Vol. 2 July, 1898 No. 3

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JULY, 1898.

Editorial.

PERSONS who desire to communicate with the editor should address her at Vanderbilt University, Nashville, Tenn.

IT is not to be rashly assumed because a few of the pieces in this number are marked "For Reed Organ" that the rest of the number is not adapted for that instrument. The fact is, there are not a half dozen pieces in this issue that will not sound as well as those particularly marked. Of course, the registration cannot be carried out as indicated, but by occasionally playing with the hand a pedal note an octave higher, only one number is beyond the humbler instrument's capacity.

WE would say to our subscribers that we are doing our utmost to make THE ORGANIST the most useful and practical publication of its kind, and we are very glad to receive occasional hints and suggestions from our friends regarding the character of its contents, as by this means we shall learn more definitely what our organists really need. We desire to express also our appreciation of the kindly letters that frequently reach us. It is pleasant to know that our efforts are so successful, and that many of our subscribers feel "that they could hardly get along without THE ORGANIST."

OF course, where there are such a variety of tastes, it is a difficult matter to please every one. But we venture to assert that in every number several pieces may be found that will prove useful to the average organist. To those who find some of the music rather difficult, we would suggest that two or three slow, patient readings through a troublesome number will frequently clear away the supposed difficulties, and the pleasure of having conquered the trouble will amply repay for the time and labor spent. On the other hand, many of the pieces are very simple, and can be read at sight by most of players, but we beg you not to turn with disdain from this class, as the simplest forms frequently contain the richest of musical gems, and it rests with the taste and judgment of the organist to give these gems an appropriate setting, thus bringing to light their many beauties. Besides, the simple voluntaries frequently reach the hearts of the congregation where more elaborate selections fail. The numerous requests for arrangements of familiar hymns, is proof of this fact. It is unwise to play "over the heads" of a congregation. Bear in mind that the first object with an organist should be to reach the *hearts* of his listeners,

thus keeping them in touch with the service. In order to accomplish this, the music must be of a grade and character which they can understand and follow. It then becomes "a means of grace."

THE church organist should be very proud, and also very humble. Proud of the importance and usefulness of his position, and yet so humble that the service of the sanctuary is ever uppermost in his mind and heart, to the utter exclusion of vain display. Proud in playing the noblest of all instruments, and yet too humble to use it simply as a means for "showing off."

DON'T be satisfied to sit down and draw the self-same stops year after year. Take a little time to study out new combinations. If you once begin this study, you will be surprised to find what a great variety of tone color can be gained with even a few stops. There is no instrument that gives such large returns for a small amount of study as the church organ. It is like a good friend who is constantly surprising one with lovely traits of character never before dreamed of. Do not think of the organ as so much wood and metal, but rather as a sympathetic companion ready to respond to your every mood, and capable of giving expression to your loftiest emotions.

WILLIAM F. SUDDS.

There is probably no American composer of sacred music who has so wide an international reputation as the subject of our sketch. While some others have a higher standing in European circles for their scholarship and strong music, and others are more popular among the masses of people, especially in England, Mr. Sudds has the good fortune to win recognition among the more scholarly musicians of Europe, while at the same time securing the admiration of the average church singer. In this country he has held a unique position, apart from the several schools of anthem writing which might be represented by Root, Emerson, or Buck, having an individuality distinctly his own. The reason for this can easily be gathered from the history of his life. He was born in London, England, March 5, 1843. His parents emigrated to this country when he was seven years of age, and located on a farm near the town of Gouverneur, St. Lawrence County, New York. He is a musician by the grace of God rather than by the tuition of noted professors, as is clear from the fact that at the age of fifteen he was a self-taught player upon the violin, guitar, cornet, and violoncello. A year or two later he walked three miles after his day's work in order to enjoy the privilege of practicing upon a piano afforded to him by a friend. Hardly out of his teens, he enlisted as a private at the beginning of the Civil War, and among the articles in his valise, when he started to join his regiment, was a much-battered cornet. The regimental bandmaster happened to overhear his performance one evening, and

promptly suggested to the colonel that Mr. Sudds be transferred to the band, and, greatly to his satisfaction, he was at once ordered to report to the bandmaster for duty. Hearing the bandmaster bewailing the loss of music, parts of which for certain of the instruments having been burned, he requested permission to try to supply the missing pages, and succeeded to the entire satisfaction of the leader, who was himself not competent for such a task. Having been taken out of the ranks, he was at first rather looked down upon, but soon it was no uncommon occurrence for the band to play a composition or an arrangement by their new band member. During the summer of 1864 the regiment was stationed at the Hermitage Plantation, Louisiana. The bandmaster suddenly resigned and took nearly all the regimental music with him when he left. Early the next day the band was notified to be in readiness to play at the funeral of a comrade at one o'clock; but it had now no suitable music in its possession, and the young composer had another golden opportunity offered him. Gathering a few scraps of music paper, he composed a dirge, which was finished and the parts for each instrument copied barely in time for the occasion. This hastily-written dirge became a favorite with both band and regiment, and to its solemn music many a brave comrade was borne to his last resting place.

While a convalescent in the army hospital in New Orleans during the latter part of the war, Mr. Sudds took his first regular piano lessons from a French lady. He returned to the farm at the close of the war, but he was soon persuaded to give himself to the work of teaching music. A year later he entered the Boston Conservatory of music, studying the organ under Eugene Thayer, and composition and violin under Julius Eichberg, who gave him great encouragement, and predicted the success he later achieved.

Mr. Sudds' compositions cover nearly the whole field of musical writing. His compositions for orchestra include four overtures—"From Ocean to Ocean," "A Night in June," "The Merry Chanter," and "The Viking's Daughter"—and many marches, waltzes, gavottes, etc. He has written hundreds of fugitive compositions for the piano and voice and for church services. The *opus* number of his works already reaches 230, which does not include many passing compositions which he does not care to include in the series. In church music his works include: "Anthem Gems," three volumes; "Graded Anthems," "Sacred Trios," "Sacred Duets," "Quartette Choir," "Modern Anthems," "The Star of Bethlehem," a Christmas cantata, and a number of Te Deums and anthems issued in octavo form only. He has also shown his versatility by two volumes of organ music, entitled "Organ Gems," and "Fifty American Voluntaries." He has been a very voluminous writer for teaching purposes, having compiled the following books for teachers: "The National School for Piano," "National Guide to Reed Organ Playing," "Easy Method for Parlor Organ," "Progressive Studies for Reed Organ," eight books; "Modern Guide to Violin Playing," "Modern Reed Organ Method," and "Preliminary Method for Piano." Many of these books have had a very large sale in all parts of the world. His church music has been popular among the better class of American choirs. He is characterized by a charming melodiousness, which is well grounded in rich and impressive harmonies. The scholarly finish has become more and more pronounced as years have gone, and his present work will bear comparison with the compositions of the most noted English organists.

While Mr. Sudds has passed the heyday of youth, he is not yet an old man, and a score of years of work still lie before him. It is to be hoped that he will not entirely discard the charm and melody of his earlier compositions in his desire to do strong and scholarly work.

Miscellany.

MUSIC AS A SOCIAL ELEVATOR.

"Music hath charms," etc. In conversation the other day at a gathering of musicians there came up the topic of the effect of harmony upon the "savage breast." It was stoutly held that "music's softening sway" could change men's natures, appeal to their best instincts, touch their hearts, and hold them to high standards of thought and action. That this is true (while the music lasts) is beyond all questioning. But whether the effect may be made at all permanent or lasting is a subject for some doubt.

A sad love parting or a harrowing death-bed scene in the course of a Bowery melodrama would be null and void unless accompanied by slow music. Without the shivering of a few violins and a drone from the responsive bass-viol the lament of the misguided heroine over her lost home and the loved ones under the church-yard sod would fail to draw a single tear. But turn on the music and observe. The most hardened criminal in the gallery longs to do something for that poor girl, hates the villain and his congenial vices, and probably sniffles. So far so good. It is safe to say that no jury in the world—no ordinary jury—could withstand the piteous appeal of the lawyer when he mentions the prisoner's aged mother, if the lawyer accompanied this same appeal with weeping vibrations of well-tuned catgut. Imagine the scene! Judge in tears; the sobbing of the jury plainly audible; the pity of the prisoner for his own poor oppressed self; his resolves for a better life; the visible agitation of the turnkeys; and a unanimous verdict in favor of defendant! He might walk out of the court-room a free man, firm in his determination not to kill another wife, no matter what the provocation might be. All this, of course, if the prosecution had not engaged a rival orchestra. Perhaps the effect of the music might tend to curb his passions for the rest of his natural life, in either case.

