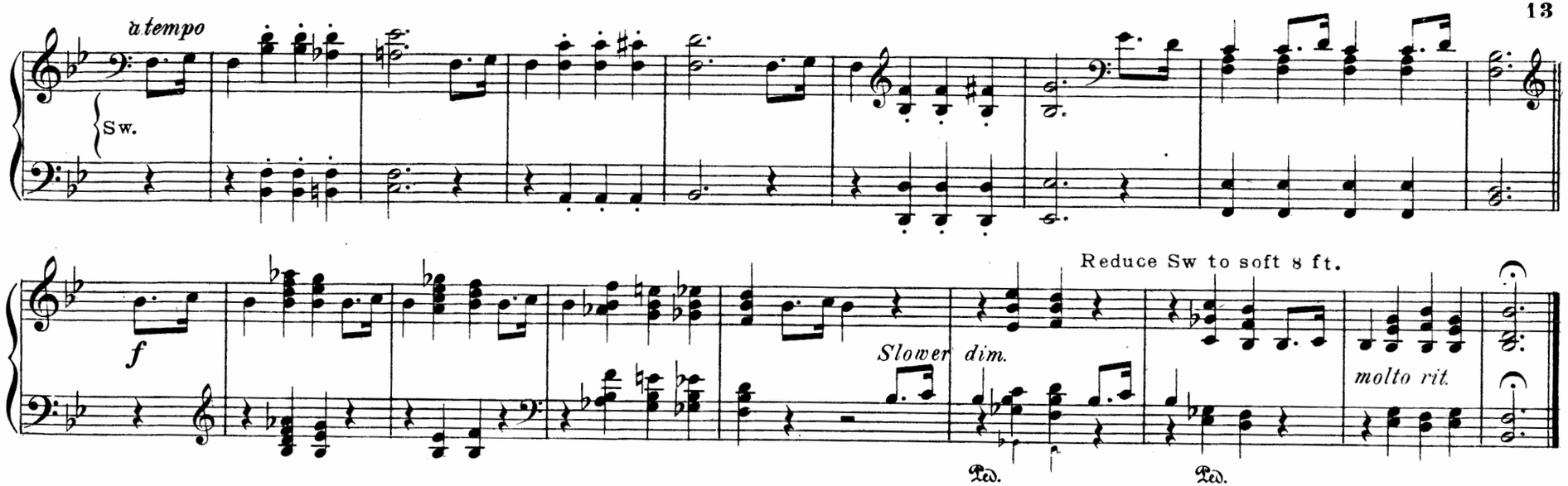
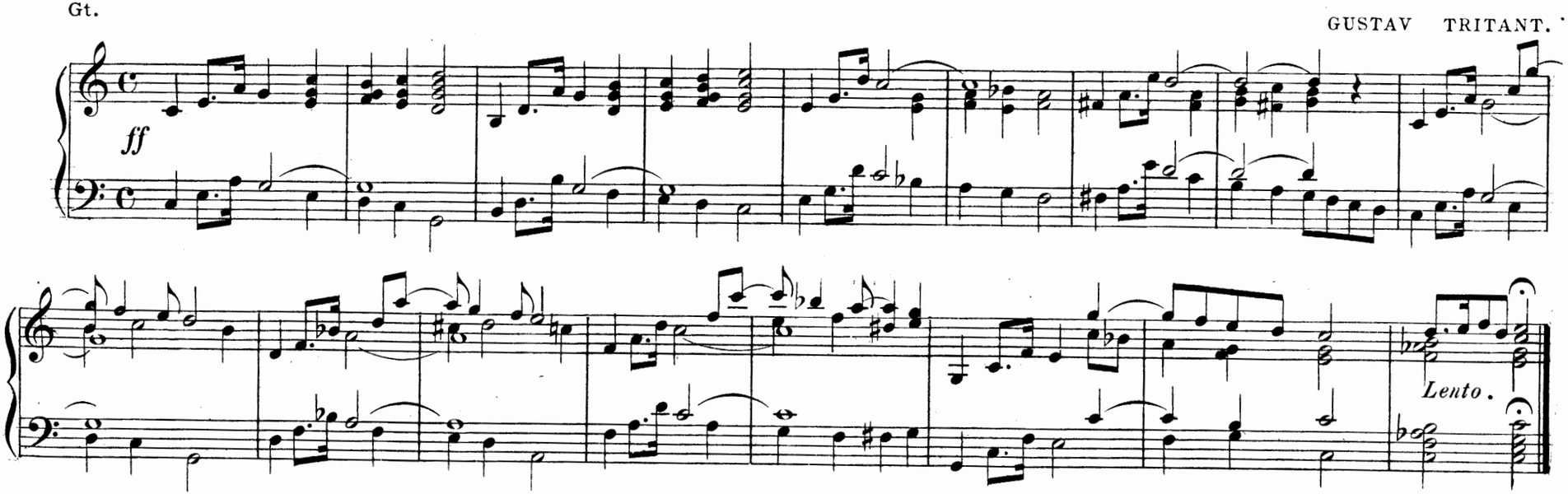


HARVEST HOME.

GUSTAV TRITANT.

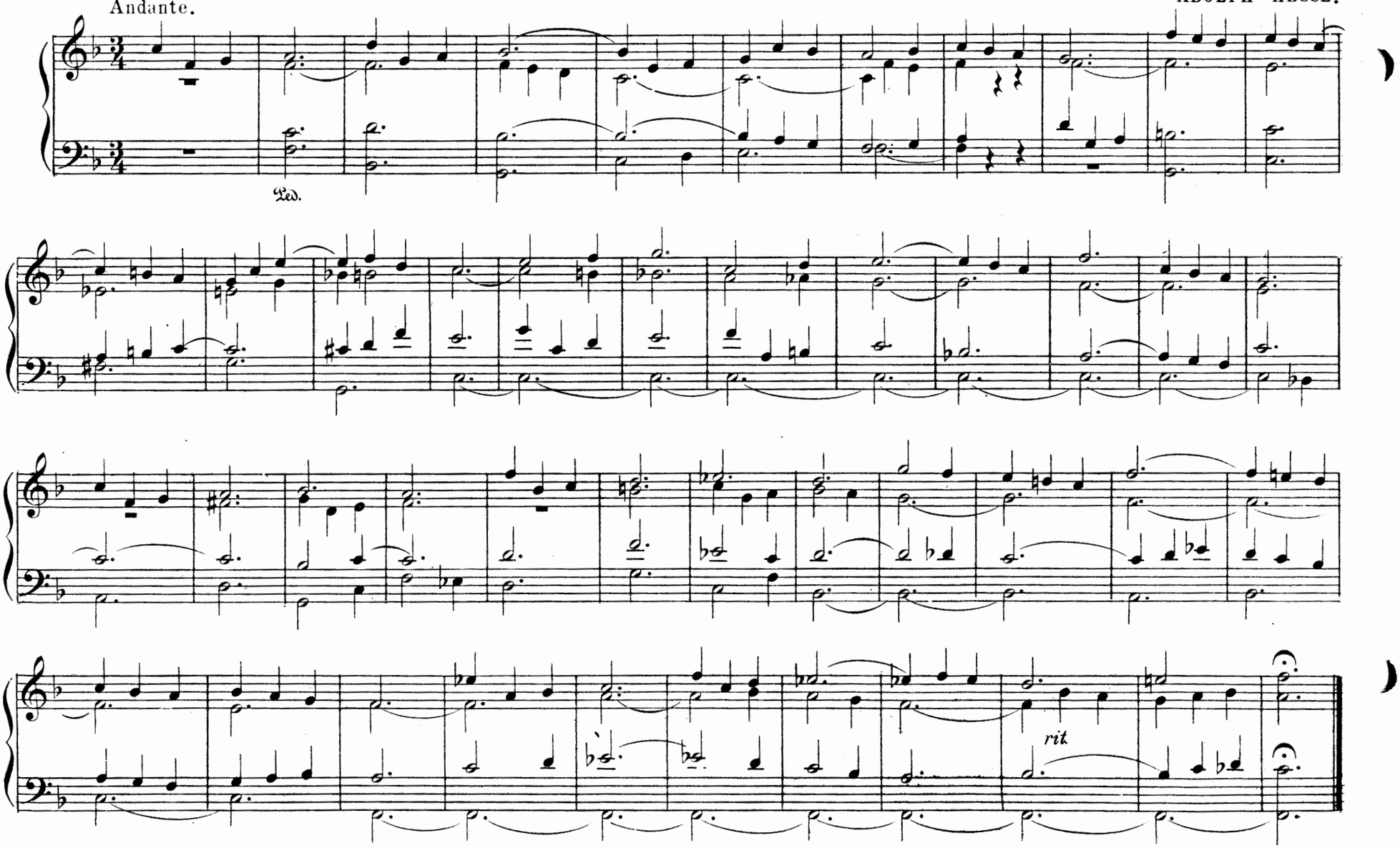


PRELUDE IN F.

Gt. Dulciana and Flute.
Ped Bourdon.
Gt. to Ped.

Andante.

ADOLPH HESSE.

