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THE ORGANIST

A Bimonthly Journal Devoted to the Pipe Organ and Reed Organ

Cantare Servare Est

EDITED BY
E. L. Ashford,
Assisted by Karl K. Lorenz

TERMS
$1.50 per Year,—35c. Single Copy

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The Organist.

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

CHOIR MANAGEMENT.

Simple as it may seem to those who take good church music for granted, there is really nothing in the list of musical attainments more difficult than the art of securing satisfactory results in choir work. The experienced organist knows this to his sorrow. His *own* part of the church service he can control according to his taste and judgment or the especial needs of the occasion, but when it comes to the management of a body of singers—each one giving first thought to their own personal interest, and allowing the slightest whim to interfere with the general good of the choir—the situation becomes complicated, and requires a combination of cool judgment and adroitness that would do credit to a first class diplomatist.

Leaving out of the question the difficulty of keeping the choir in a harmonious frame of mind, which of itself is no small undertaking, the organist finds it almost impossible to secure enough "*ensemble*" practice with them to study and properly finish up a sufficient number of anthems to give pleasing variety to his programs for the regular services of the church, and in spite of his efforts to the contrary, he finds himself obliged to repeat a few well known selections Sunday after Sunday and resort to the inevitable vocal solo more frequently than his better judgement would dictate.

In some cases an ambition to use a class of music above the heads of both choir and congregation proves a stumbling block. In fact, this is a very common mistake, and as unfortunate as it is frequent, for it rarely fails to have the effect of frightening away a class of singers who are possessed of pleasant voices, but have the misfortune to be indifferent readers.

Besides, even the *good* readers will derive more satisfaction from a simple anthem artistically rendered, than they possibly can from an elaborate selection given in an uncertain and unfinished manner.

Therefore, the organist who is called upon to direct a chorus choir, would do well to remember when selecting anthem music, that he is not likely to have *all* the members present at two consecutive rehearsals more than half a dozen times in a year, consequently, music of a pleasing but simple order, will give him greater satisfaction and fewer disappointments.

Much might be written on the subject of wasting time at rehearsals. There is no doubt but that many voluntary choirs (and paid ones as well) might show much better results for the evening given up to choir practice if the time were really spent in *practicing;* but the social element is allowed to predominate over the legimate work of the meeting, which too often results in much talking and little singing For this lax state of affairs the director is undoubtedly responsible Yet it is a difficult task—and a very unpleasant one as well—to check the natural inclination for conversation among a number of lively young persons, and it is a matter that requires to be handled with the utmost skill and tact—skill and tact that cannot be taught by letter or personal interview, but must be learned by experience; for *tact* is the keynote to success in choir work just as it is in all other matters, social, business and political.

Happy is the choir leader to whom nature has given a goodly portion of this invaluable gift.

THE ORGAN CASE.

Excepting as a support to the bass pipes, the casing, or "Orgel Haus," is entirely independent of the organ as a musical instrument. Yet it has relation to the distribution of the tone to a greater degree than is generally considered, particularly as an obstruction to the free radiation of sound. Up to the impost or belt, in which the front display pipes stand, the case work is protective to the works within, and confines whatever noise may be produced by the operation of the action-work which by modern improvements has been so diminished that it is not apparent. But, as ordinarily arranged, the front pipes are so located as to prevent the free egrees of the sound from the manual pipes.

The front pipes are commonly placed near together, with not over an inch of space between them, with no other openings save the diagonal interstices between the feet. The effect in the distribution of the tone is the same as if flat boards were fastened along the front, the cylindrical shape of the metal pipes making no difference, and often a number of pedal wood pipes are used for display, which offer an additional barrier.

The case of an organ offers a fine field for architectural design to which the musical capacity is sometimes made subservient, whereas the reverse order should prevail, and the design made subservient to the musical value. Directly in front of the Great Section there should be an ornamented open screen work, with frame and carving in harmony with the church architecture, and displayed pipes should rather be placed at the corners and sides. This would afford an artistic opportunity, which would be pleasing to the eye, and add to the sonority and effectiveness of the instrument.

The belt of the organ should never be higher than the Great Chest, as the power of the tones as they come to the organist will otherwise be greatly diminished.

When an organ is placed in a recessed chamber, as is often in the case of chancel organs, it would be much better to have an open screen work above the belt rather than any displayed pipes. This would somewhat obviate the stifled effect of the sound which is usual when organs are thus enclosed It is not a good plan to have a low arch, with the interior space higher than the arch, for the tone is then held back, the vibrations not being well communicated to the air in the auditorium. The effect is analogous to smoke being generated in such a recess, which would ascend to the top and remain until its accumulation would be crowded down and find its way outside the arch.

I recall an illustration of this stifled effect where I was engaged to exhibit a chancel organ of good size, where the opening was low and narrow, filled with front pipes. In rehearsing the programm the resonance of the empty church aided much in giving sonority, but in the evening, when every pew was filled, the effect was very disappointing. The organ had no more power than an ordinary reed organ, and even the tone of the pedal pipes did not pervade the room, and only resounded within the enclosed recess. When the church was empty there was a sympathetic vibration communicated to the air, which was reflected from every point, but when filled with an audience the heated air and absorbing clothing destroyed the resonance of the room and the organ tones found limited egress. Therefore much of the money invested in this organ was lost on account of its location.

Organs are sometimes built with no casing above the belt, the pipes standing in their natural position on the chests. While the musical effect is the very best, on account of the absence of any obstruction, there is an impression that the organ is unfinished and the effect is more mechanical than ornate. An open screen work of artistic design would relieve this impression without detracting from the musical effect. The capacity of an organ is measured by the number of speaking registers and not by the size of the case or quantity of displayed pipes.

In nearly every instance where an organ has been

placed in a recess with the arched opening filled with front pipes there has been a disappointment in the musical effect, compared with what the number and quality of the stops would indicate. Organs placed in the chancel or in the rear of the pulpit are often finished in this manner. Instruments located at the opposite end from the pulpit, with more open case work, have generally given a better musical effect in the auditorium than chancel organs, but when crowded back into the tower the result has not been good.

Up to about the year 1855 nearly every organ in this country was placed in a gallery opposite the minister. Where there were no side galleries, the organ was sometimes placed on a choir platform, three or four feet high, which gave ample space overhead for the dissemination of the tones. The effect of the organist —out of sight—was better than seeing a player manipulate the keys and stops which latter often detracts from the impersonality of the music. For this reason it is a good plan to have the organist entirely screened from the view of the congregation and a number of organs have thus been built, the screen work appearing to be a part of the case below the belt.

There is a noted museum, in Amsterdam, which has one section devoted to ancient organ fronts, which were preserved when the old churches were demolished, an inspection of which would richly repay a musical tourist interested in elaborate organ designs. Where organs are placed in the corner, at either the right or left of the pulpit, it is usual to mount the belt of the two exposed sides with an array of displayed fronts, a number of which do not speak, but which are introduced to fill out the space of a symmetrical design. It is customary to use seventeen of the 8 ft. Open Diapason lower pipes in front, in small organs, with five from the 4 ft. Octave. The front lengths have no regard for the pitch, as the backs are cut out for tuning. Where a front pipe is very long several openings are cut out above the tuning point, so that the quality of tone shall not be changed by the greater length. Front pipes are also used from the Pedal and Choir Sections, and when the Great Section contains 16 ft. open metal stops there is a larger opportunity to utilize the mounted basses.

WM. H. CLARKE, *in the Musician.*

HOW TO STUDY ORGAN-PEDALS.

MUCH has been written of the technic of the hands and arms, more especially as related to piano playing; but the field of organ-pedal technic has been comparatively neglected. The advice given, as a rule, amounts to the assertion that the way to play the pedals—is to play them.

Now the law of muscular action is, of course, the same in all parts of the body: it applies to the legs and feet as well as to the hands and arms. Briefly stated, it is this: That perfect working of muscles is obtained when only those and parts of those contract that are absolutely necessary to the accomplishment of the function proposed, all others remaining completely in abeyance, or at rest, accumulating nervous power to be used when called upon.

The muscles used in pedal-playing are those of the leg that flex and extend the foot at the ankle-joint, and turn the same outward and inward. those of the thigh that raise and lower the leg; and those of the hips that draw the leg outward from or inward toward the body. In a general way, the entire muscular system of the torso assists in balancing the body upon the bench and in making the slight turning movement that becomes necessary when the feet are transformed from high to low pedals (in pitch) or *vice versa.*

And just here it should be remarked that the organist should never move the entire body sidewise upon the bench; he should take a position at the middle of the pedal-board sufficiently forward to enable the feet to reach the extremes of the pedal-keys, and thereafter preserve that position. Swaying of the body in any direction is out of taste—the only movement permitted is the slight inclination necessary when handling stops or pedaling at the extremes of the keyboard. Looking at the pedals is also forbidden: the feet should feel for the pedals, as a blind man would for the keys of the manuals. The relative position of the upper and lower keys, commonly called black and white keys or sharps and flats and naturals, will be the guide.

In the light of modern pedal-fingering (or footing, —will somebody coin this word?), the next movement most in use will be that of the flexion and extension of the foot upon the leg at the ankle-joint. This is effected most advantageously with the toe upon a convenient black or raised key, while the heel rests upon an adjacent lower or white key. Another movement of the foot takes place when the lower keys exclusively are played with heel and toe. The angle formed by the heel and toe is more acute, and the toe has not the advantage of the raised position. For these reasons the foot has to be flexed and extended farther in pressing down the keys, and the movement generally requires greater effort.

It is in the execution of these movements that the large and strong muscles running from the thigh to the knee and the leg are apt to interfere. To correct this use the following excercise: While sitting upon the organ bench in normal playing position, feet resting lightly upon the pedals, by the action of the thigh and hip muscles raise the foot three or four inches from the keys. At the same time devitalize the muscles from the knee downward by letting the leg hang as if dead and without sensation. Now flex the foot upon the leg, raising the toe as far as may be convenient. Then, suddenly relaxing the flexing muscles, allow the toe to fall down almost of its own weight into the previous position, the foot and leg hanging without sensation as before. Repeat this exercise alternately with each leg until any semblance of stiffness or feeling at the knee and thigh entirely disappear. Then placing the foot upon the pedals, the toe resting upon a black key and the heel on the nearest white key, execute the move ment as before, pressing down alternately the keys while preserving the same looseness in knee- and ankle-joint as before. This may be done without tone; in fact, it is better at first, as it requires less effort to depress the pedals than with wind in the bellows and stops drawn. Even organists of large experience find, when examining this movement critically, that they have been wasting effort at the knee and thigh, thereby interfering with the ankle-joint movement. Many players find that, while they are able to maintain this isolatlon of muscular effort while practicing privately, yet are unable to do so when playing in public at recitals, etc. A case of this kind simply demands a higher degree of cultivation that the muscles may act automatically without especial direction of the will.

The use of the heel is confined to the depressing the lower or white keys, and best and most naturally follows the use of the toe. Yet modern pedal-technic demands that at times the heel shall be used singly and alone. In this case it is especially necessary to guard against undue effort, keeping the heel as close to the pedal as possible before striking. In fact, it may be given as a rule that the pedals must never be struck from a height: carry the feet always as near as possible to the keys that the key may simply be pressed down rather than struck as with a blow. This rule is especially necessary in making skips, that lost motion may be avoided, that the impact of foot and leg may be noiseless, and that the legato may be preserved. When using the largest pedal-pipes it is absolutely necessary that the valve shall remain open a sufficient length of time to allow the column of air a full and complete vibration. This, then, is the test of the pedal-touch. A skilful player is enabled to make the tones of these pipes distinct even at a comparatively rapid tempo. The novice makes a demistaccato even at a much slower movement.

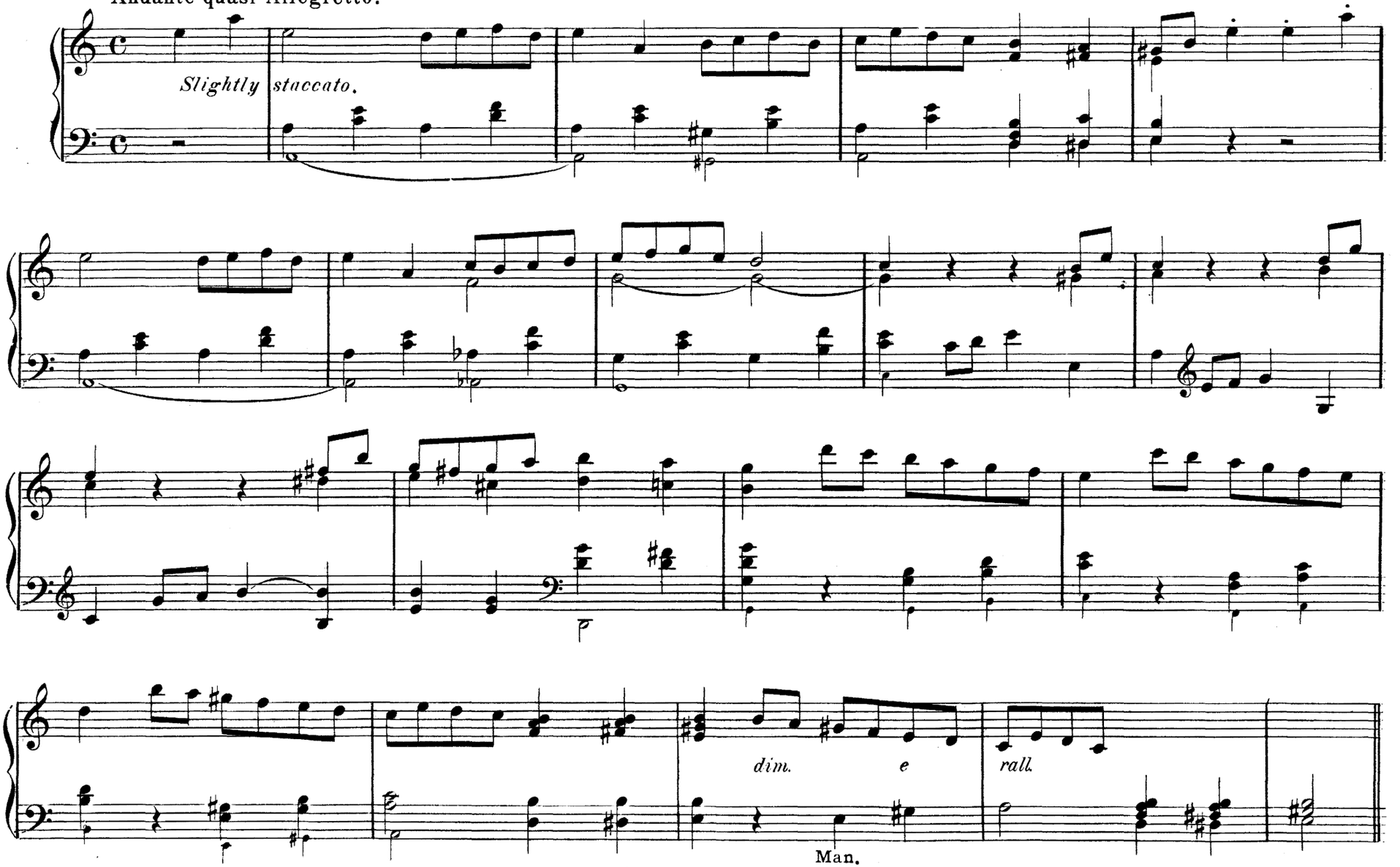
HENRY W. GILES, *in the Etude.*

A RED, RED ROSE.

E. L. ASHFORD.

Full Swell.
Ped. Bourdon, coup to Sw.

Andante quasi Allegretto.



