Vol. 8. July, 1904. No. 3.

# 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.

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JULY, 1904.

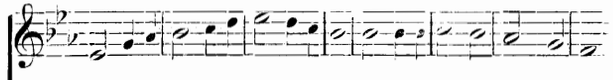

## PIPE ORGAN PLAYING.

[CONTINUED FROM MAY NUMBER.]

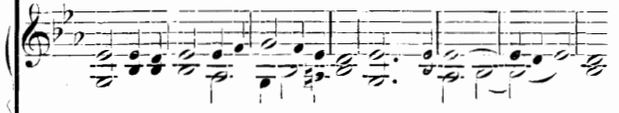
The hints offered in the May number with regard to giving out hymn tunes had reference more especially to organs having only one manual. The frequent change of stops or even keyboards, is too often made use of. A dignified, clear rendering of a tune with foundation stops will always prove acceptable.

However, there is a manner of giving out the tune to be mentioned yet, which we commend to all organists having Pedal Organs of two or more manuals, which renders the air prominent above every other part. It is effected by playing the air (melody) with the right hand on the Great Organ, alto and tenor with the left hand on the Swell, and bass on the Pedal. Tunes like "Hamburg," "Balerma," etc., will be charmingly rendered by this manner, and well pay the time necessary to learn it (which is not very easy). The following example will serve to illustrate this useful method:

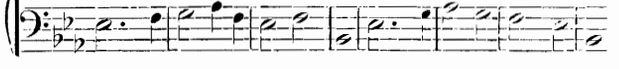
*Great Organ: with Open and Stop Diapason.*



*Choir or Swell: with Stop Diapason and Dulciana.*



*Pedal: with a sixteen foot Stop and a soft eight foot Stop.*



Of course, this plan can be varied in many ways. If the tune is subdued and tender in style, the melody may be given out on the Swell Oboe while the alto and tenor are played upon the Gt. Dulciana. If strong and spirited, on the Gt. Gamba, with accompaniment on the Swell. Again; such tunes as St. Thomas, Silver St., and St. Ann's are effective when given out with a strong 8 foot stop augmented by a soft 4 foot tone *and the melody played an octave lower than written.* In all of the above methods it rests with the player to find combinations that will prove agreeable; and he must also be sure that the stop or stops giving out the melody predominate over those of the second manual. However, it would be unwise to resort constantly to the methods suggested above, and *always* give the tune out in solo form. Many tunes are so constructed as not to lend themselves gracefully to such treatment; and beside, itwould so on prove monotonous, and so lose both beauty and interest.

In the attempt to give a few hints on the subject of proper combination of stops, a great obstacle presents itself in the variety of names given by different organ builders to stops of the same pitch and quality of tone, and vice versa. A few general principles may safely be laid down, but much of the detail must be learned by actual experiment, each instrument having some individual characteristic that requires personal acquaintance and familiarity.

Combination of stops is analagous with instrumentation in composing for an orchestra. A complete orchestra is, as our readers may be aware of, composed of three different classes, (technical term—Quartettos) of instruments, viz: stringed instruments, wooden wind instruments, and brass instruments. All these instruments are fully represented in a well planned and well voiced Organ; the stringed instruments by the Viola di Gamba, Geigen-principal, Salicional; the wooden wind instruments by all the varieties of Flutes, by the Stop Diapason, Clarabella, Melodia, and by the reed stops, Hautboys, Clarionet, and Bassoon; the brass instruments by the Trumpet, Trombone and the Clarion.

Over and above all these stops, stands the crown of every Organ, unrepresented in the most complete royal orchestras, the stop emphatically made to sound the glory of the Almighty, and to penetrate to the innermost fibre of the human heart—"*The Open Diapason.*"

To unite these different shades of tone-qualities for producing certain desired effects, is the great secret of good combinations of stops. The main principles for good instrumentation, may also be laid down for good combinations of stops; for, just as sure as a given passage would be of great effect when executed by *stringed* instruments, the same passage might become indifferent, or prove even a total failure, when executed by *wind instruments;* just as senseless as it would be to make Double Bass and Flute (without any other instruments,) perform a unison passage, (unless it be for the sake of oddness,) just as much out of good taste would it be to draw a sixteen-feet and a two-feet stop without any eight and four-feet stops.

As general rules for good combinations, we therefore lay down the following: 1. Draw for solemn passages full tuned foundation stops, (foremost Op. and St. Diap.,) for brilliant passages add reeds or small stops, [Principal Fifteenth] 2. When playing harmony, the predominant stops are to be the *eight feet flue stops,* to which, in order to increase the power, first the *smaller flue stops,* then the *reeds,* and lastly the *mutation,* [Twelfth] and *compound stops* are to be added.

It should constantly be kept in mind that the penetrating and carrying power of the pipe organ is much greater than the player can possibly realize. On this account it is safe to err on the side of too few stops rather than too many. Especially is this true in playing accompaniments for a quartette or for solo voices. Soft 8 foot stops are to be advised for such purposes, and where an increase of power *is* necessary, the Swell Pedal may be used to advantage. But just here a note of warning must be sounded in regard to the common habit of "seesawing" at regular intervals upon the Swell. The effect of such treatment is to make the music sound like a series of spasmodic efforts, without rhyme or reason. The player should *not* use the Swell Pedal except for the purpose of producing some specific effect; and he should first be quite sure that the effect intended will enhance the beauty of the composition.

Another habit to be avoided is that of drawing or changing stops at nearly every bar. This is a matter that should be governed by the same rule that obtains for the entry or re-entry of an instrument in an orchestral composition. Viz: at the beginning of a new phrase or subject. One notable exception to this rule is a case where the organist is preparing for a climax which is to be approached gradually and the power increased up to the final chord. In *such* case, a skillful drawing of the more brilliant stops, one after another, will produce a fine effect, and give the full power of the organ just when needed.

The subject of Pipe Organ playing has by no means been exhausted in this series of articles; and those who are interested will find much to enlighten them in the many works that have been written upon it by noted organists of the present day.

E. L. ASHFORD.

## MUSICAL READING FOR THE ORGANIST.

It is greatly to be regretted that so few American organists and choir-leaders, especially in the smaller towns and country places, cultivate a taste for the reading and study of the special literature for the organ and church music. It is now generally admitted that the day of the narrow-minded musician, who devotes himself solely to the technical side of his art, is rapidly passing away. An ignorant and superficial organist will soon become an anomaly in an office of such high dignity and importance, and the public will not permit the organ-bench to be occupied by one whose sole idea seems to be to display his own virtuosity or enhance his personal reputation.

Nothing is more helpful in overcoming this prevalent egotism and narrowness than a broad and liberal study of the history and traditions of the art. This article is designed to point out that the culture of the "head," as well as the "fingers," of the organist will greatly add to his equipment for any work that may be put upon him.

While of late there have been numerous articles and books published on musical subjects of all kinds for amateurs and nearly every class of professionals, it has seemed to the writer that the organist has been too much neglected, and he will be glad if he is able to give some suggestions, in the way of musical reading in this special line, which can be followed up by the reader, as far as is practicable.

The nearest approach to a comprehensive and authoritive history of church music is a volume entitled "Studies in Worship Music," by J Spencer Curwen, of London. The author is prominently connected with the Tonic Sol-Fa movement in England (his father being its founder and inventor), but there is no evidence of any narrowness in his book. His judgment is unusually sane, liberal, and catholic. Every form of church music is discussed with judicial fairness and intelligent sympathy, the treatment ranging over a wide field and including such diversified topics as the music of the Salvation Army and the music of the Greek Church.

Among other chapters of lively interest are accounts of the "Old Parochial Psalmody" in the Independent, Baptist, and Presbyterian Churches; hints on the use of the organ in divine service; directions for training a congregation in singing; a discussion of chanting, etc. Modern organists will especially enjoy his vivid descriptions of the musical services at noted London churches, such as St. Paul's, Westminster Abbey, and The Temple Church, while, at the same time, the author gives most valuable impressions of Moody and Sankey hymns and tunes, German Protestant Church music, Sunday-school music, etc. The work has been strongly indorsed by competent critics, and can be heartily commended to the profession.

Works on the music of the English Church are humorous and excellent, though we fear they are little known, outside a small circle. A standard treatise in this line is "English Church Composers," by W. A. Barrett, which portrays the lives of great English organists and writers of church music from the early days of Thomas Tallis down to John Goss in our own time. It includes many personal details about the lives and works of such men of musical genius as Richard Farrant, Orlando Gibbons, Henry Purcell, William Boyce, Jackson of Exeter, Thomas Attwood, S. S. Wesley, Henry Smart, and many others. The author, being the vicar-choral of St. Paul's Cathedral in London, enjoyed unusual opportunities for research in this line, and his information can therefore be safely accepted as accurate and full.

A more recent treatise is "Anglican Service Music," by Atherton Knowles, published in London four years ago. Some of the more notable composers are noticed in a volume entitled "The Romance of Psalter and Hymnal," by R. E. Welsh and F. G. Edwards. Here may be found life-like and growing sketches of H. J. Gauntlett, Henry Smart, E. J. Hopkins, J. B. Dykes, W. H. Monk, John Stainer, Arthur Sullivan, and Joseph Barnby, about some of whom it would be difficult to find information anywhere else. Several individual biographies of celebrated English organists have also been issued.

Some of the best known of these are "Life and Works of Henry Smart" (with critical comment), by Dr. William Spark, of Leeds. Mr. Smart, in addition to his church compositions, was also known as an admirable glee and song composer, and his book is full of his vigorous and striking personality.

Better known in this country are the melodious tunes of Dr. John Bacchus Dykes, of Durham, and his attractive and refined character has been well brought out in his "Life and Letters," which tells the story of his earnest labors as a churchman, unfortunately clouded in his latter days by ecclesiastical differences and strife. The accounts of the origin and composition of many of his most famous tunes are most interesting. Another English churchman whose name is not so familiar in this country is Sir F. A. G. Ouseley, who died several years ago His biography, recently issued, shows how much he did for the advancement of the cause of music in the church of England, devoting, as he did, his life and large private means to this object.

Comparatively few American organists, we think, are aware that there are several works on music of the Protestant Episcopal Church in America. Among these must be mentioned the biography of Dr. John Ireland Tucker, of Troy, N. Y., who did a pioneer work in raising the standard of the musical portion of the Episcopal Church during his generation. His life comprises a sketch of the rise and progress of church music in America.

Of a somewhat similar character is the "Life of Edward Hodges," by his daughter, Faustina Hodges, who was of English birth and training, but for a period of twenty years (1839-59) occupied the important post of organist and director of Trinity Church, New York. The volume possesses a special significance for its picture of the state of musical culture in the metropolis fifty years ago. Other works having historical value as marking the development of music at various periods in our own land are "Music as it was and is," by the Rev. N. E Cornwall, the rector of Trinity Church in Fairfield, Conn. This was published in 1851. In Boston in 1856 was issued a little volume showing how earnestly the churchmen of that day debated the same knotty questions that confront our choristers and organists, and entitled "Hints Concerning Church Music and the Liturgy and Kindred Subjects," by James M. Hewins.

Thomas Hastings, a popular church musician of a pronounced evangelical type, and belonging to the non-episcopal churches, issued two or three works on church music, which reflected his warm Christian sentiment, but have been strongly criticised for their artistic views. His "Sacred Praise: an Earnest Appeal to Christian Worshipers on behalf of a Neglected Duty," issued in 1856, is typical of his views. A book still occasionally found in old booksellers' catalogues is "Our Church Music: a Book for Pastors and People," by Richard Storrs Willis, composer of the wellknown tune set to the words: "It came upon the Midnight Clear."

Half a century ago, Mr. Willis was a prominent figure in musical circles, and he is still living at an advanced age in Detroit. His book is, however, largely unknown, though possessing genuine merit. A treatise which should not be omitted in this mention is "Hymns and Choirs, or the Matter and Manner of the Service of Song in the House of the Lord," by Austin Phelps and Edward A. Park, professors at Andover Seminary, and Daniel L. Furber, Pastor at Newton. This was published in Andover in 1860.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# ANDANTE IN F.

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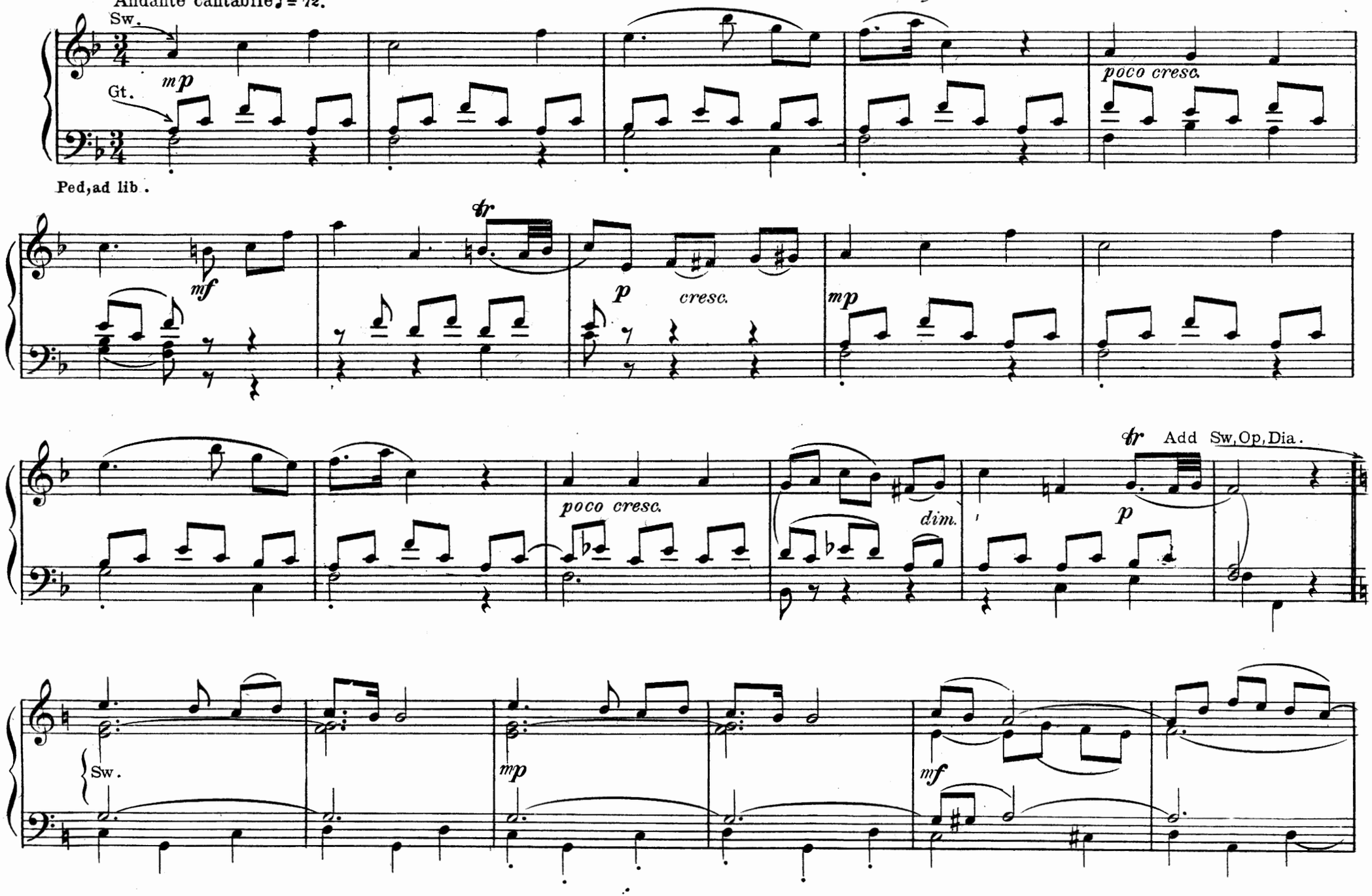
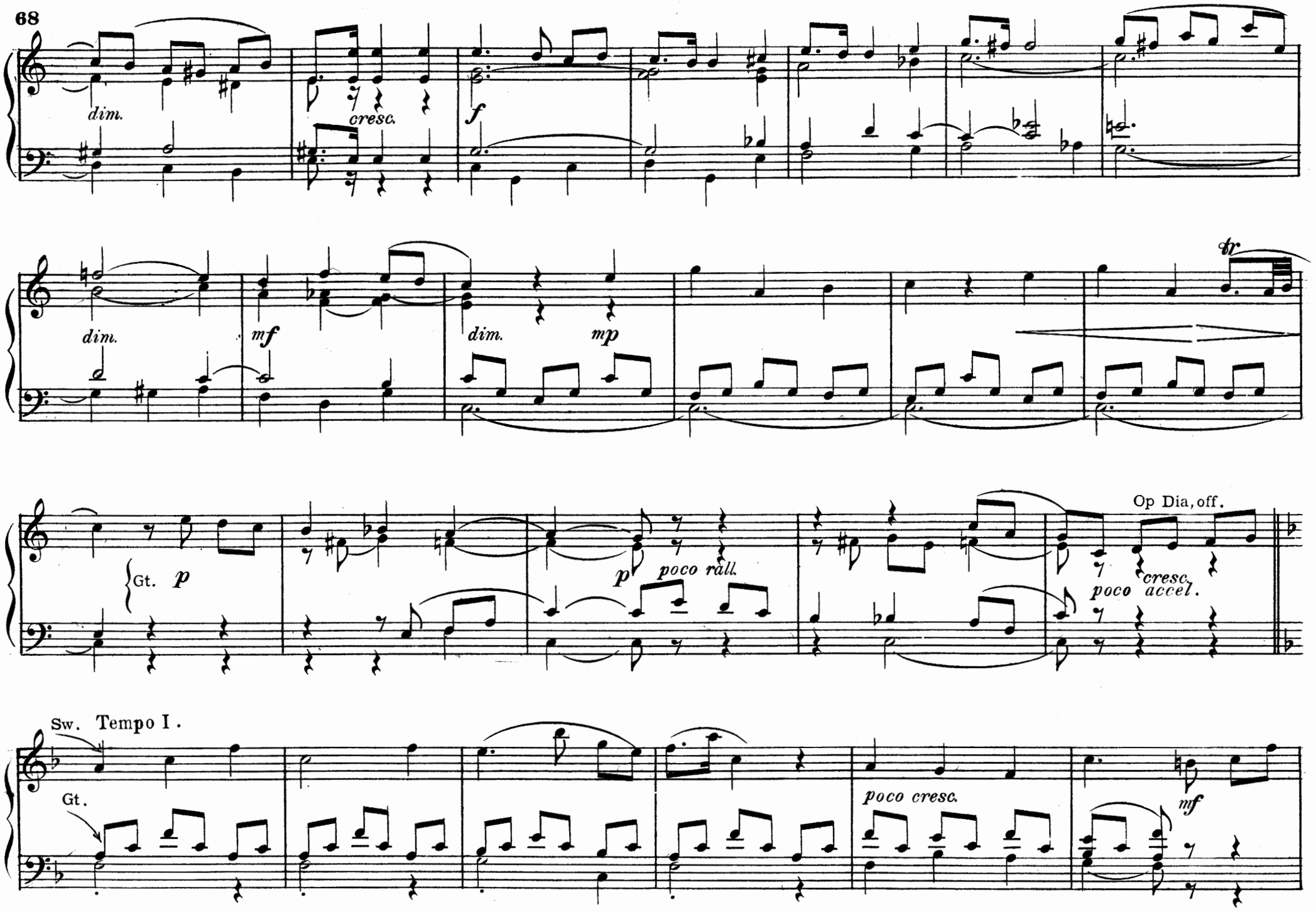
GEORGE H. SWIFT.