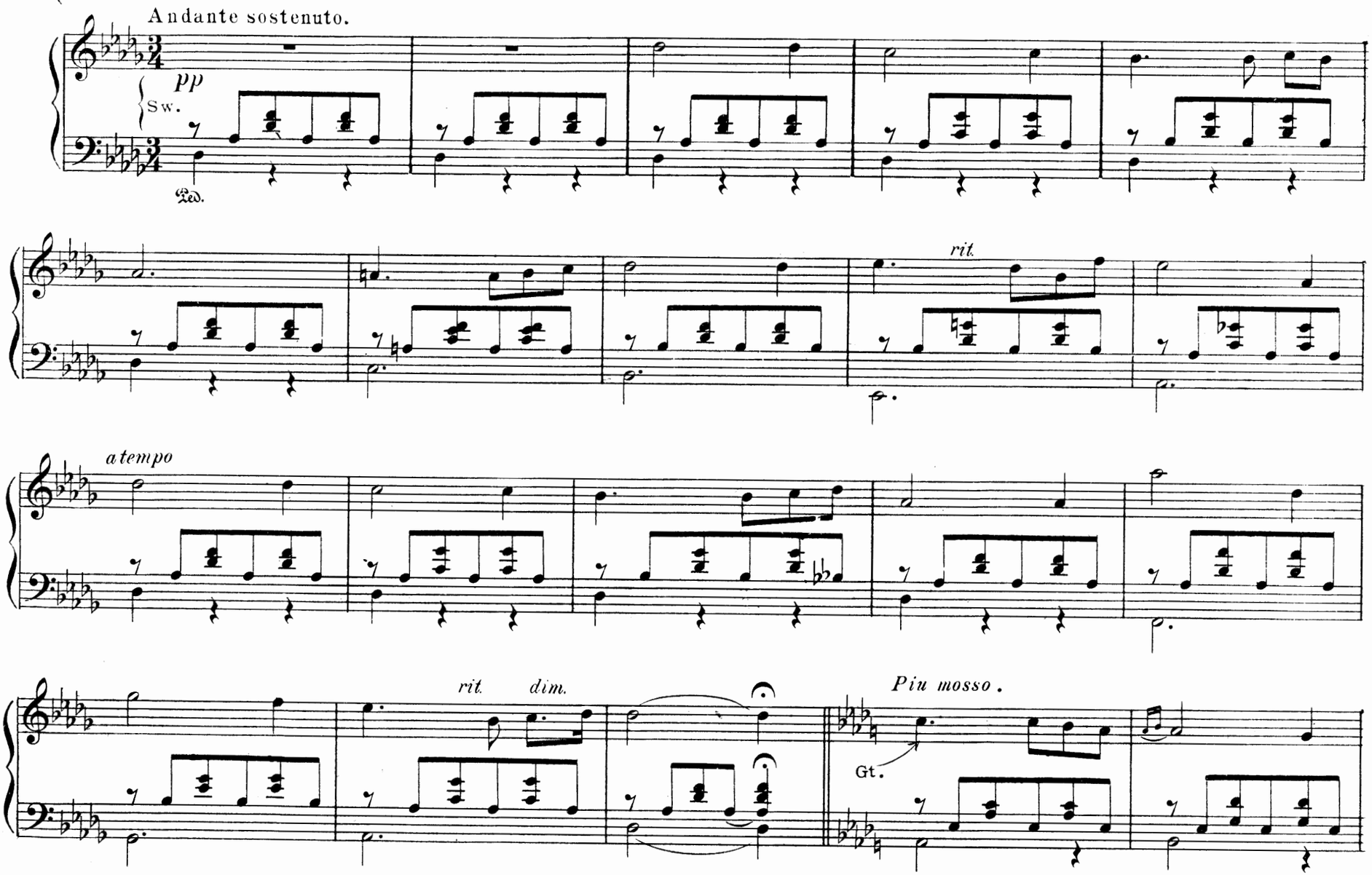


MELODY IN D♭

ELLA S. ROBINSON.

Gt. Melodia.
Sw. Soft 8′ & 4′.
Ped. Bourdon.

Andante sostenuto.



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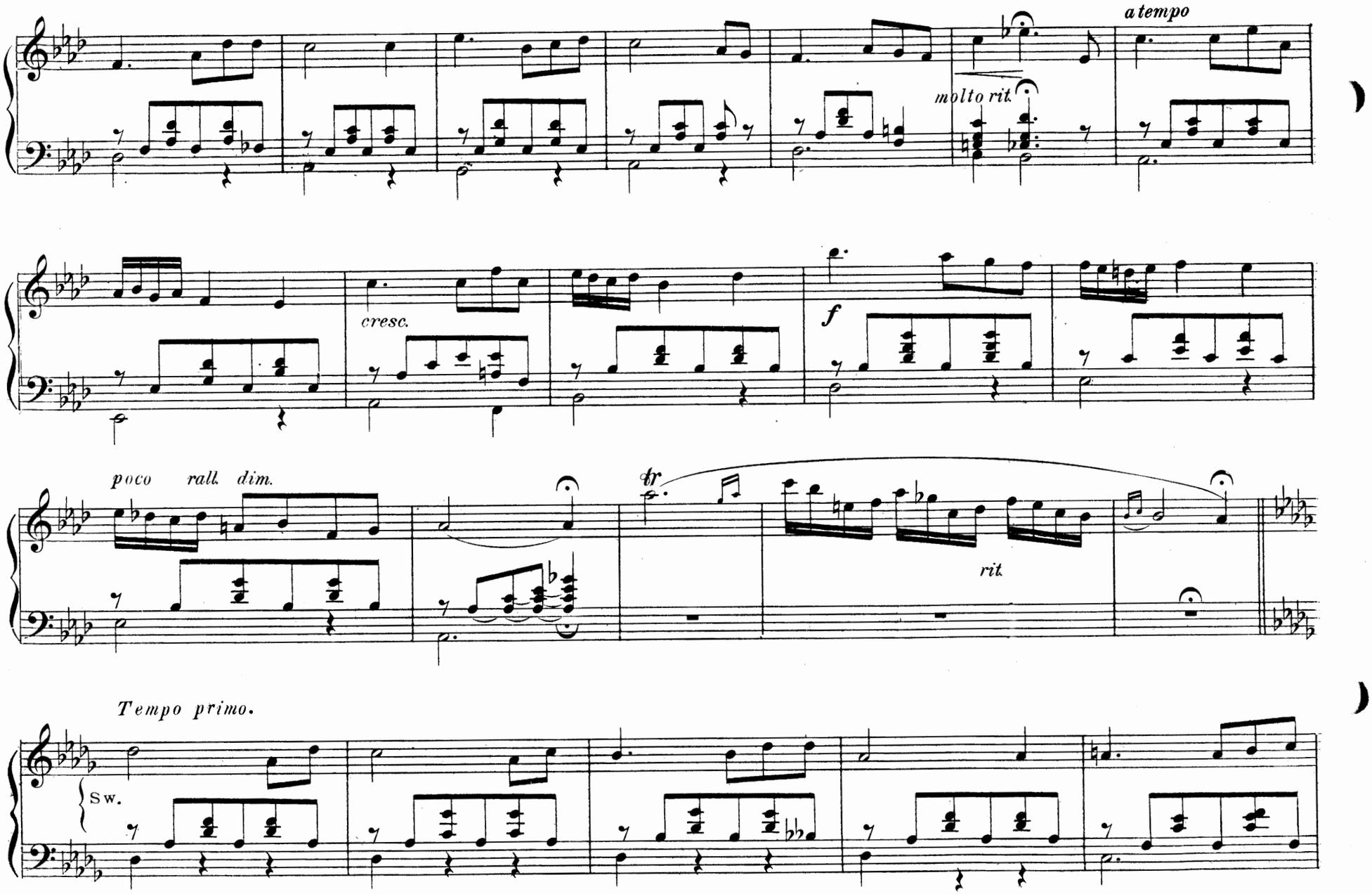
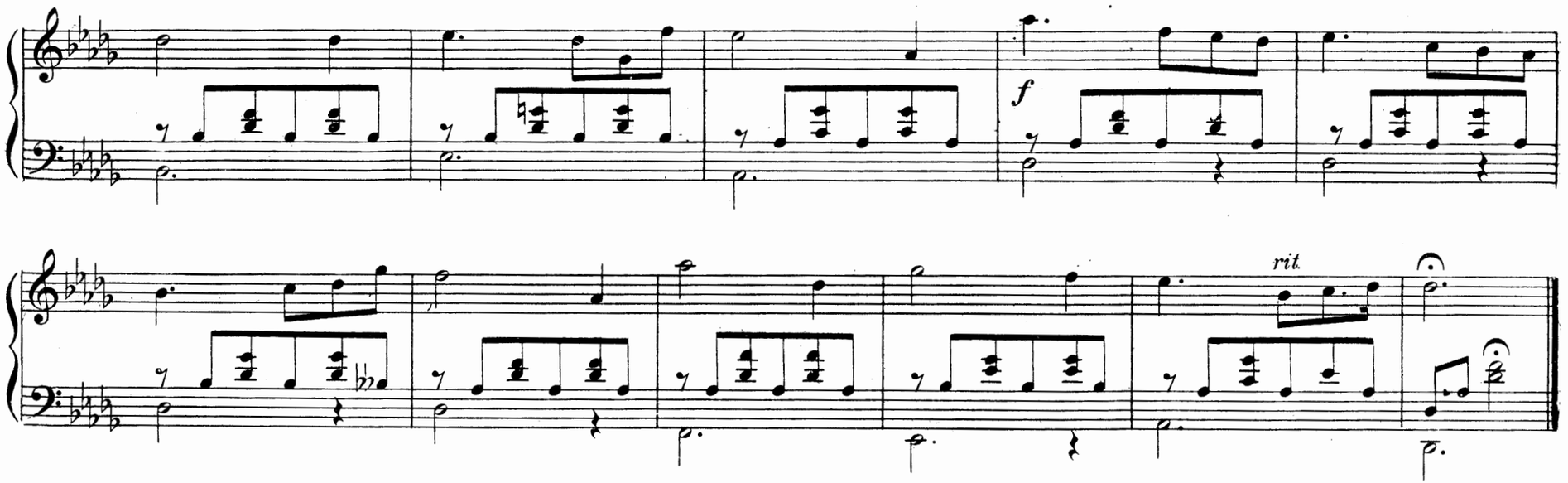
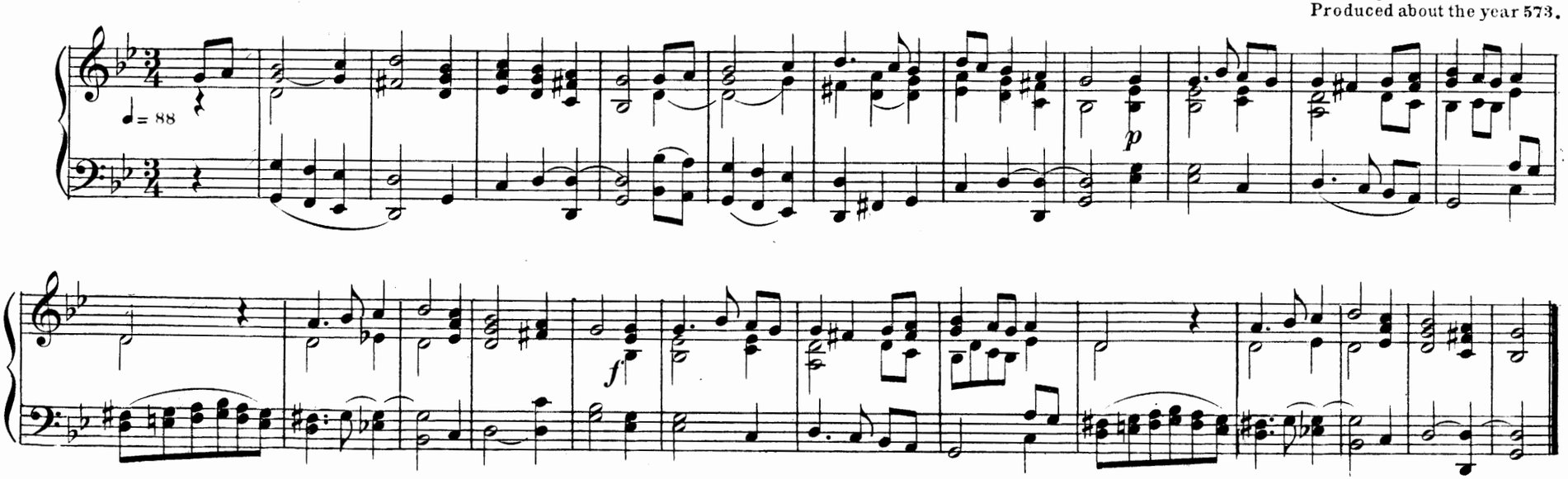

a tempo
molto rit.
cresc.
f
poco rall. dim.
tr
rit.
Tempo primo.
Sw.