But to the point. In the talk of the gathered musicians it was suggested that a compulsory course of classic and high-grade music in our penal institutions might prove a means of ultimate reformation and refinement of the baser human tendencies. Why not? What argument can be used against it? None. It would be like the treatment of advertising doctors—"guaranteed harmless," or at least to have no ill effect. And imagine the increase in the horror of confinement that this musical cure would instil in the breast of those to whom dulcet sounds are a torture! They would view the interior of a penitentiary with an added aversion. "What is one man's meat is another man's poison." Here is the chance for a bill and an experiment.

BECKER'S MUSICALES.

Gustave L. Becker introduced an odd feature in his last lecture musical, at his apartments, 70 West Ninety-fifth Street, New York City, in the form of a "No-Name Program." Short selections from fifteen composers were played by Mr. Becker, the piano being concealed by a screen, and the names of the composers not announced but guessed by the audience, who wrote the names on numbered cards. It was not a test of memory, as the selections were purposely made from somewhat unfamiliar composition, but a test of the ability of the hearer to recognize distinguishing characteristics of familiar composers.

The fifteen chosen were Haydn, Mozart, Handel, Bach, Beethoven, Chopin, Schumann, Schubert, Mendelssohn, Wagner, Brahms, Gounod, Chaminade, Grieg, and MacDowell. The first prize was won by Miss Adeline Jaeger, with nine correct guesses; the second, by Mrs. William Logan Kennedy with eight. The composer most generally recognized was Chopin. Beethoven and Schumann were, by a large proportion, taken for one another. Haydn, Bach, and Gounod were often guessed, and a gratifying number recognized MacDowell, possibly because of the selection, "The Eagle." There was no composer whom no one recognized. Mr. Becker says that he finds that this exercise cultivates discrimination and makes better listeners of his pupils.

LISTENING TO MUSIC.

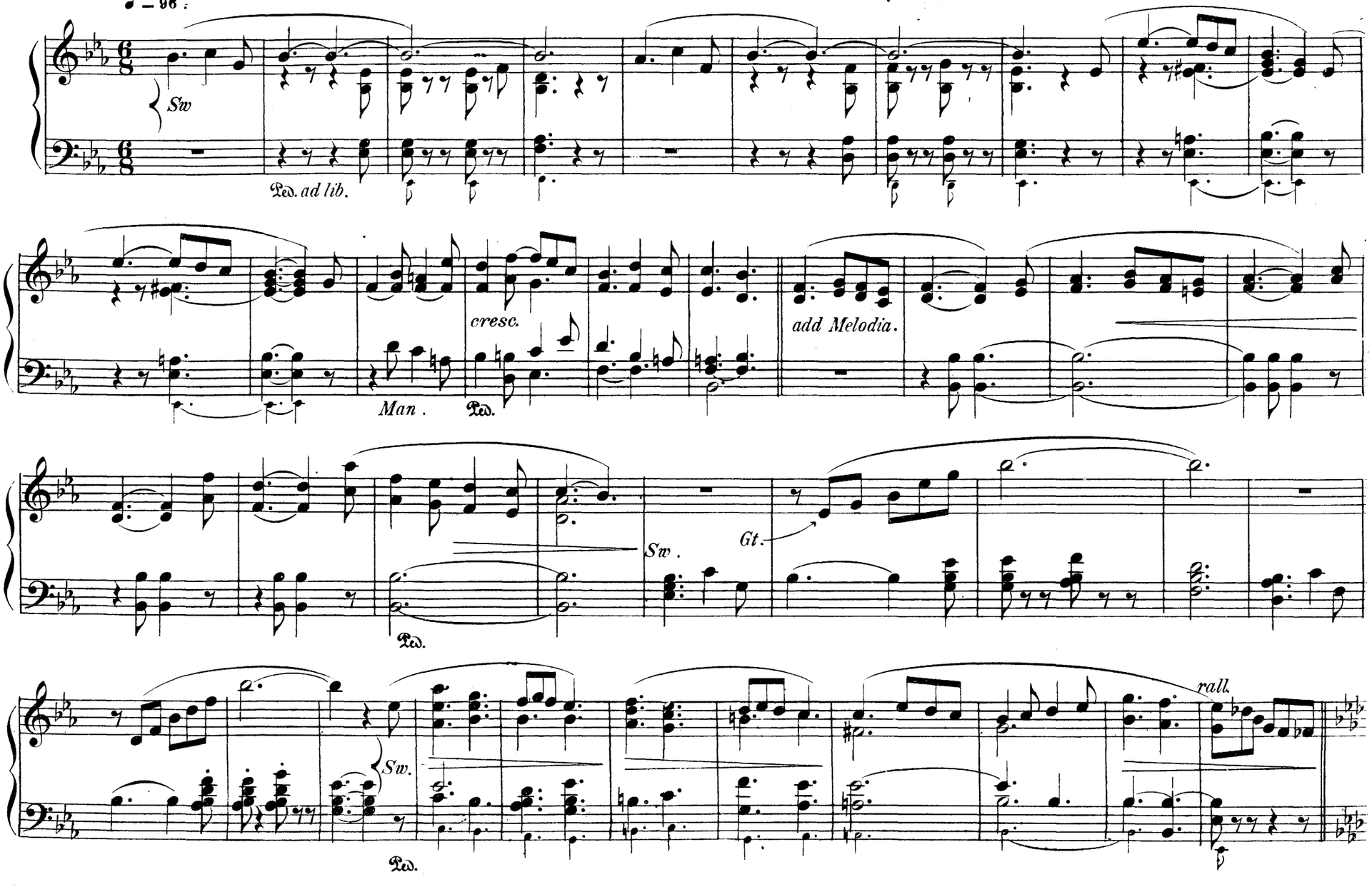
A writer says: "There is no greater delusion than that of supposing that the best music can be enjoyed only by the 'musical.' Ordinary people can derive keen pleasure from a sympathetic listening to great music, if they will but believe that they can, and so attend to it accordingly. There is no need of being baffled by a want of knowledge concerning keys, nor by an ignorance of modulation. Your next neighbor may know that the air began in G major and then passed into B minor, but you can still get your own simple pleasure out of it. What is it to me what Titian's secret of color might have been? He had it, and that is enough for one who cannot even draw."