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

Andante cantabile ♩ = 72.




dim.
cresc.
f
dim.
mf
dim.
mp
tr
Gt.
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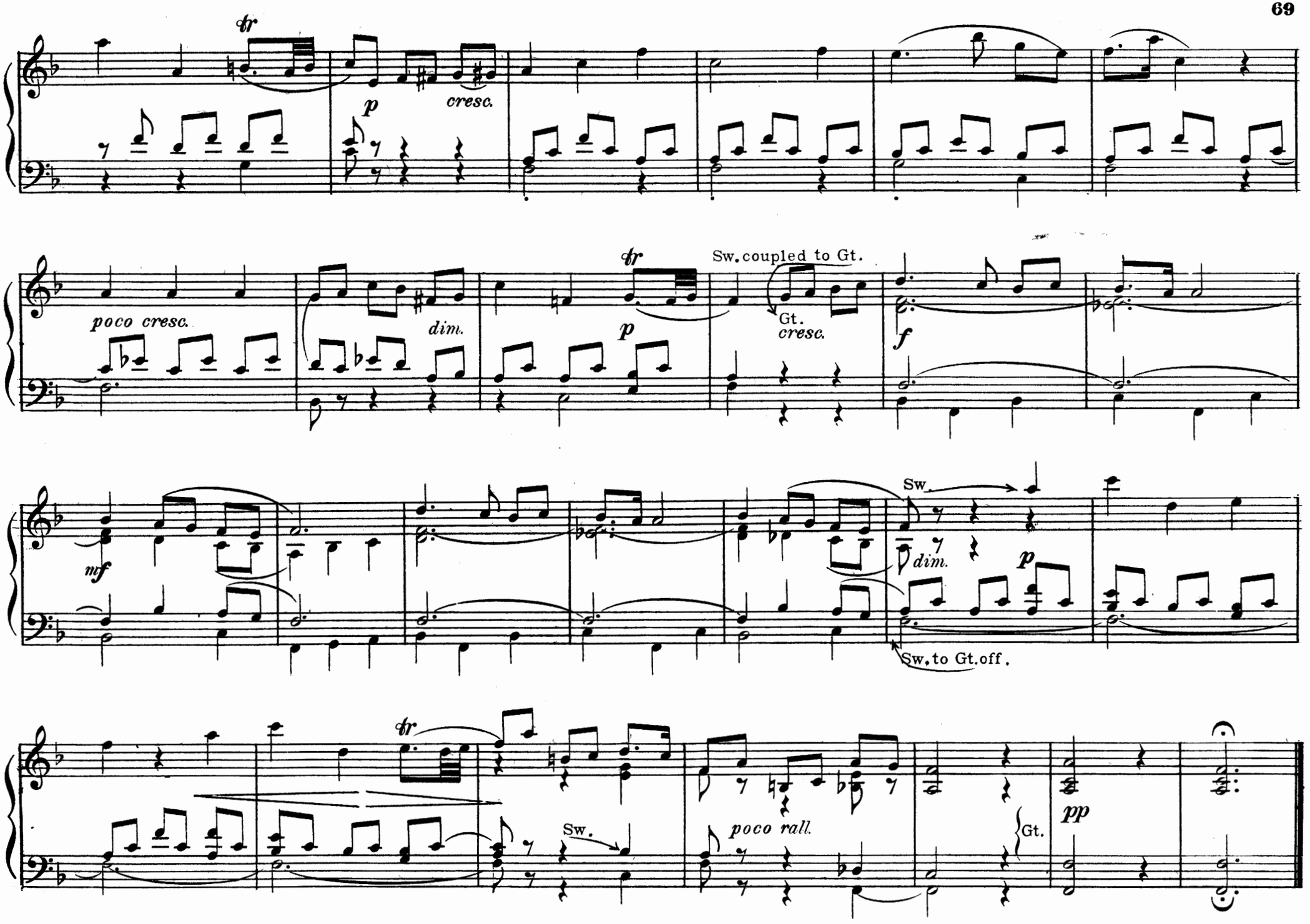
Op Dia, off.
cresc.
poco accel.
Sw. Tempo I.
Gt.
poco cresc.
mf


tr
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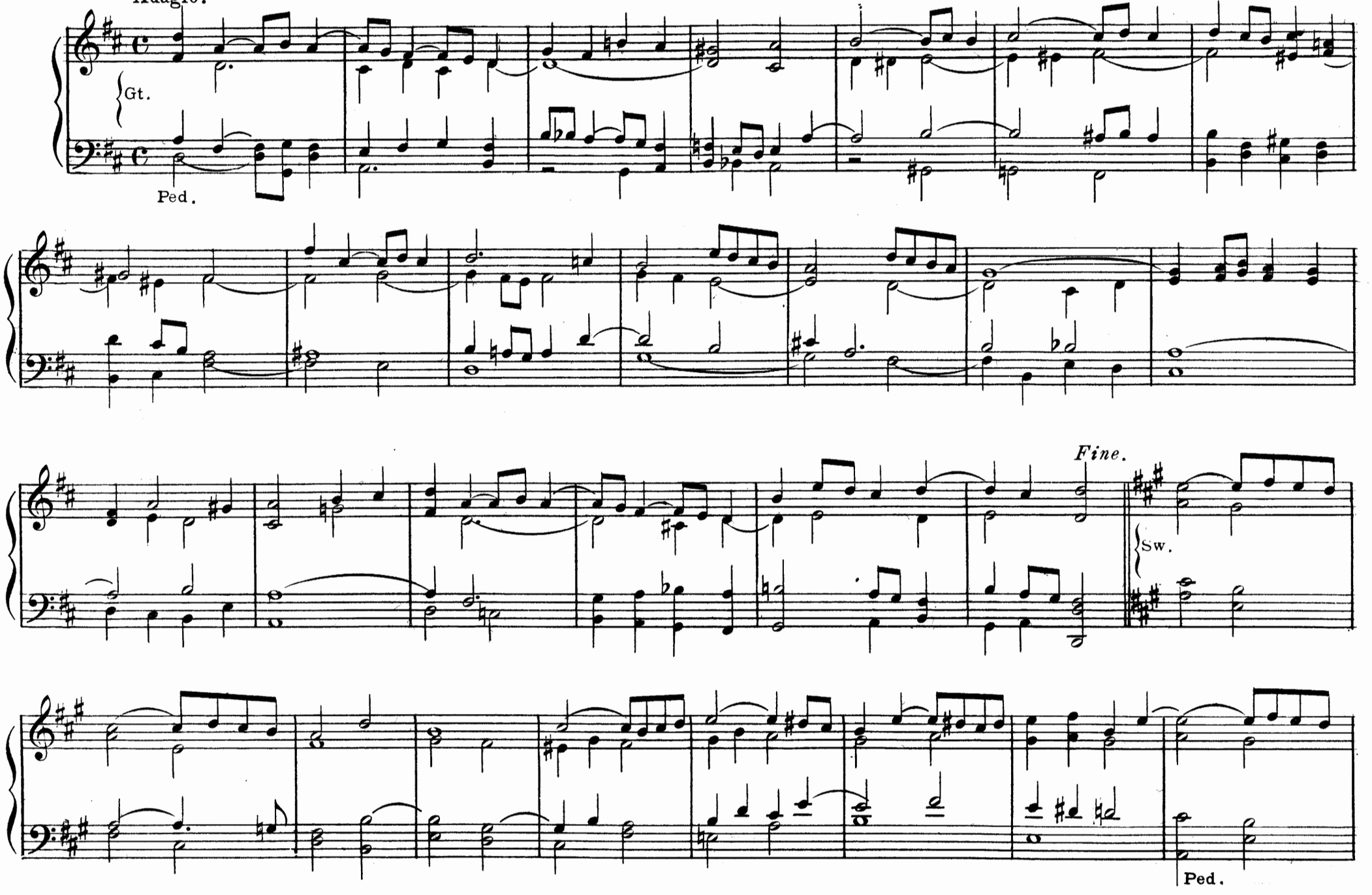
cresc.
poco cresc.
dim.
tr
p
Sw. coupled to Gt.
Gt.
cresc.
f
mf
Sw.
dim.
p
Sw. to Gt. off.
tr
Sw.
poco rall.
Gt.
pp

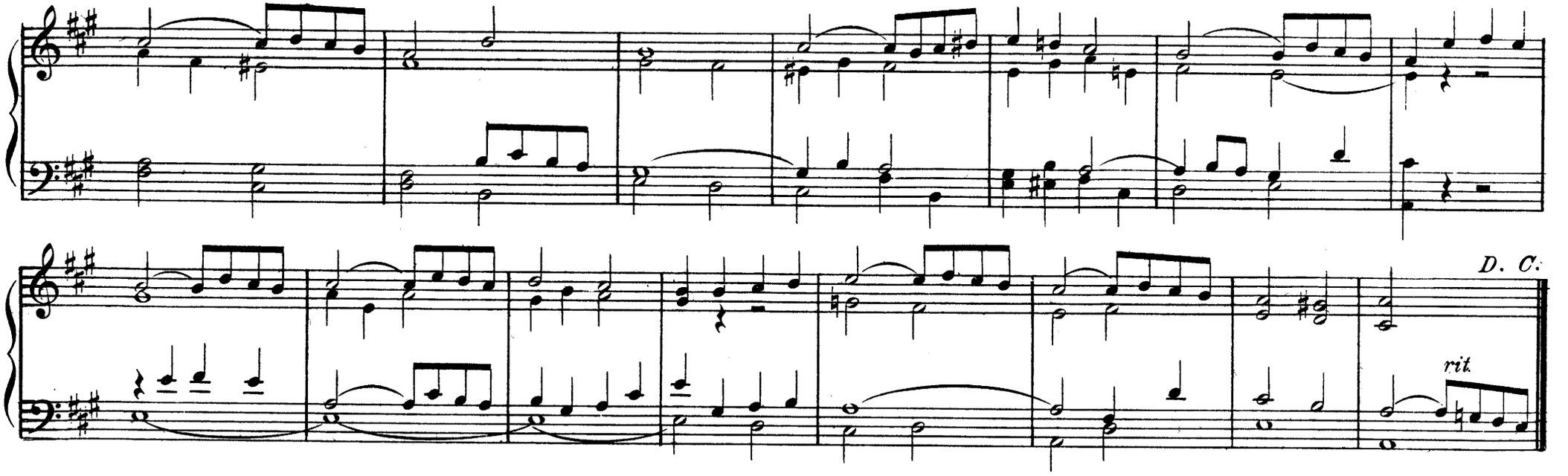
# SONG OF THANKSGIVING.

Full Organ.

Adagio.

ADOLPH HESSE.

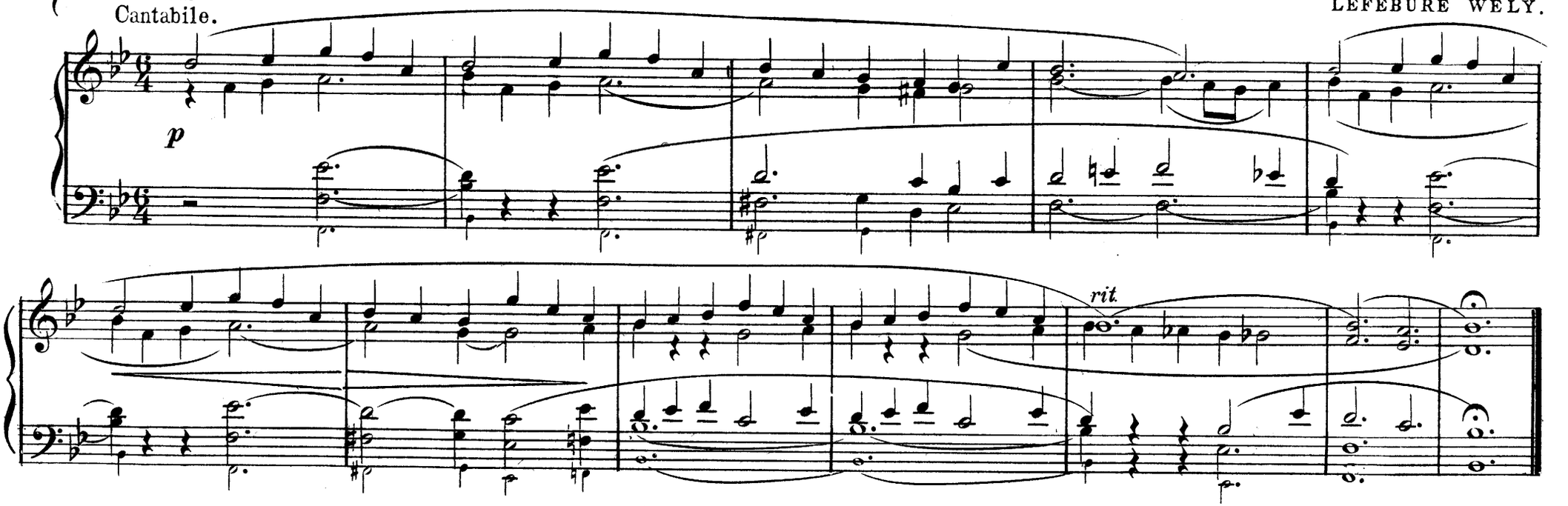





# PRELUDE.

LEFEBURE WELY.

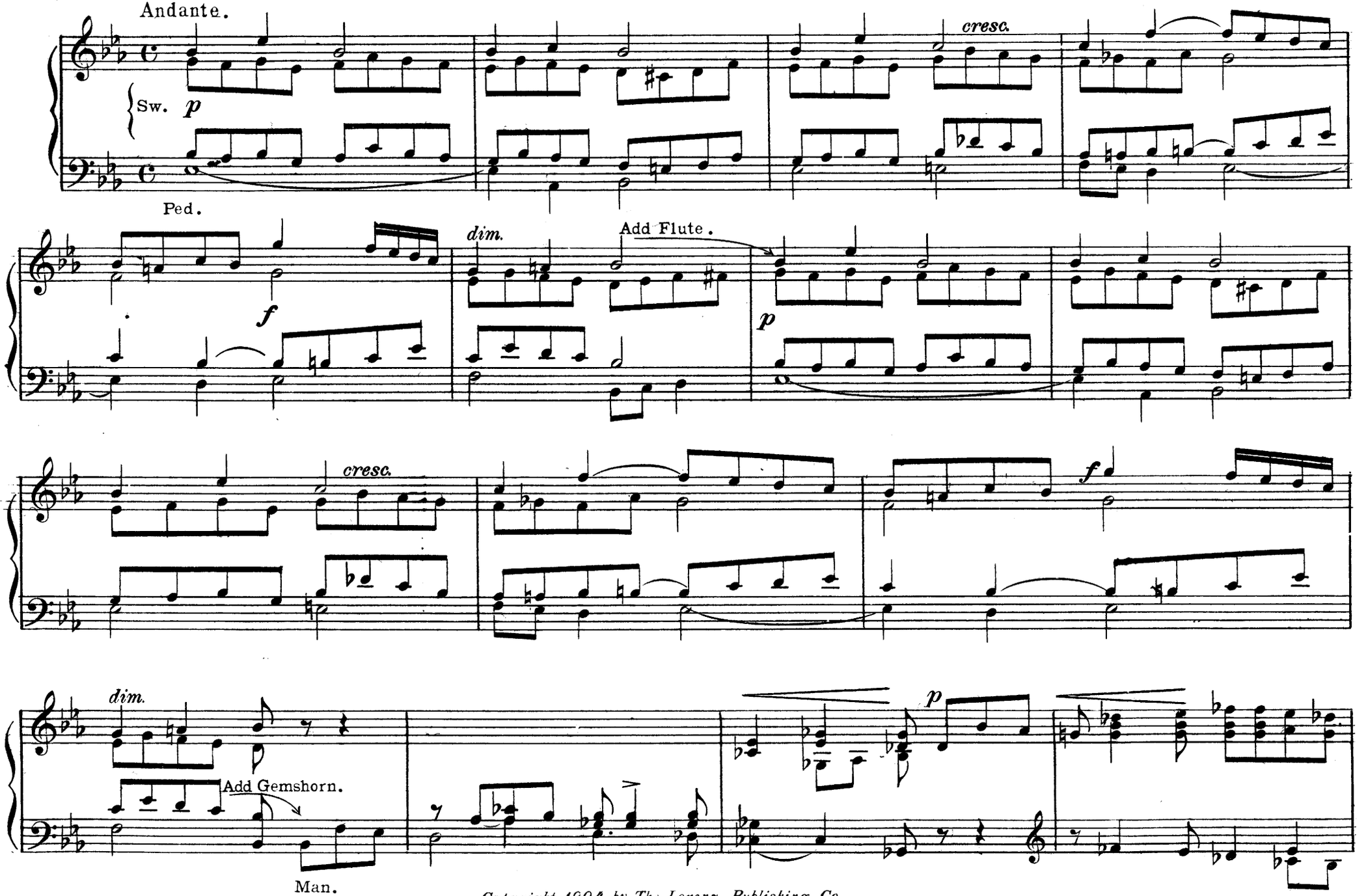
Sw. Op. Dia.
Ped. Bourdon.
Cantabile.