THE GREGORIAN EASTER HYMN.

O FILII ET FILIAE.

The Melody by St. GREGORY.
Produced about the year 573.

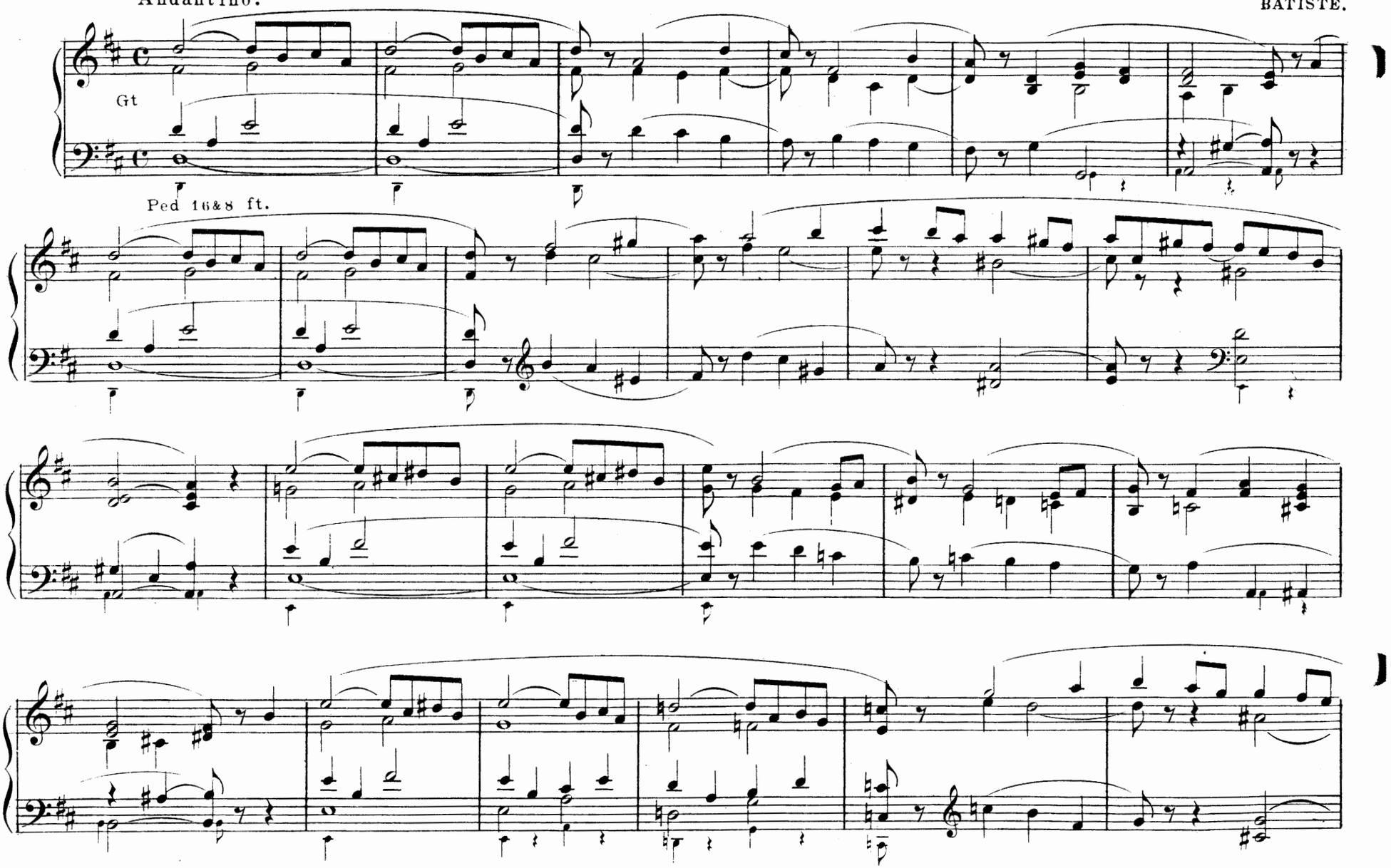


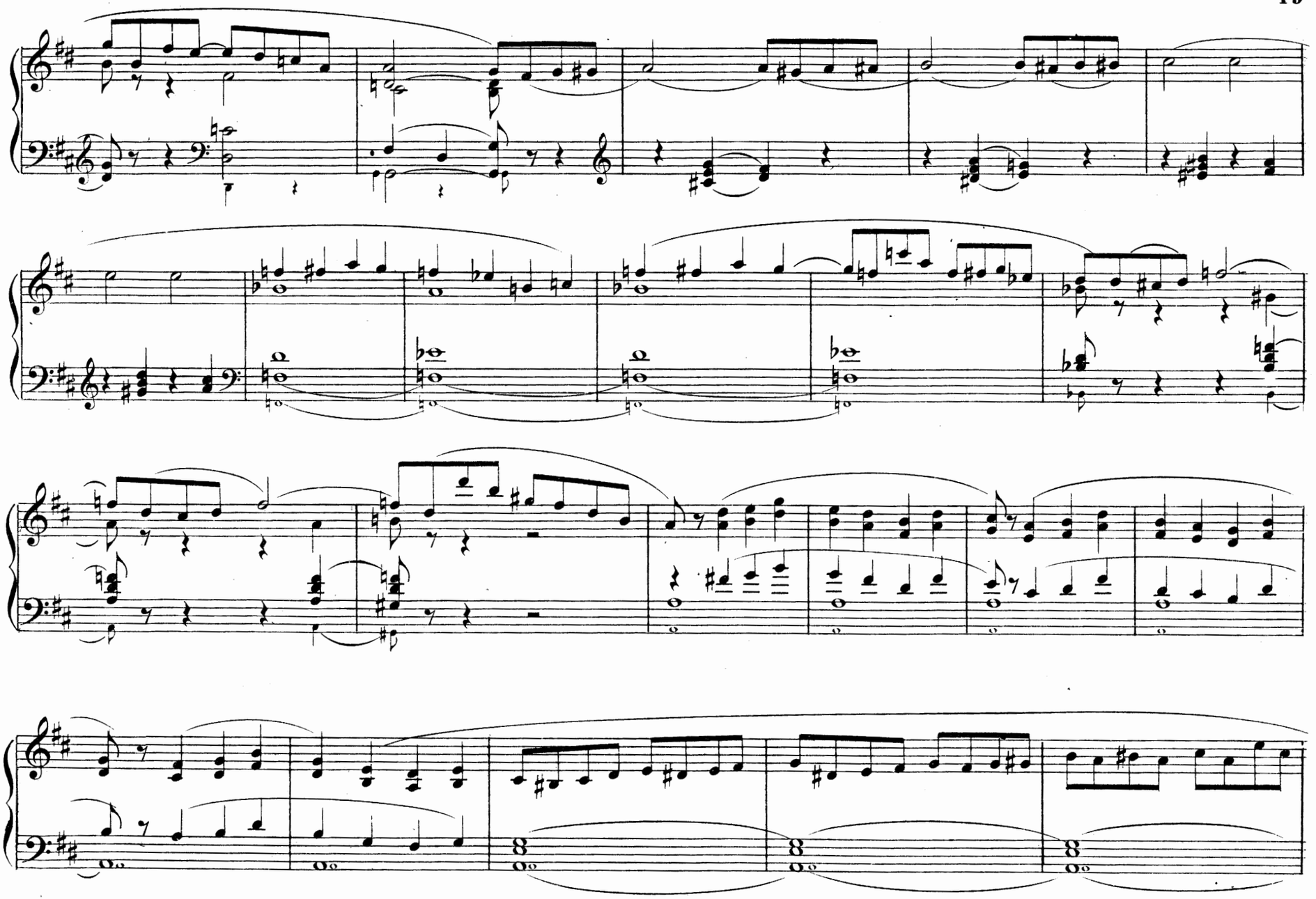
VESPER BELLS.

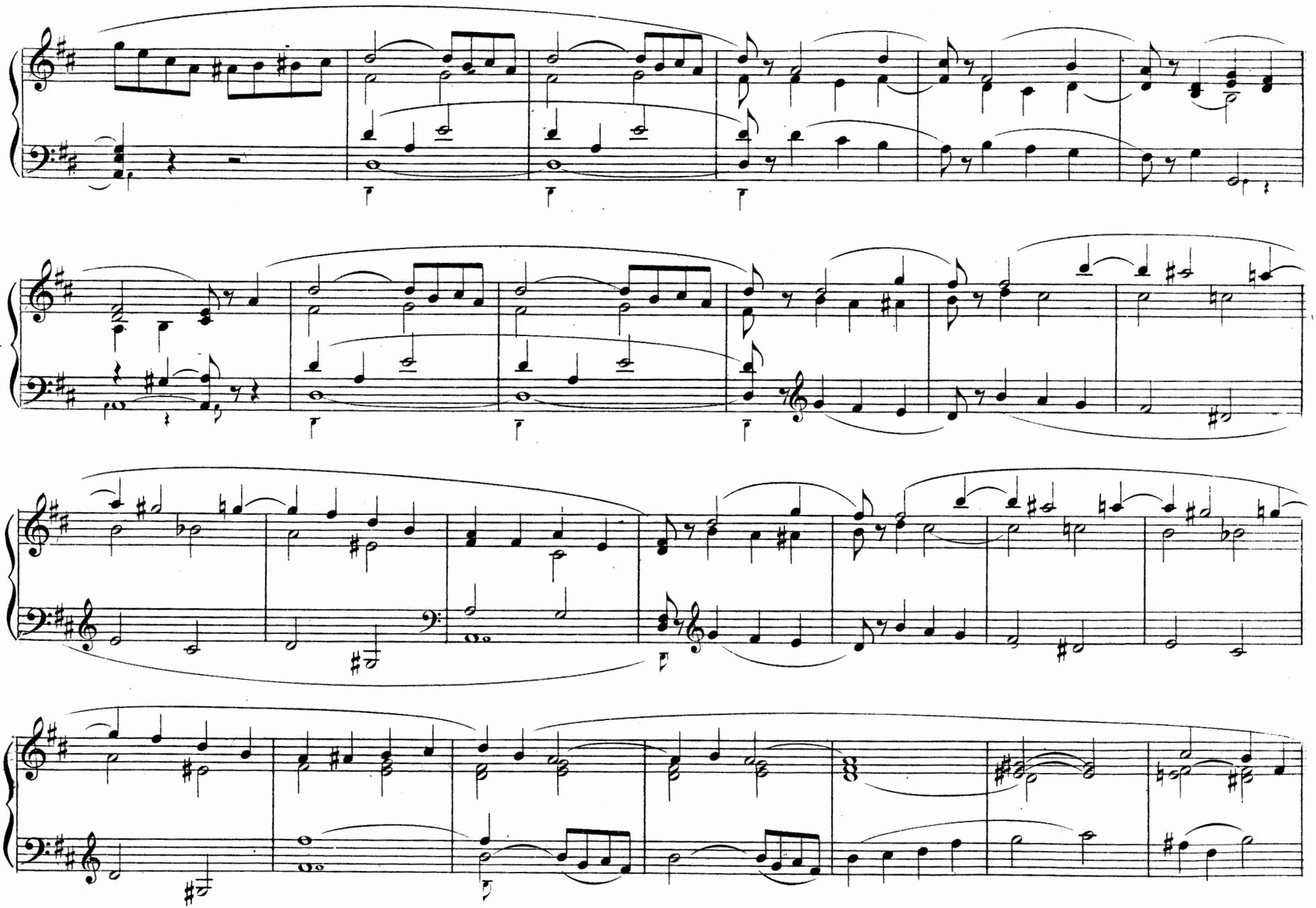
All the Diap 8:

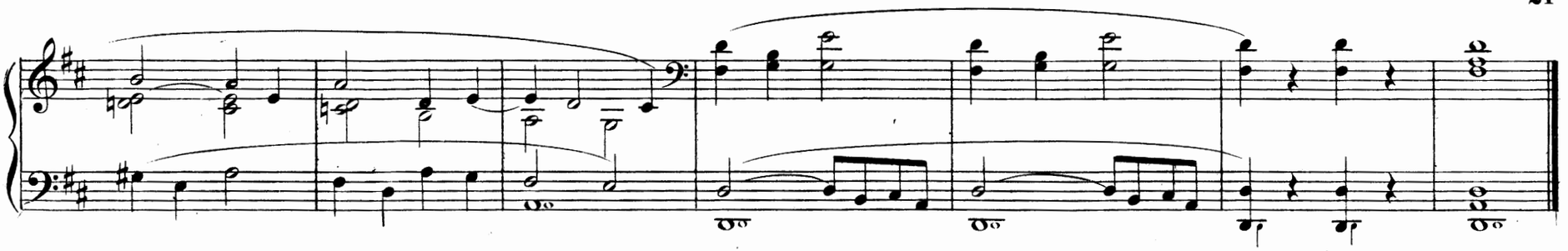
Andantino.

BATISTE.









PRELUDE.

GUSTAVE TRITANT.

Swell.

Andante.

legato.

Ped.

Fine.

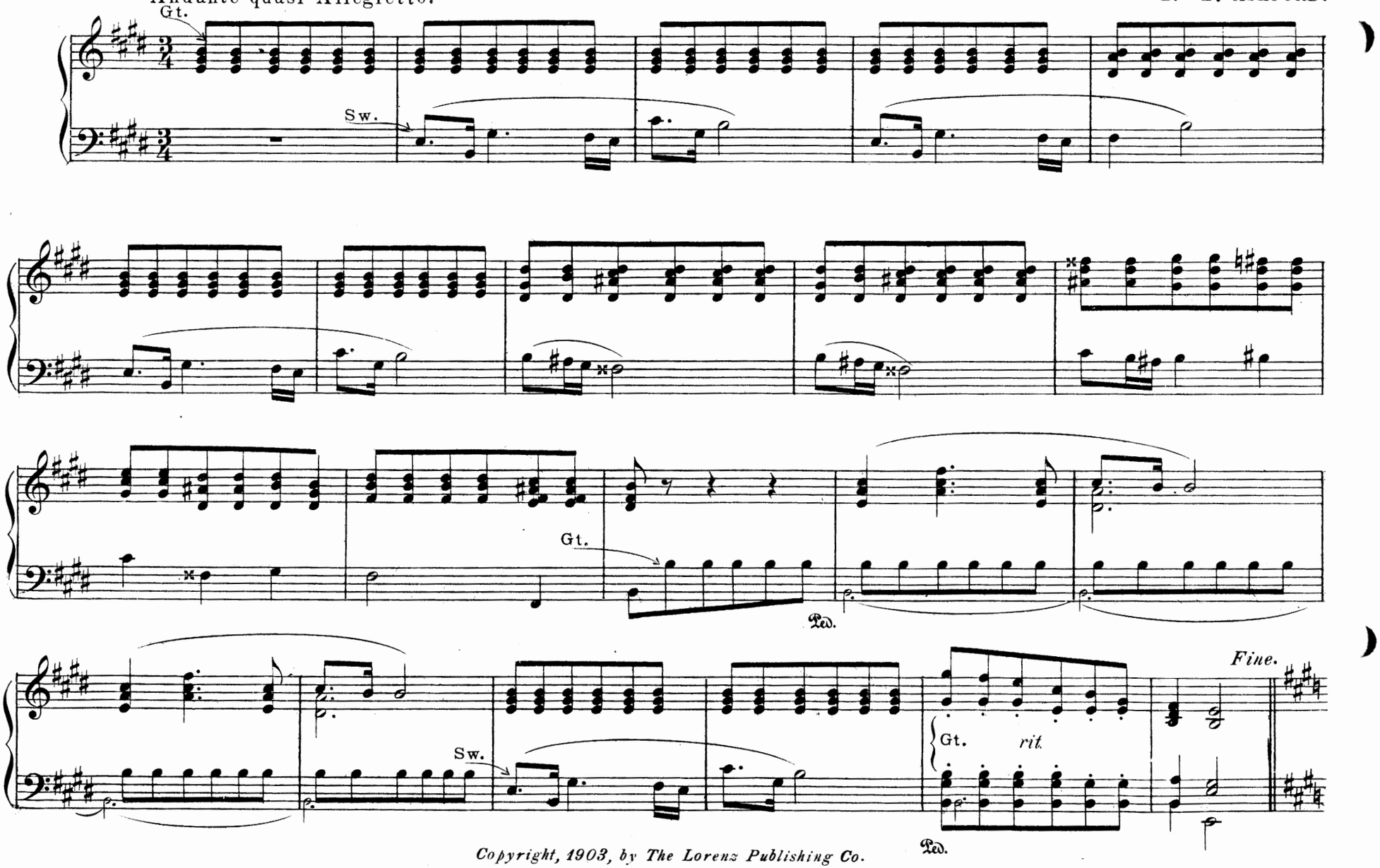
D. C.

ALBUMBLATT.

Gt. Dulciana.
Sw. Oboe and Gemshorn.
Ped. Bourdon.

Andante quasi Allegretto.

E. L. ASHFORD.



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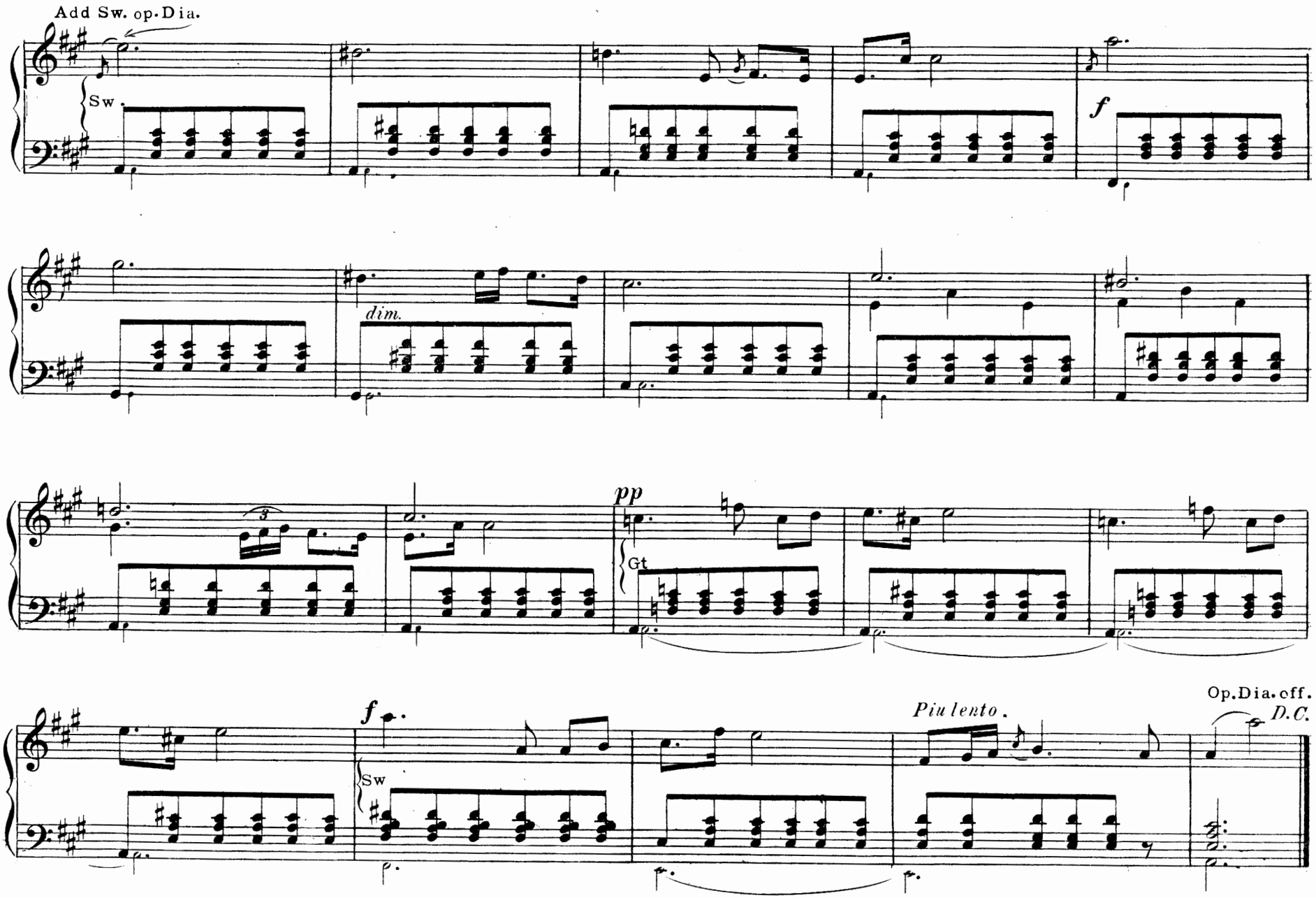
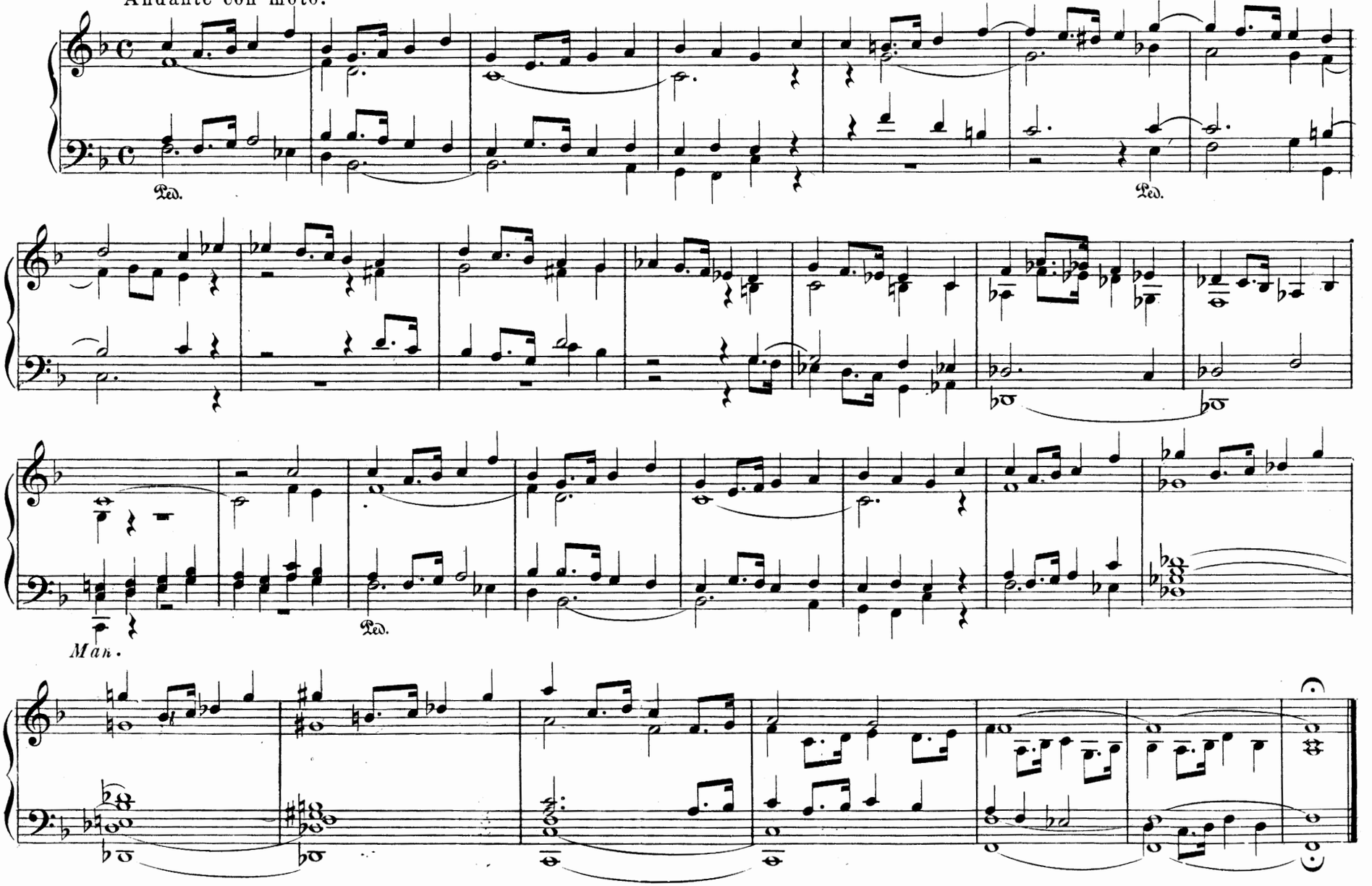