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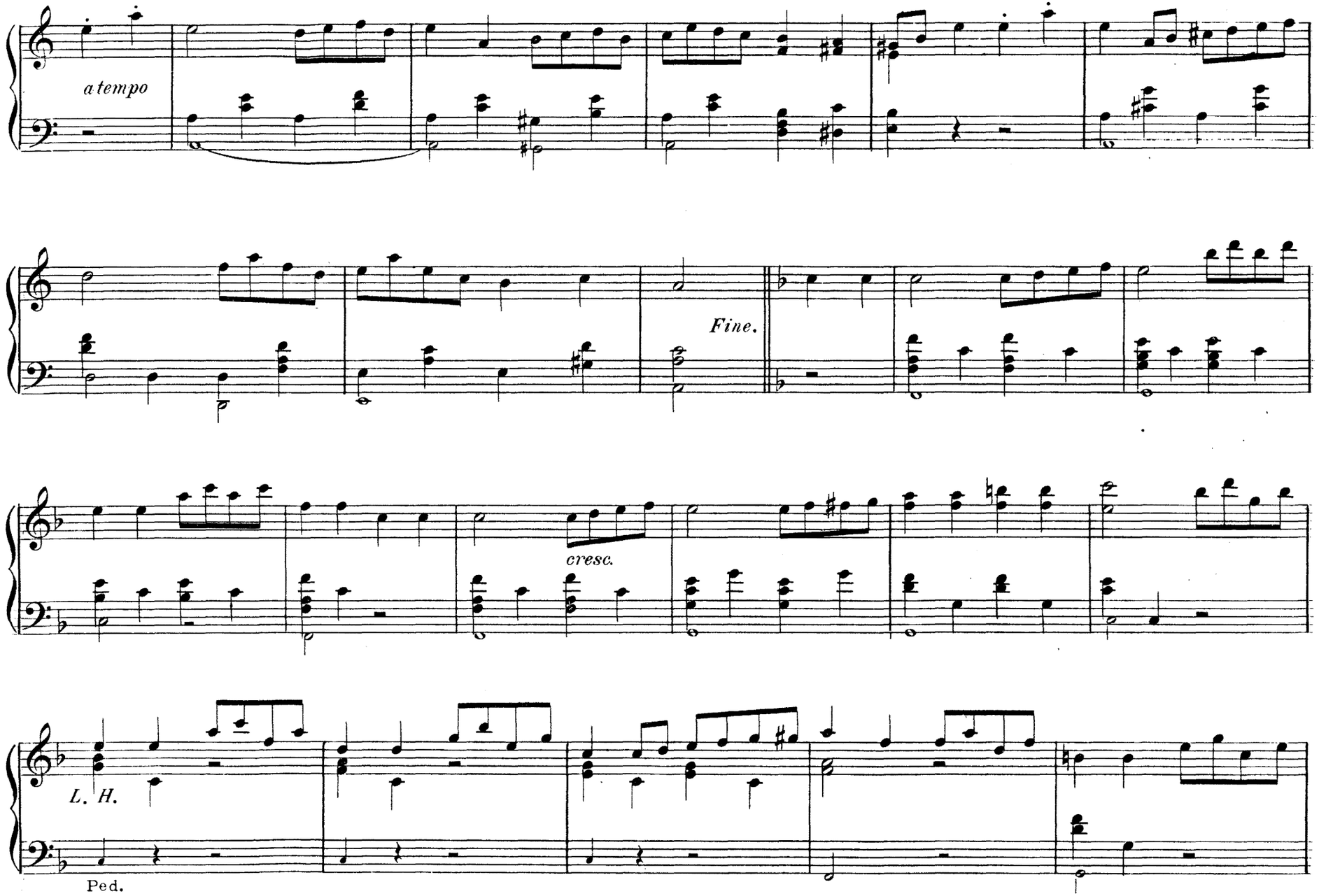
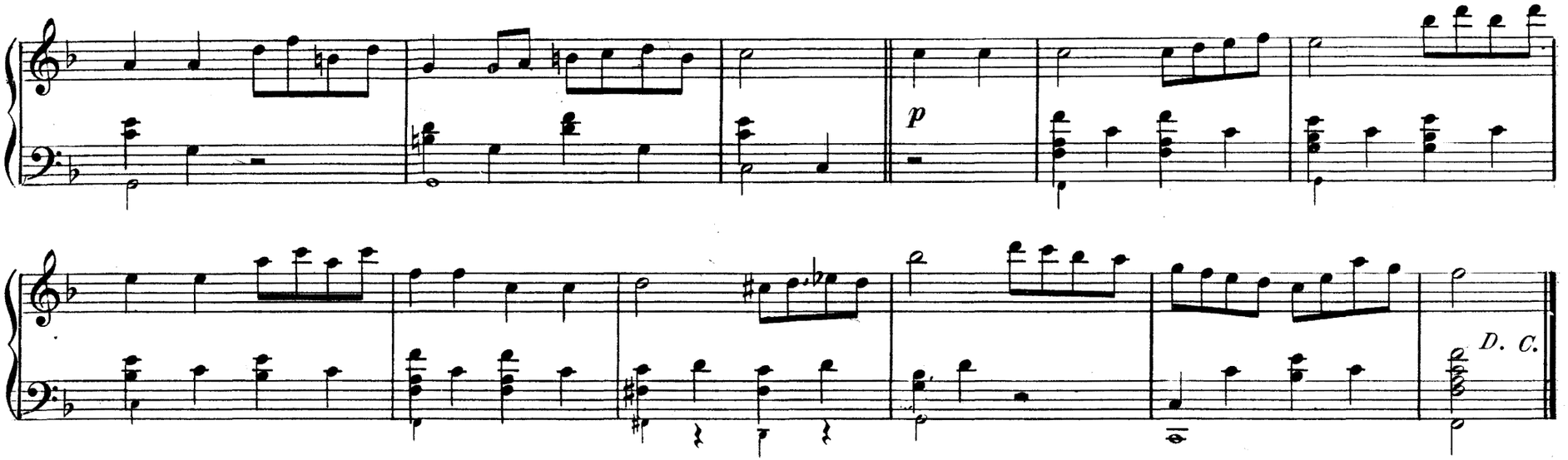

a tempo
Fine.
cresc.
L. H.
Ped.

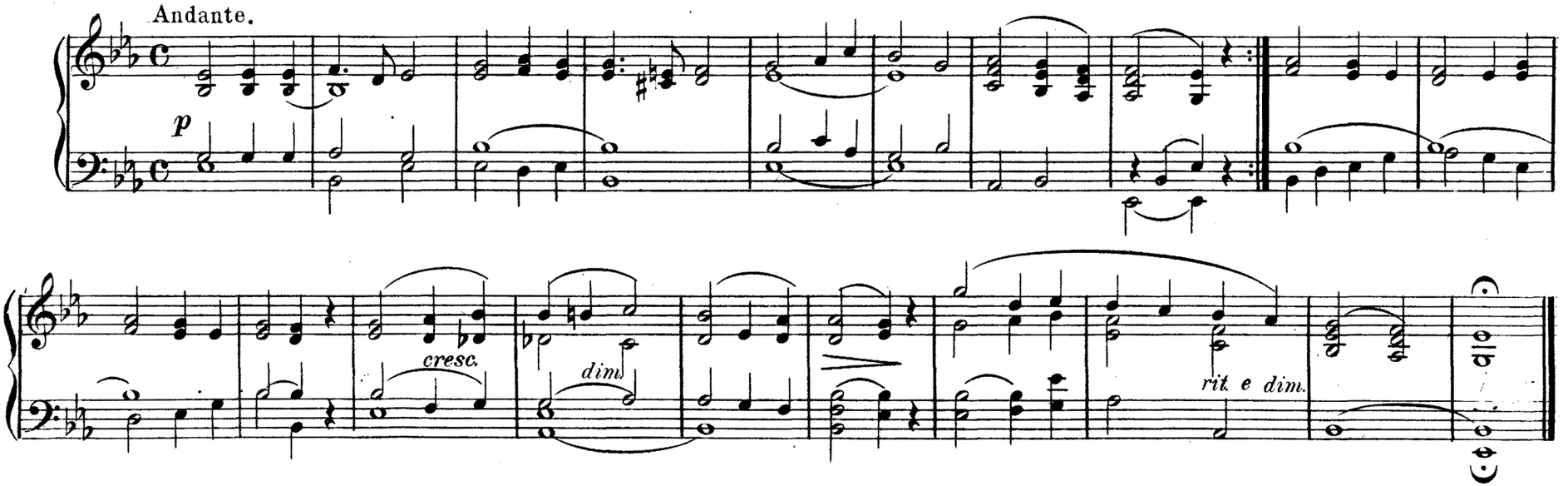


RESIGNATION.

Sw. Soft string-tone.

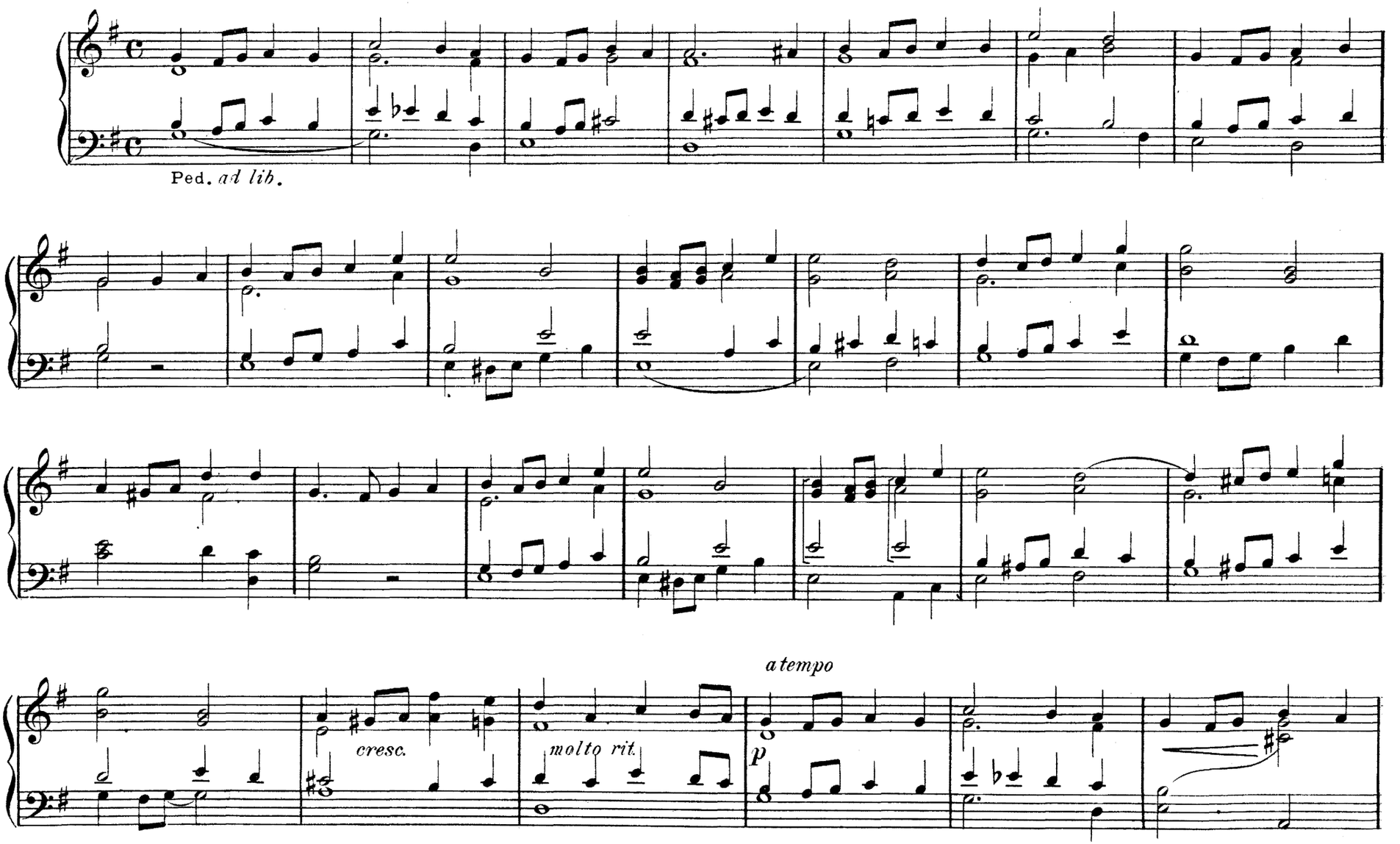
BERTINI.

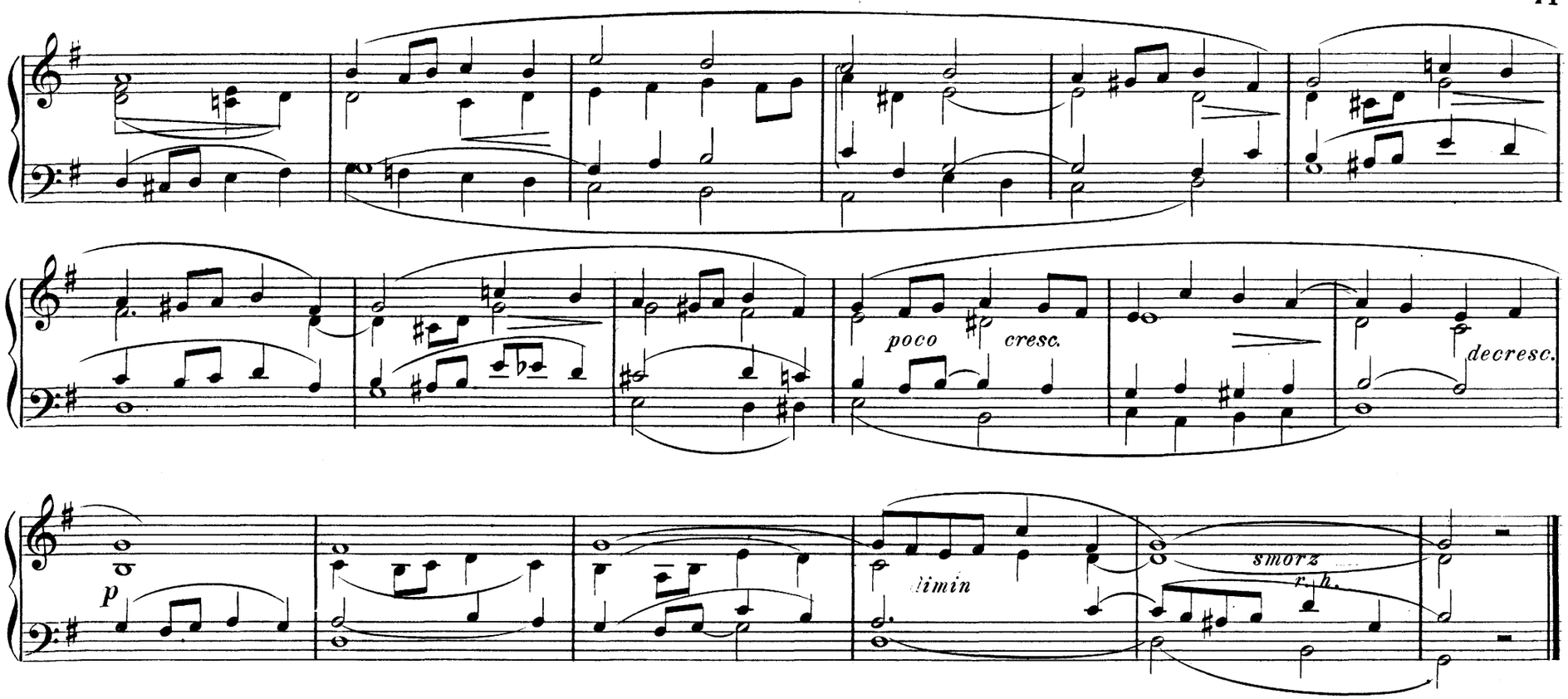
Andante.



ANDANTE CANTABILE.

EDUARD BIEHL.

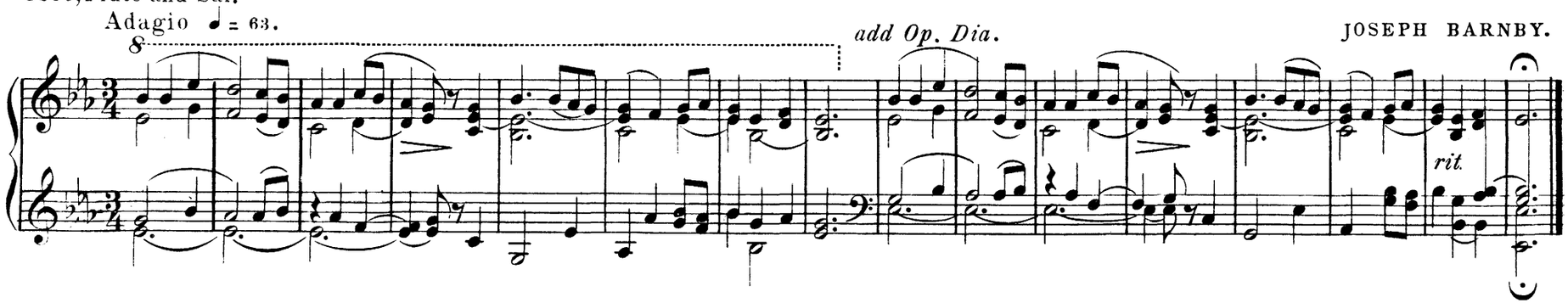




WHILE WE HAVE TIME.

Oboe, Flute and Sal.

Adagio ♩ = 63.



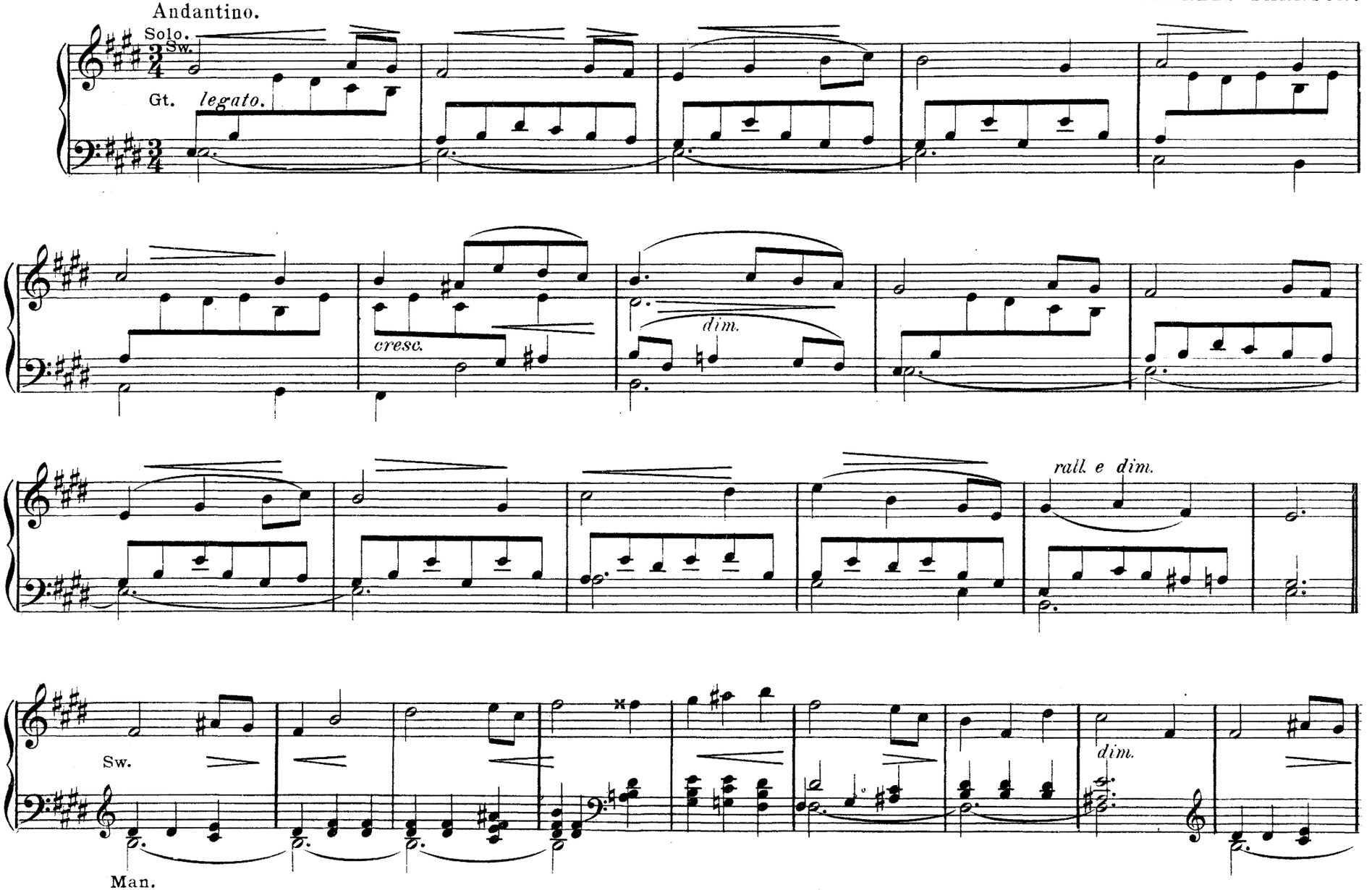
JOSEPH BARNBY.