Gt. Dulciana.
Sw. Stopped Diap.
Ped. Bourdon.

# SABBATH EVE.

E. L. ASHFORD.

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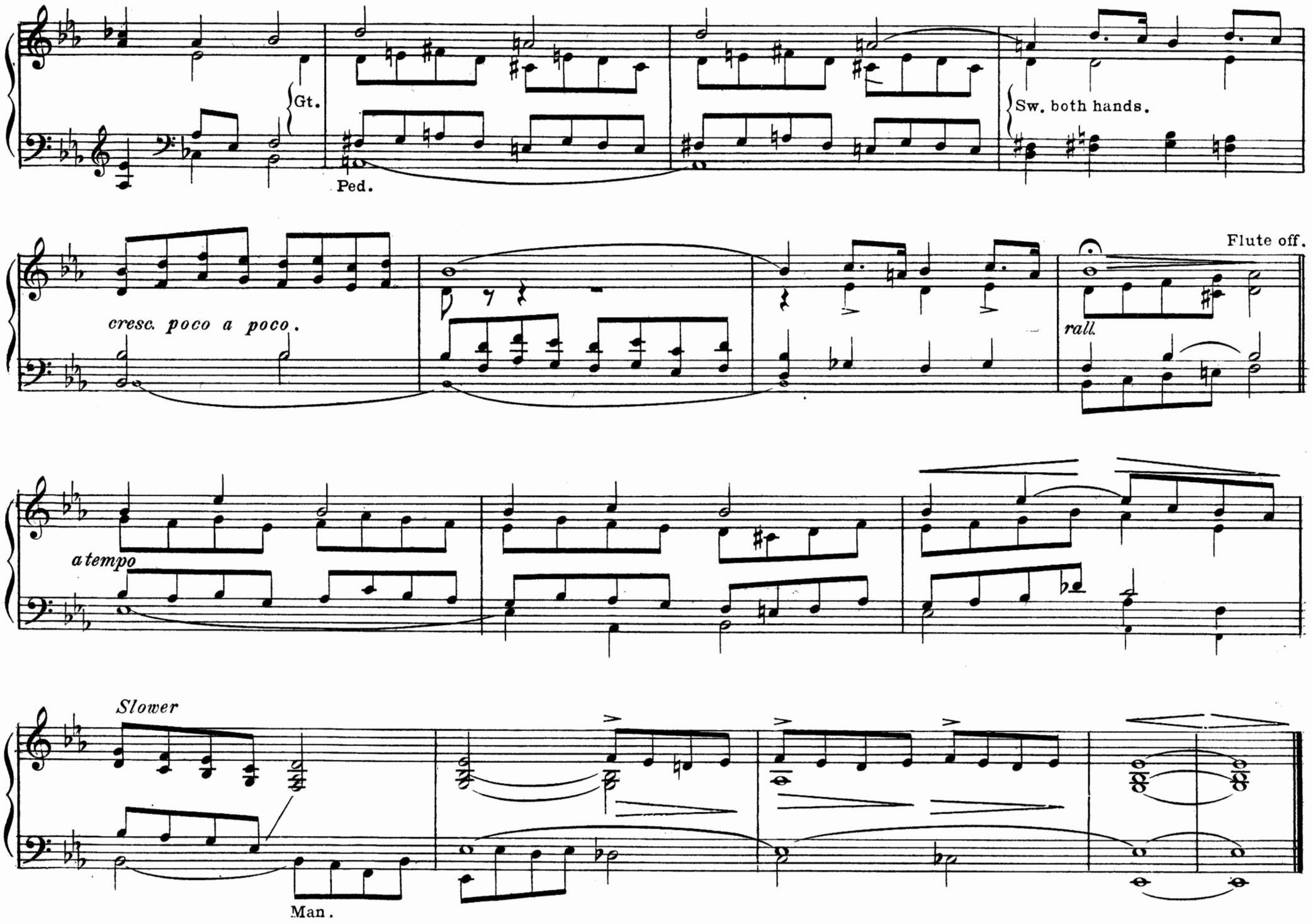
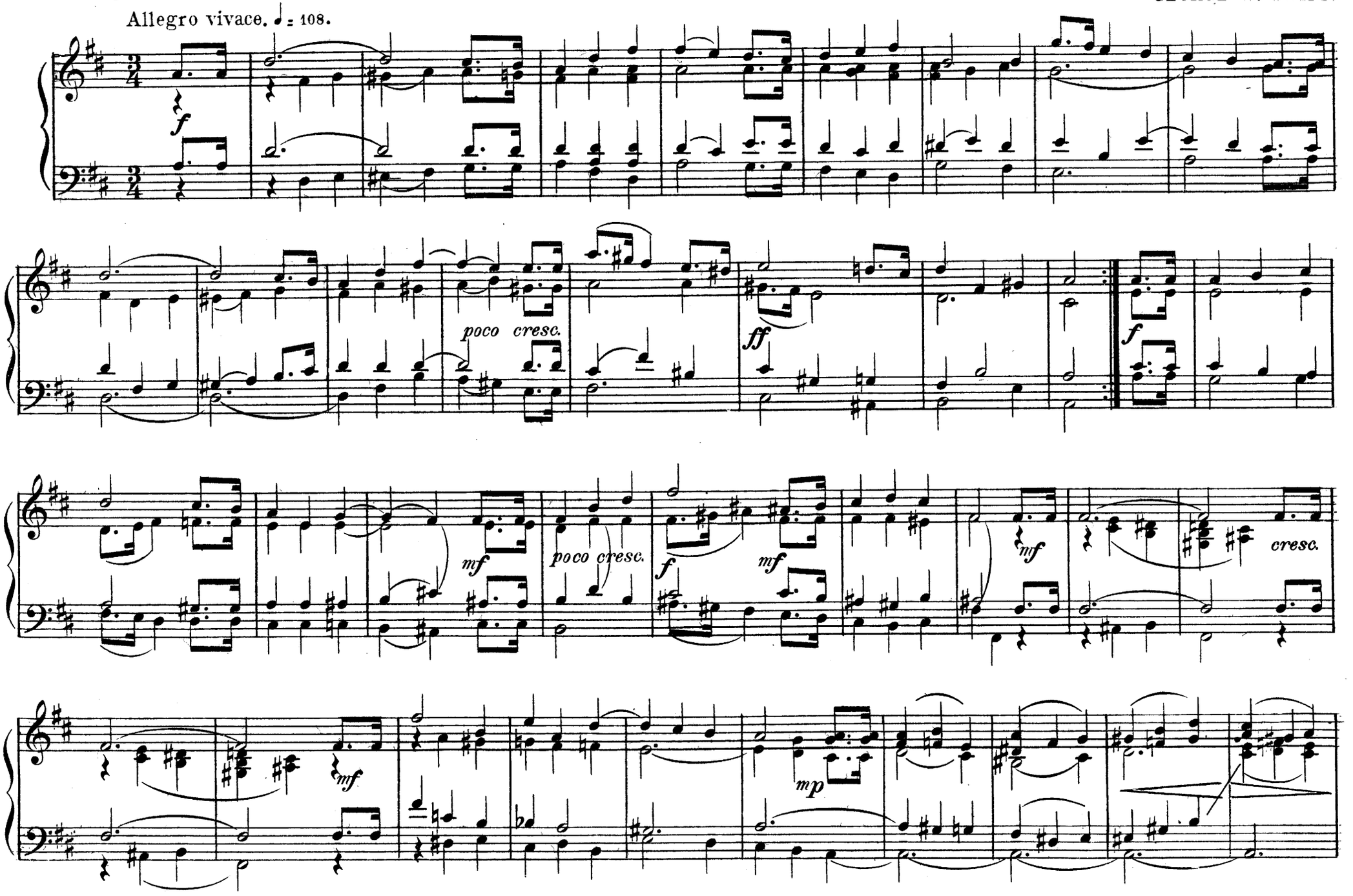

Gt.
Ped.
Sw. both hands.
cresc. poco a poco.
Flute off.
rall.
a tempo
Slower
Man.

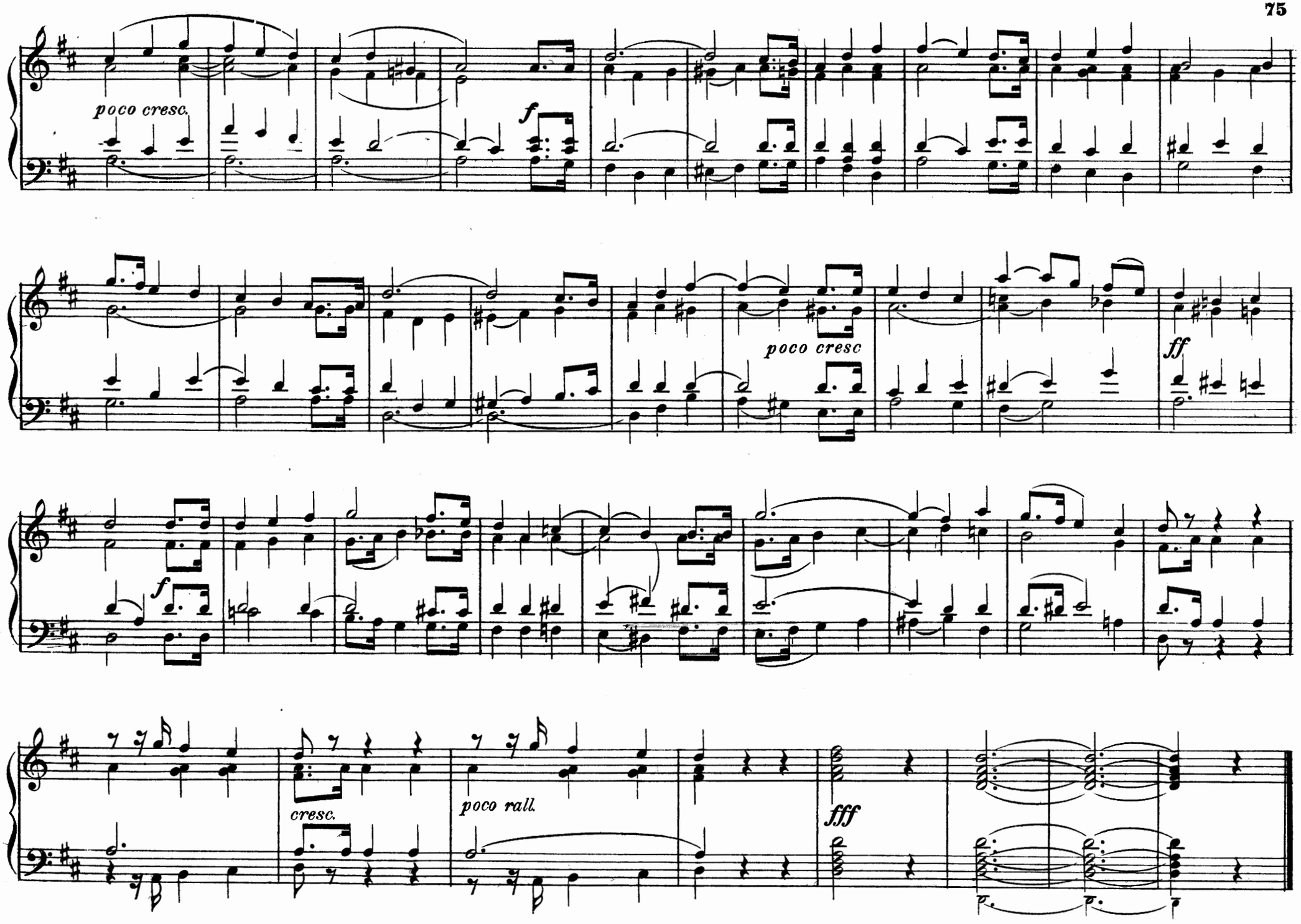
# ELEVATION.

Full Organ with couplers.

GEORGE W. SWIFT.

Allegro vivace. ♩ = 108.




poco cresc.
f
poco cresc
ff
f
cresc.
poco rall.
fff

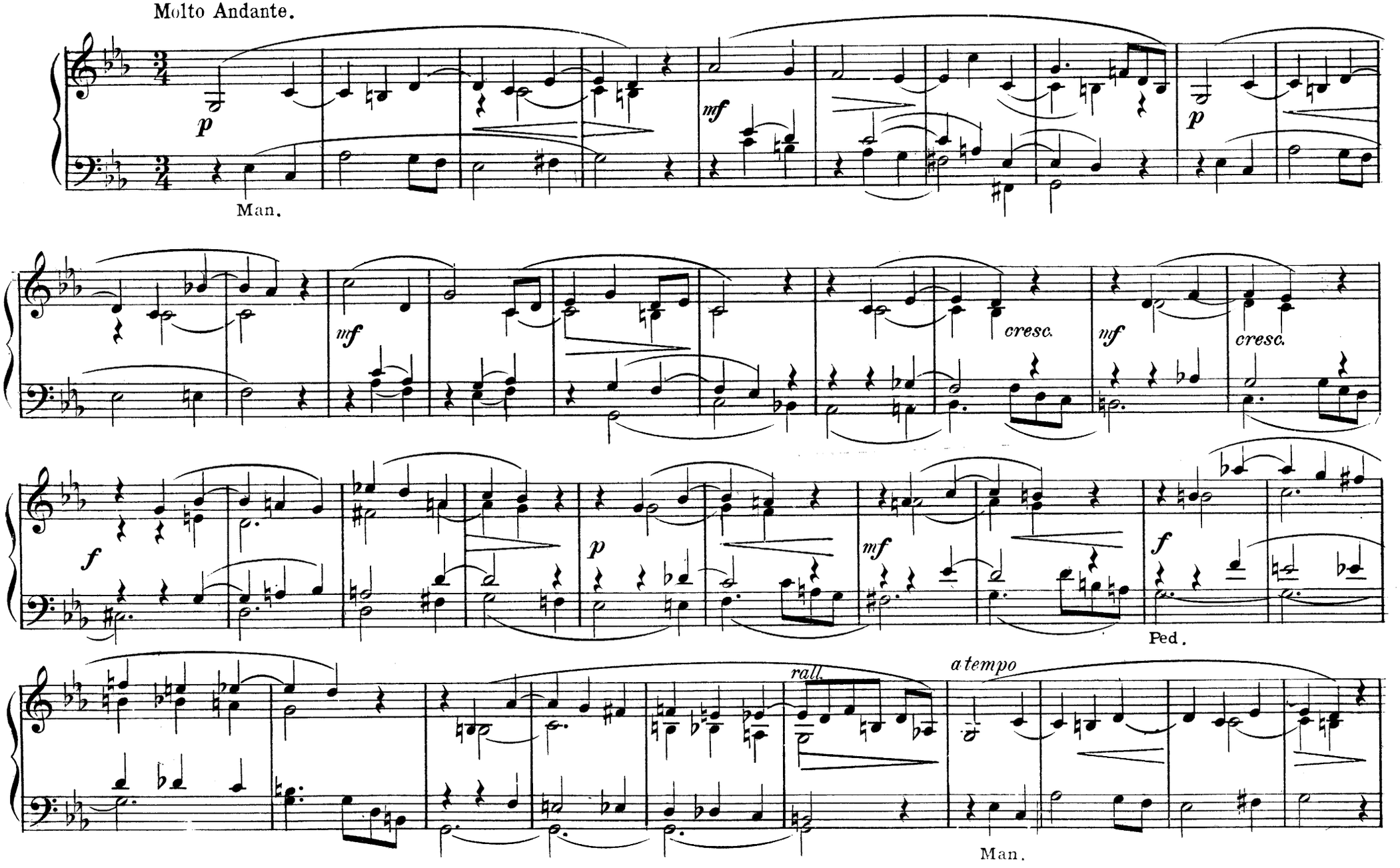
# VOLUNTARY.