Add Sw. op. Dia.
Sw.
f
dim.
pp
Gt
3
f
Sw
Piu lento.
Op. Dia. off.
D.C.

POSTLUDE.

Full Organ.

ALBRECHT BREDE.

Andante con moto.

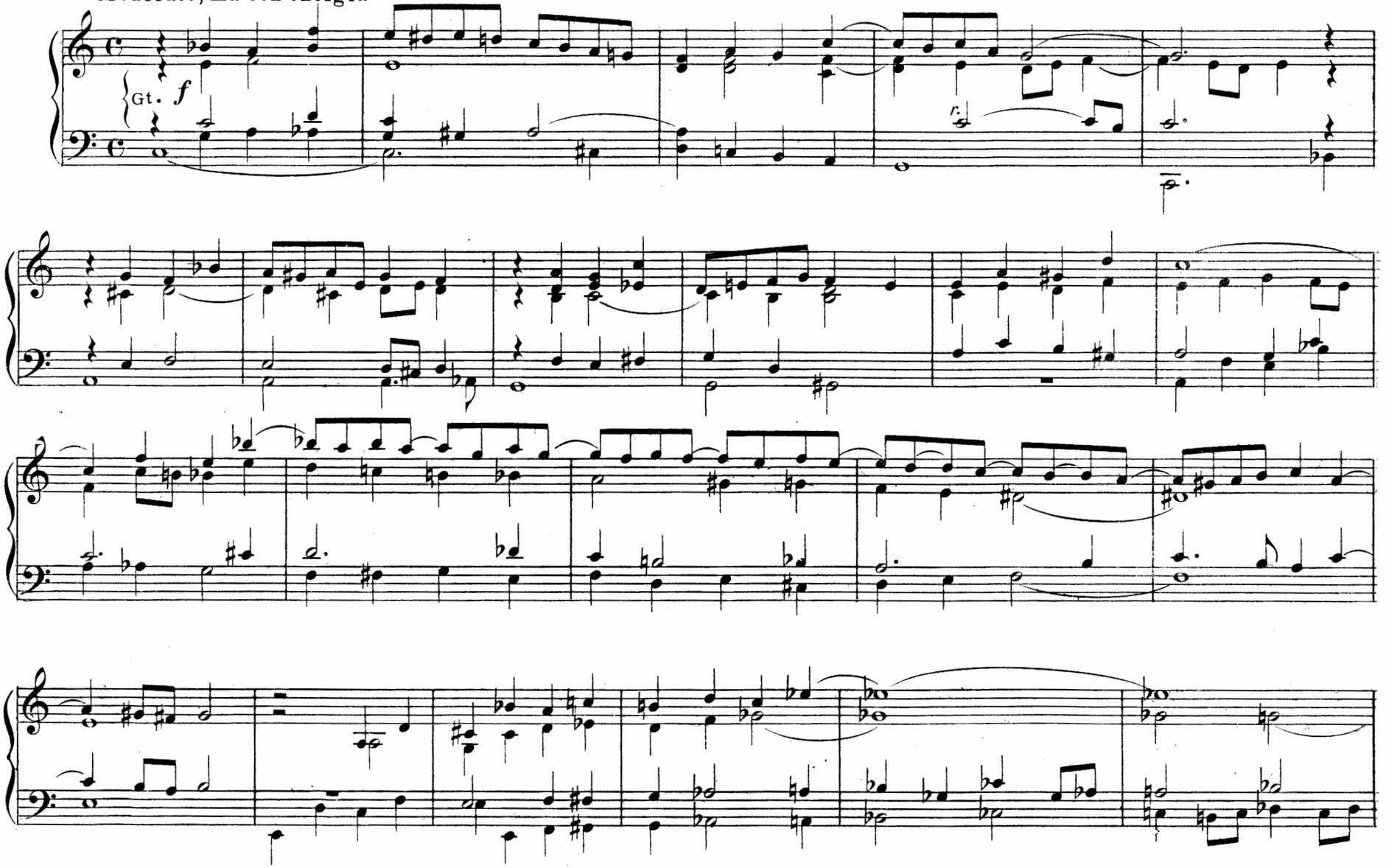


HYMN OF PRAISE.

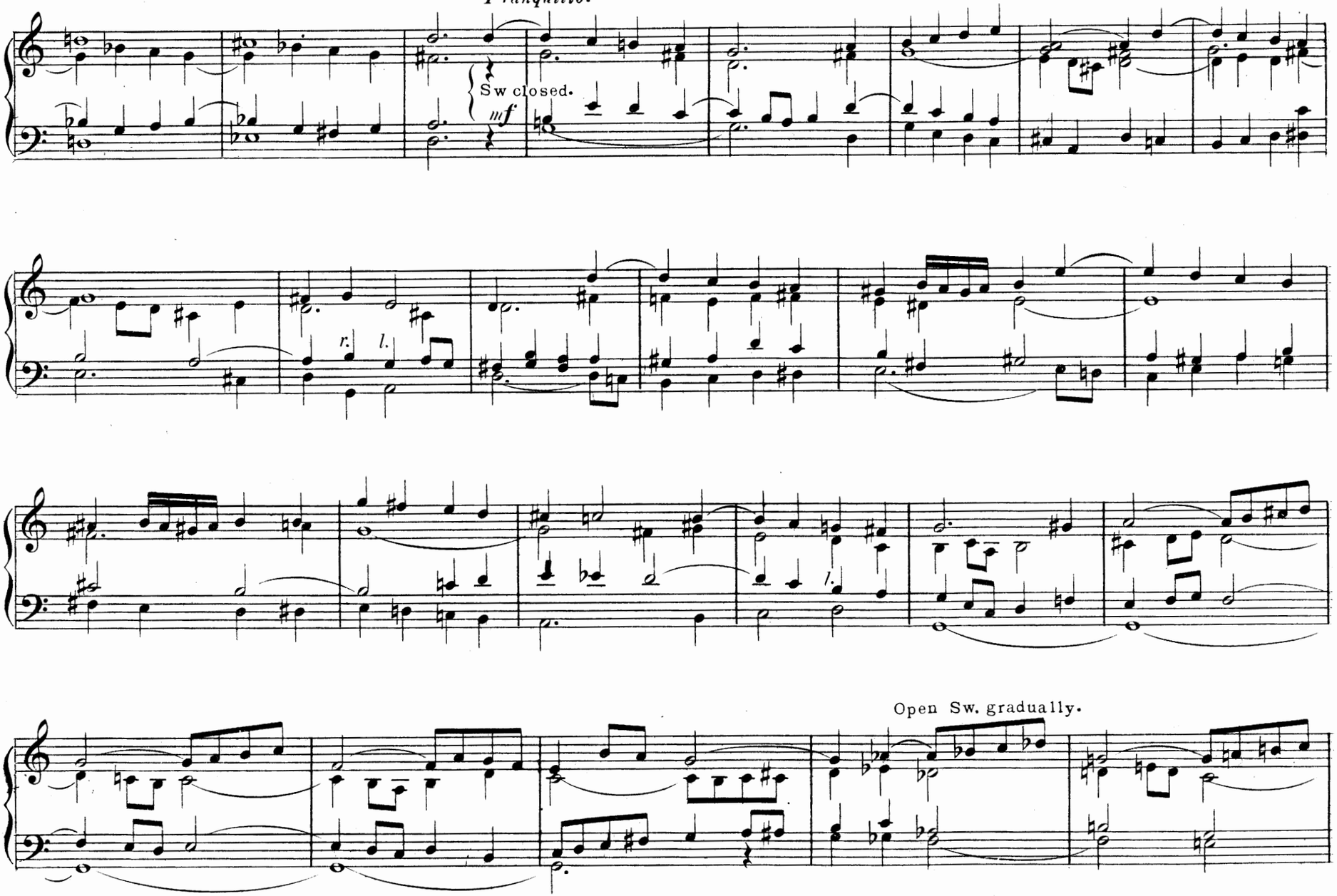
Gt. Soft 8′ & 4′
Sw. Full coupled to Gt.
Ped. Bourdon coupled to Sw.