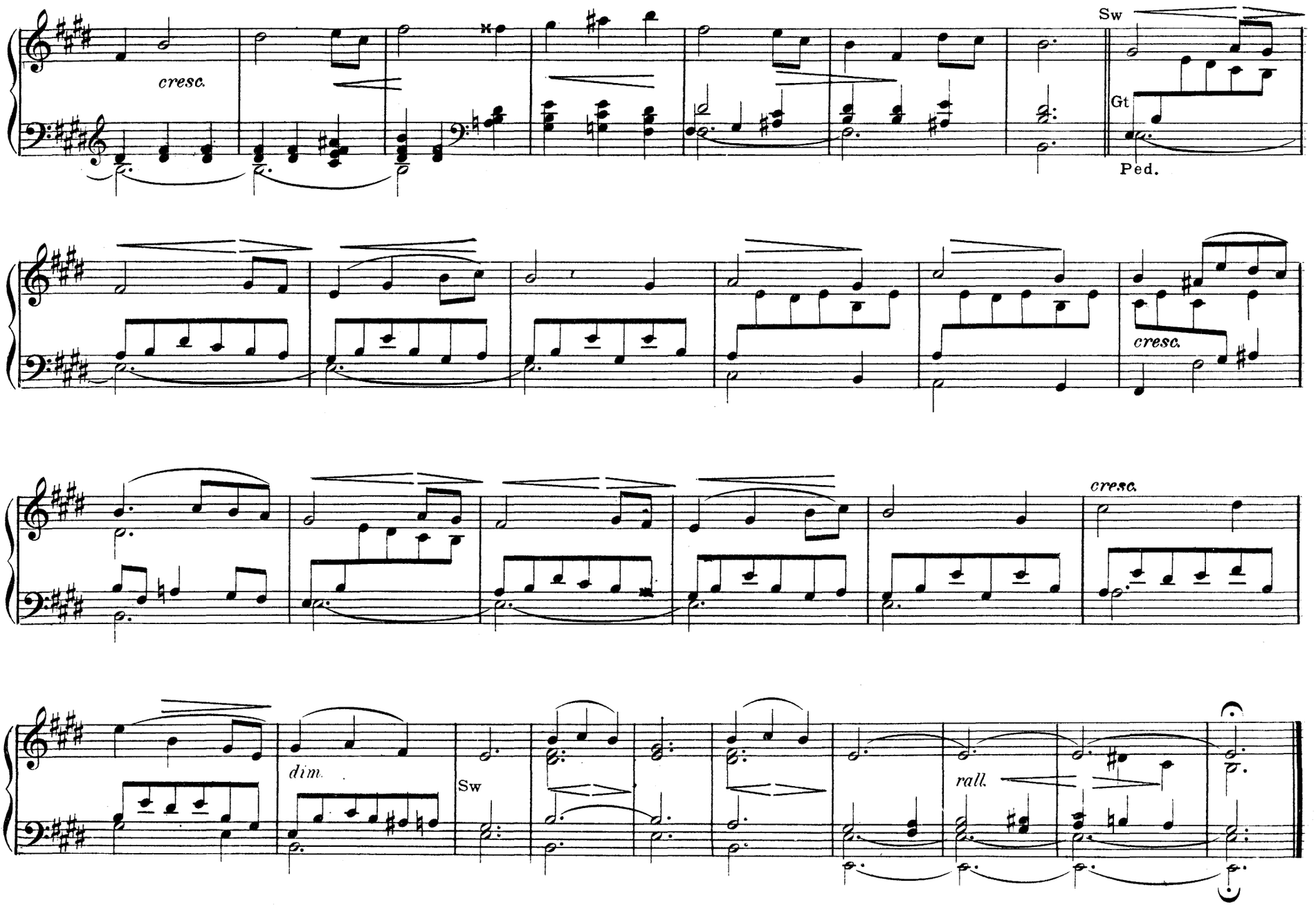
CAVATINA.

CHARLES DARNTON.

Gt. Dulciana.
Sw. Soft 8′ and 4′
Ped. Bourdon.

Andantino.

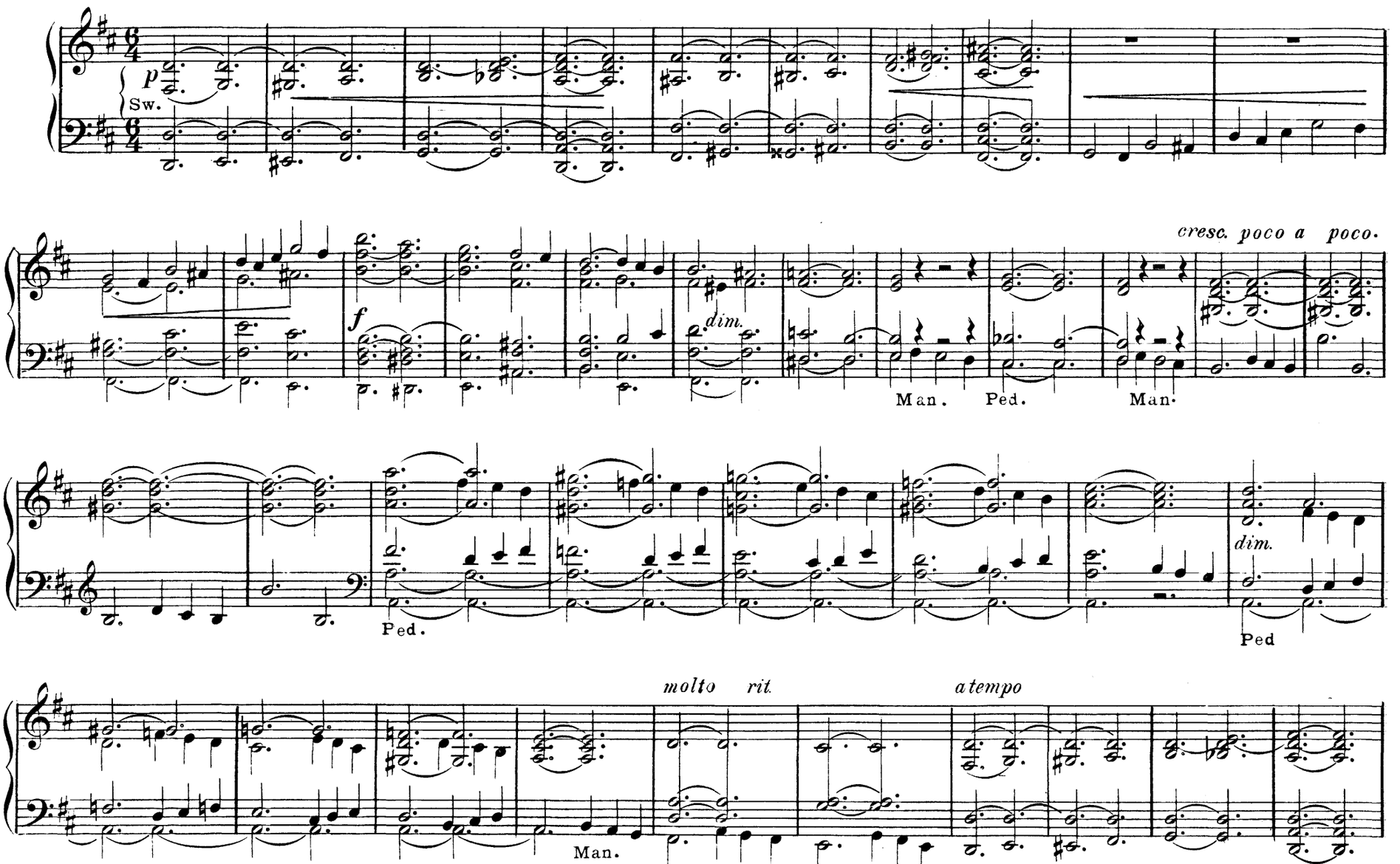



cresc.
Sw
Gt
Ped.
cresc.
cresc.
dim.
Sw
rall.

PRELUDE IN D.

Sw. Diapasons and Flute.
Oboe and Flageolet.
Ped. Bourdon, coupled to Sw.

E. L. ASHFORD.



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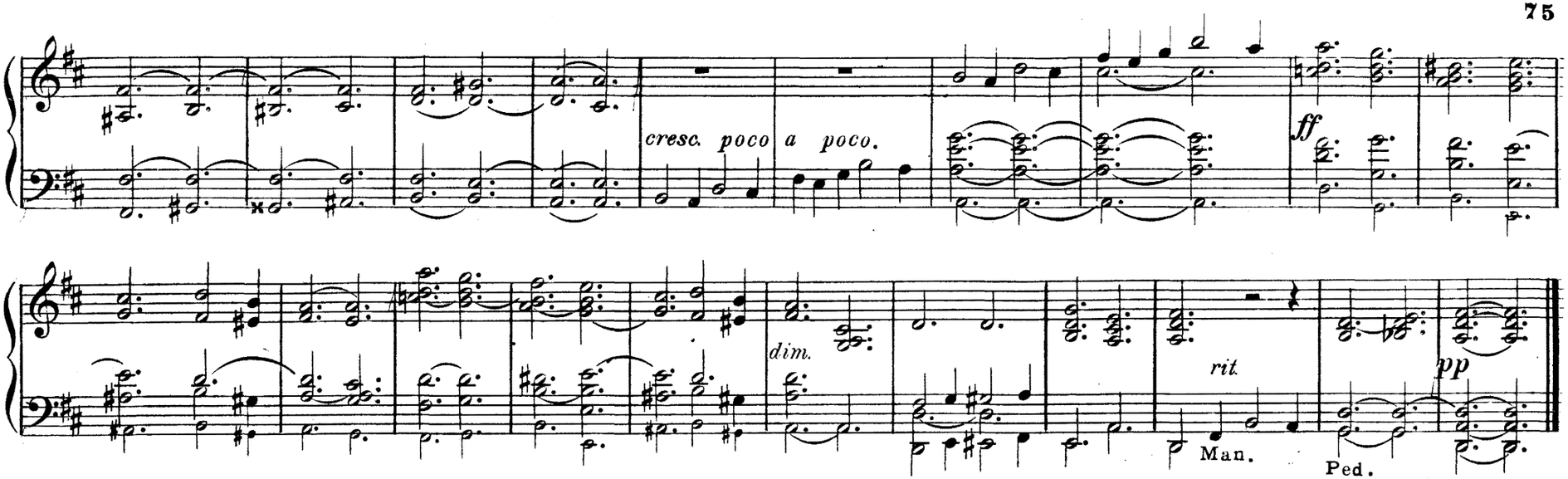
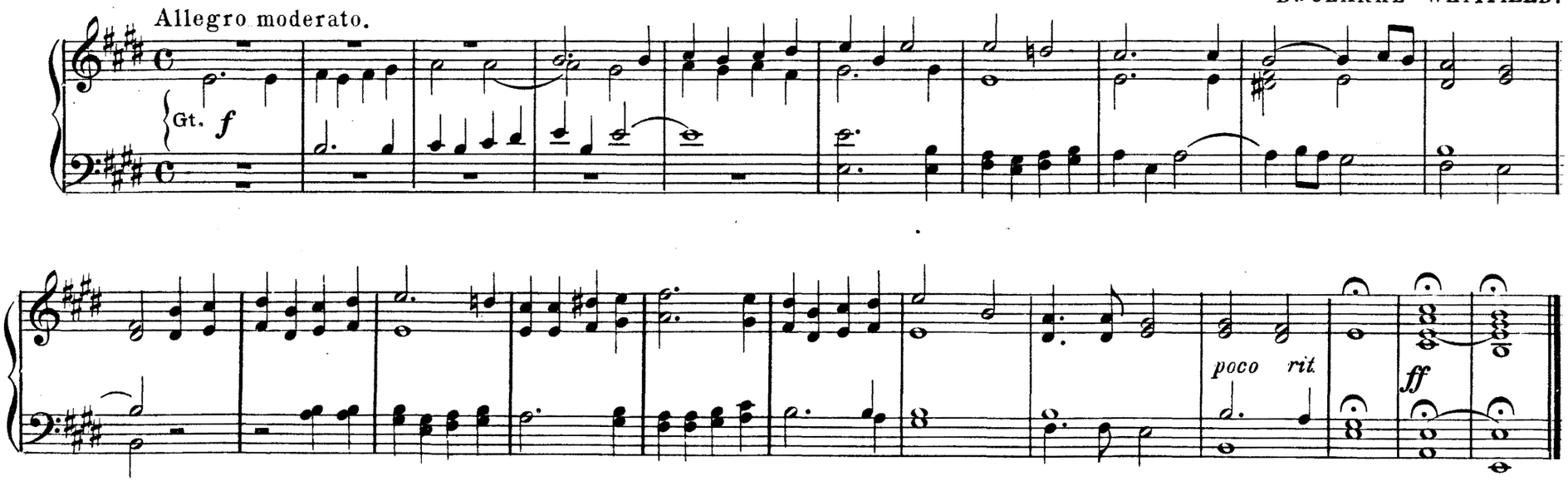


Gt. Diapasons and Principal.
Sw. Soft 8′ and 4′ coupled to Gt.
Ped. Bourdon.

"GLORIA PATRI."

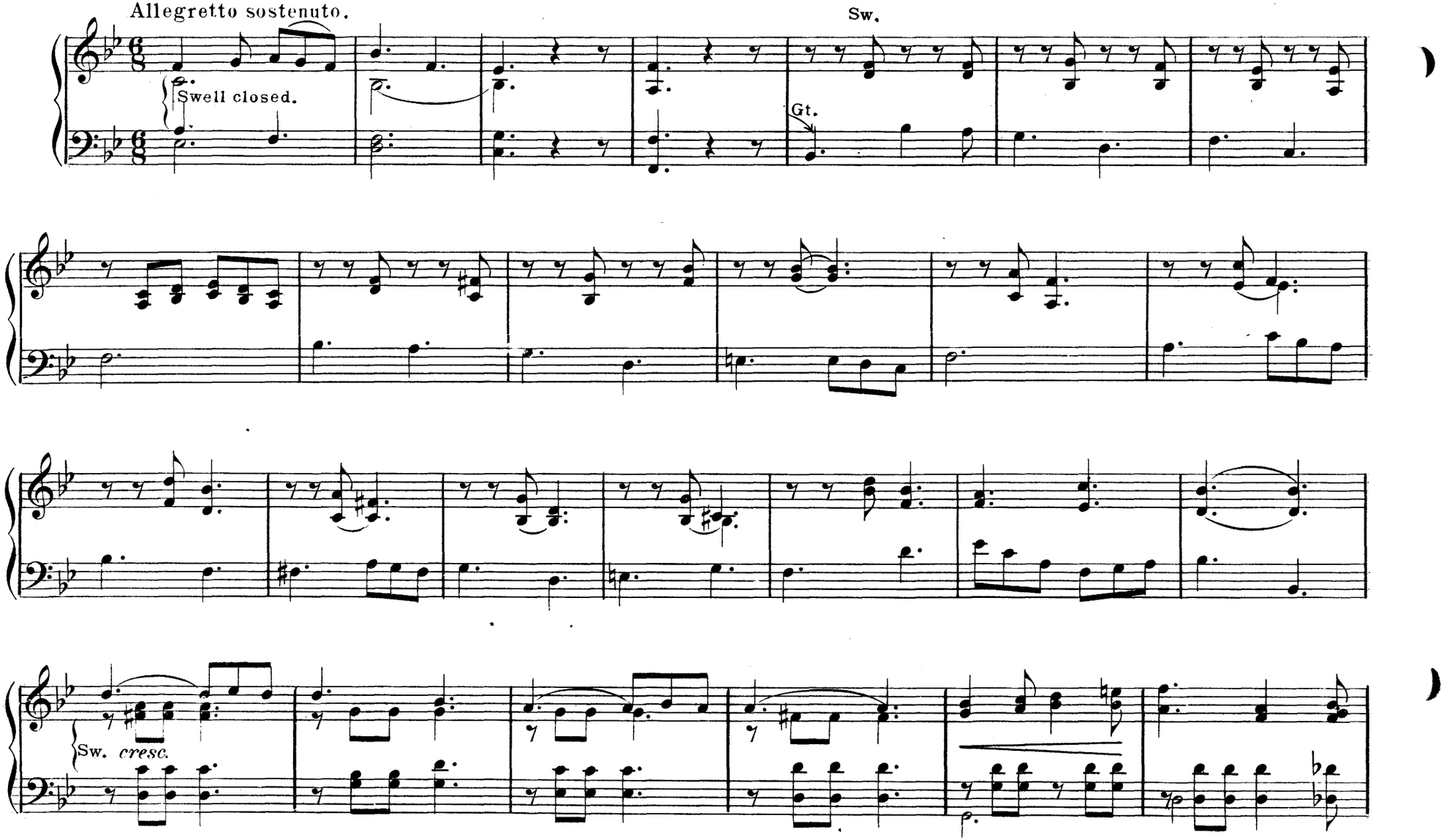
DR. CLARKE WHITFIELD.