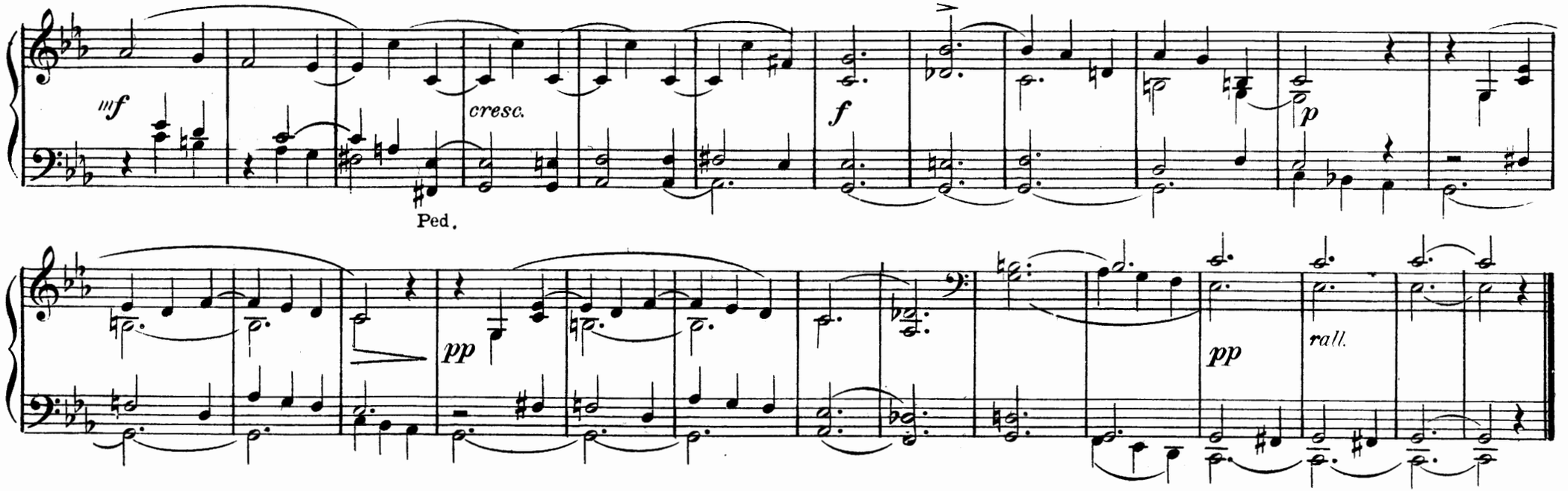
**(For funeral occasions.)**

MAX OESTEN.

Sw. Soft 8′ stops.
Ped. Bourdon.

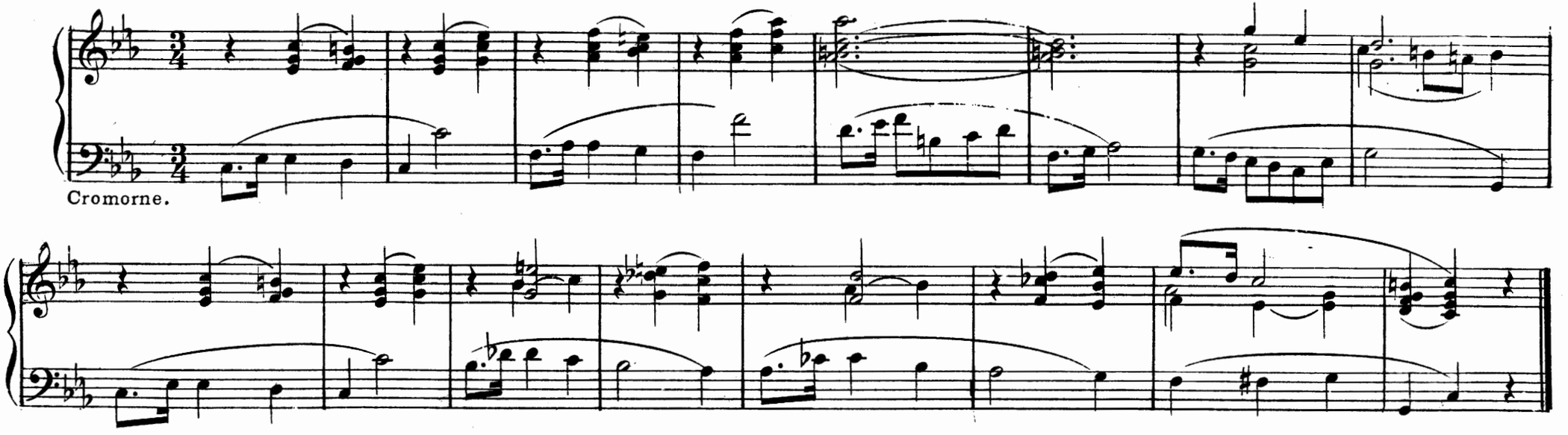
Molto Andante.






# PRELUDE.

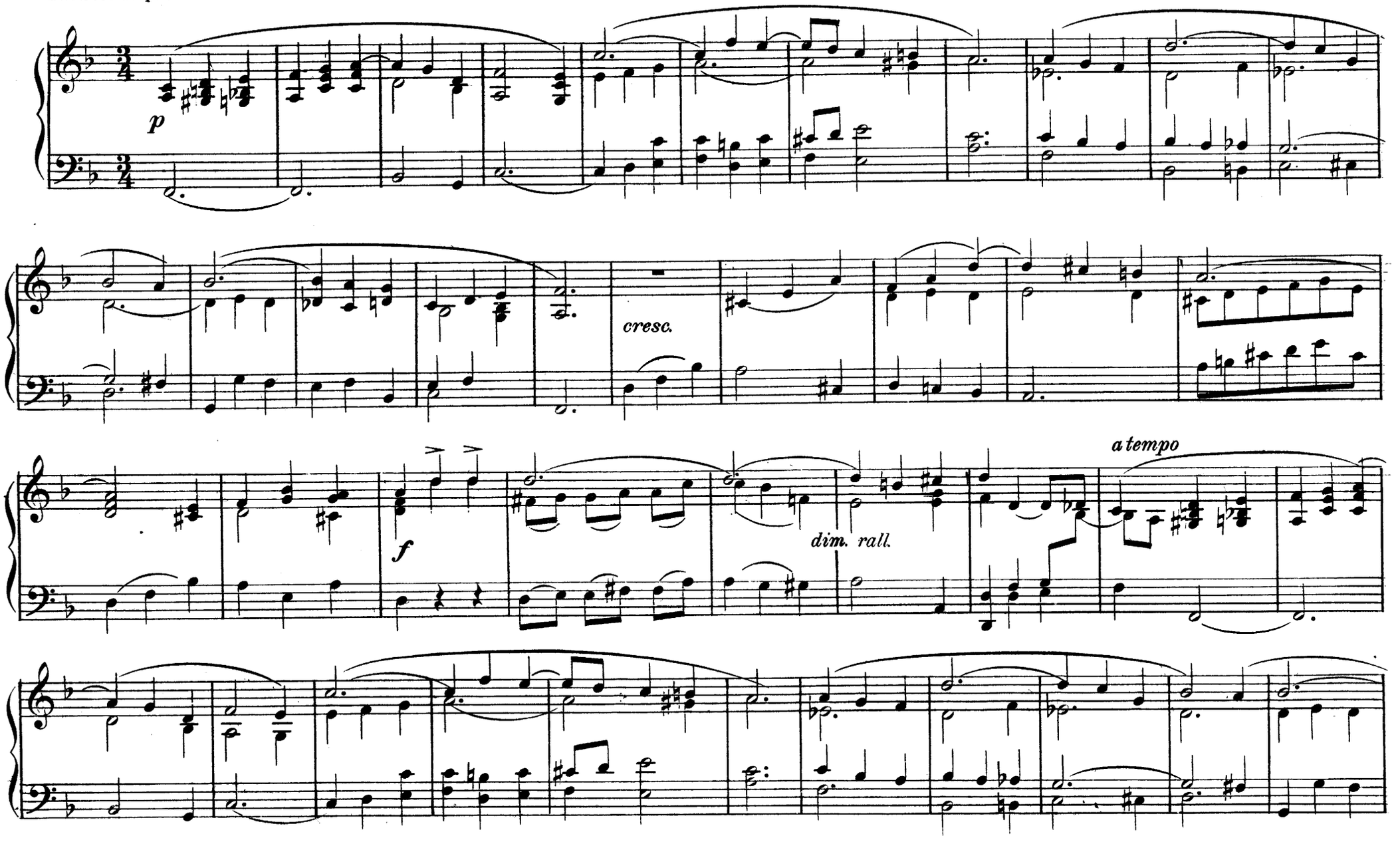
GUSTAVE TRITANT.

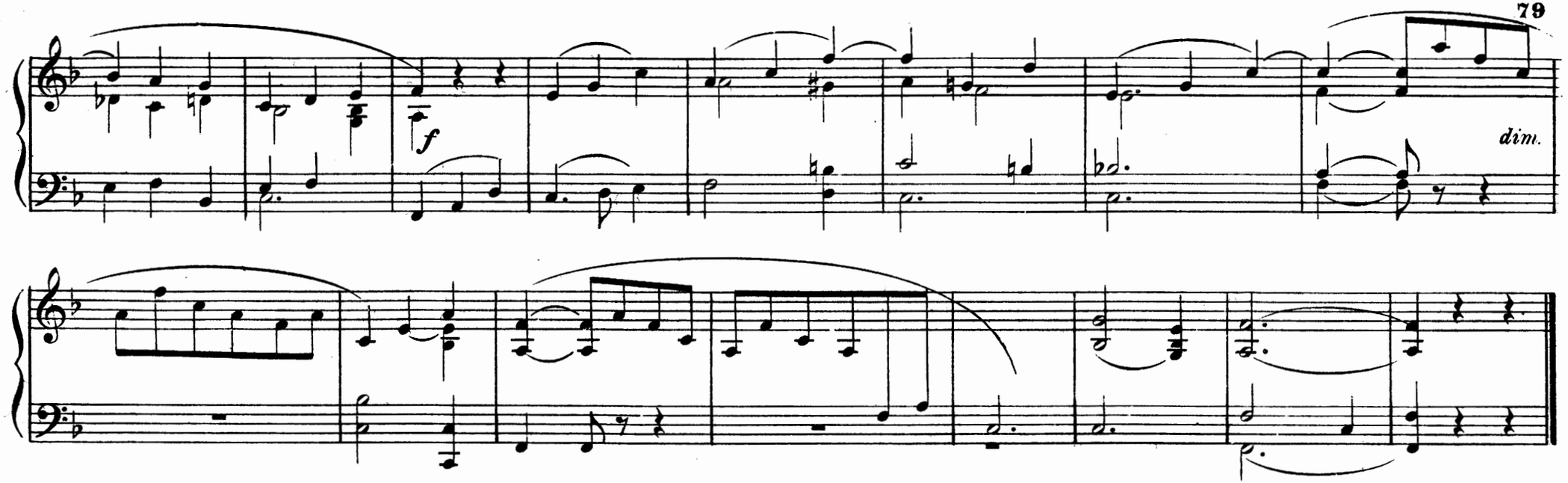


# ANDANTE MODERATO.

W. HENRY MAXFIELD.

Sw. Soft stops.

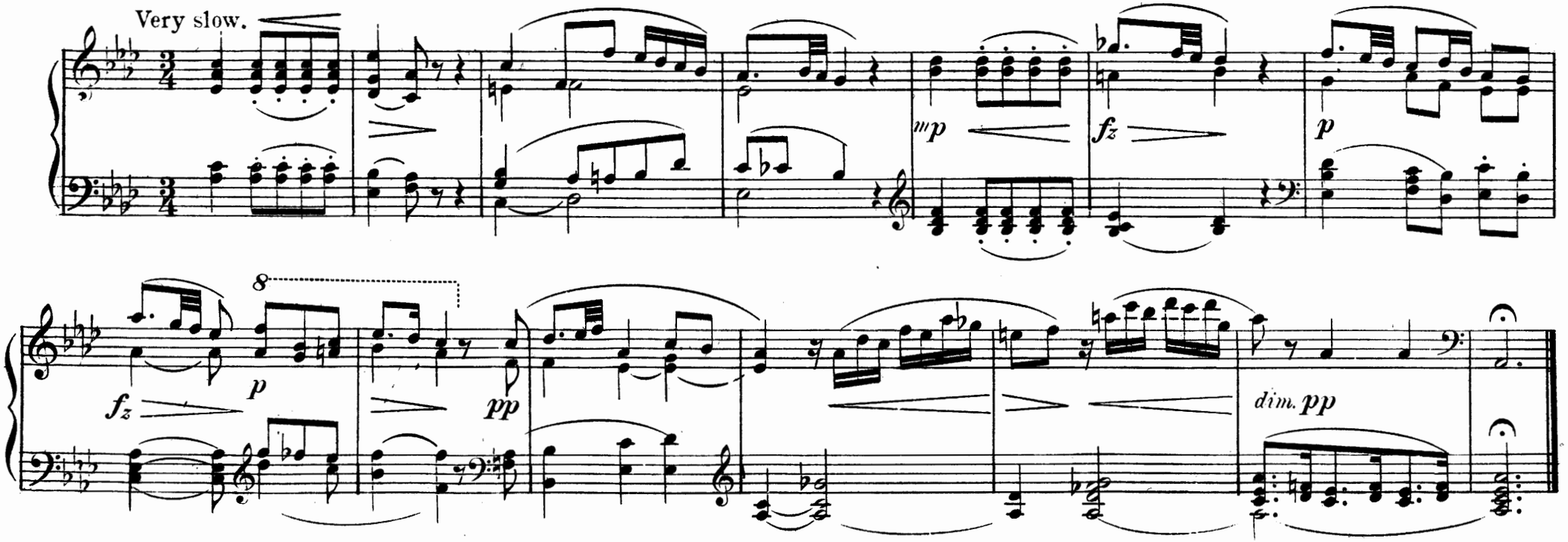





## ADAGIO.

Soft 4′ and 8′

SPOHR.



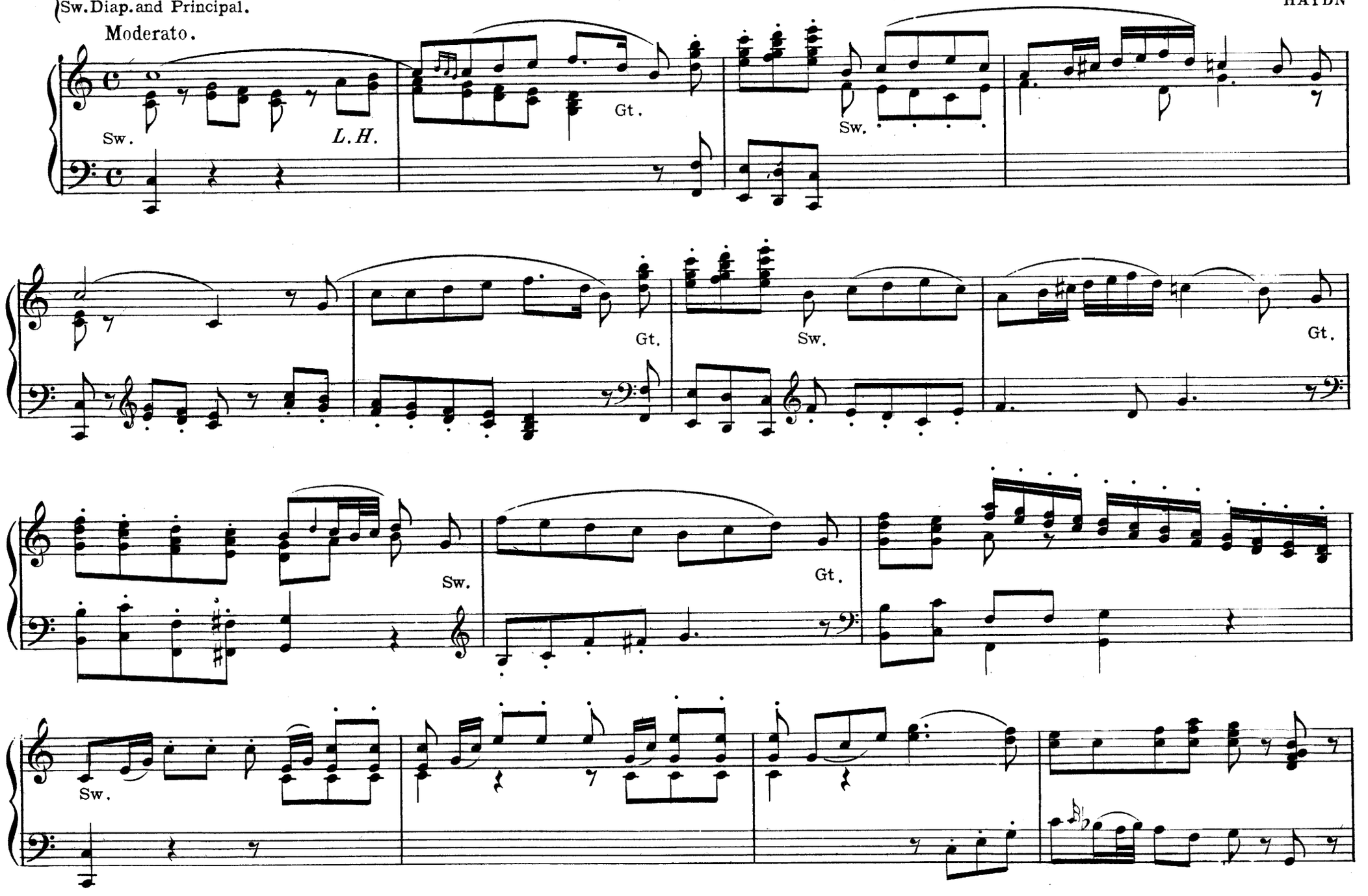
# THE MARVELLOUS WORK.