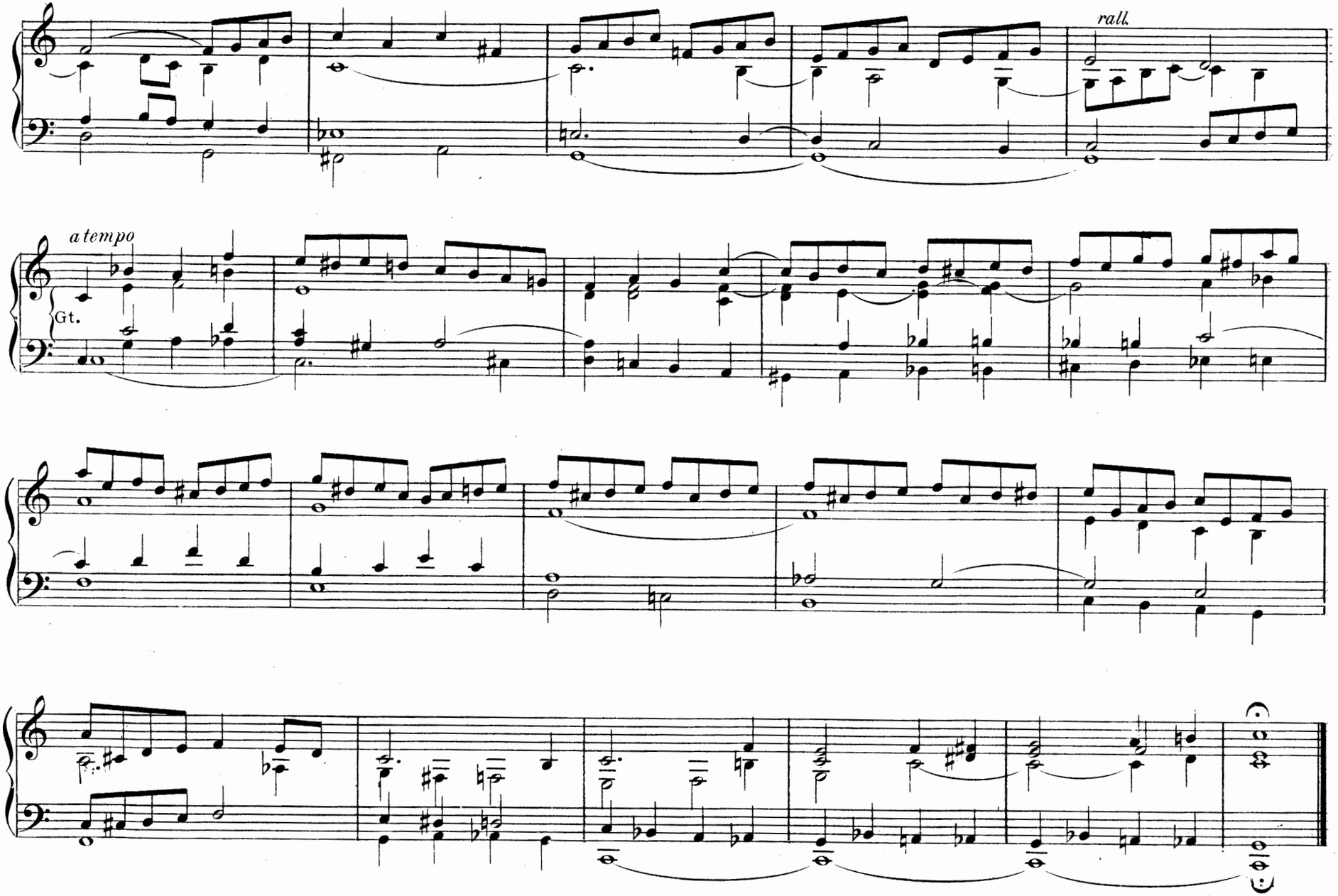
Moderato, ma con energia.

AUGUST REINHARD.



Tranquillo.



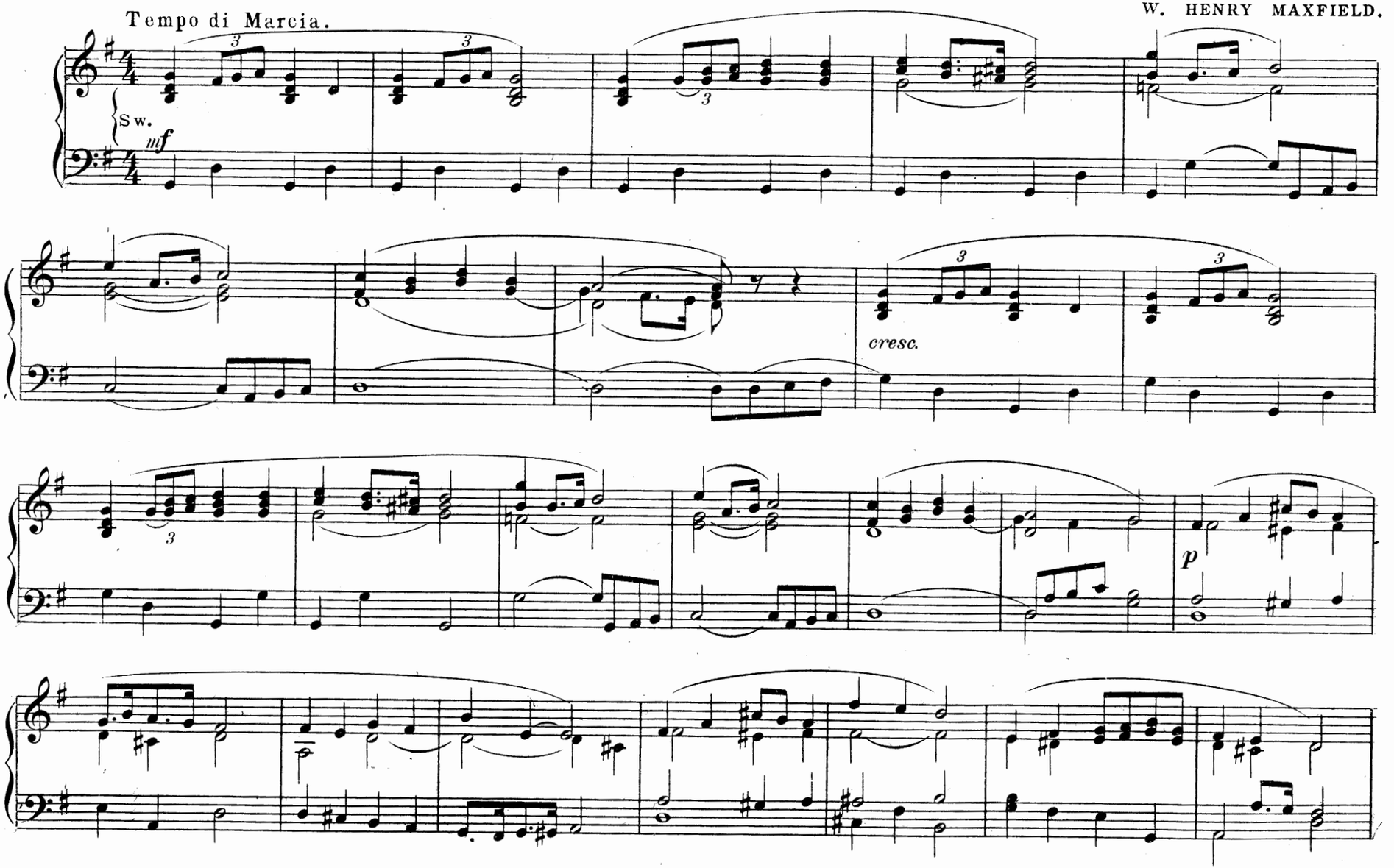

rall.
a tempo
Gt.

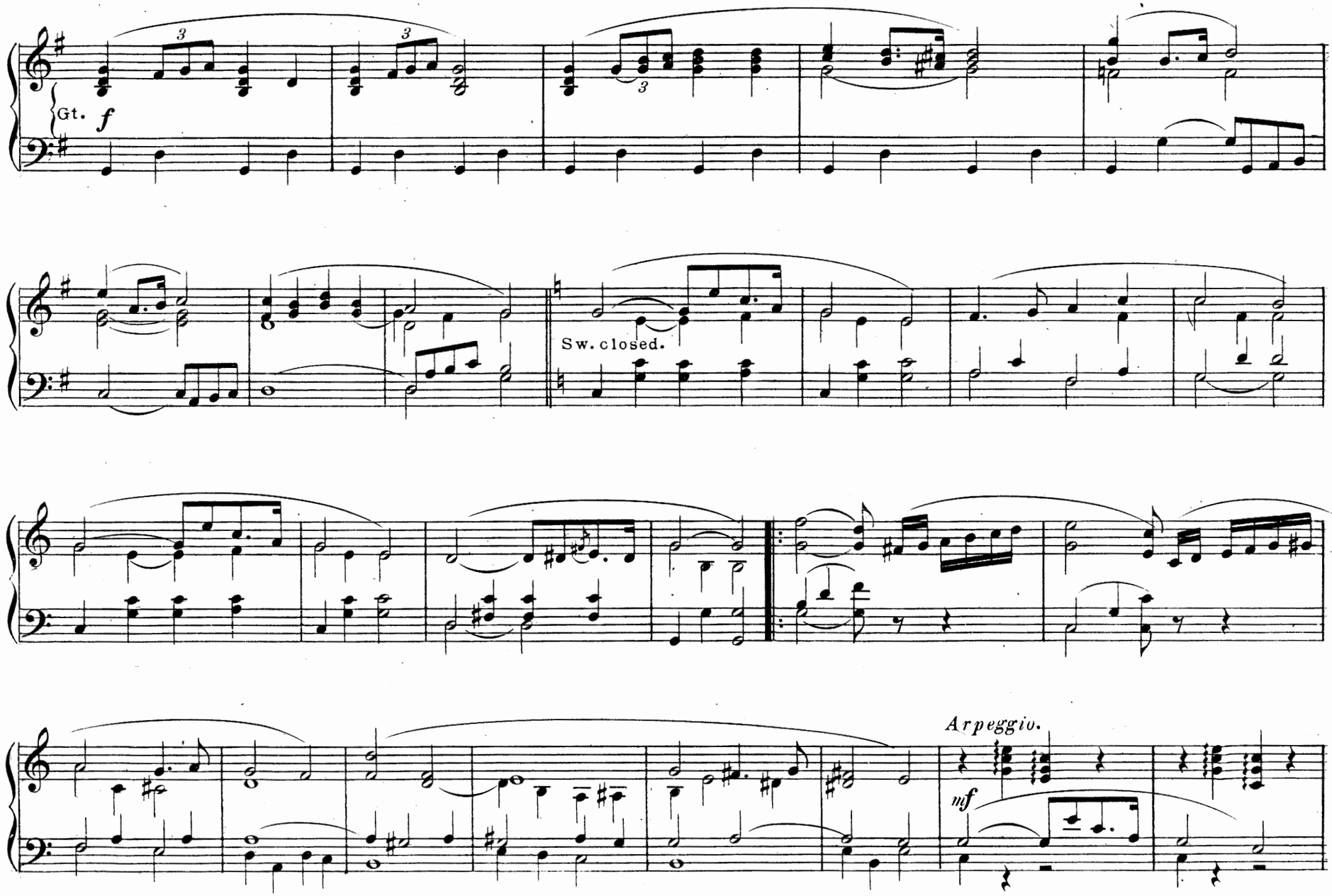
COMMEMORATION MARCH.