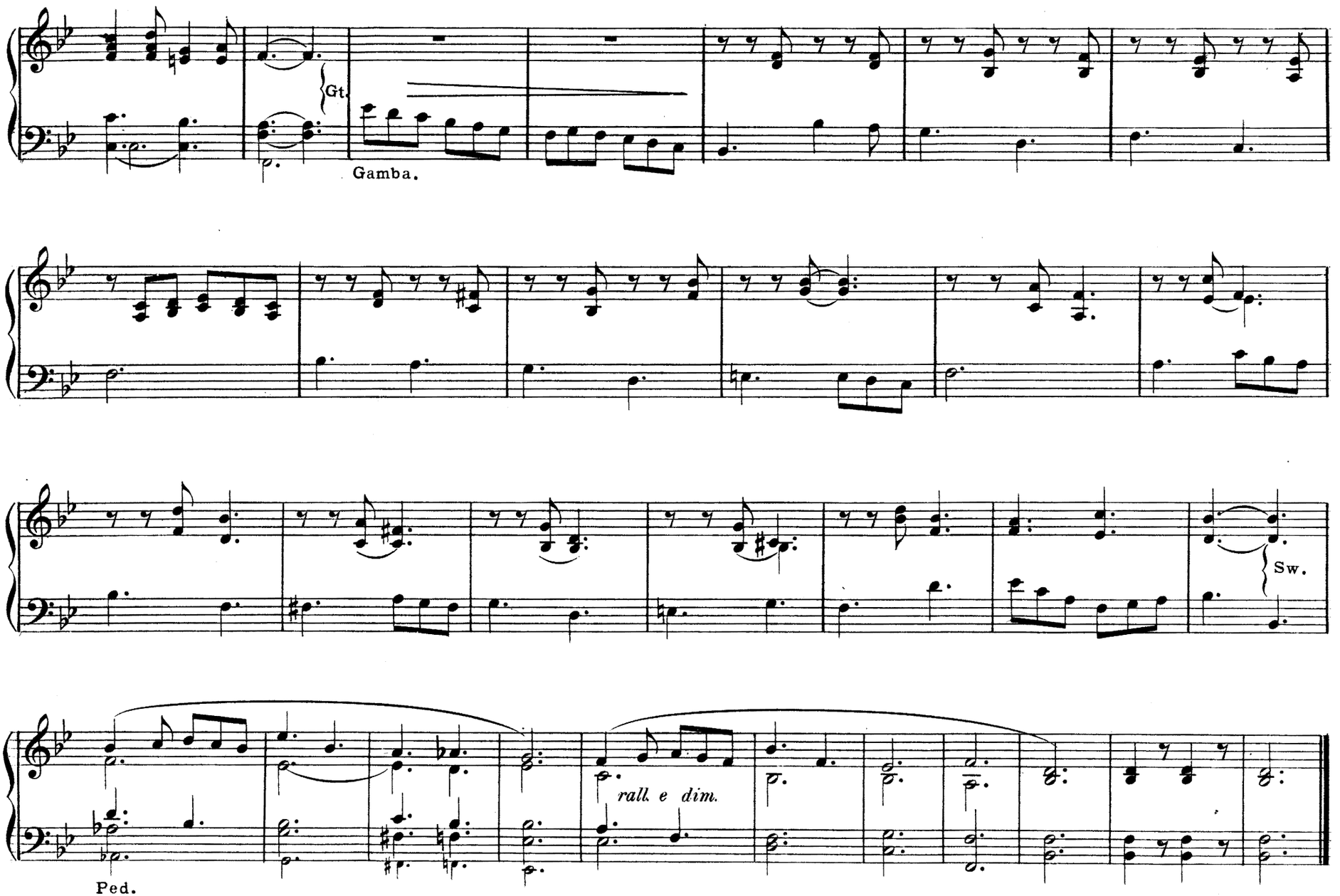


BASS MELODY.

Sw. Op. Dia. and Flute.
Gt. Dopple Flute.
Ped. Bourdon.

W. HENRY MAXFIELD.

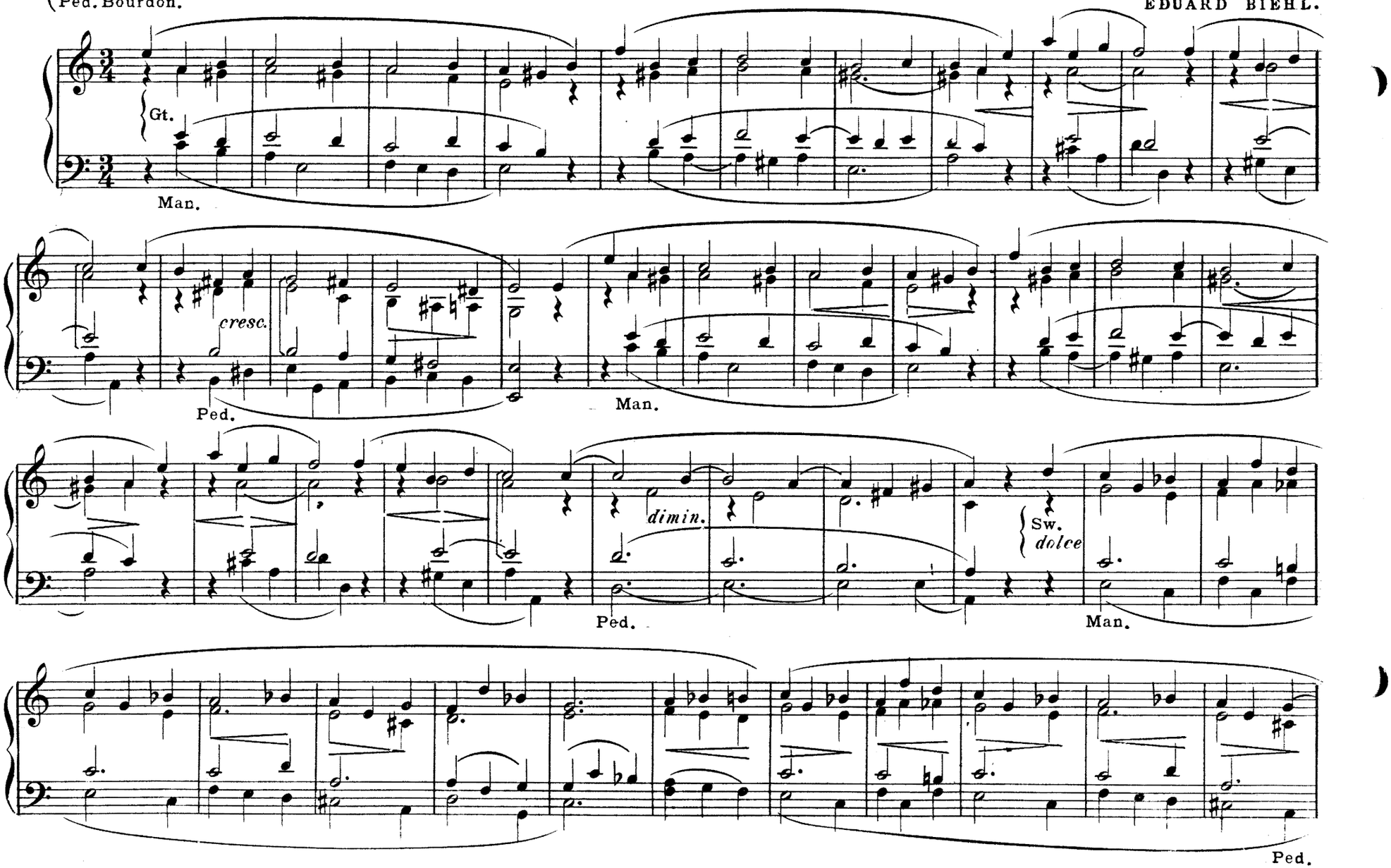


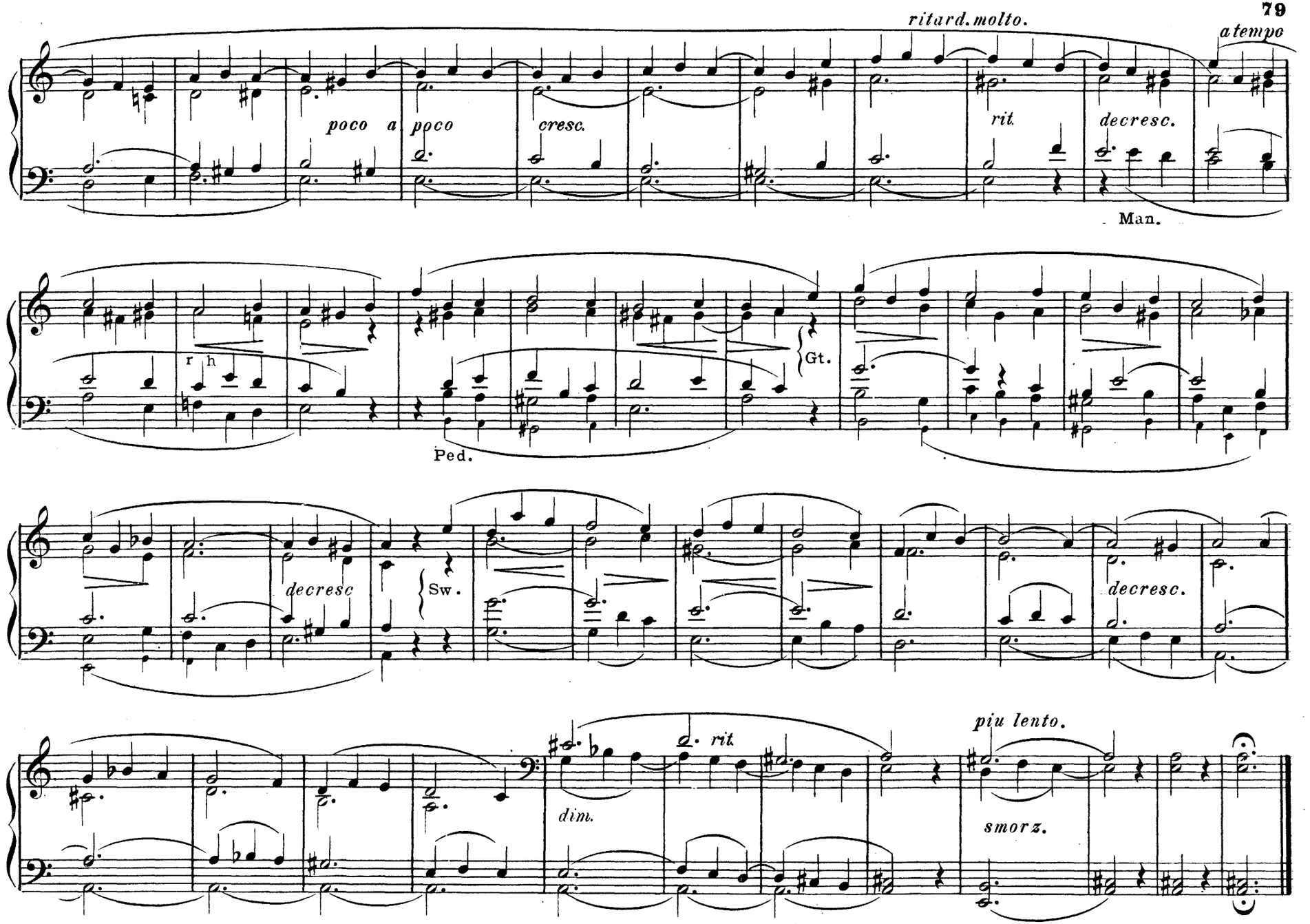

Gt.
Gamba.
Sw.
rall. e dim.
Ped.

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

ALLEGRETTO.

EDUARD BIEHL.

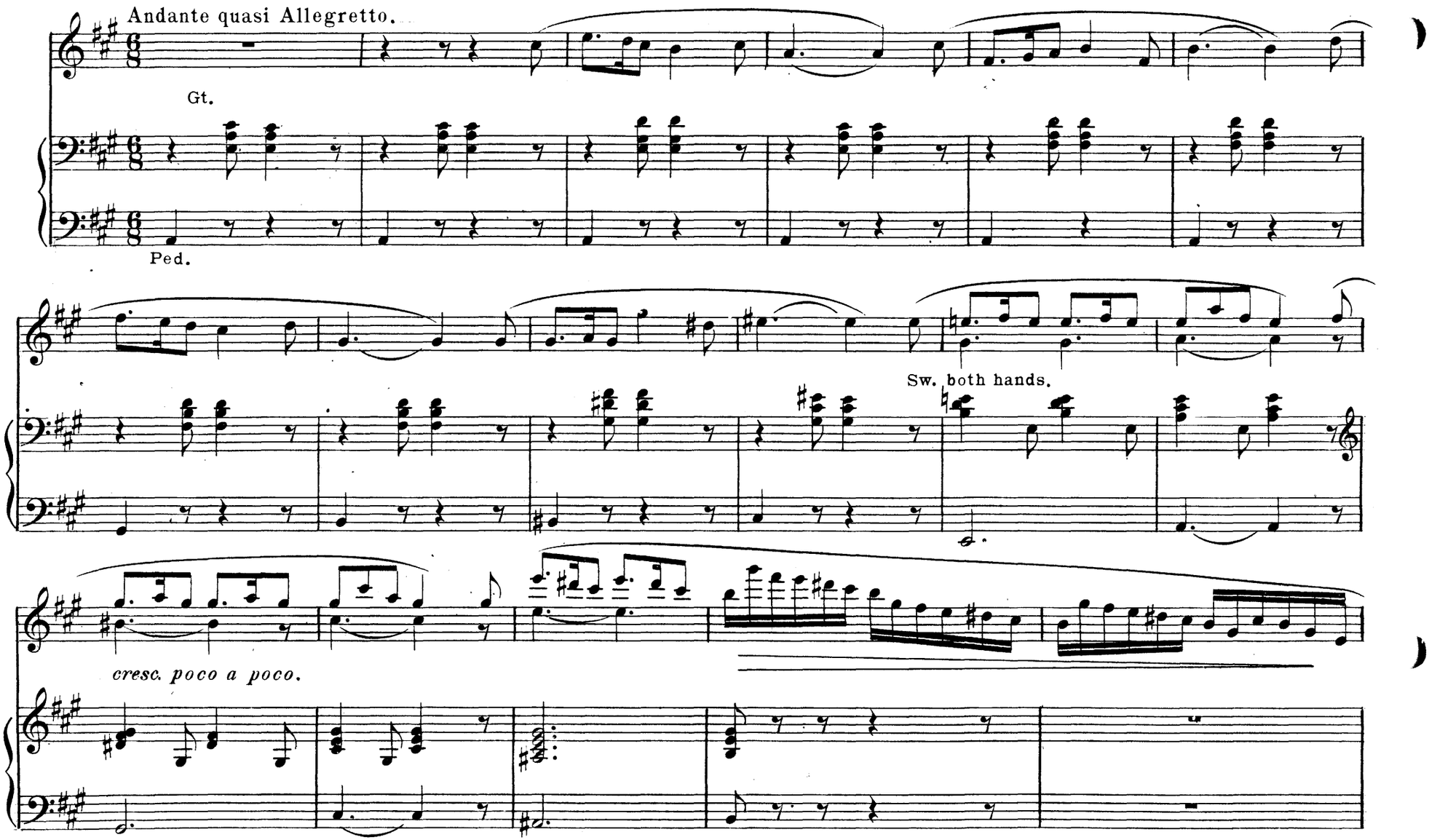



ritard. molto.
a tempo
poco a poco
cresc.
rit.
decresc.
Man.
r h
Gt.
Ped.
decresc
Sw.
decresc.
dim.
rit.
piu lento.
smorz.

BARCAROLLE.

Gt. Melodia.
Sw. Stopped Dia. and Gemshorn.
Ped. Bourdon, coupled to Gt.