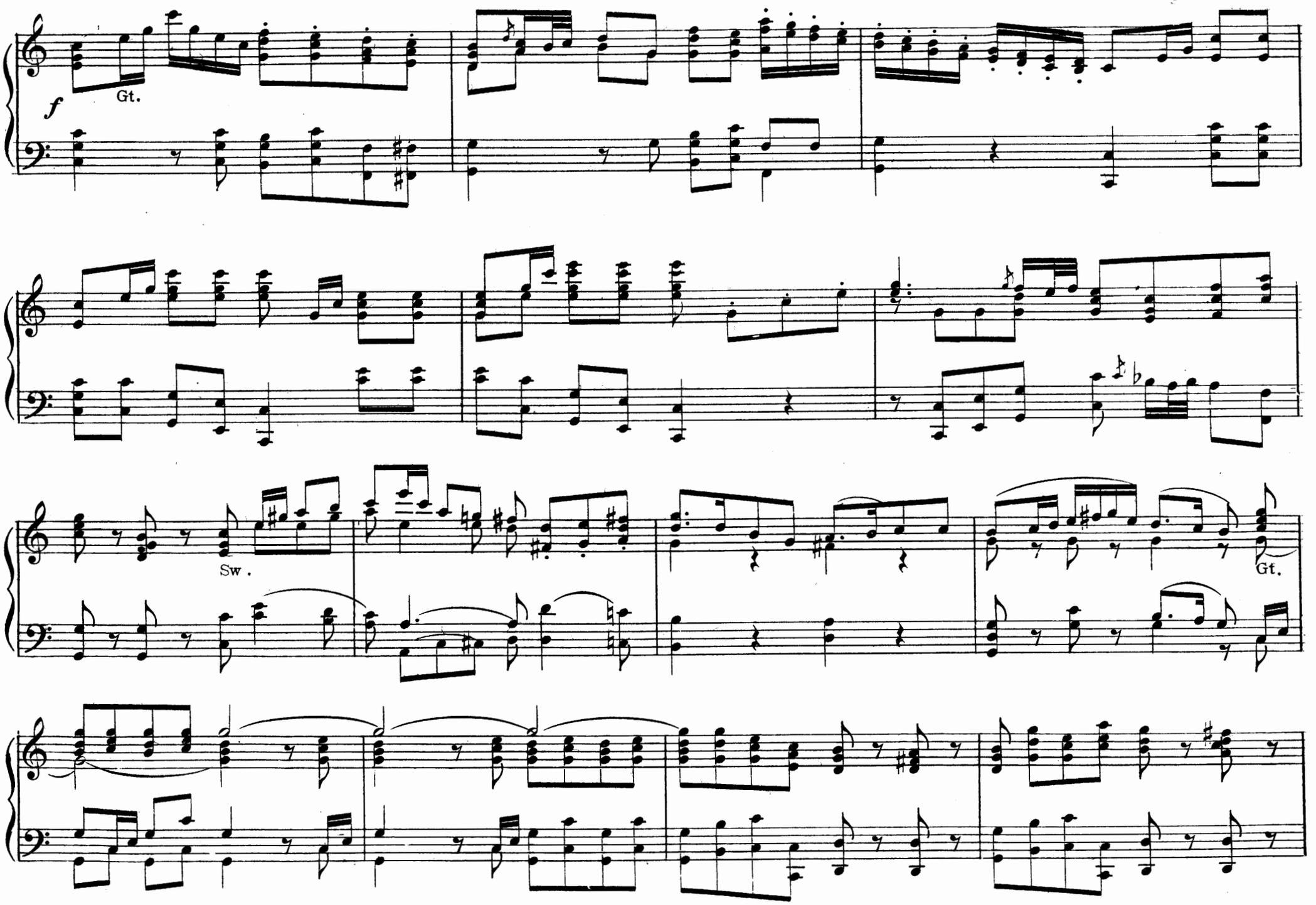
## (Solo and Chorus from The Creation.)

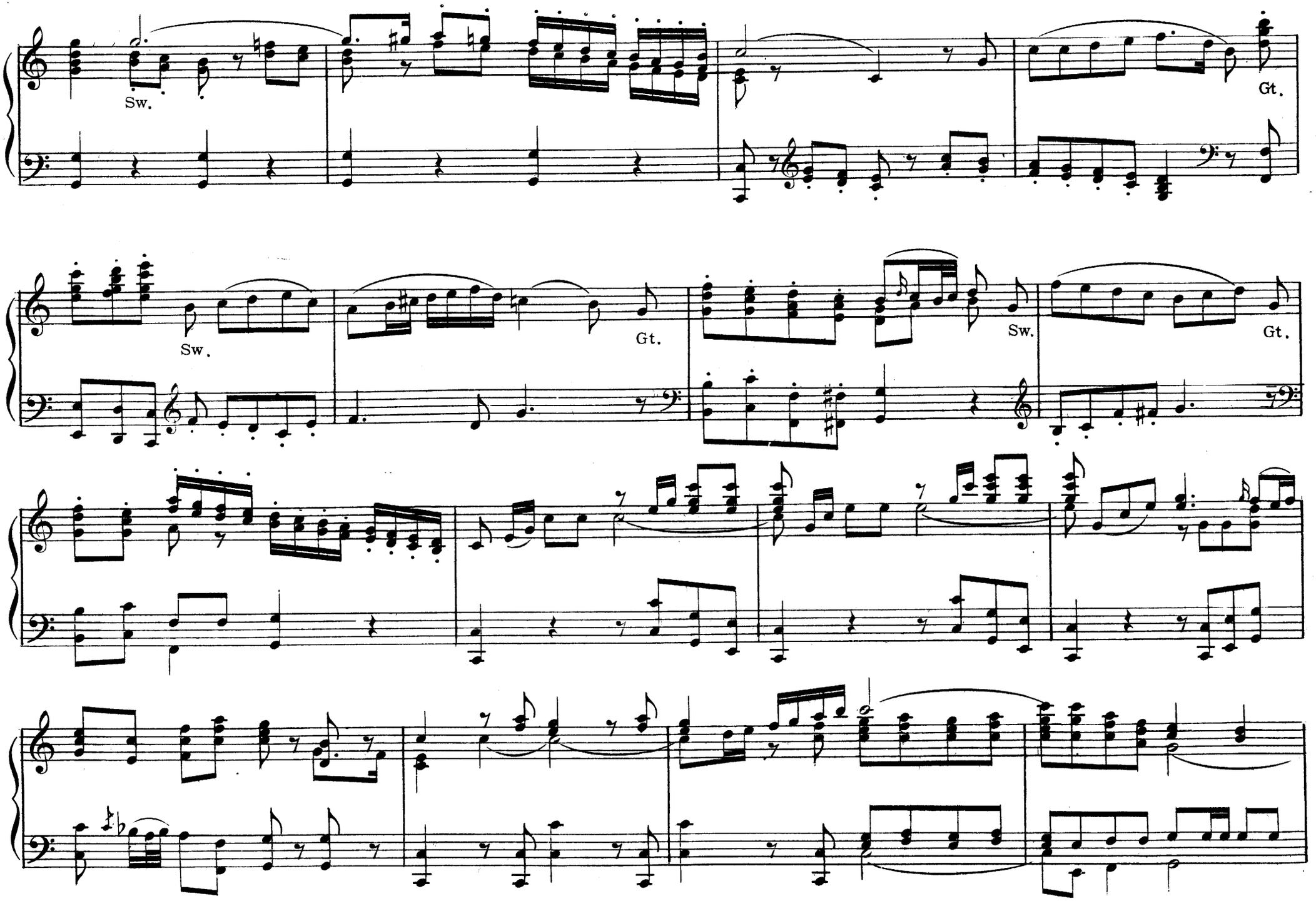
HAYDN

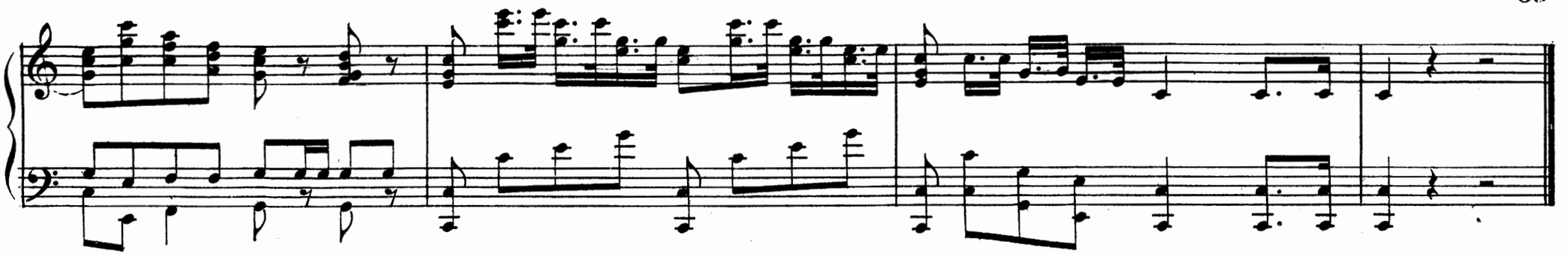
Gt. Full Organ.
Sw. Diap. and Principal.

Moderato.




f
Gt.
Sw.
Gt.

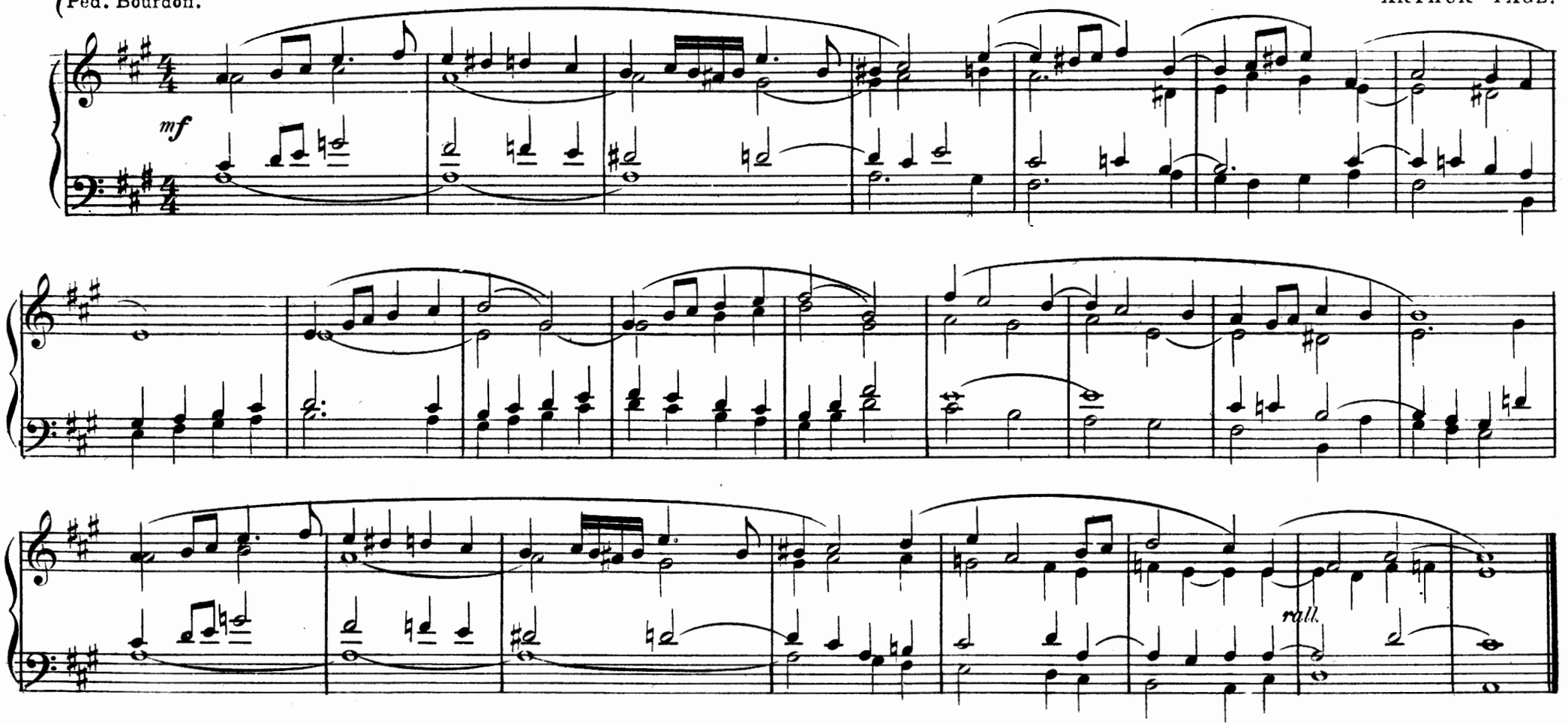

Sw.
Gt.
Sw.
Gt.
Gt.
Sw.
Gt.



# ANDANTE.

Gt. Melodia, Flute and Gamba.
Ped. Bourdon.

ARTHUR PAGE.

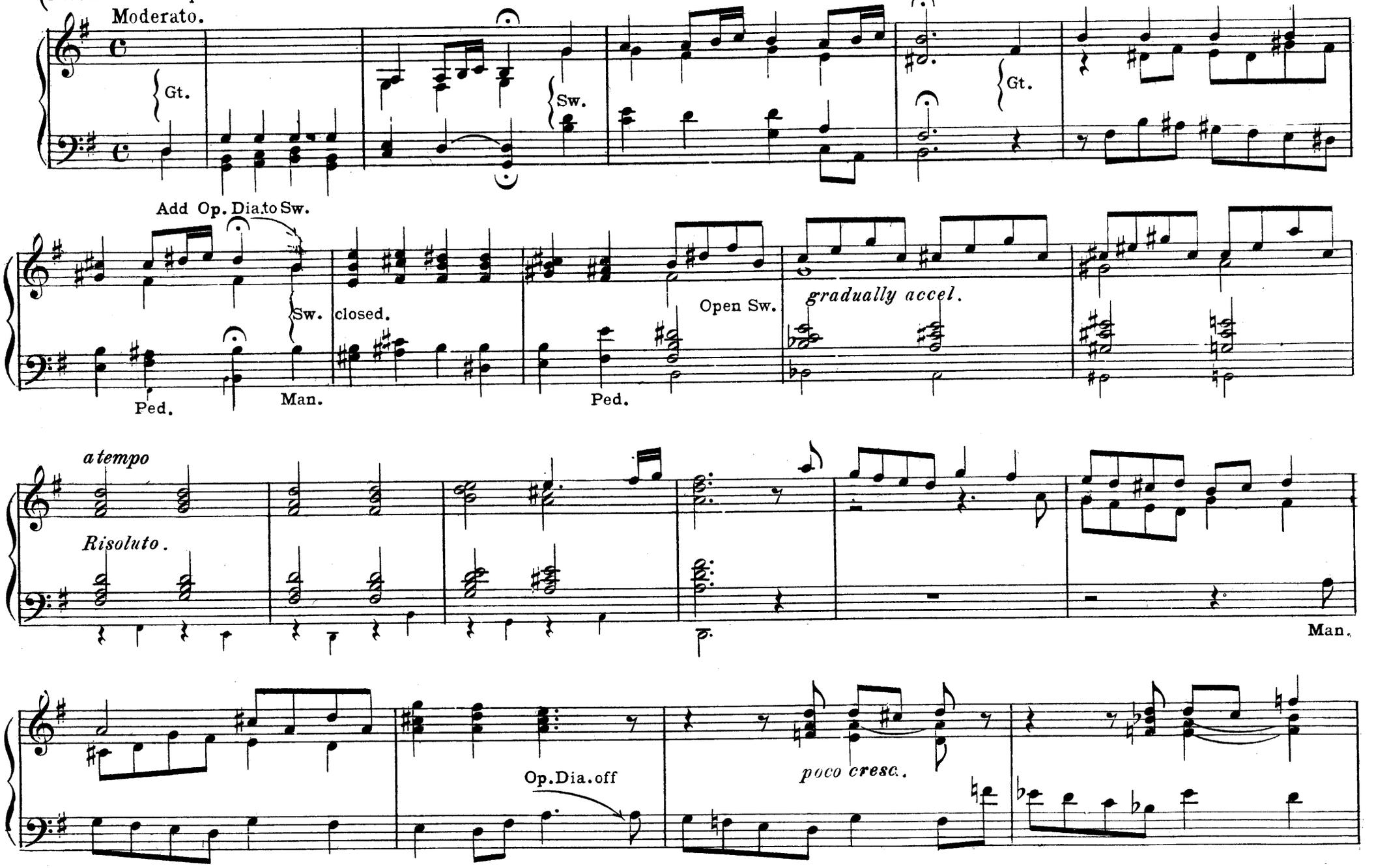


Gt. Stopped Dia,
Melodia and Gamba.
Sw. Soft 8′ and 4′.
Ped. Bourdon coupled to Sw.