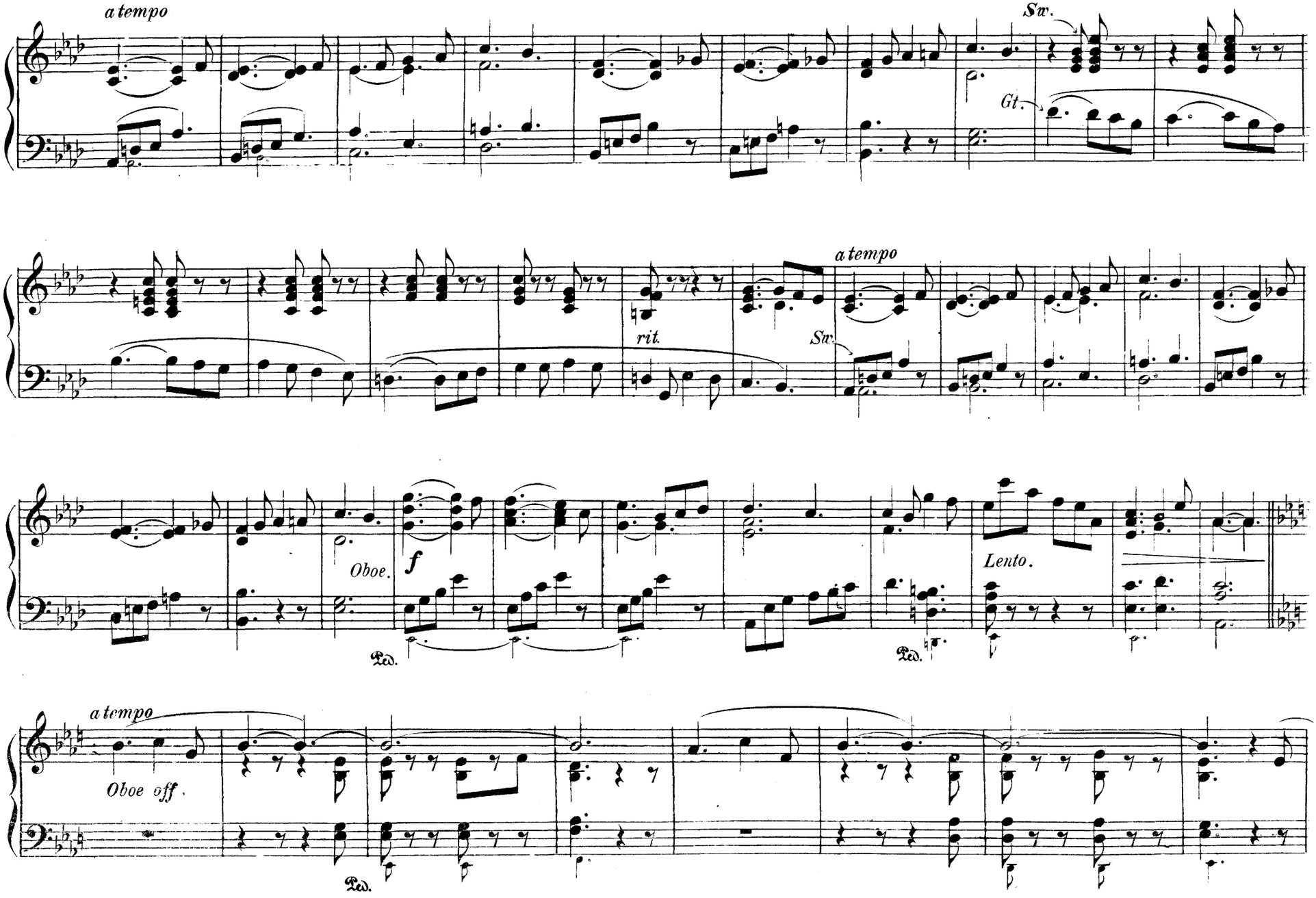
Gt. Gamba or Dopple Flute.
Sw. Stopped Diæ. and Gemshorn.
Ped. Bourdon.

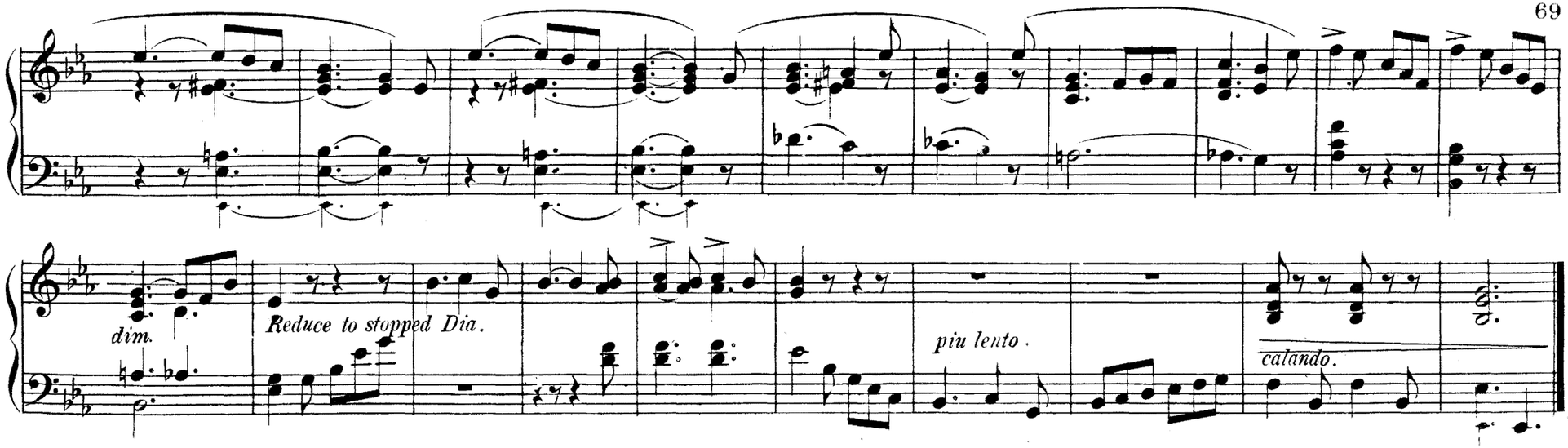
MORNING SONG.

E. L. ASHFORD.

♩ = 96.



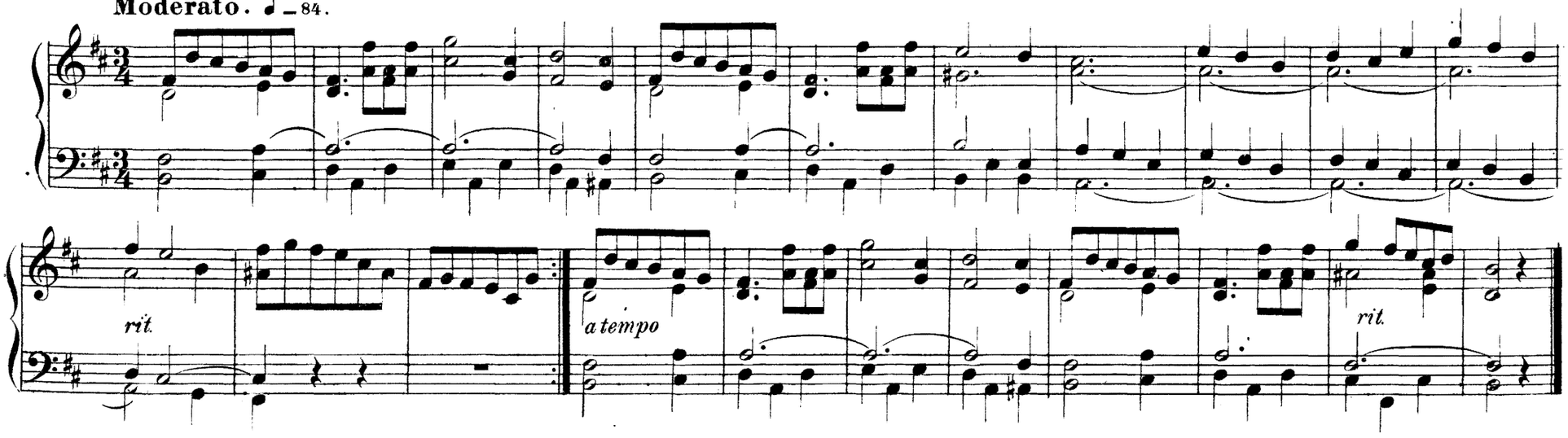

a tempo
Sw.
Gt.
a tempo
rit.
Sw.
Oboe.
f
Ped.
Ped.
Lento.
a tempo
Oboe off.
Ped.



PRELUDE.

FOR REED ORGAN.

GUSTAVE TRITANT.