E. L. ASHFORD.



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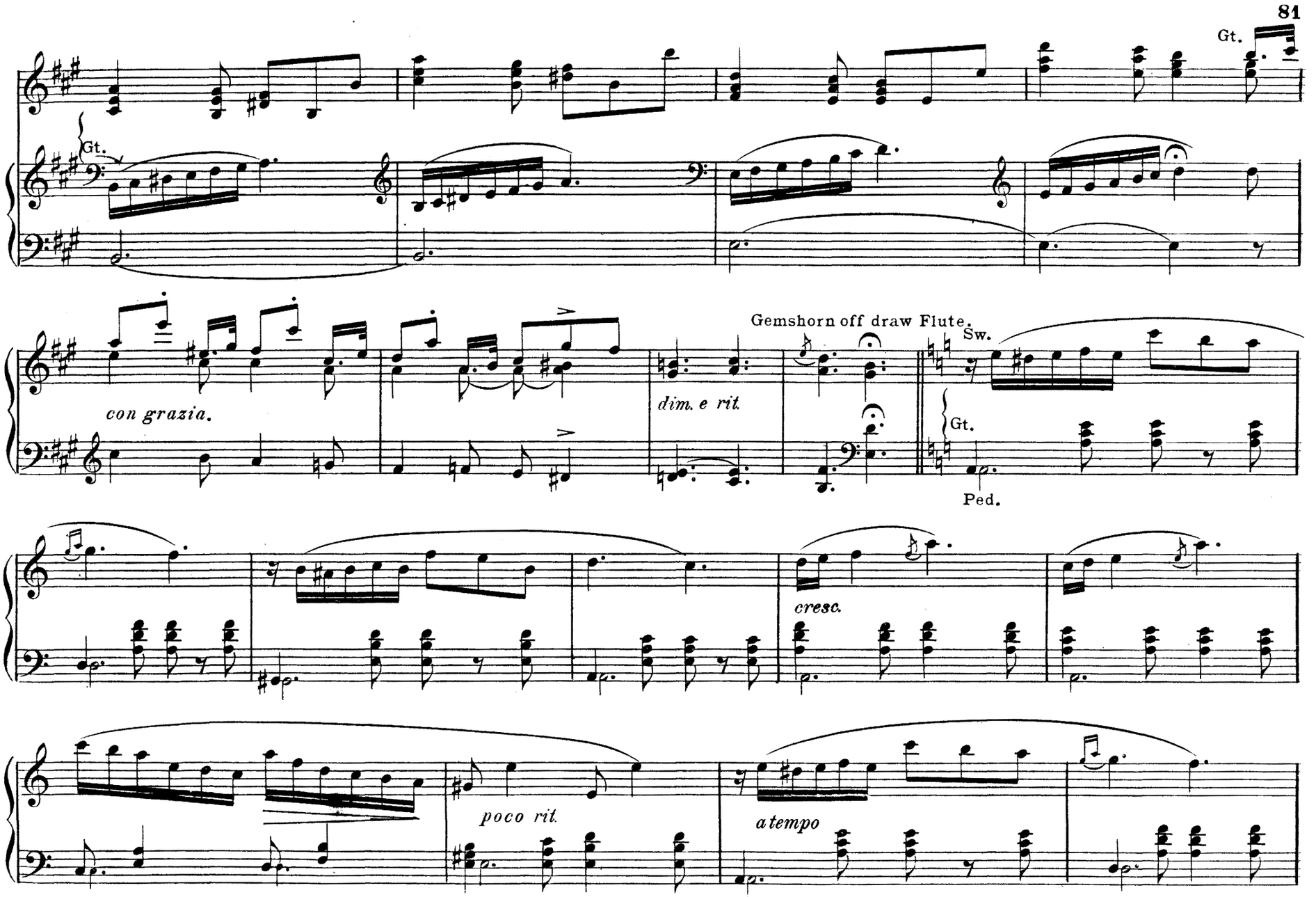
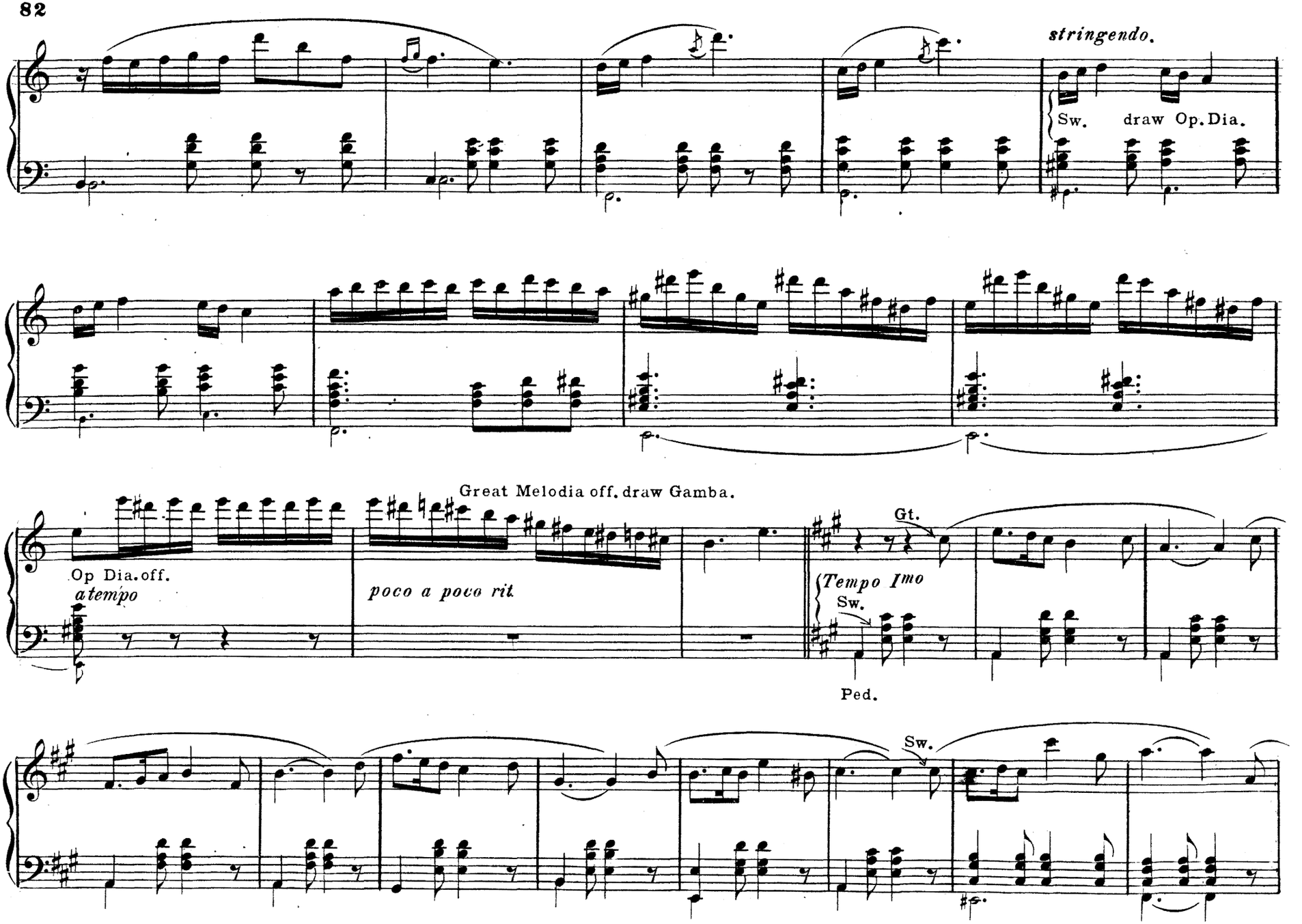
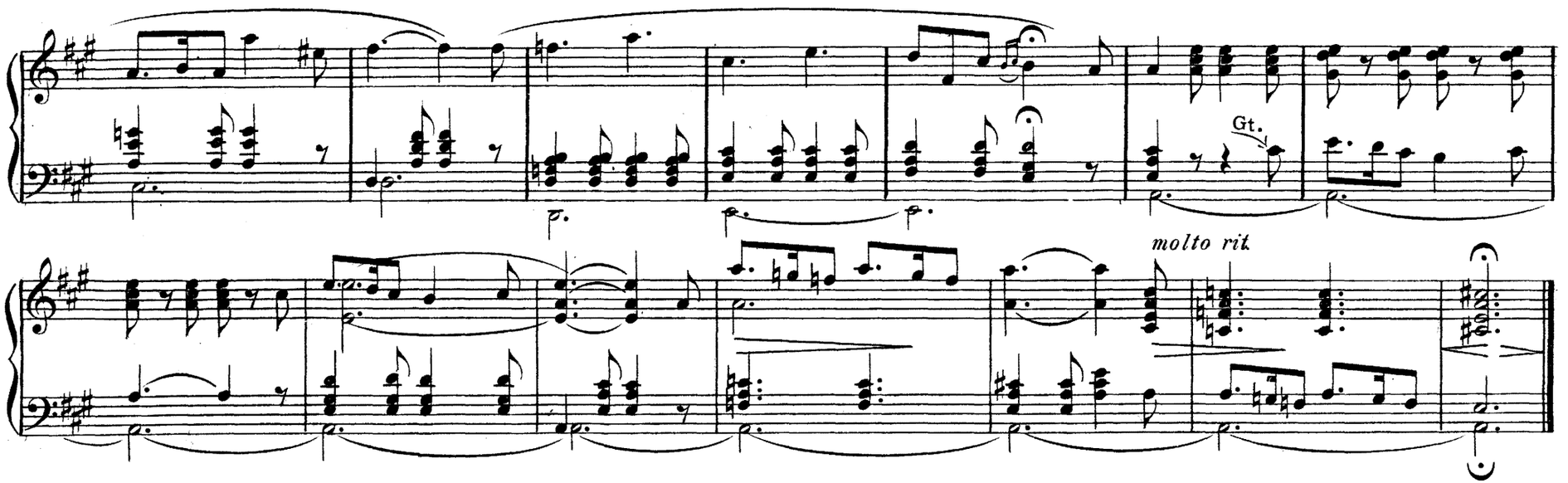

Gt.
Gt.
con grazia.
dim. e rit.
Gemshorn off draw Flute.
Sw.
Gt.
Ped.
cresc.
poco rit.
a tempo


stringendo.
Sw. draw Op. Dia.
Great Melodia off. draw Gamba.
Op Dia. off.
a tempo
poco a poco rit.
Gt.
Tempo Imo
Sw.
Ped.
Sw.

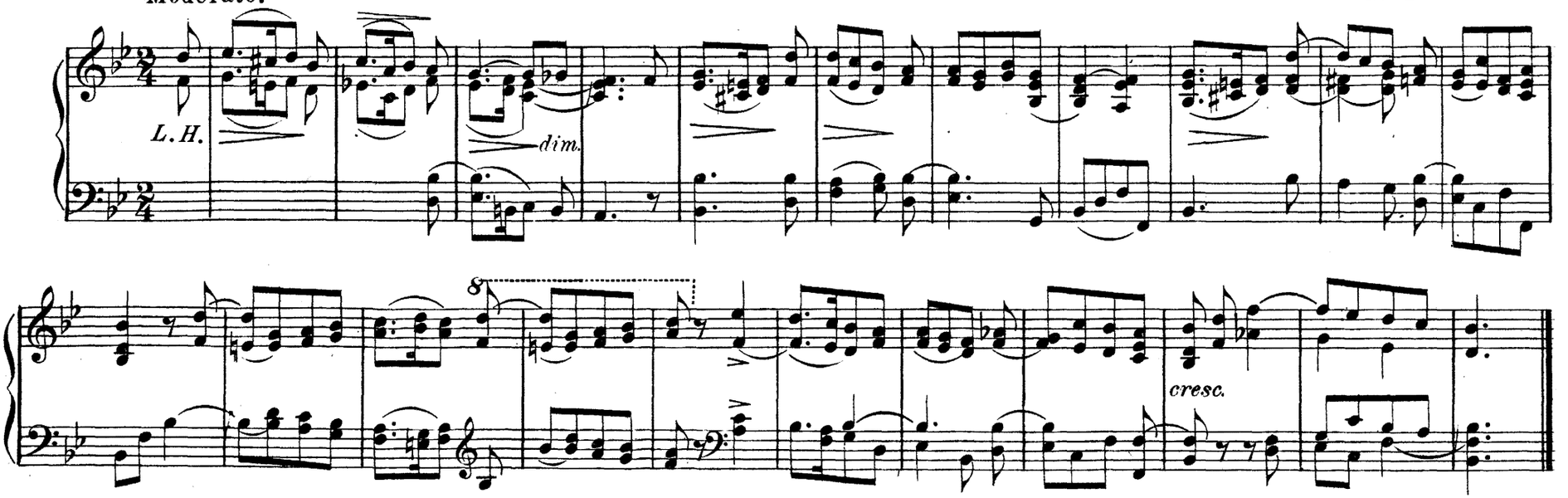


PATIENCE.

Full Sw.

Moderato.

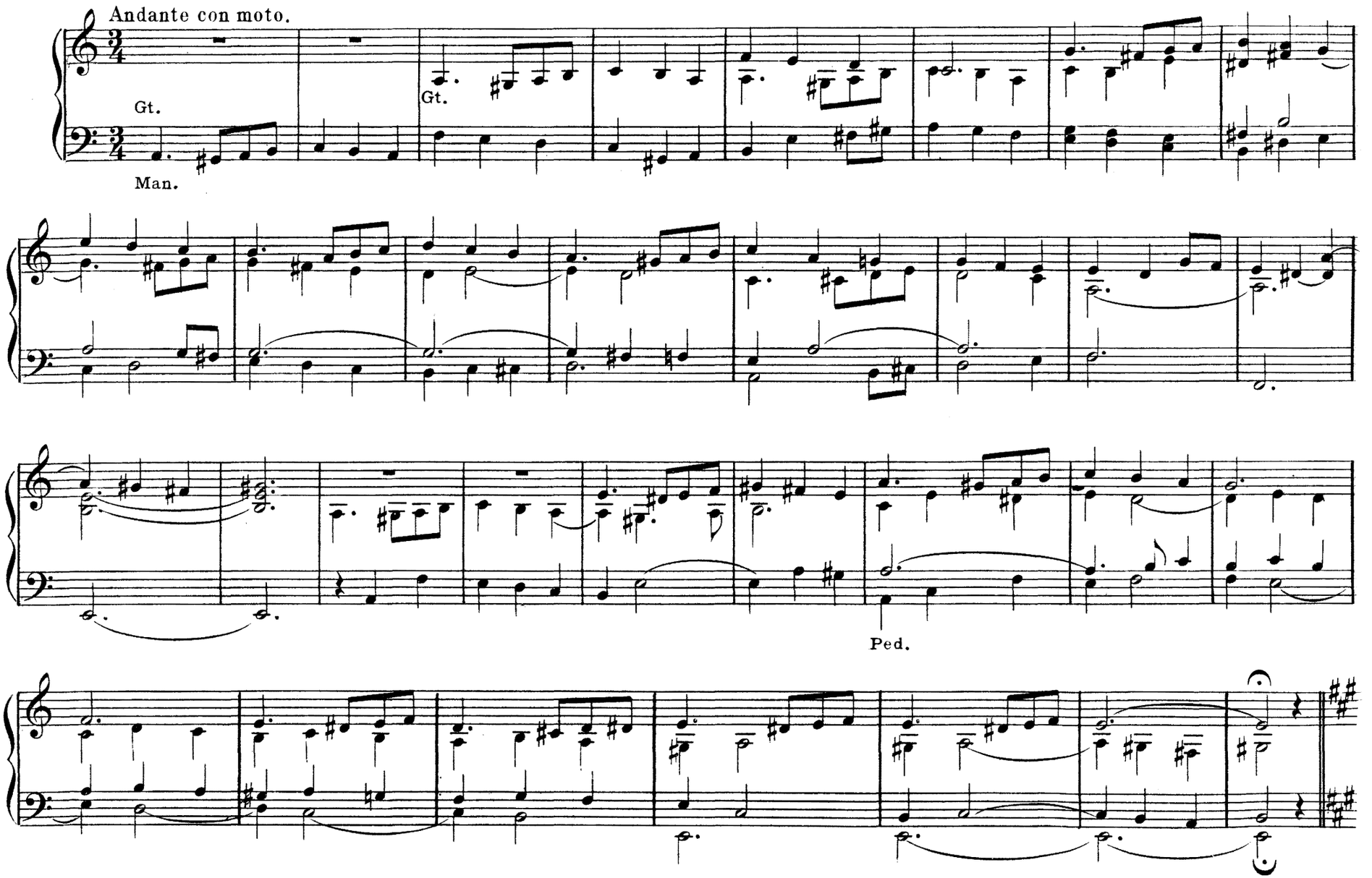
E. H. THORNE.