# GLORY TO THEE.

## Hymn Voluntary.

E. L. ASHFORD.

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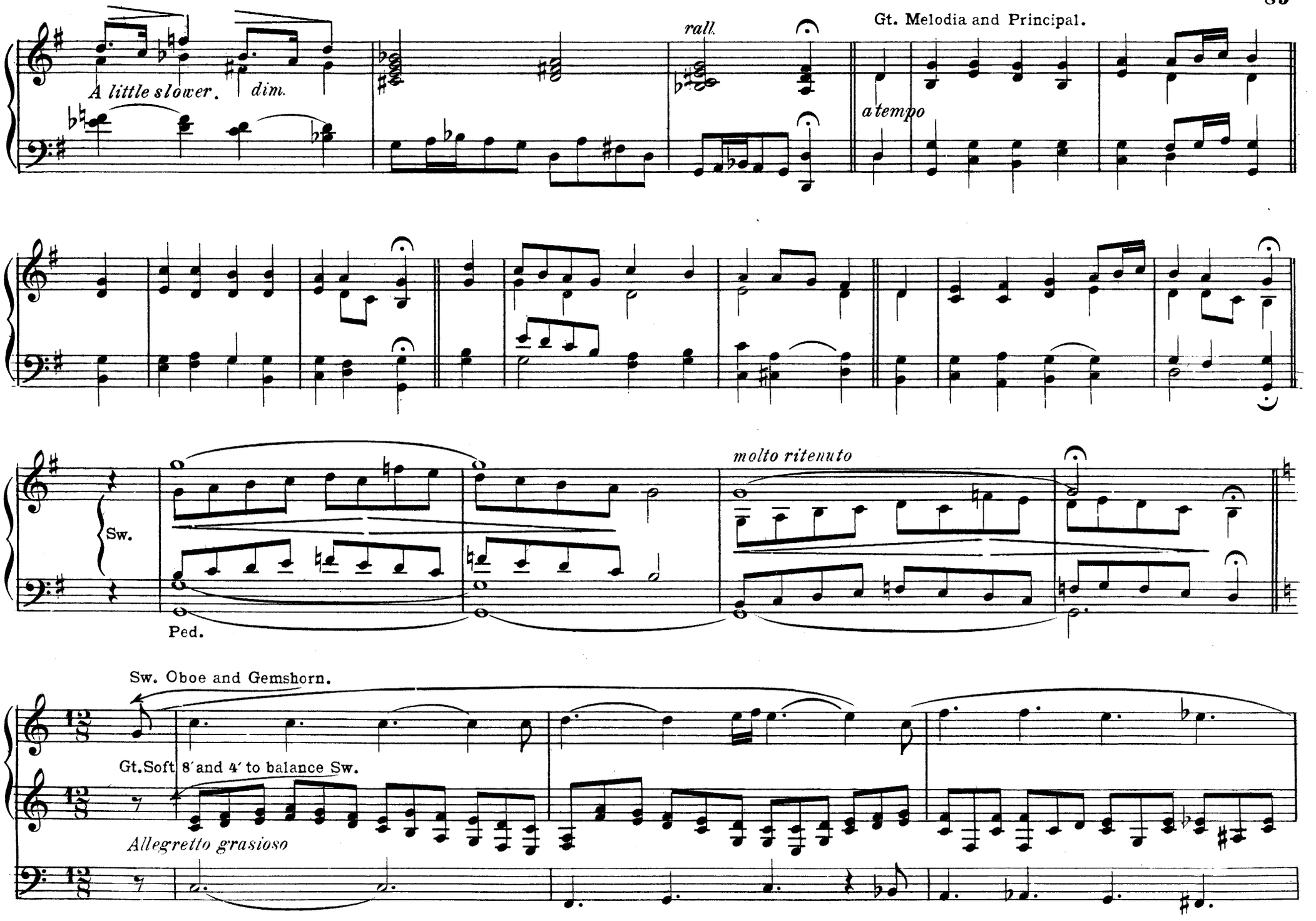
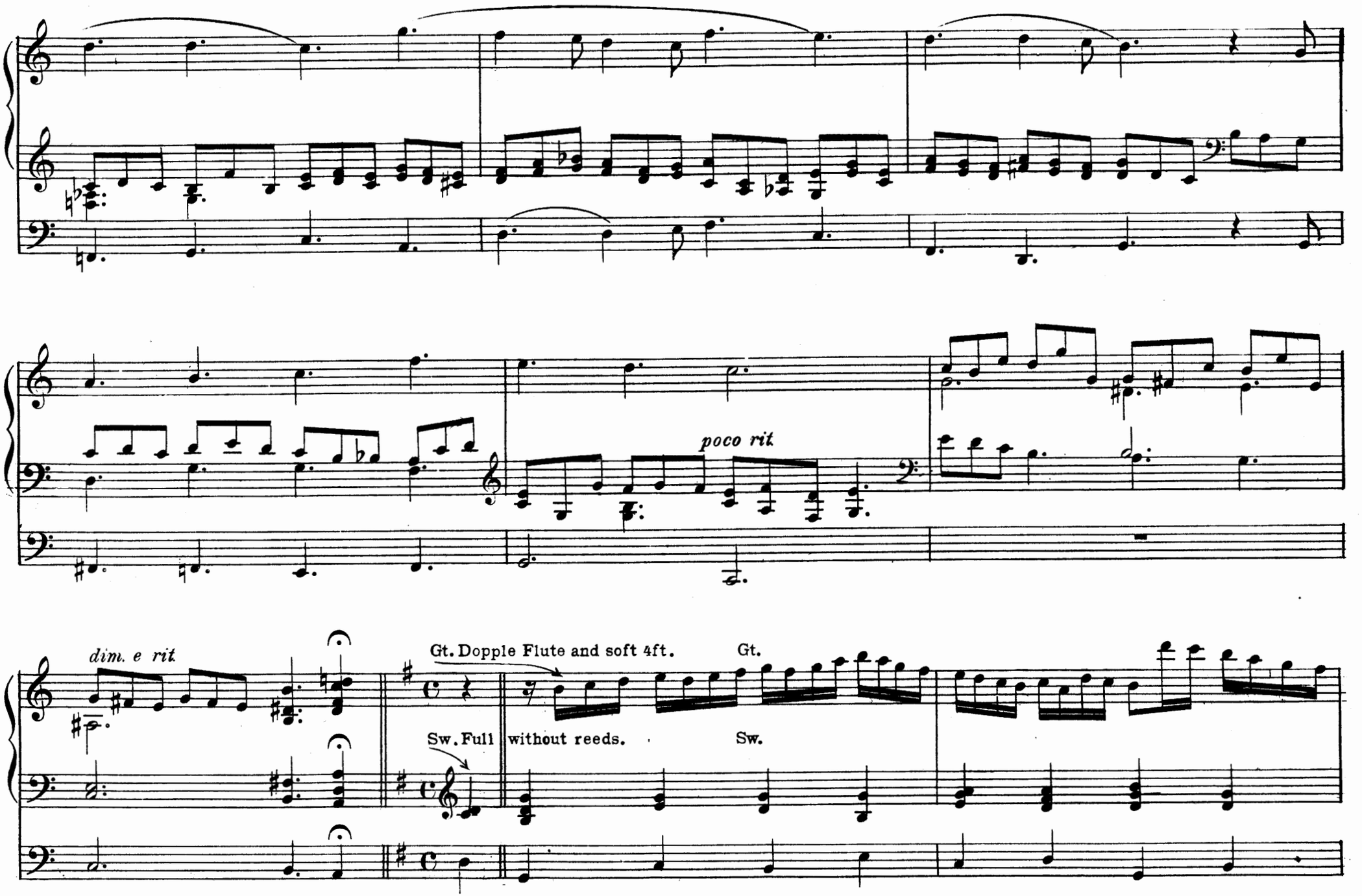
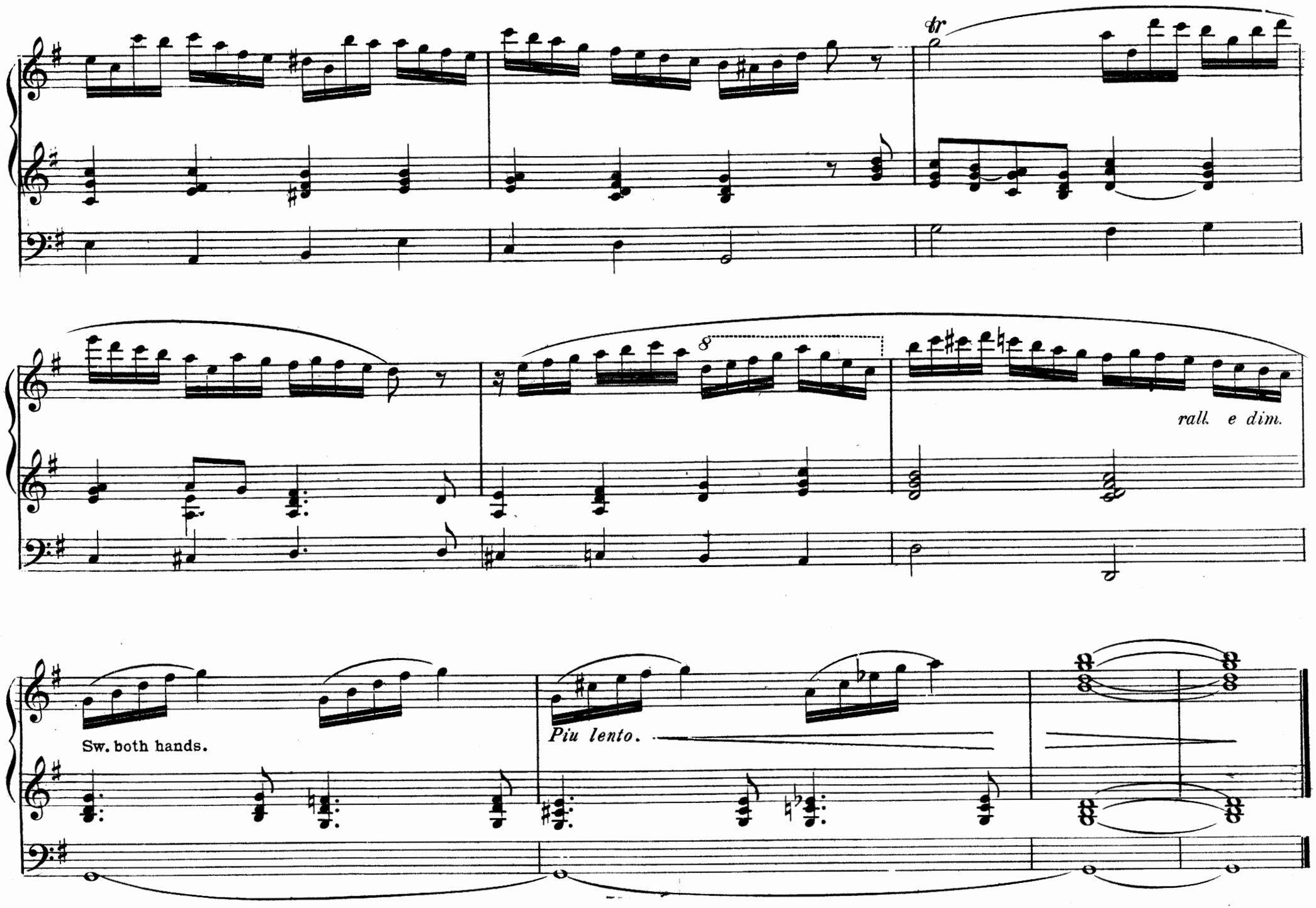

A little slower.
dim.
rall.
Gt. Melodia and Principal.
a tempo
Sw.
Ped.
molto ritenuto
Sw. Oboe and Gemshorn.
Gt. Soft 8′ and 4′ to balance Sw.
Allegretto grasioso

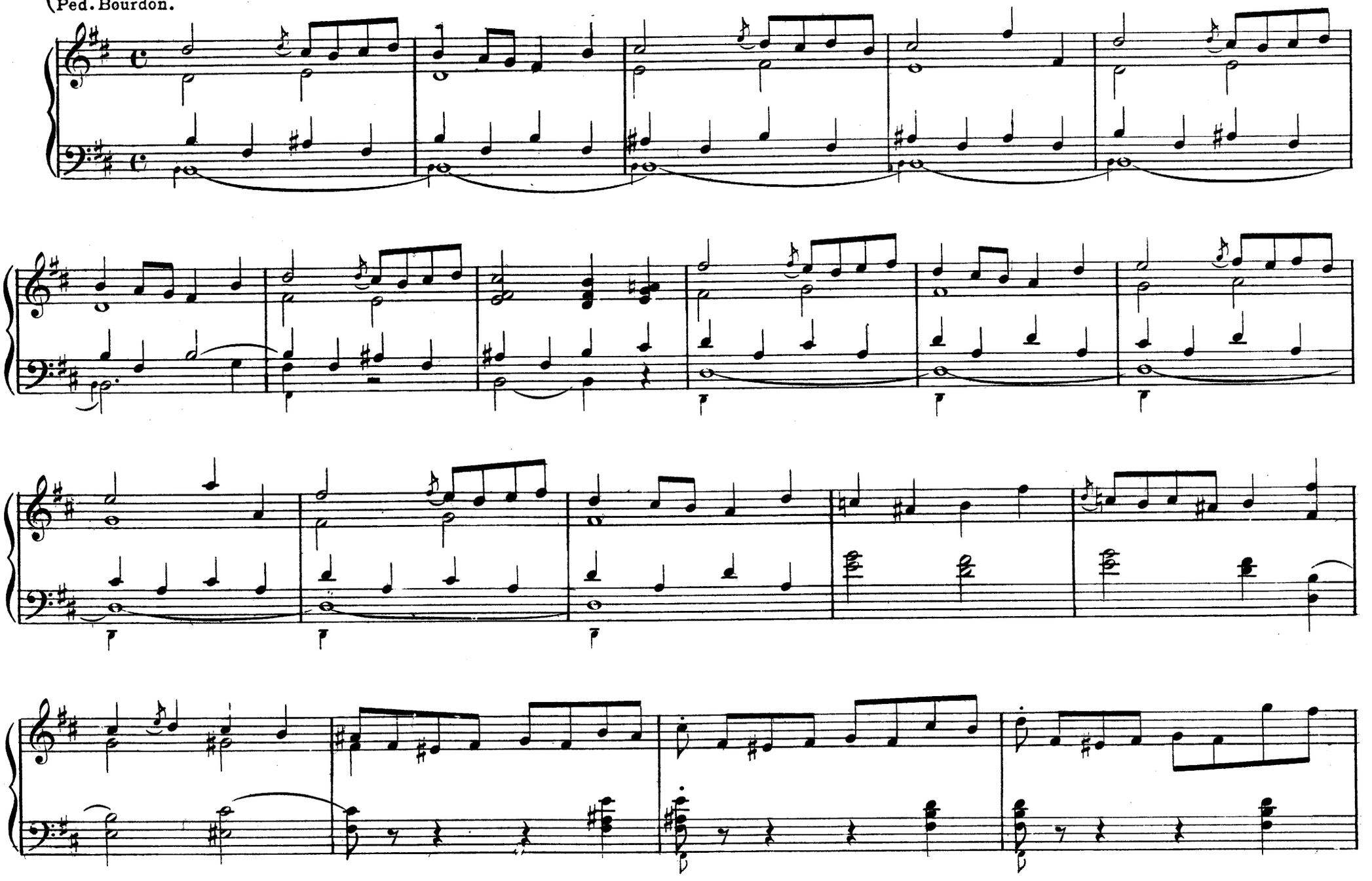

poco rit.
dim. e rit.
Gt. Dopple Flute and soft 4ft.
Gt.
Sw. Full
without reeds.
Sw.

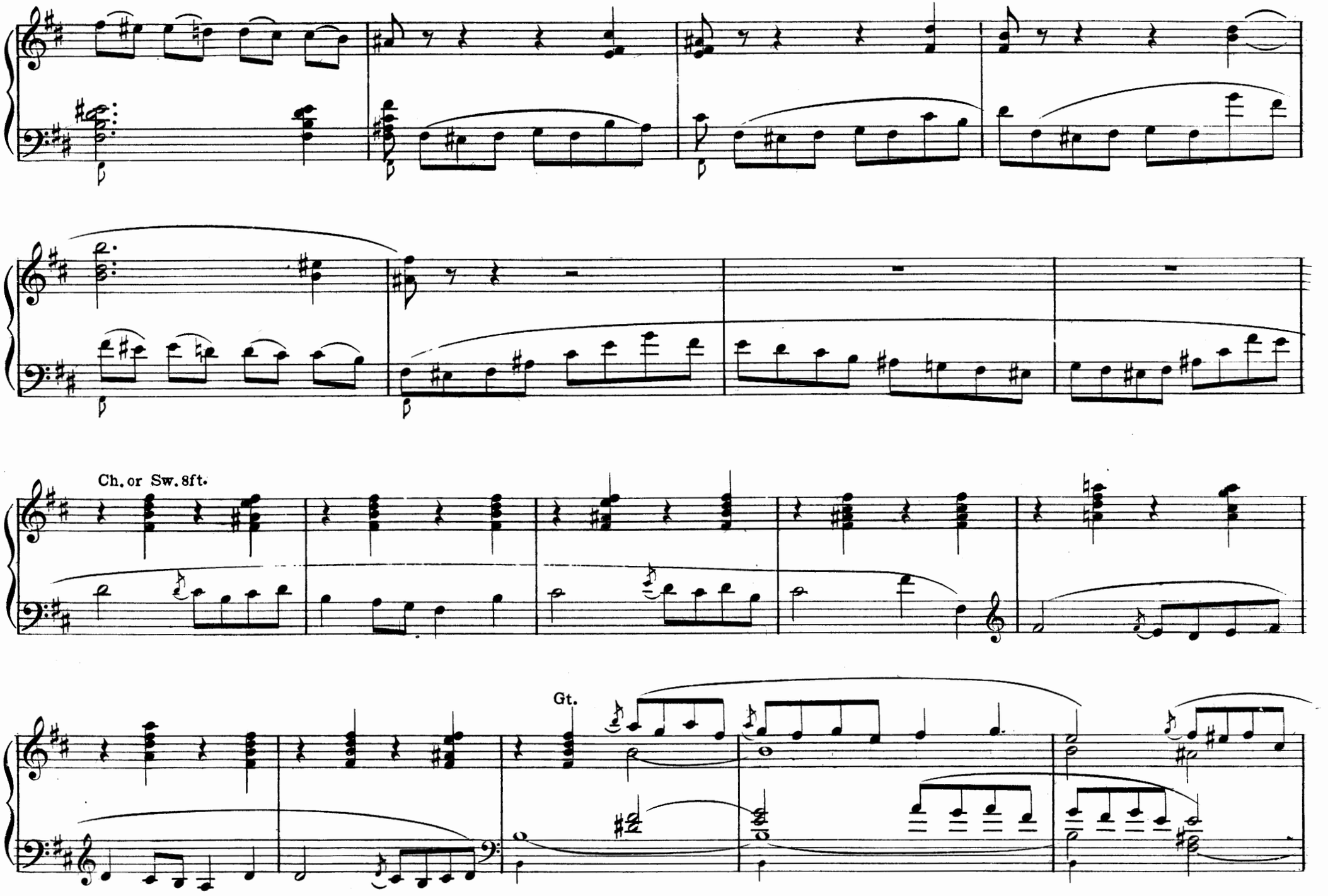

tr
8
rall. e dim.
Sw. both hands.
Piu lento.