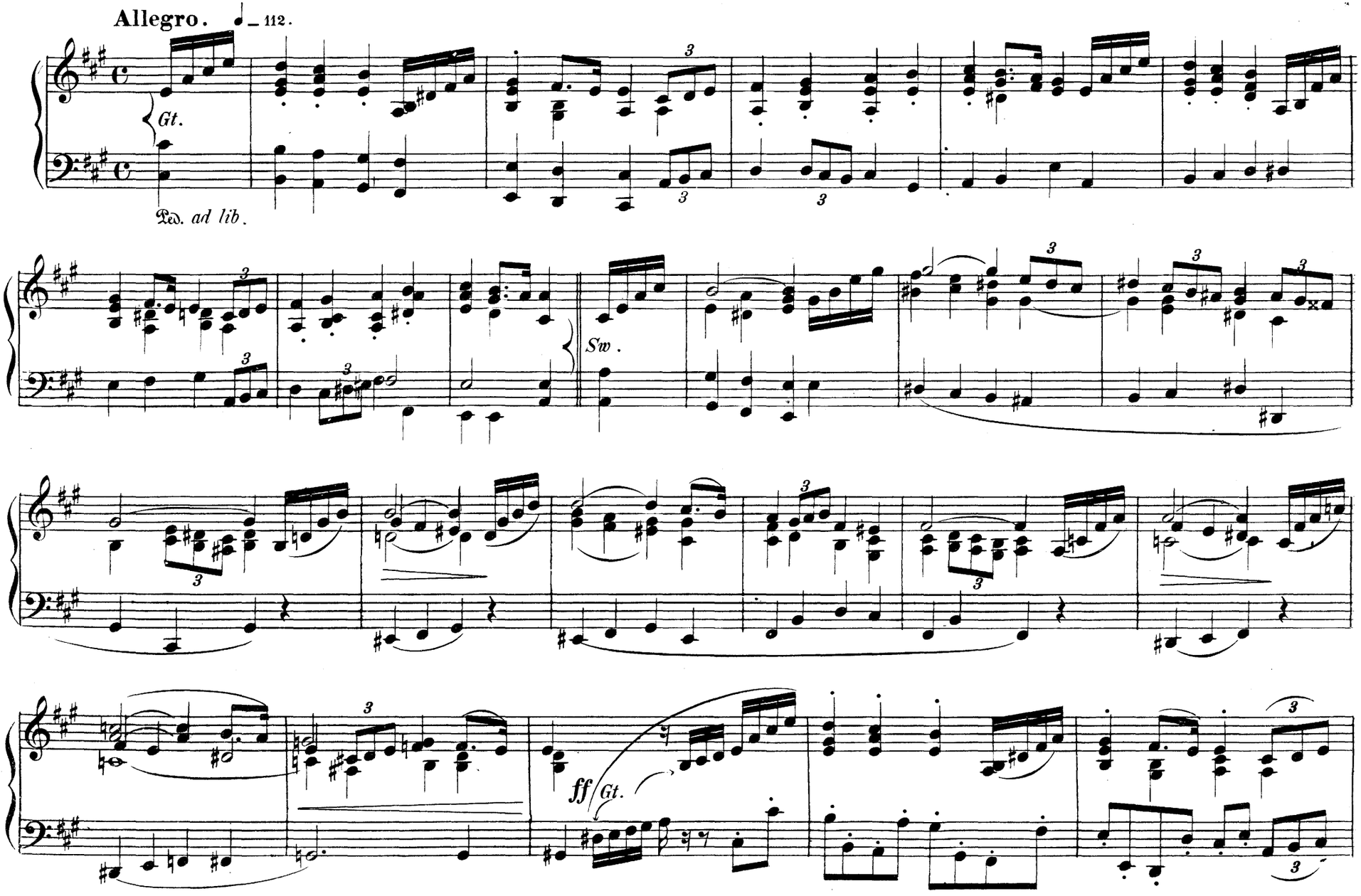
70

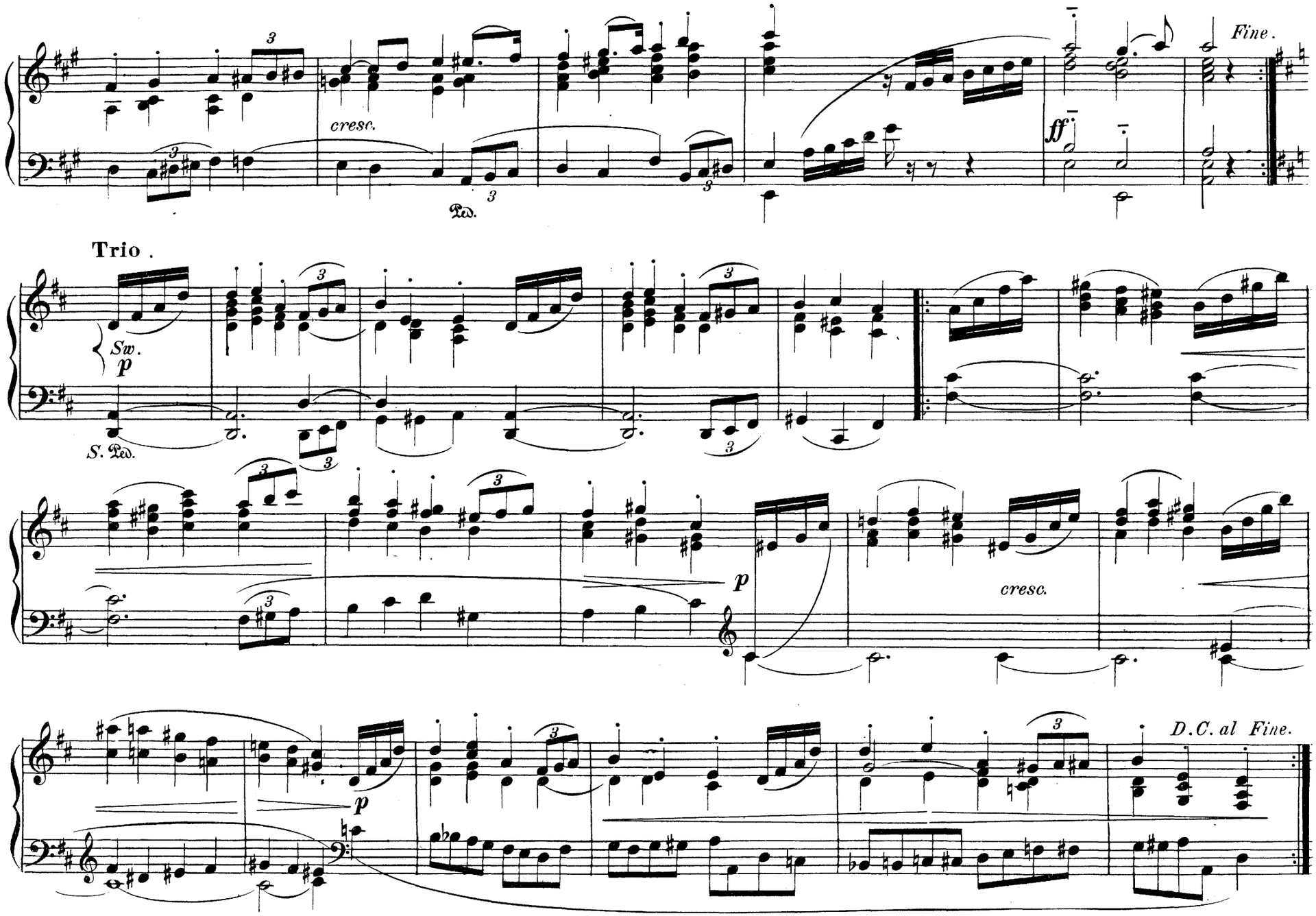
Gt. Full.
Sw. Full, coup. to Gt.
Ped. Op. Dia.

PROCESSIONAL.

ALEX GUILMANT.

Allegro. ♩ = 112.