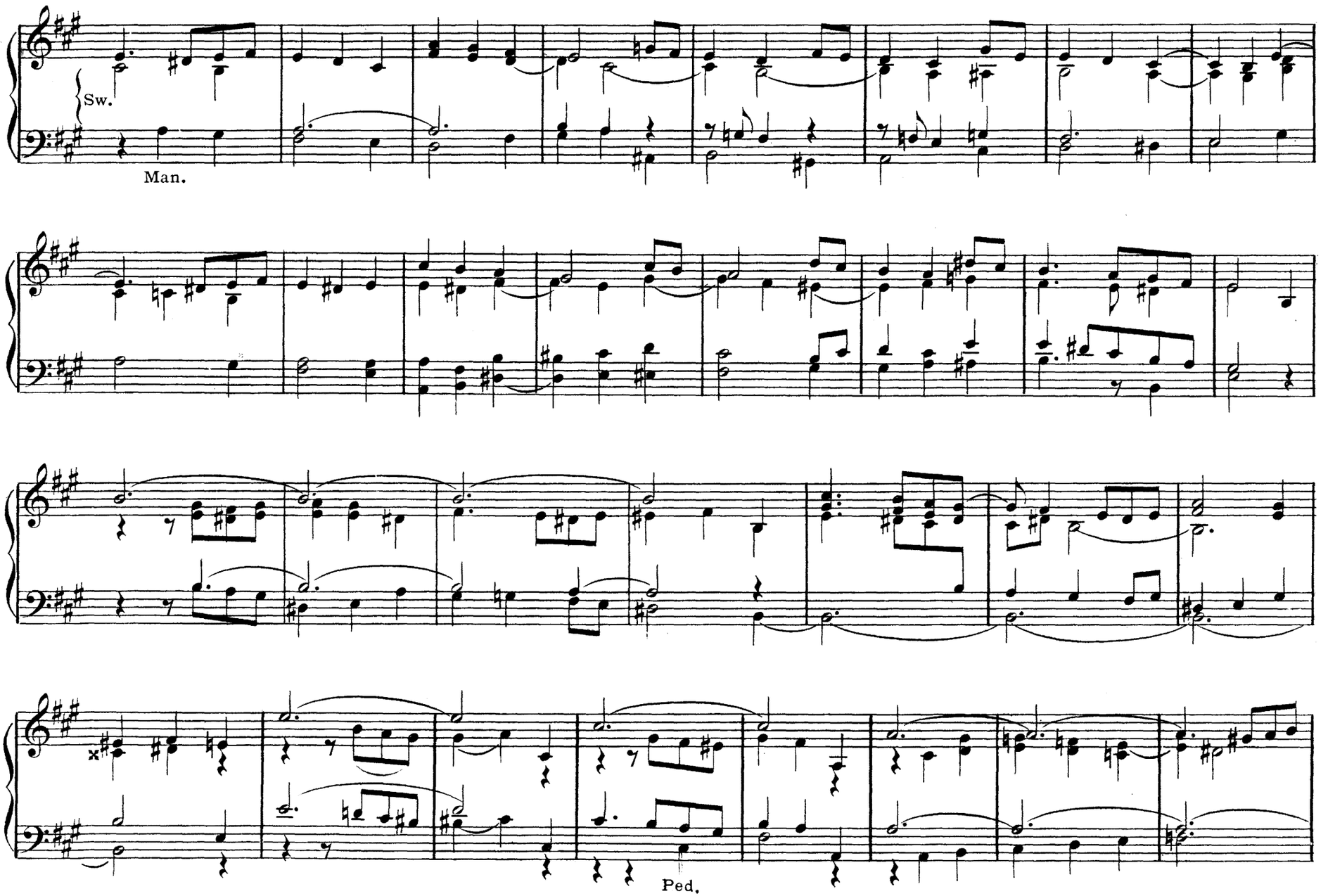


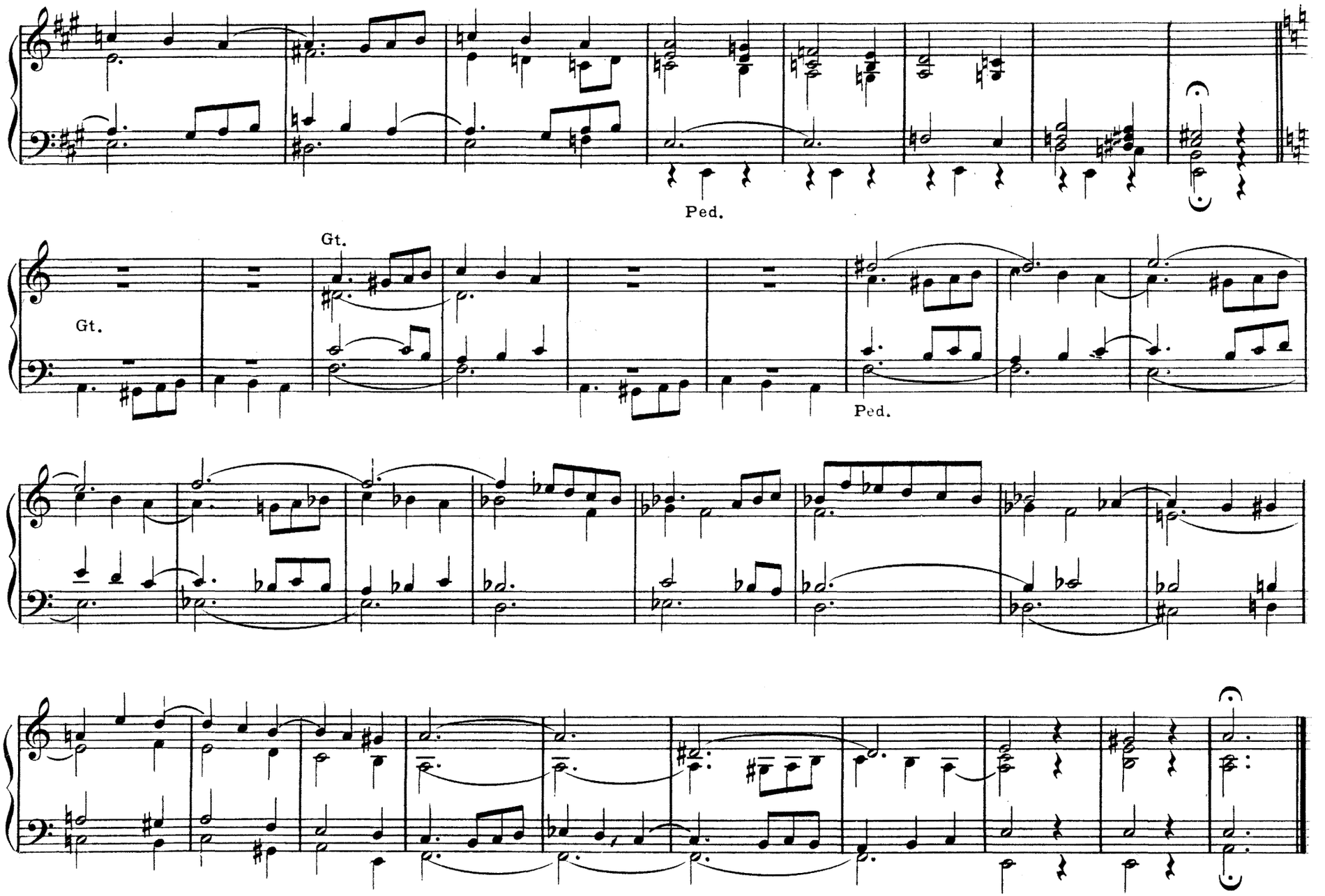
OPENING VOLUNTARY.

Gt. Diapasons.
Sw. Soft 8′and 4′
Ped. Bourdon coup.to Sw.

AUGUST REINHARD.




Sw.
Man.
Ped.


Ped.
Gt.
Gt.
Ped.

LIFT UP YOUR HEADS

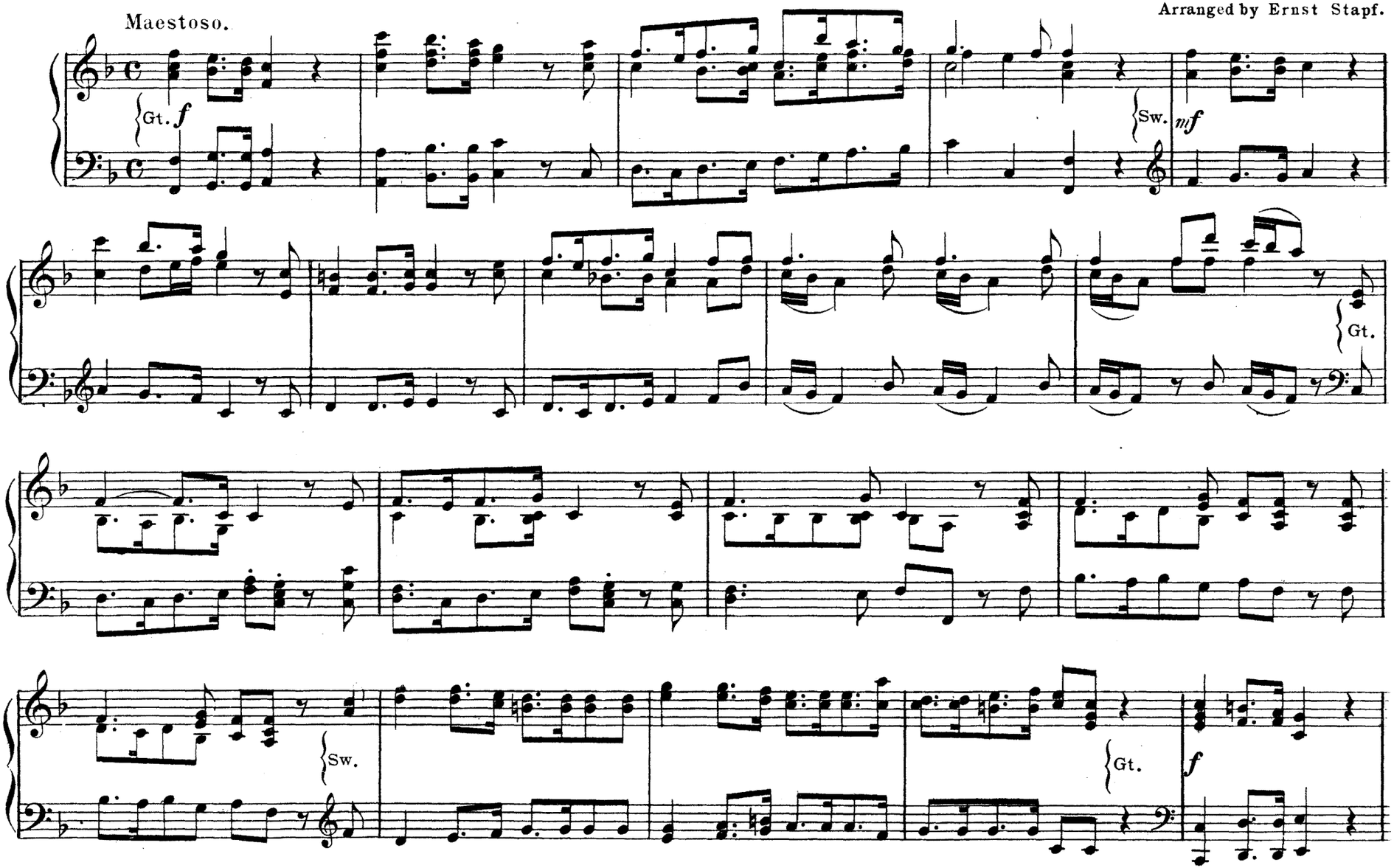
CHORUS FROM THE MESSIAH.

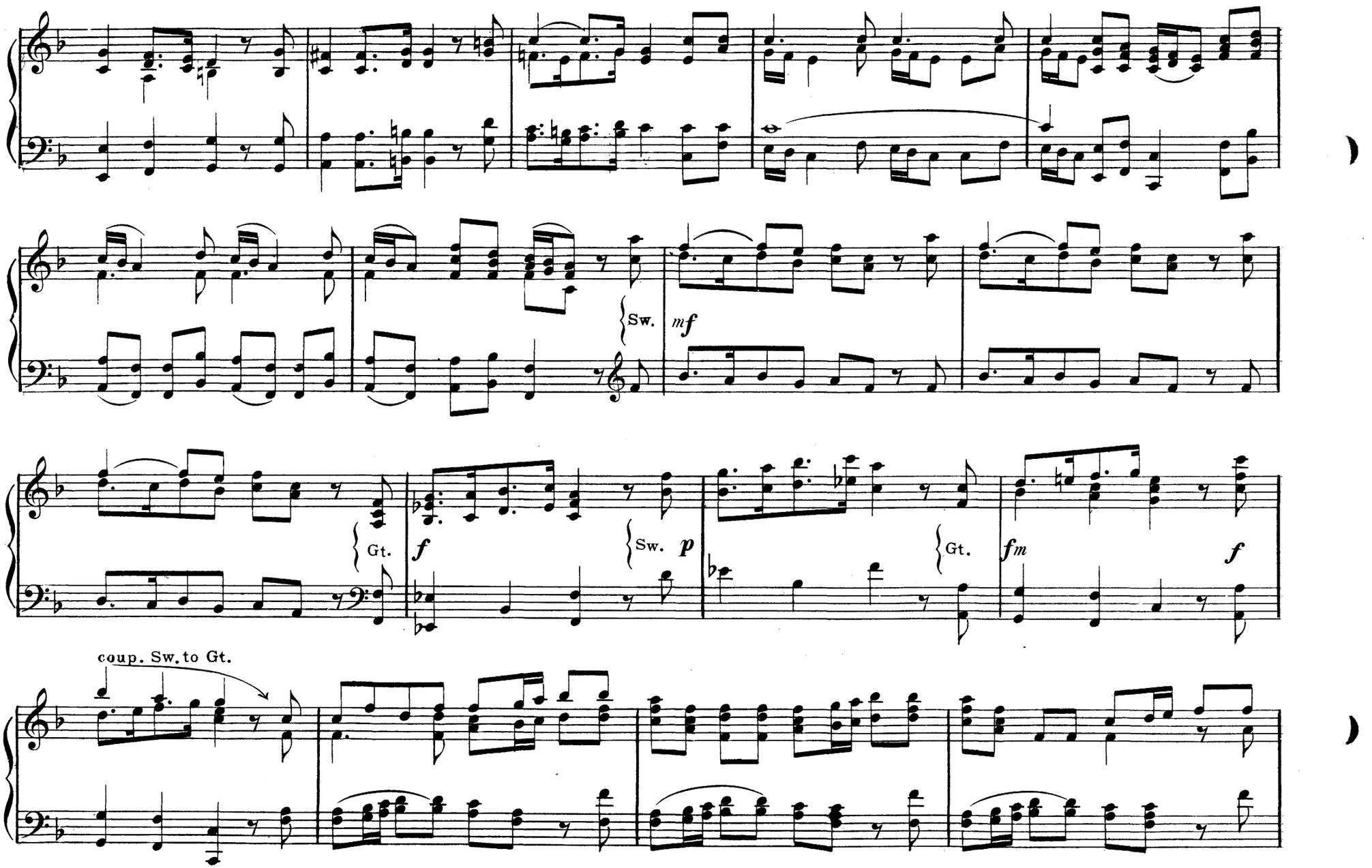
G. F. HANDEL.

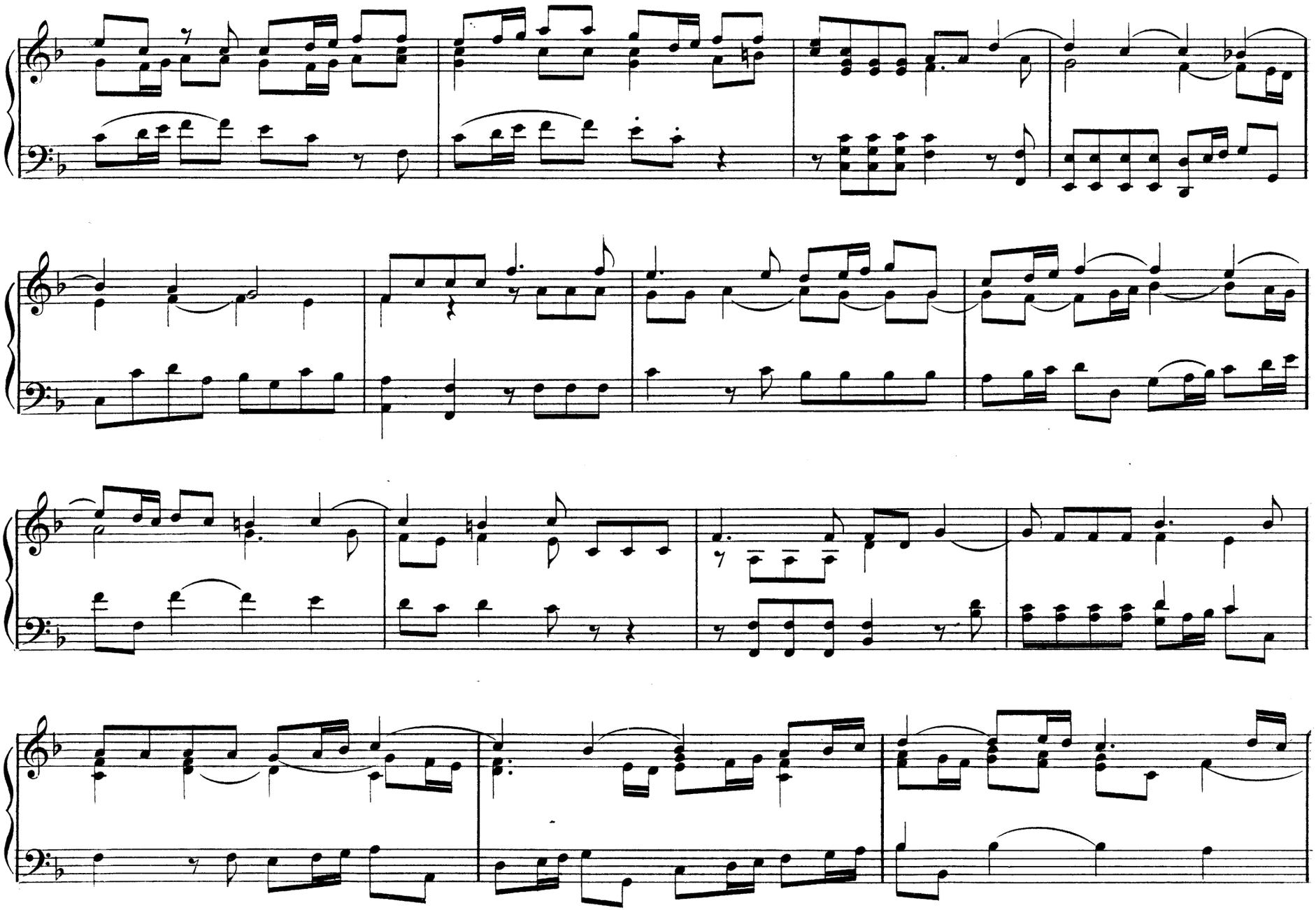
Arranged by Ernst Stapf.