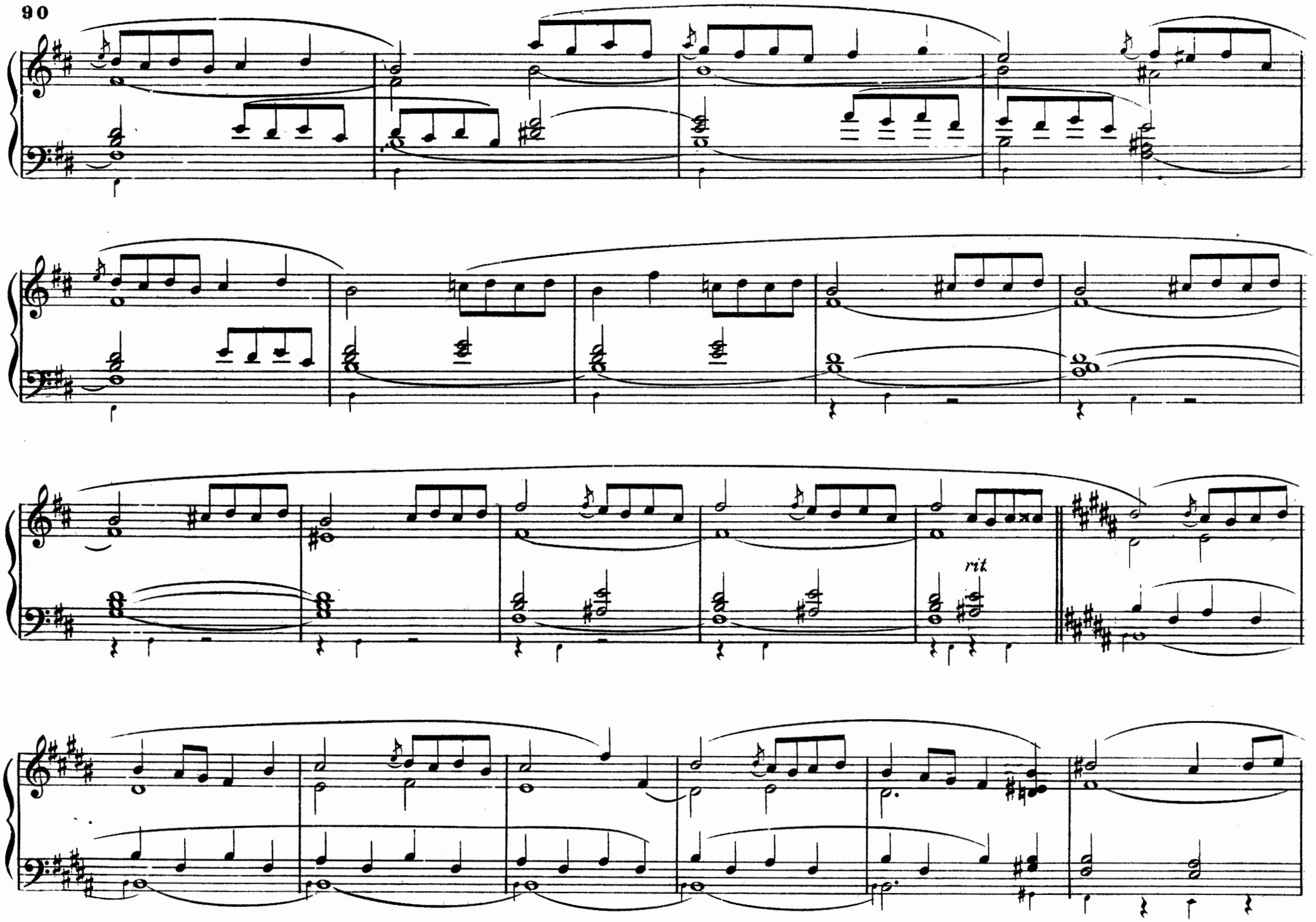
Gt. Diapasons.
Sw. Diapasons,
Flute and Piccolo.
Ped. Bourdon.

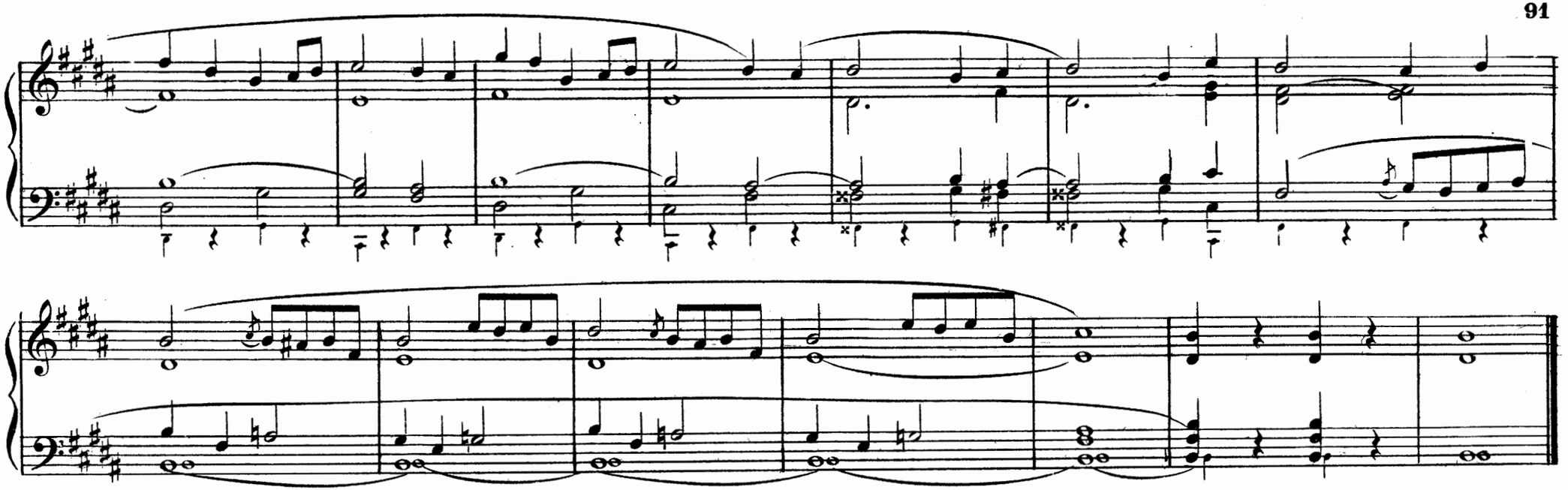
# SHEPHERD S LAMENT.

BATISTE.




Ch. or Sw. 8ft.
Gt.


rit



# PRELUDE.

E . L . ASHFORD .

Andantino.

Full Swell.

*cresc. poco a poco*

*Slargando*

*ff*

*dim.*

*Rallentando*

*p*

Ped.

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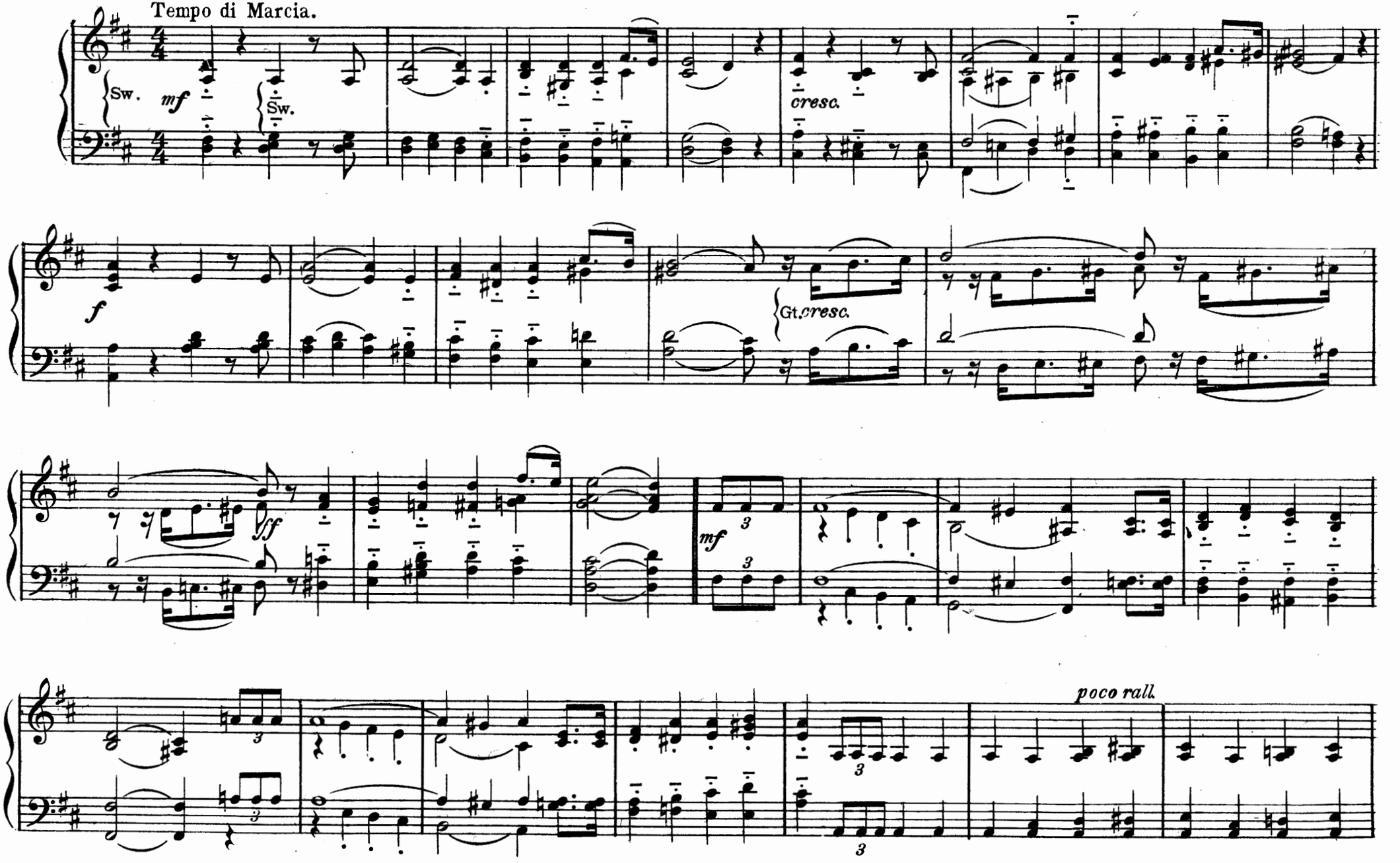
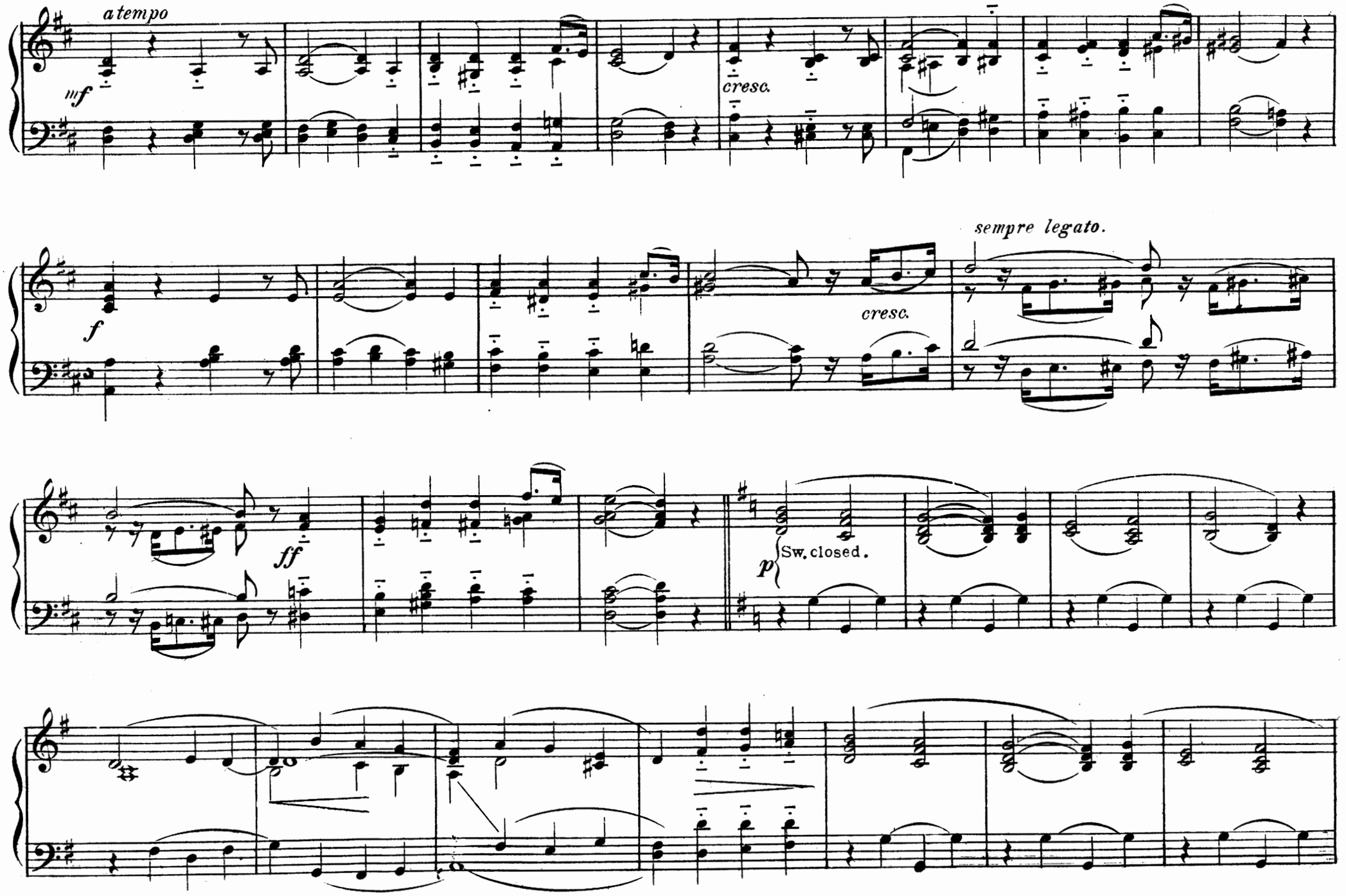
Gt. Full to 15th.
Sw. Full.
Ped. Bourdon.
Sw. to Ped.

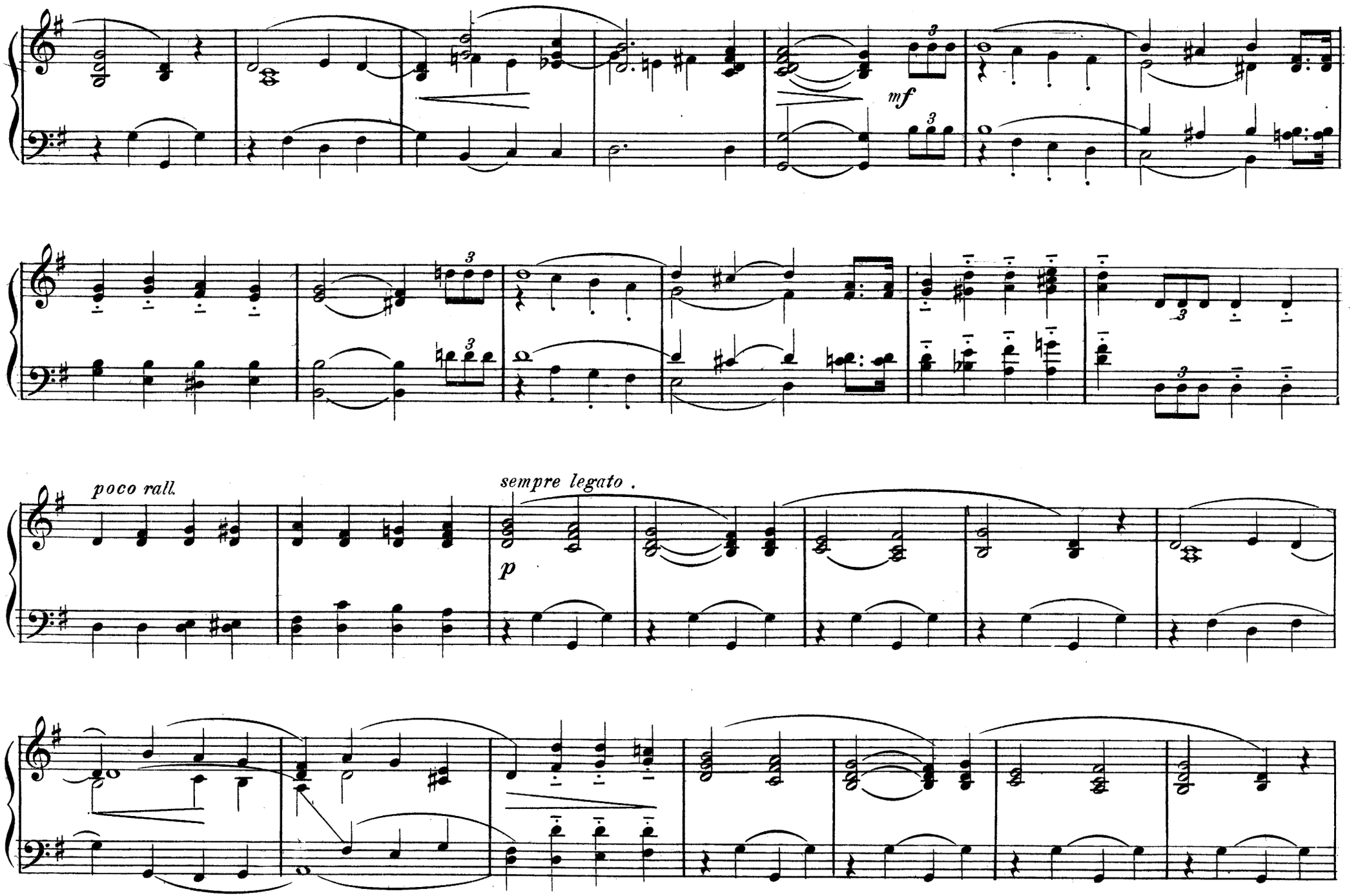
# MARCH MILITAIRE.