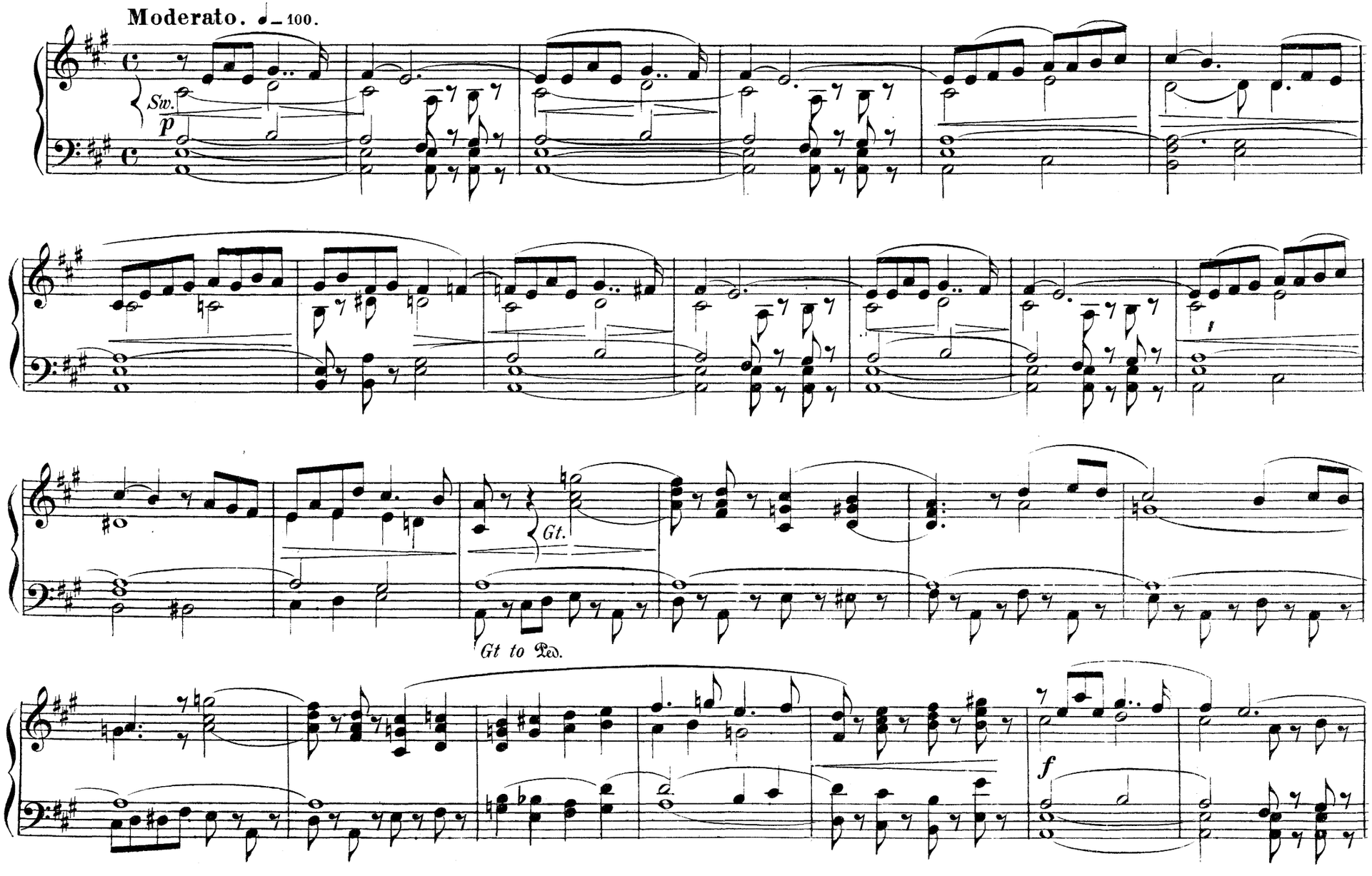


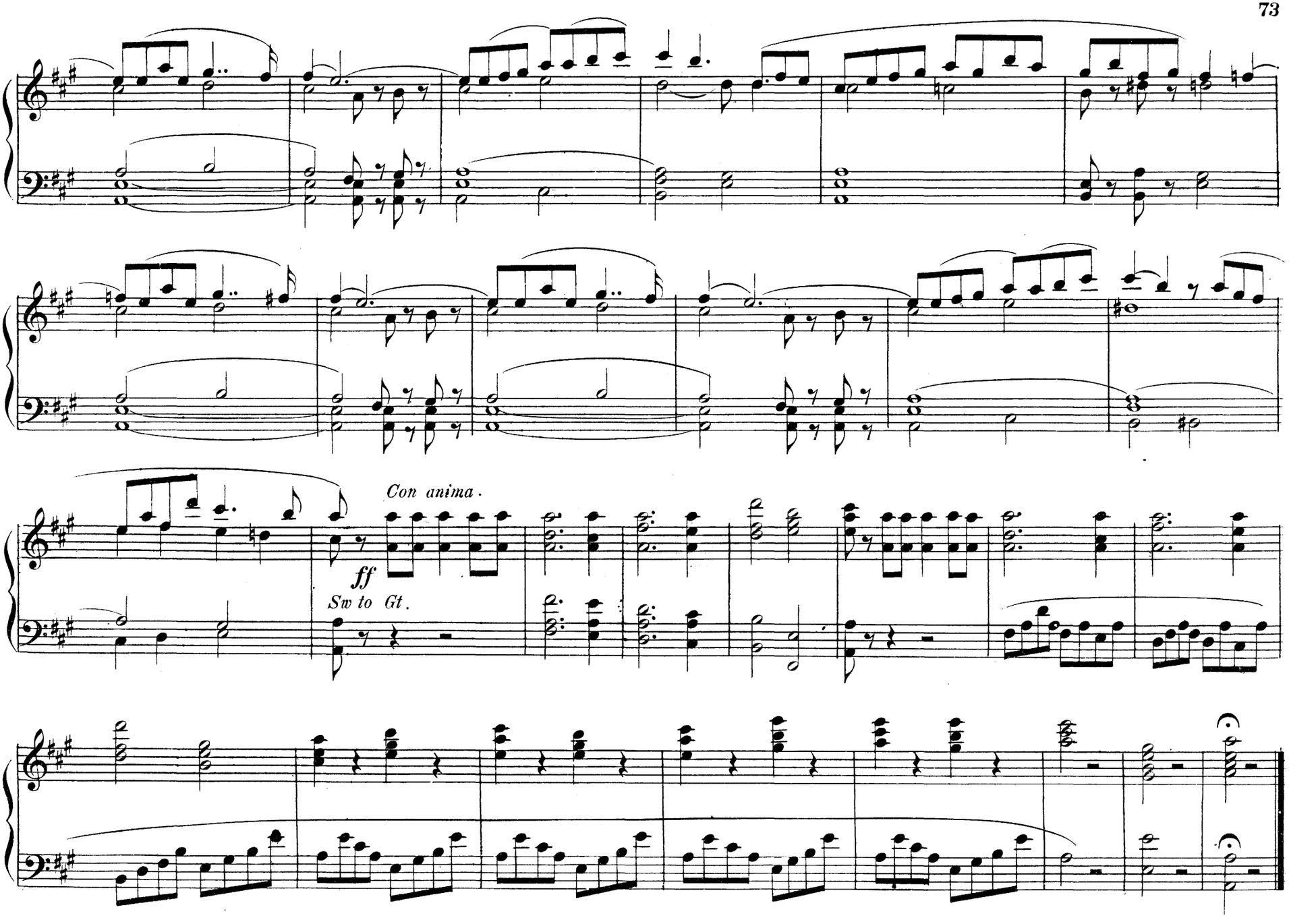

Fine.
cresc.
Ped.
ff
Trio.
Sw.
p
S. Ped.
p
cresc.
p
D.C. al Fine.

Gt. Full.
Sw. Full.
Ped. Bourdon.

POSTLUDE.