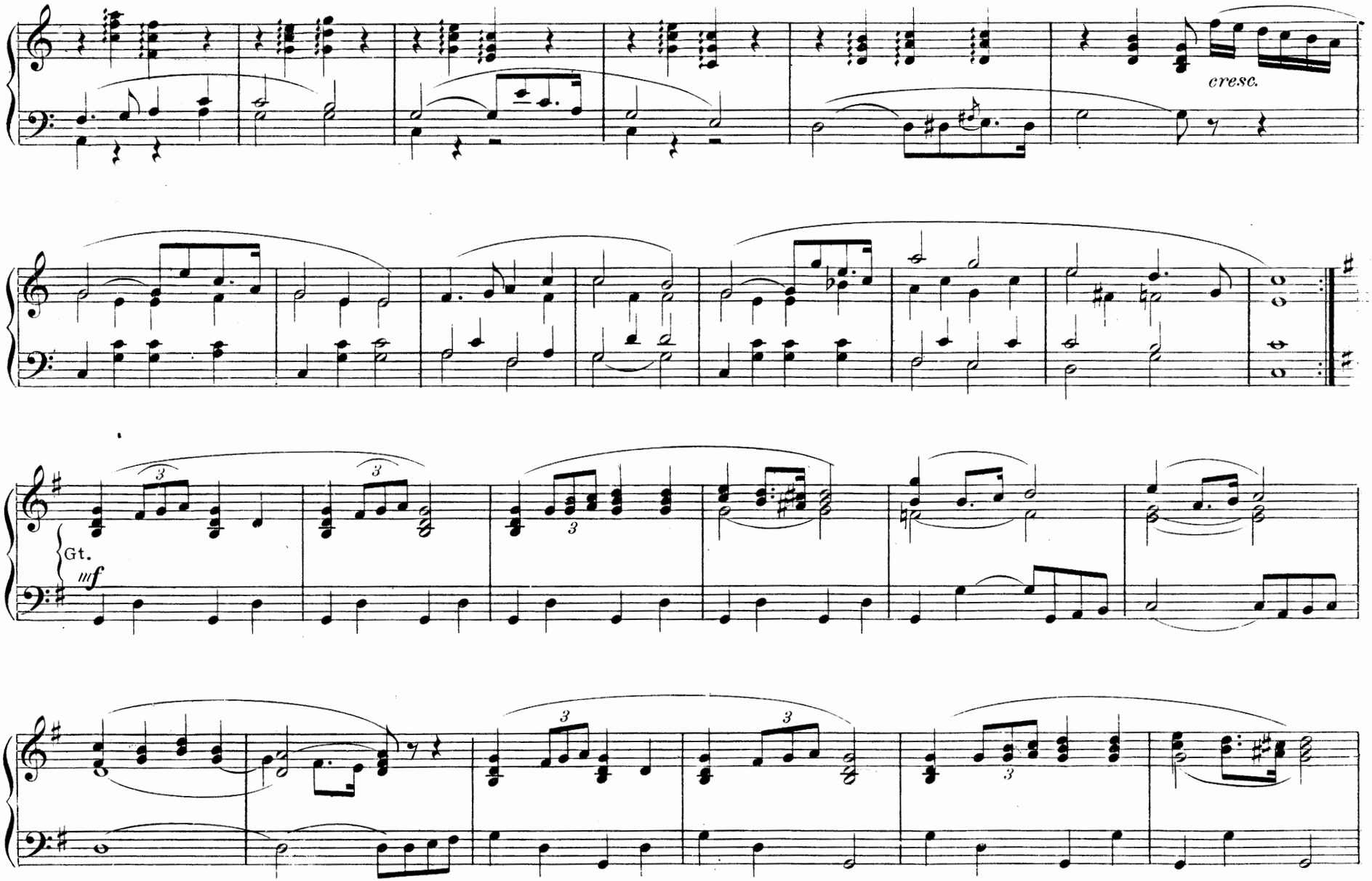
Full Organ.

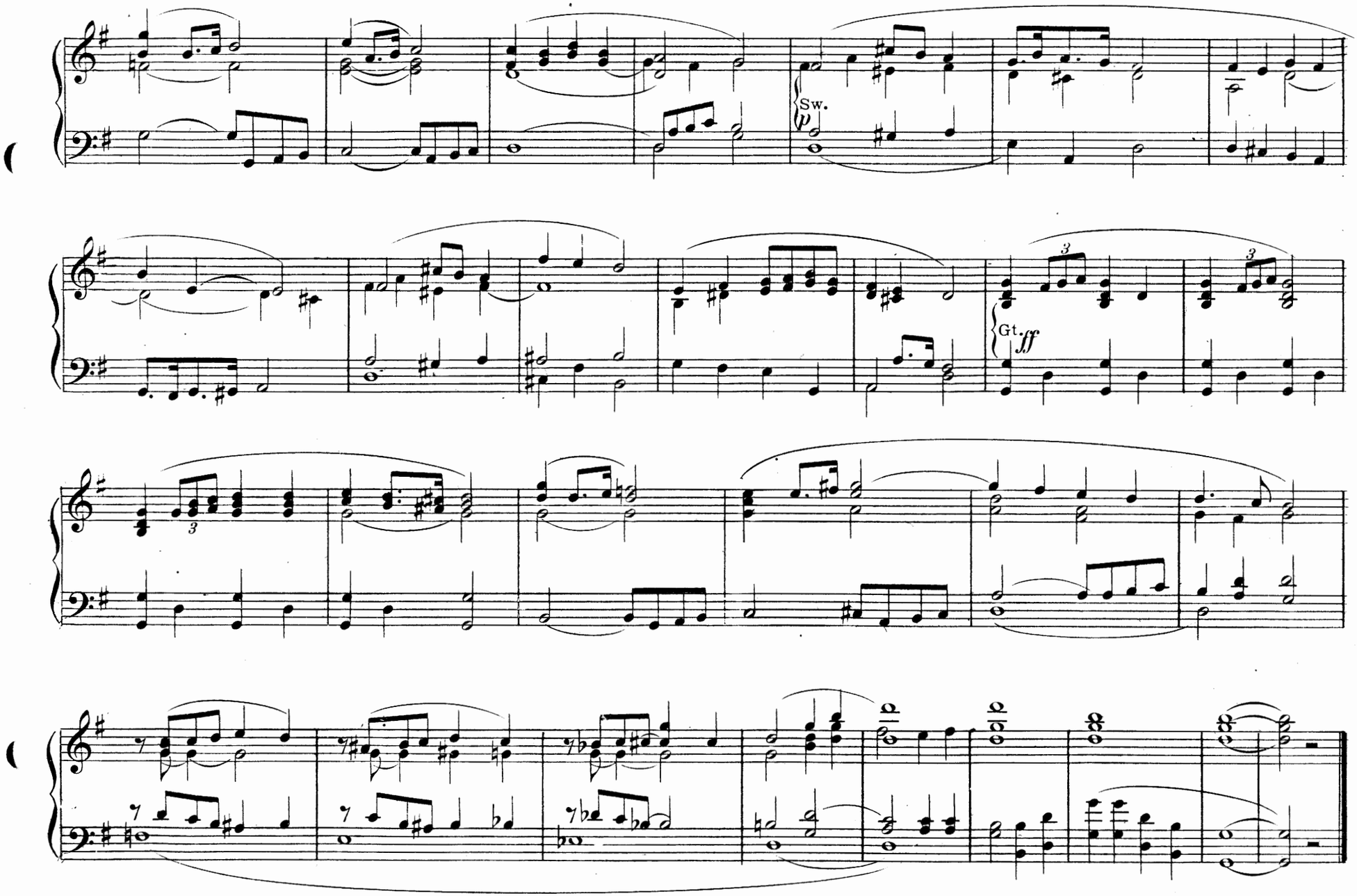
Tempo di Marcia.