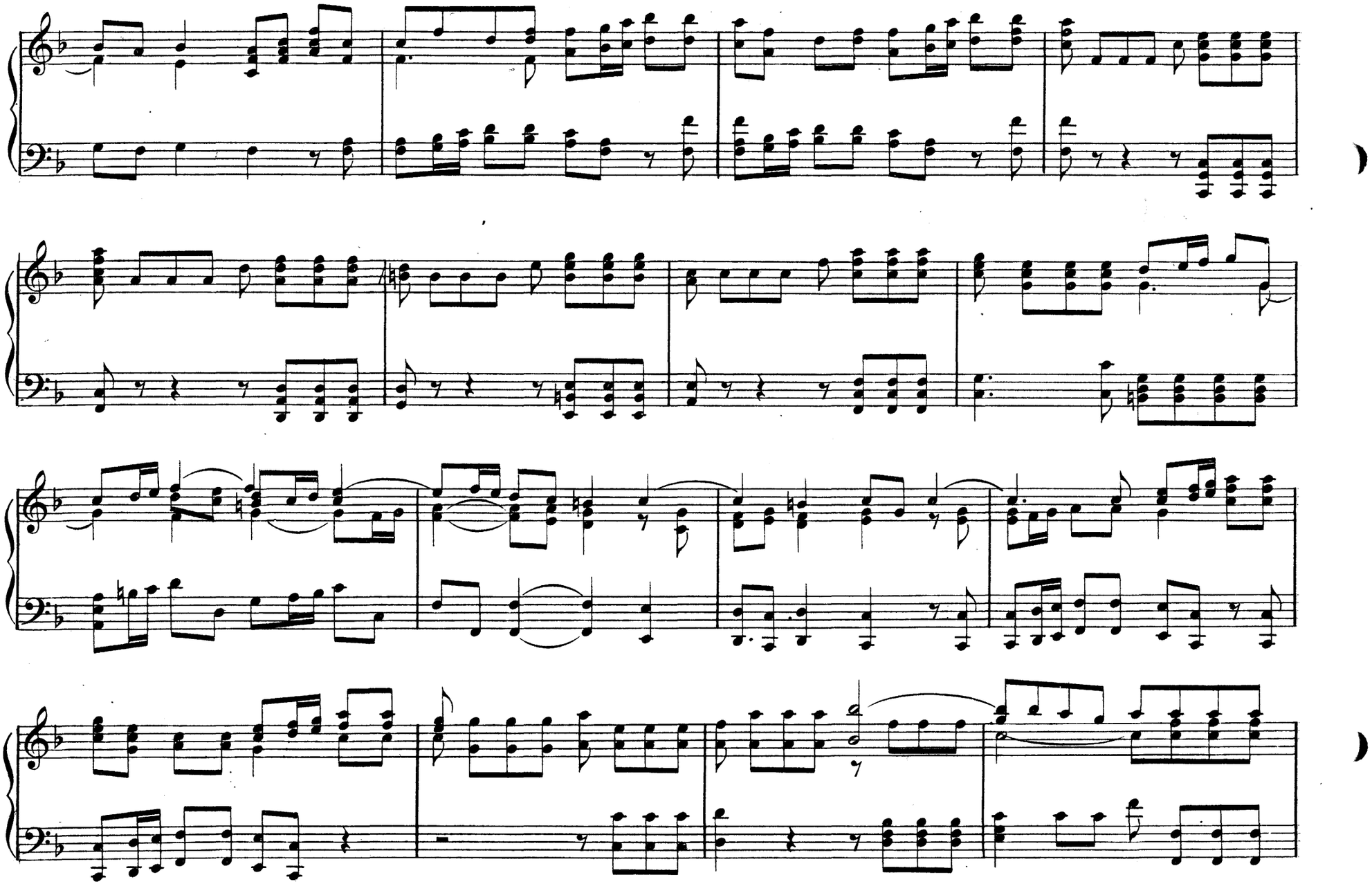
Gt. Full to 15th.
Sw. Full.
Ped. Op Dia.

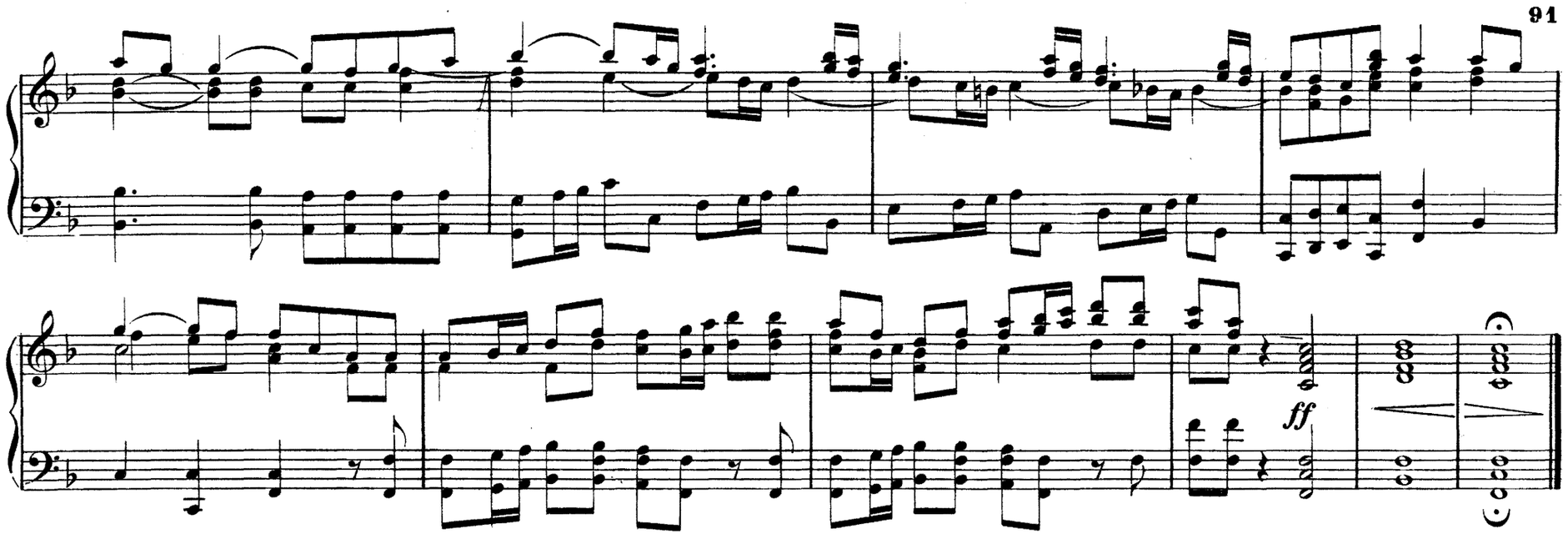
Maestoso.




Sw.
mf
Gt.
f
Sw.
p
Gt.
fm
f
coup. Sw. to Gt.





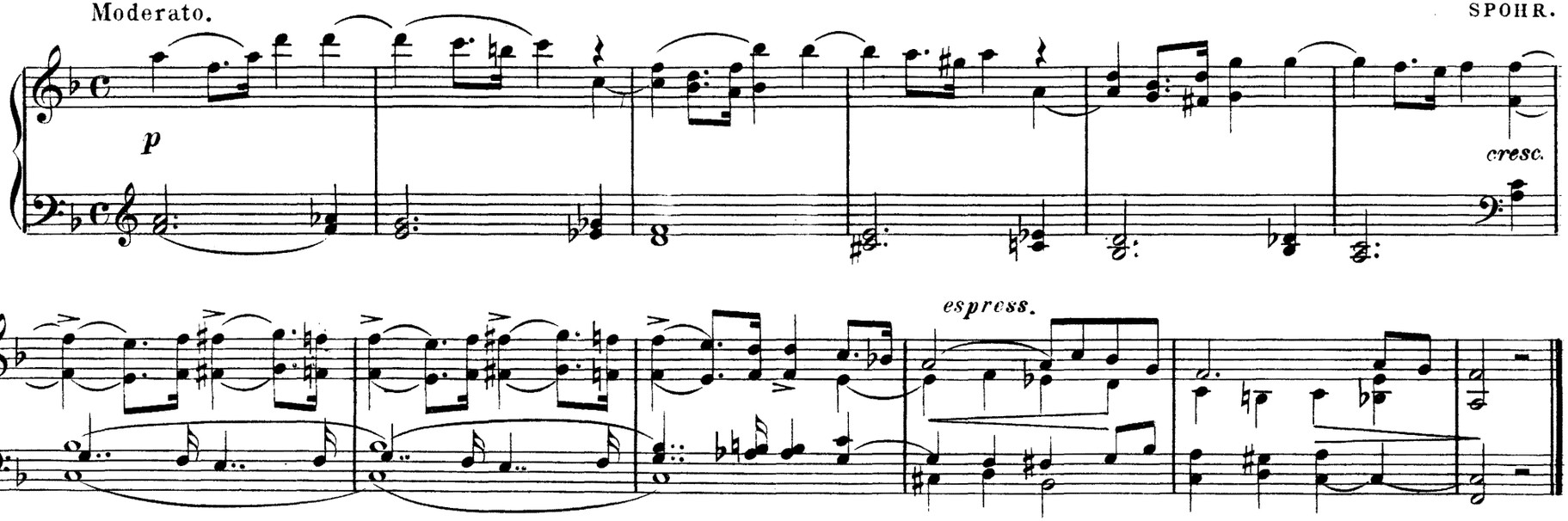


PRELUDE.

Sw Soft stops.

Moderato.

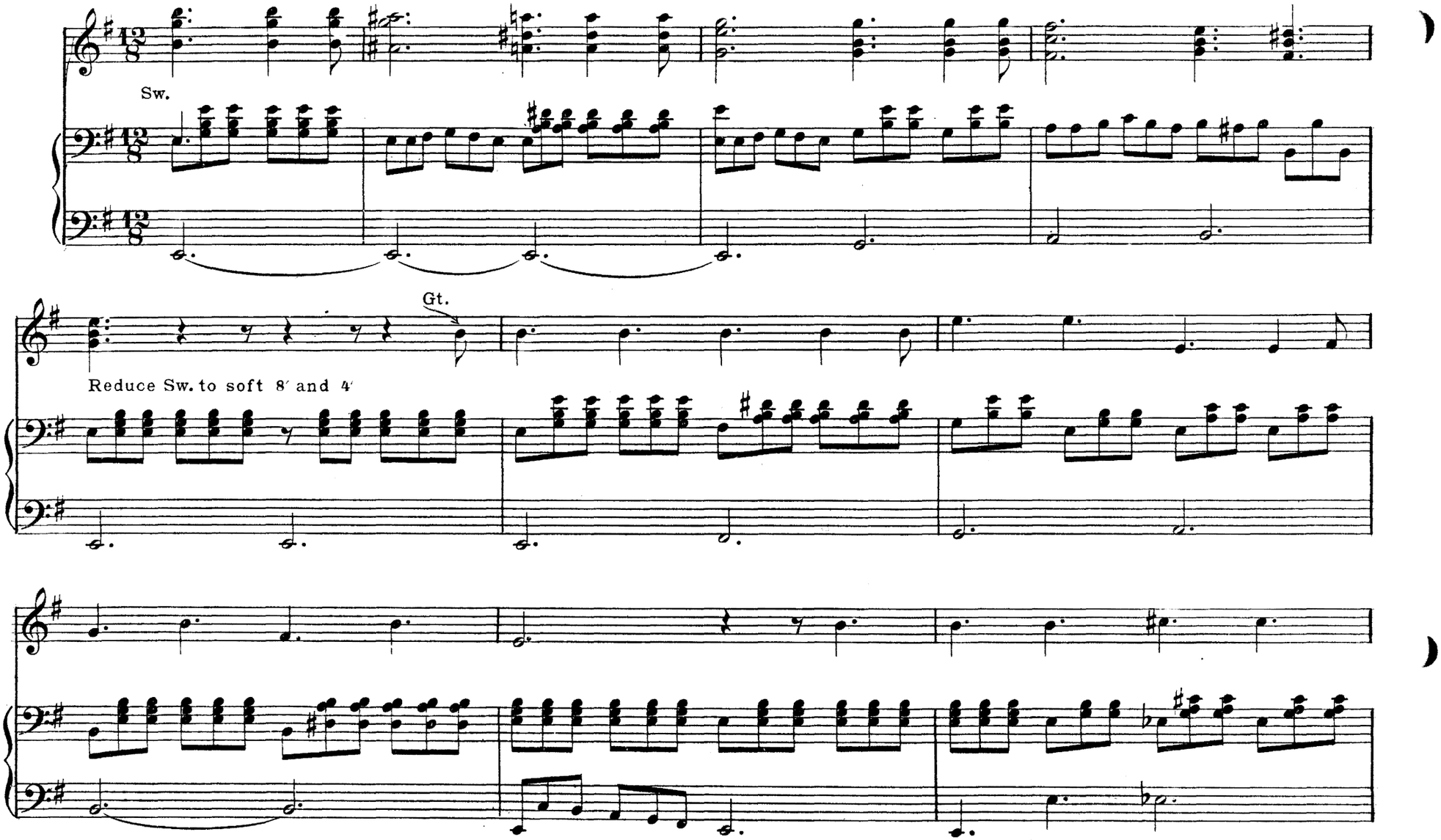
SPOHR.



Gt. Dopple Flute.
Sw. Full.
Ped. Bourdon coupled to Sw.
Sw. to Gt.

CALVARY.