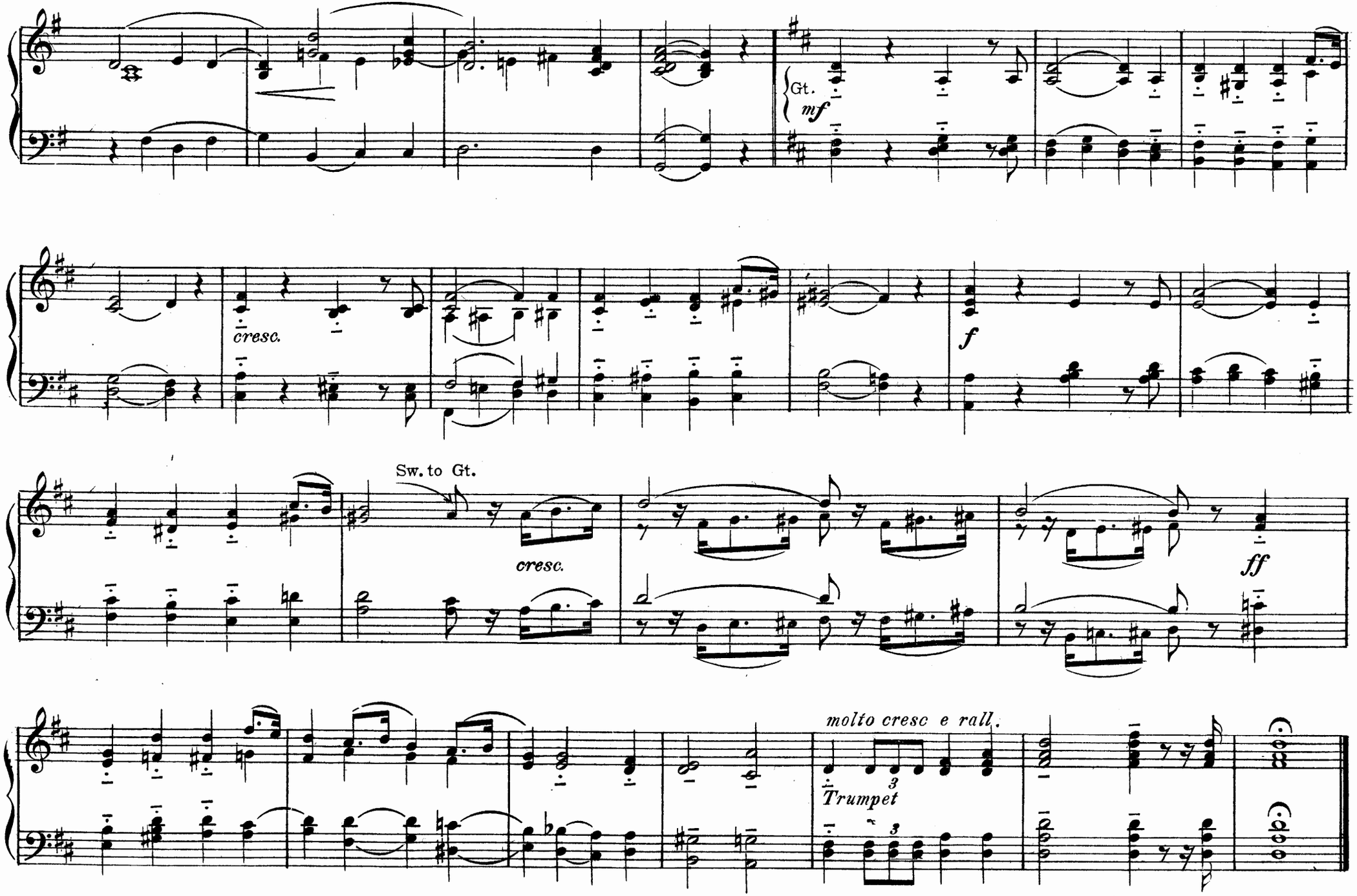
ARTHUR W. MARCHANT.

Tempo di Marcia.




a tempo
mf
cresc.
f
cresc.
sempre legato.
ff
p
Sw. closed.

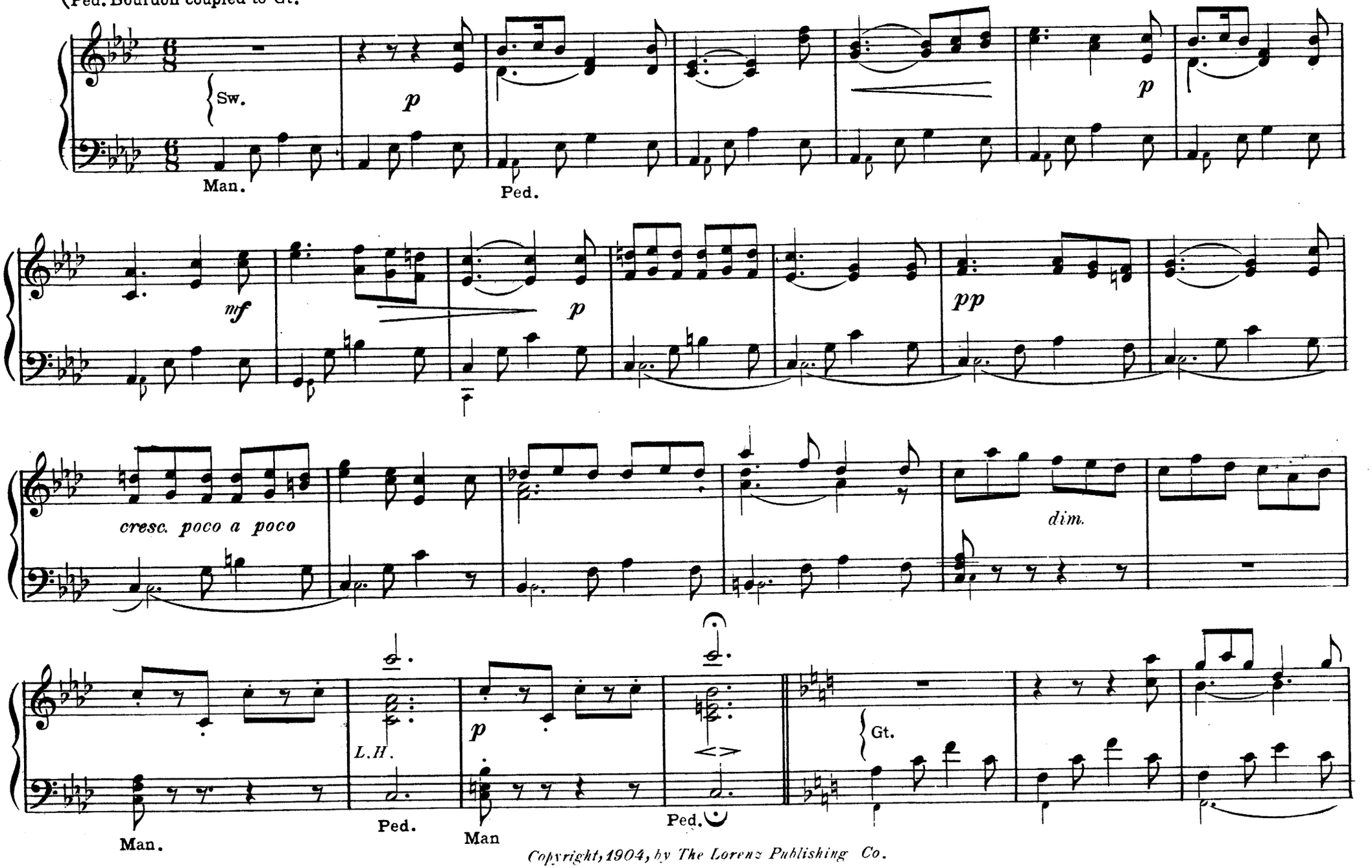

mf
poco rall.
sempre legato .
p


Gt.
mf
cresc.
f
Sw. to Gt.
cresc.
ff
molto cresc e rall.
3
Trumpet
3

Gt. Clarabella or Stopped Dia.
Sw. Salicional, Oboe,
Flageolet and Bourdon.
Ped. Bourdon coupled to Gt.

# BOAT SONG.

E. L. ASHFORD.

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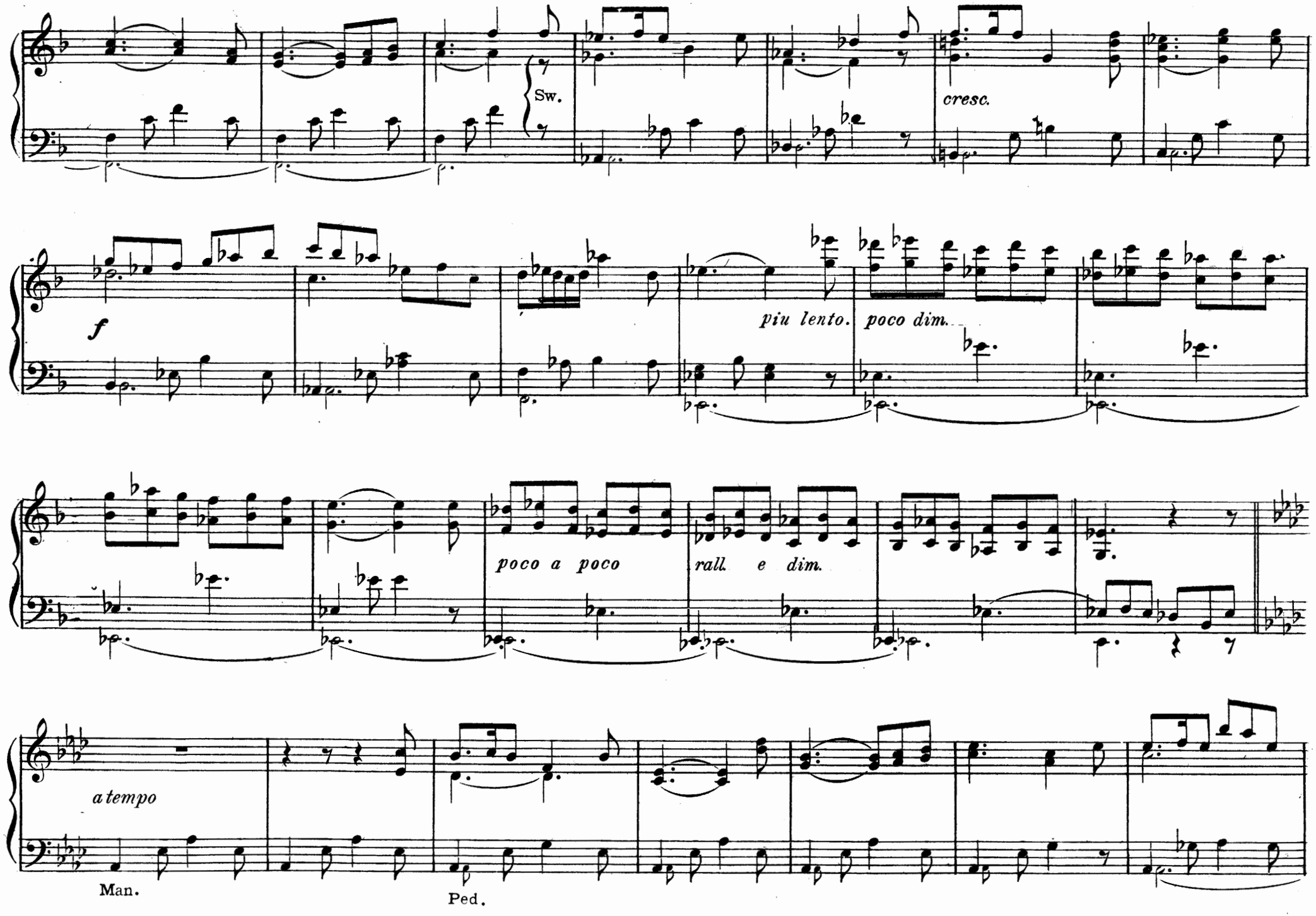
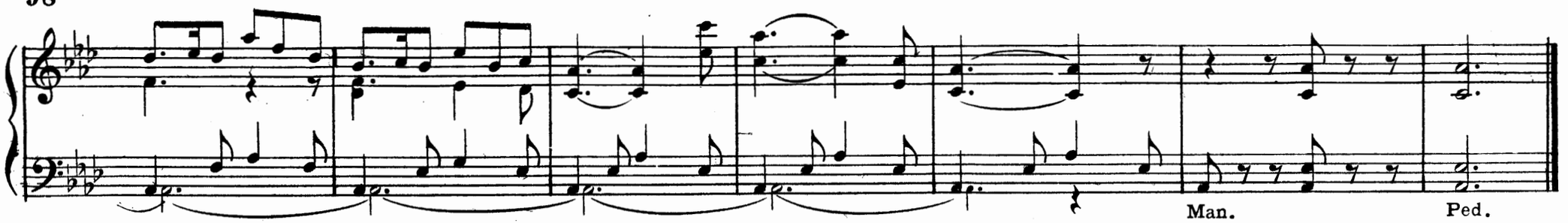
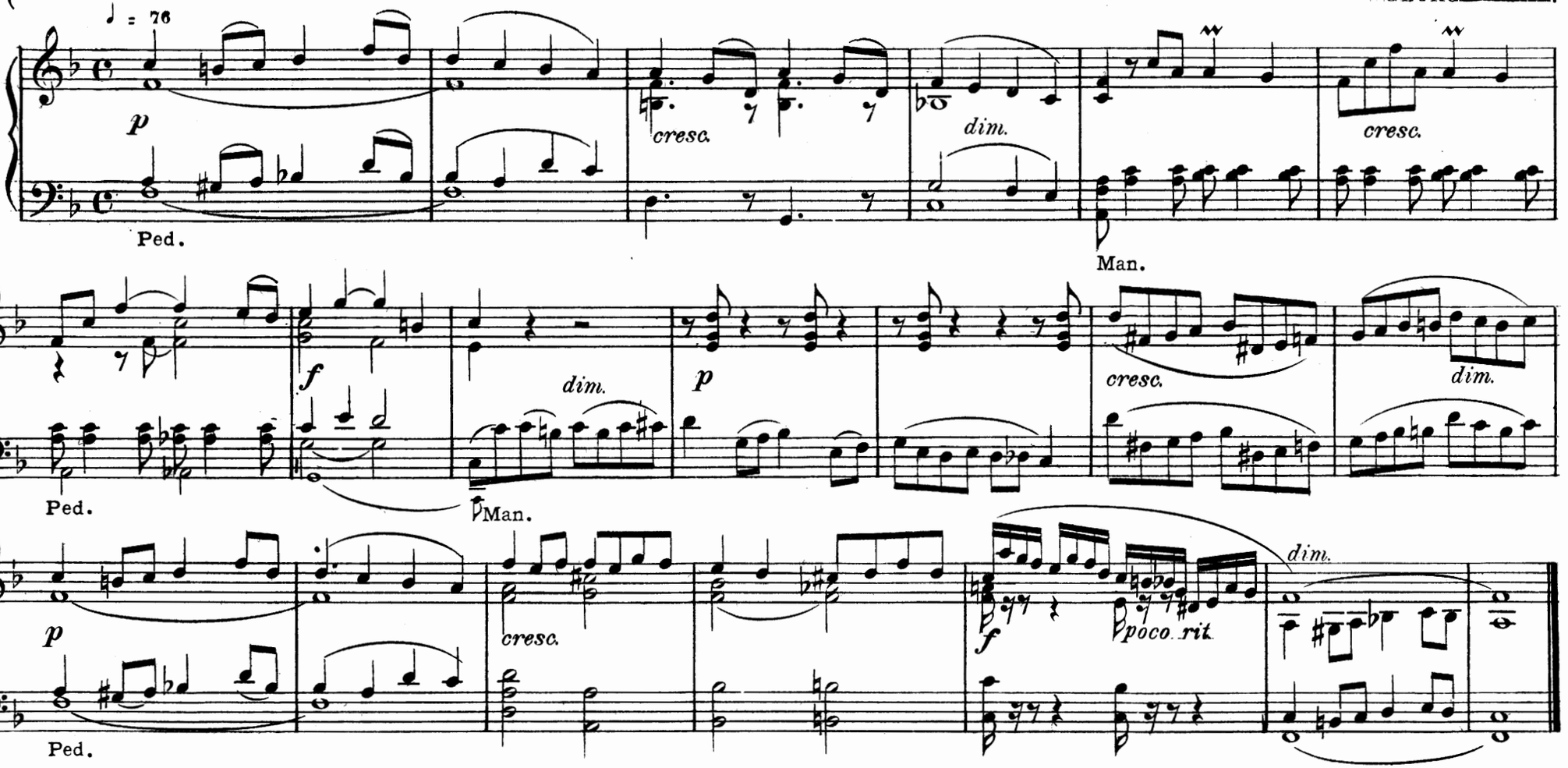

Sw.
cresc.
f
piu lento.
poco dim.
poco a poco
rall. e dim.
a tempo
Man.
Ped.




# ANDANTE GRAZIOSO.

Sw. Stopped Dia. and Salicional.
Ped. Bourdon.

GEORGE GEAR.

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**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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