W. HENRY MAXFIELD.




Gt.
f
Sw. closed.
Arpeggio.
mf

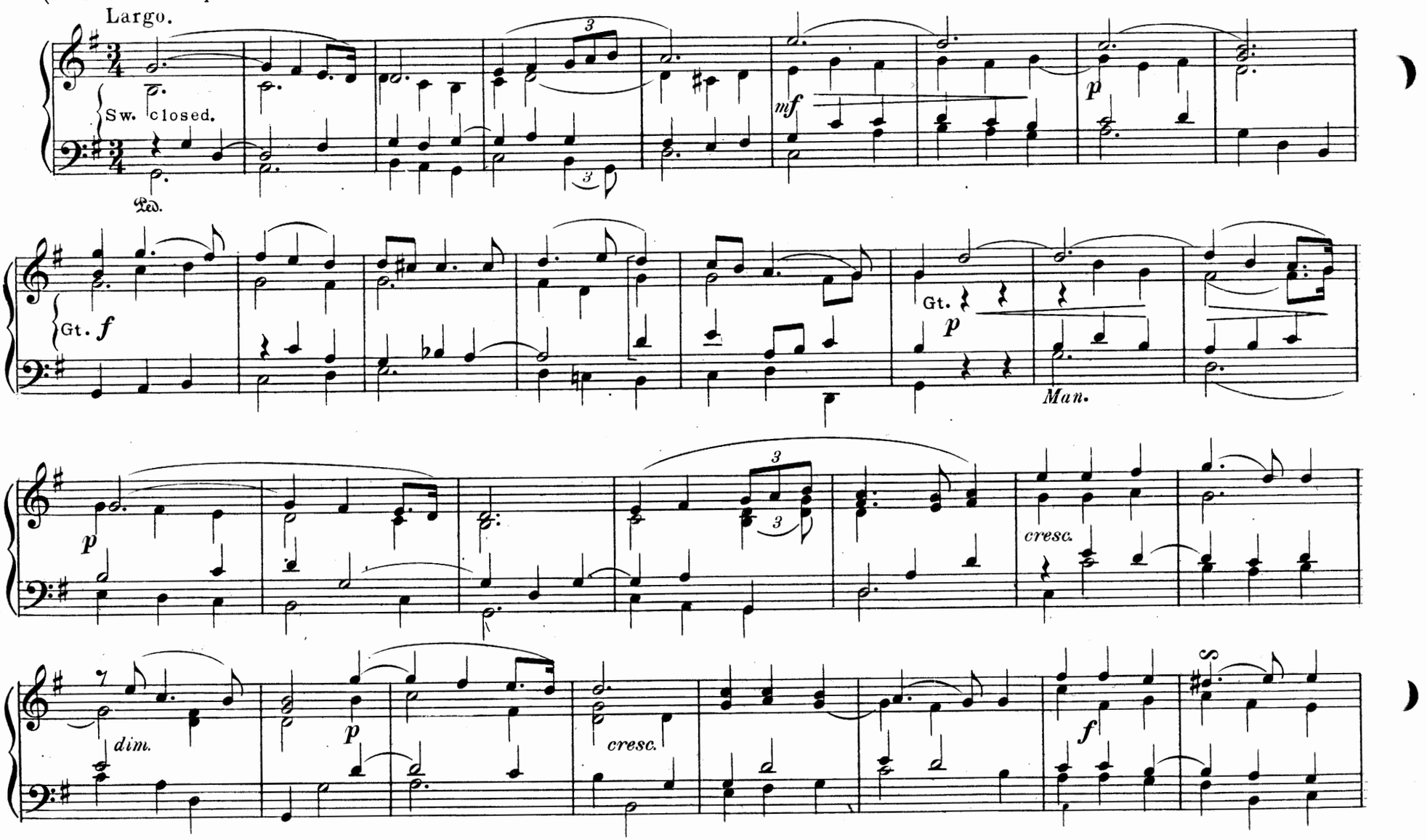

cresc.
Gt.
mf

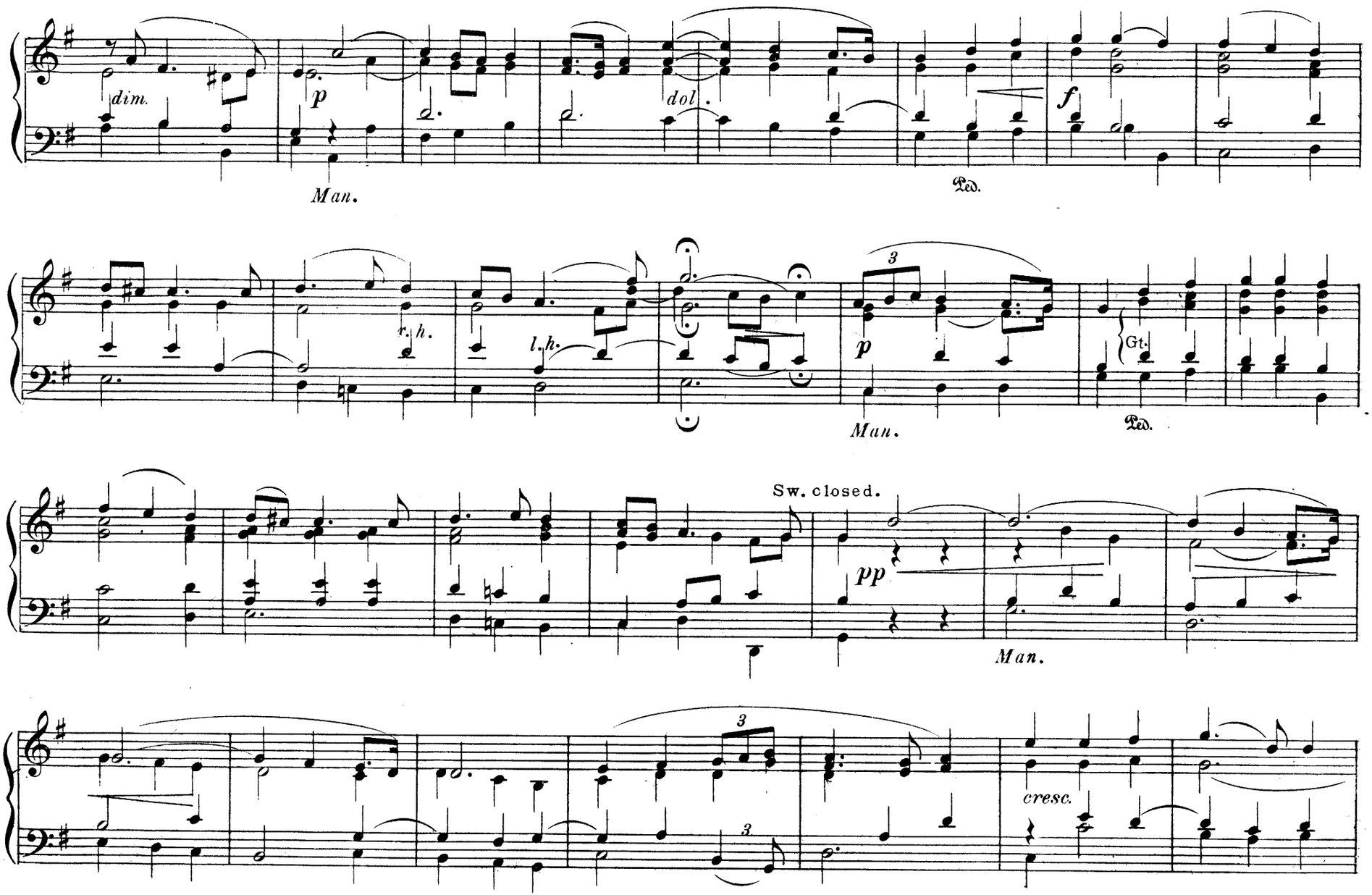

Sw.
Gt.
ff

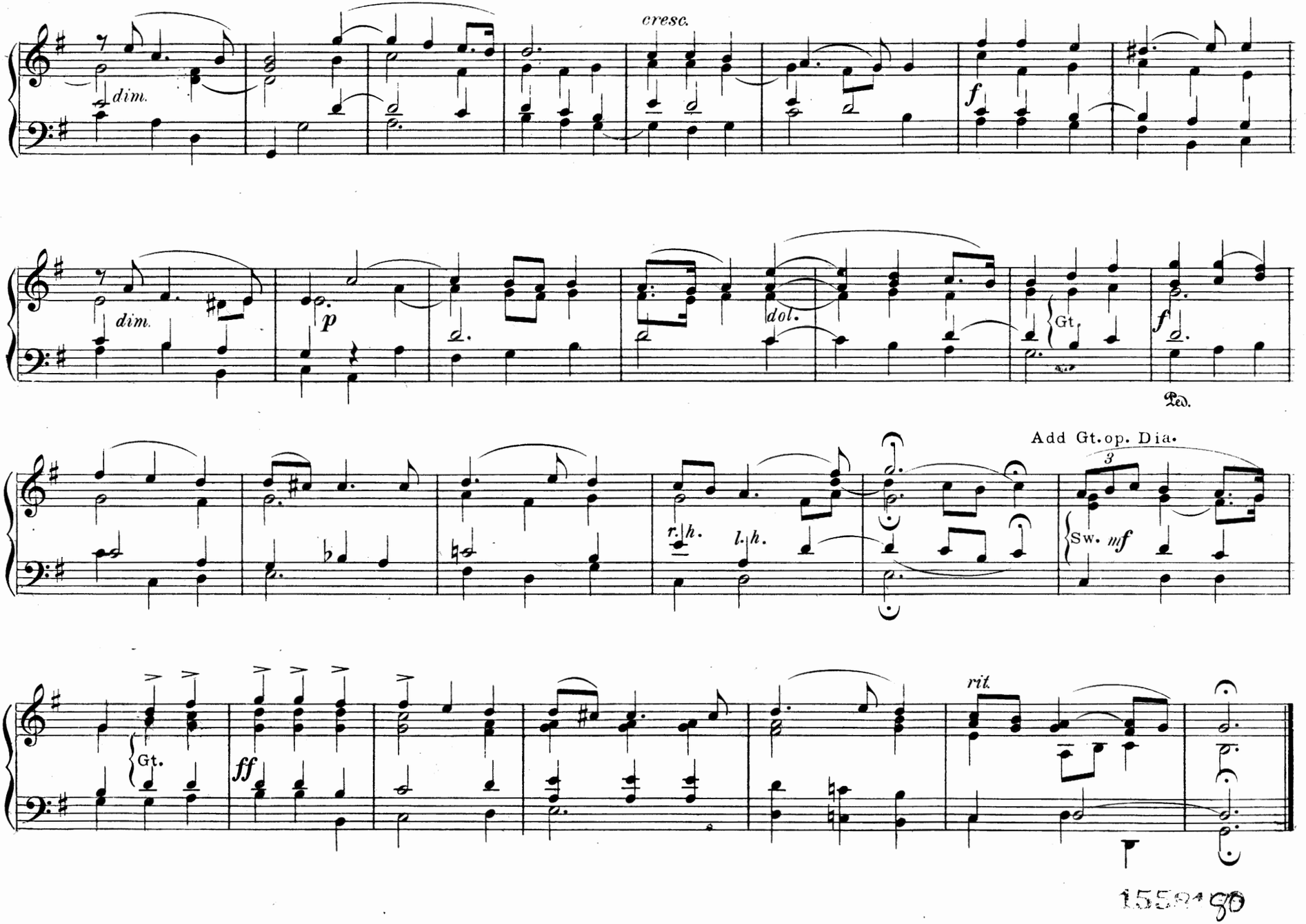
LARGO.

Gt. Melodia and Principal.
Sw. Soft 8′ & 4′ coupled to Gt.
Ped. Bourdon coup. to Sw.

G. F. HÄNDEL.




dim.
p
Man.
dol.
Ped.
f
r. h.
l. h.
3
p
Man.
Gt.
Ped.
Sw. closed.
pp
Man.
3
3
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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