LEFÉBURE WÉLY

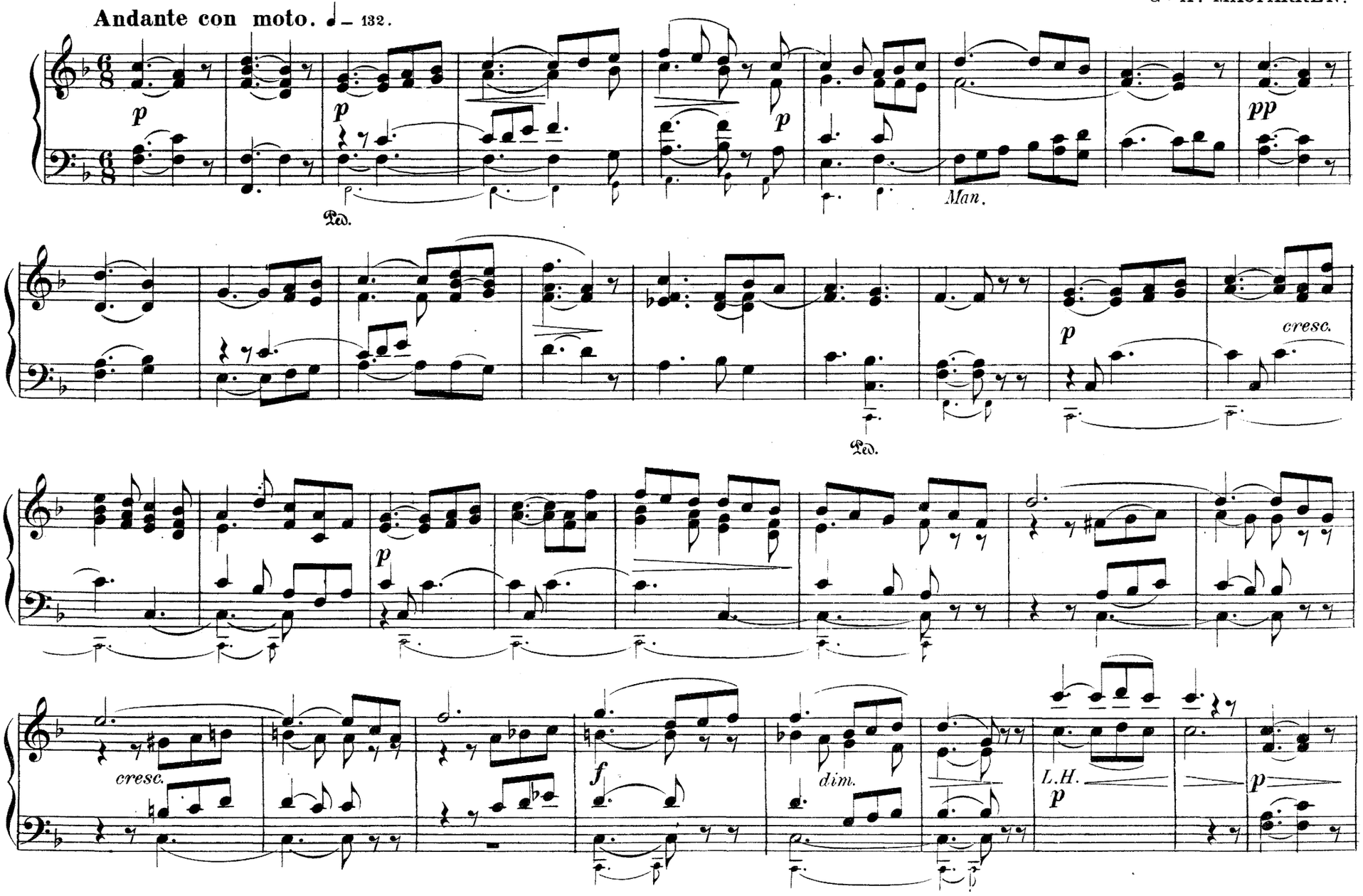


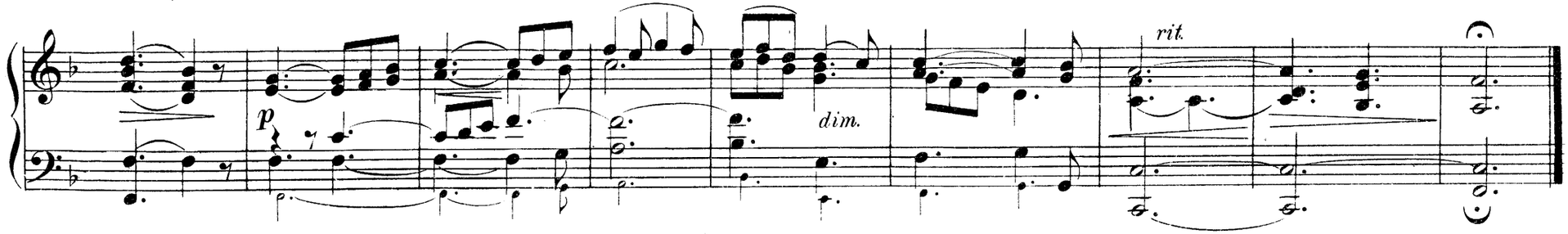

Con anima.
ff
Sw to Gt.

Sw Soft 8' and 4' stops.
Ped. Soft 16ft.

BLESSED IS HE.

G. A. MACFARREN.

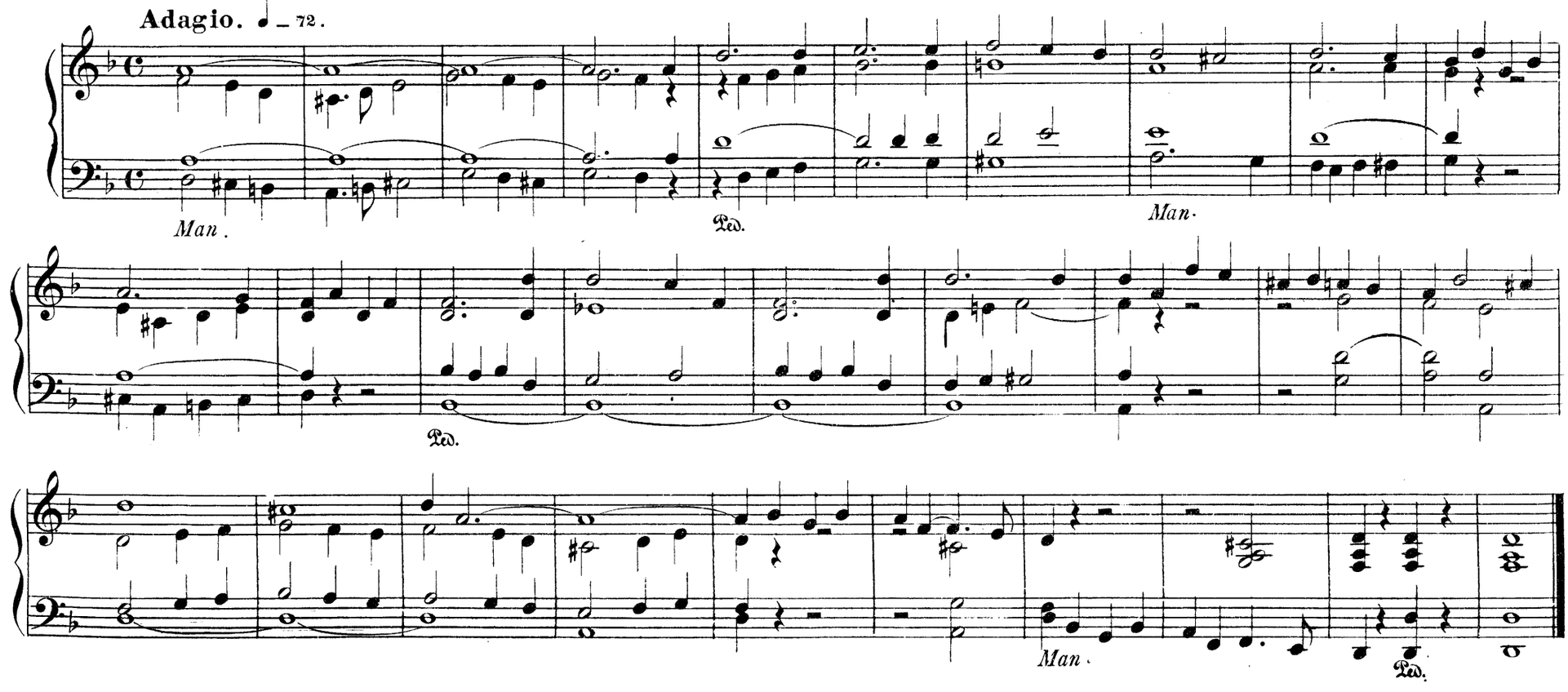




Sw. Soft 8' and 4' stops.
Ped. Bourdon.

PRELUDE.