E. L. ASHFORD.



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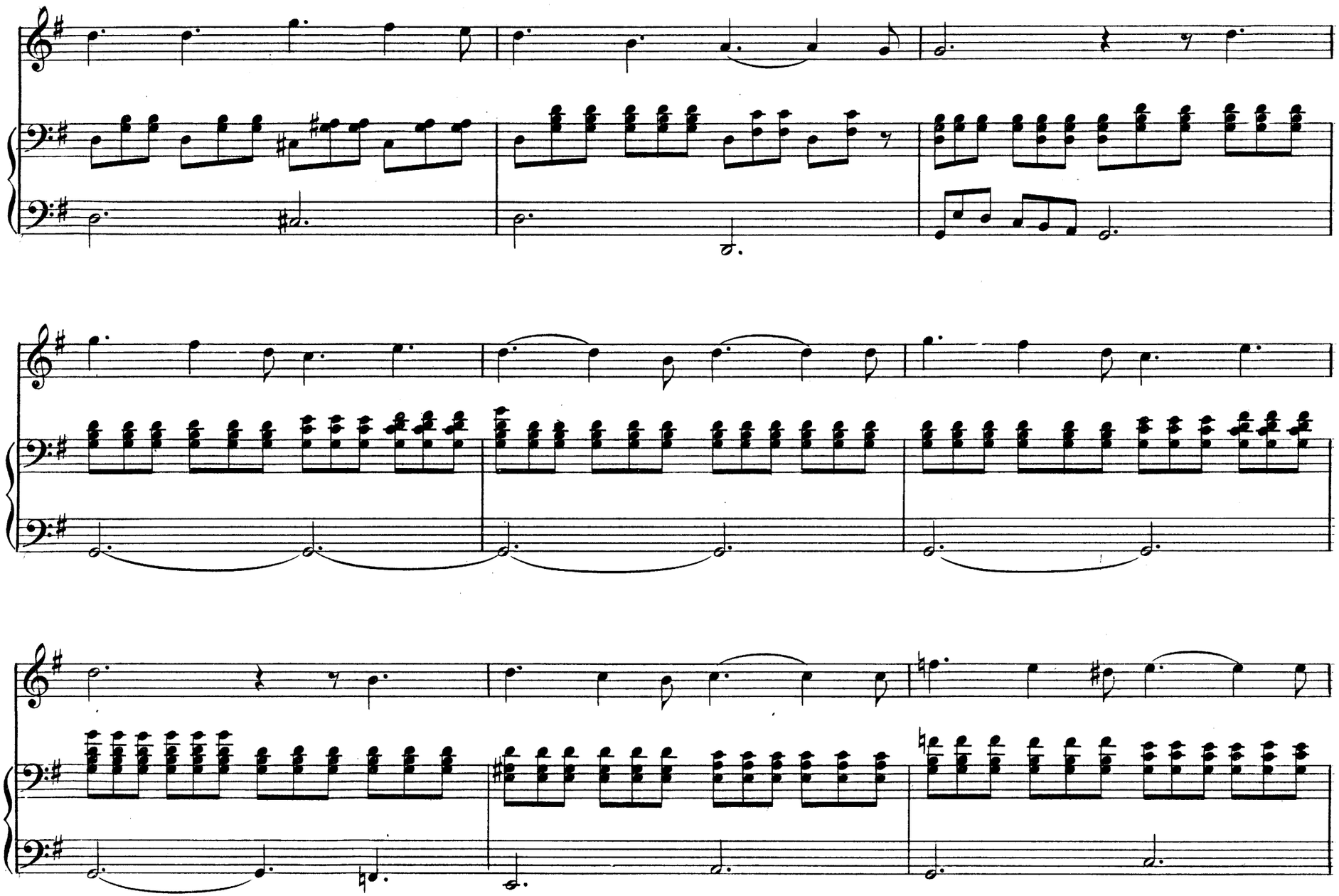
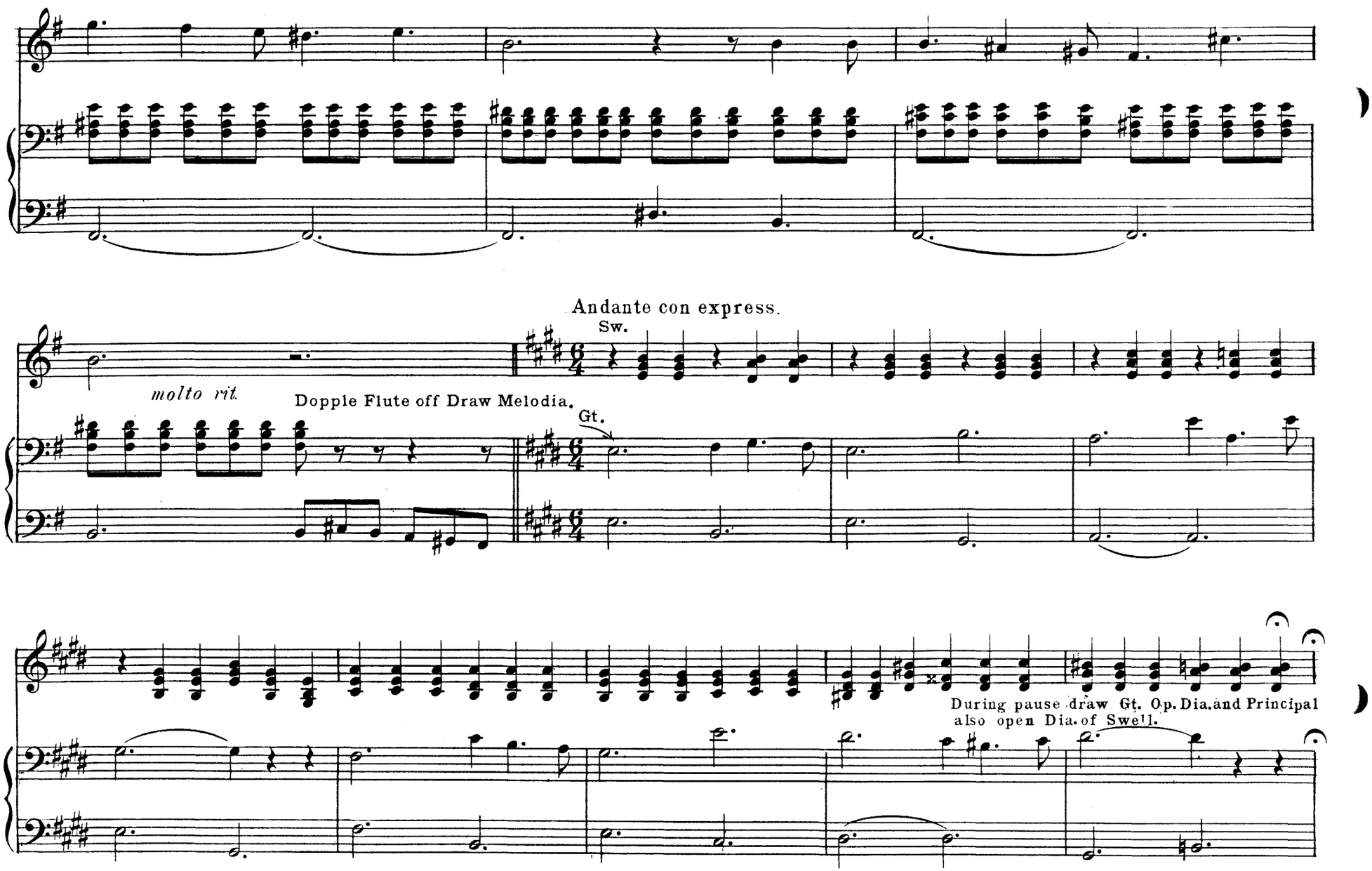
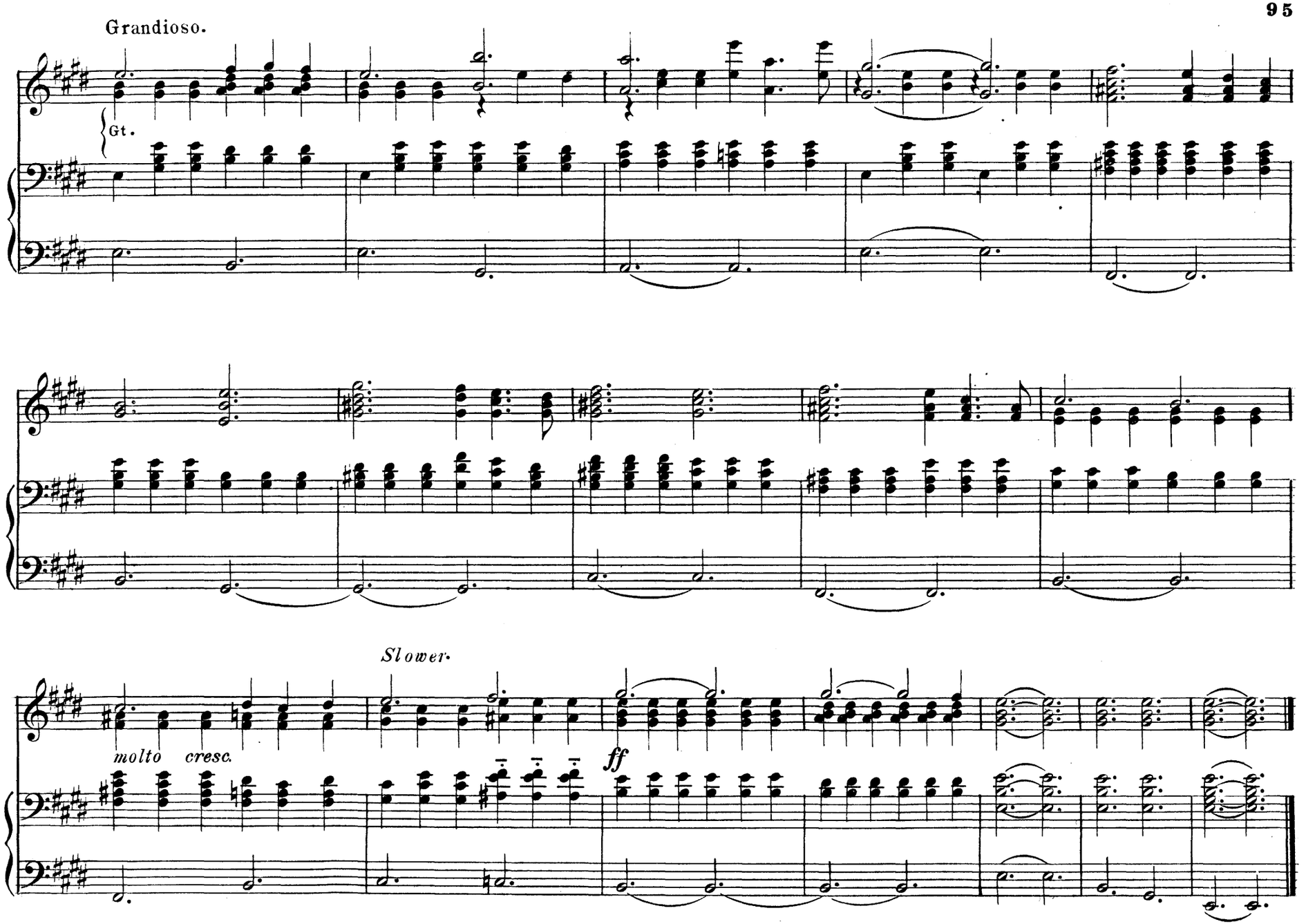



Andante con express.
Sw.
molto rit.
Dopple Flute off Draw Melodia.
Gt.
During pause draw Gt. Op. Dia. and Principal
also open Dia. of Swell.

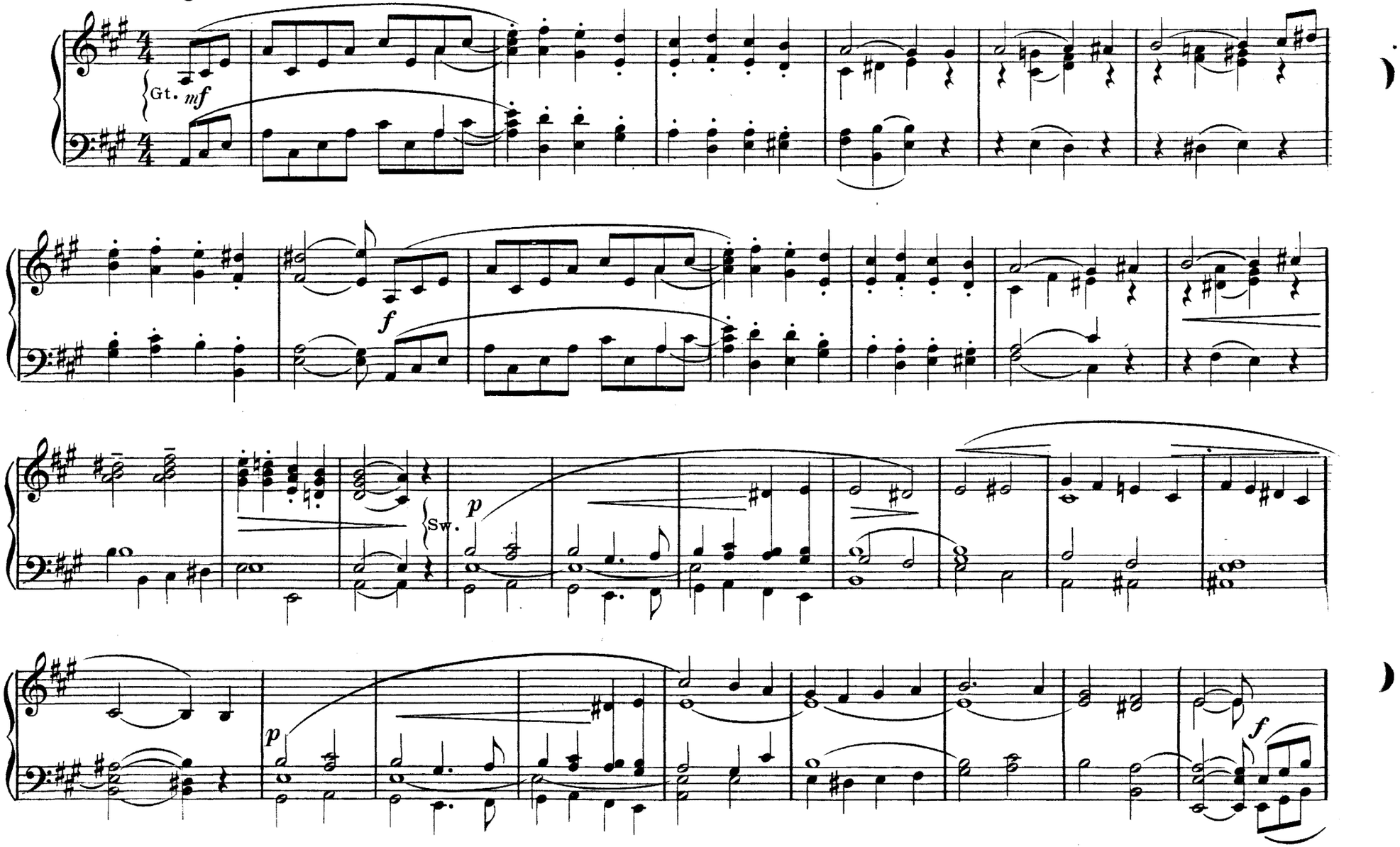

Grandioso.
Gt.
Slower.
molto cresc.
ff

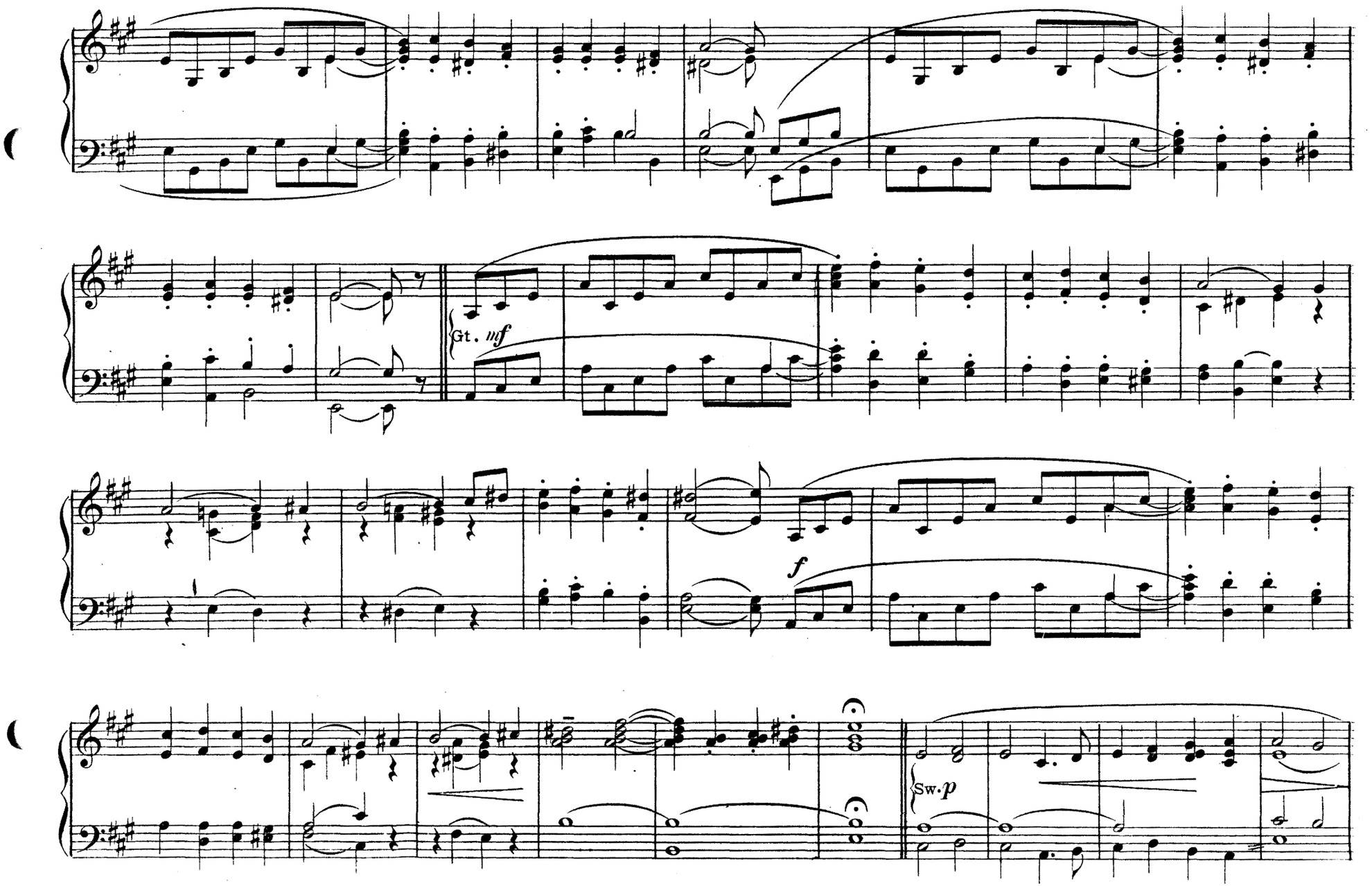
Gt. Diapasons and Principal.
Sw. Soft 8′ and 4′
Ped. Bourdon.
Sw. to Ped.

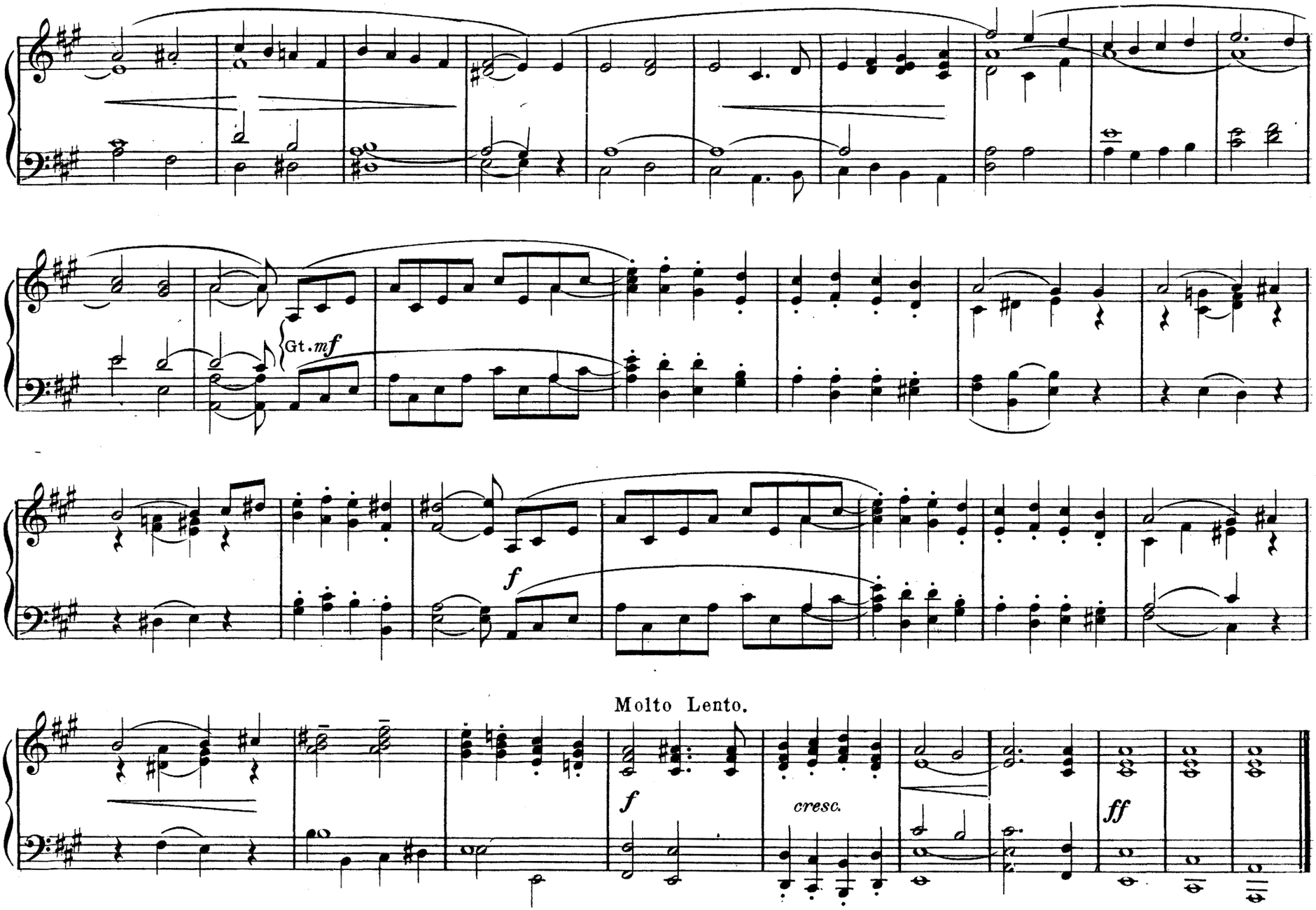
OFFERTOIRE.

W. H. BURT.

Allegro moderato.




Gt. mf
f
Sw. p


Gt. mf
f
Molto Lento.
cresc.
f
ff

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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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