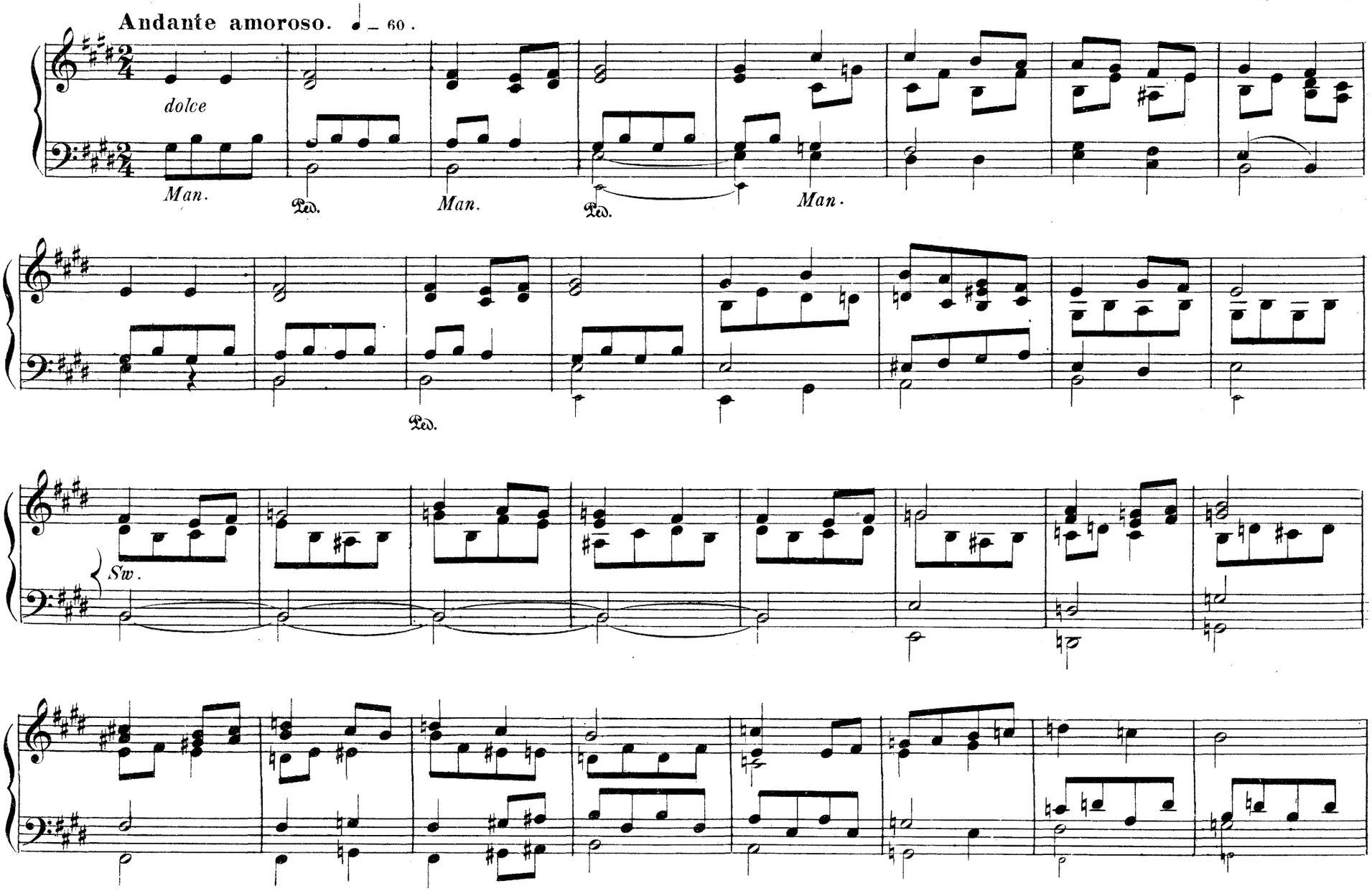
E. L. ASHFORD.

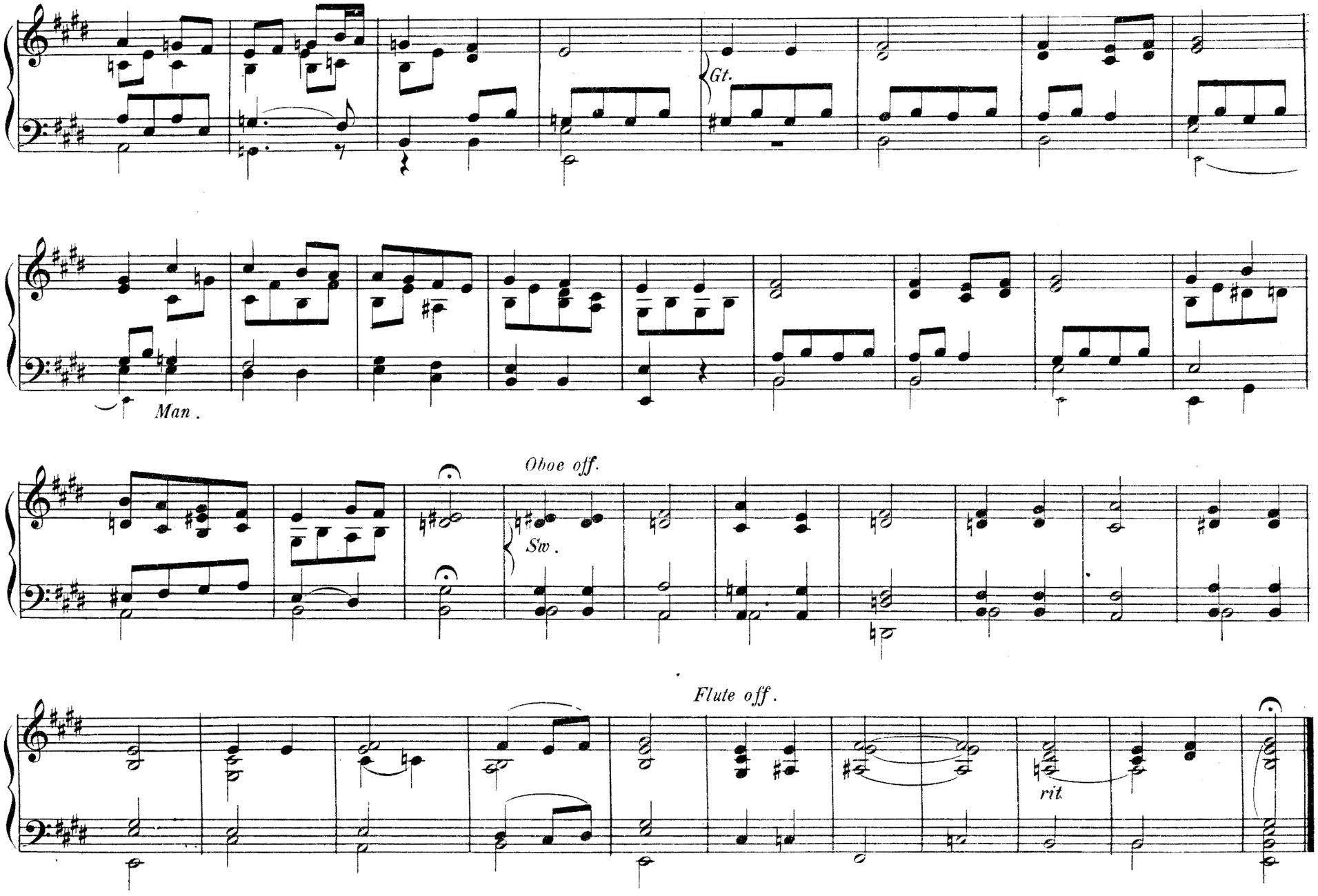


Gt. Dul. and Stopped Dia.
Sw. Salicional, Oboe and Flute.
Ped. Bourdon.

PRELUDE.

A. FESCA.

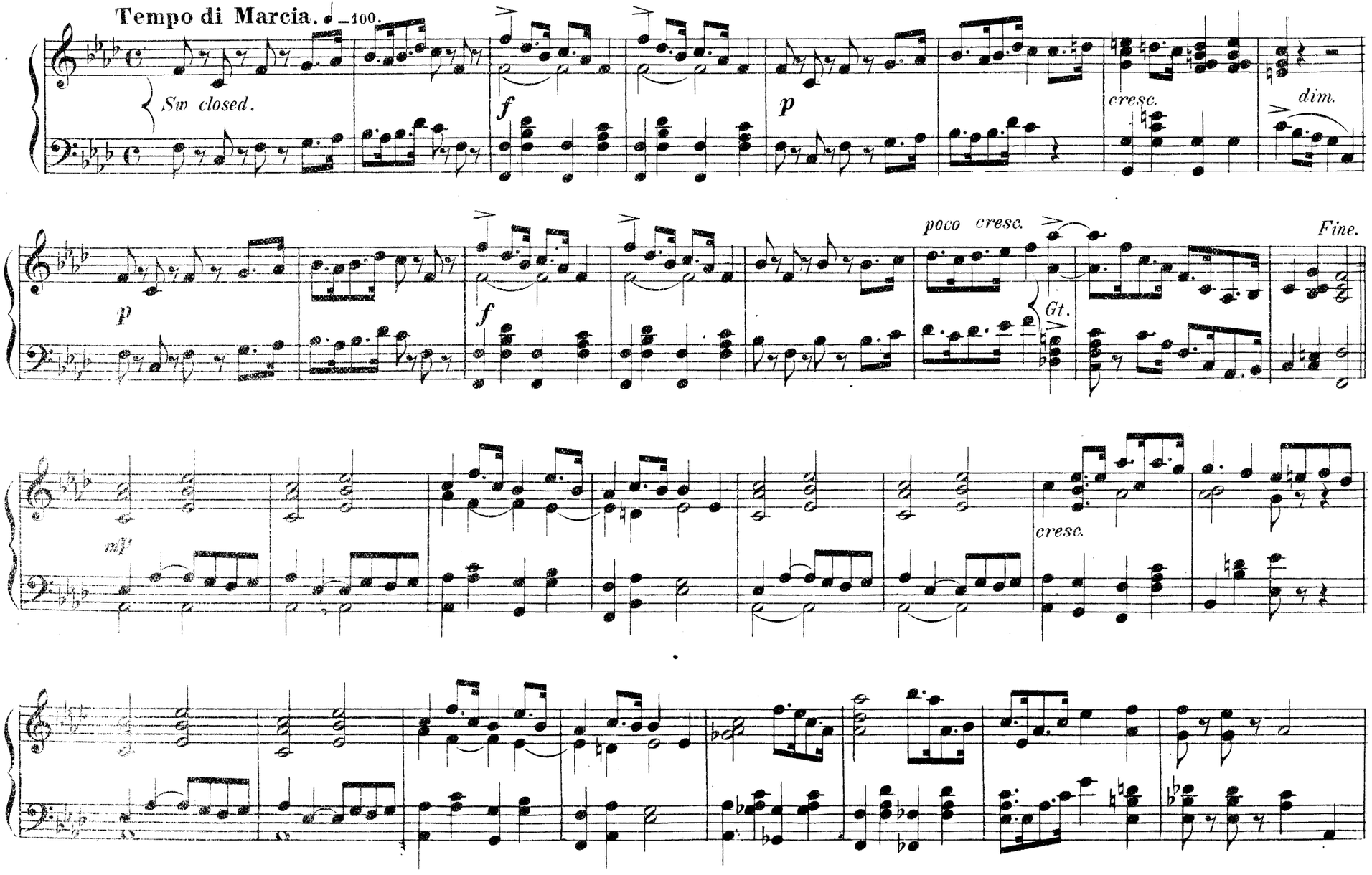


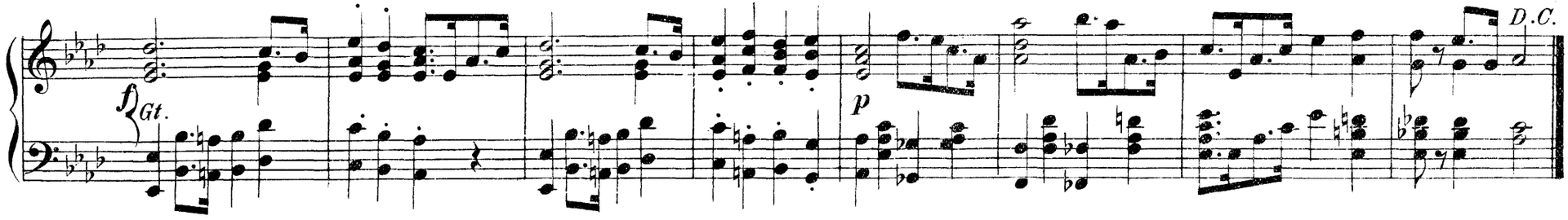

Gt.
Man.
Oboe off.
Sw.
Flute off.
rit

Gt. Diapason and Principal.
Sw. Full, coupled to Gt.
Ped. Bourdon.

SOLDIERS' CHORUS.

E. L. ASHFORD.

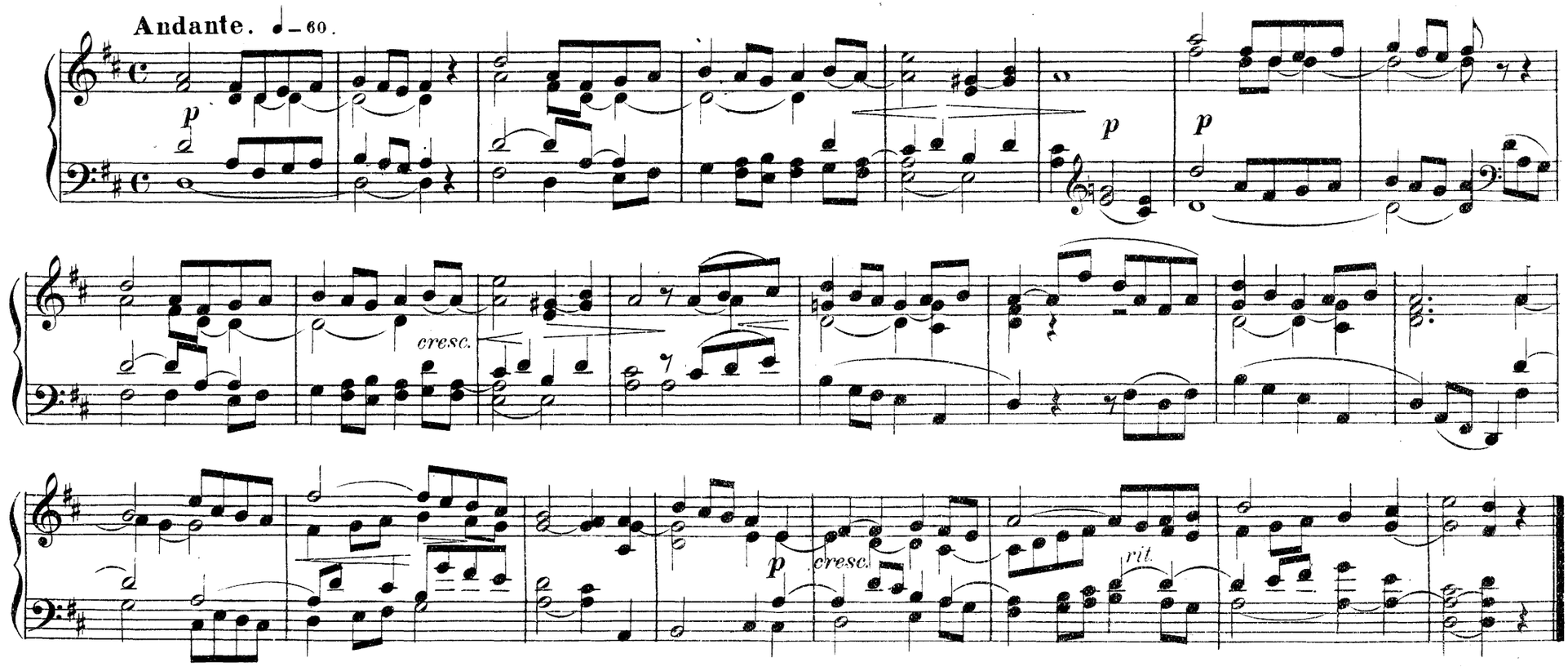




ONE THING HAVE I DESIRED OF THE LORD.

FOR REED ORGAN.

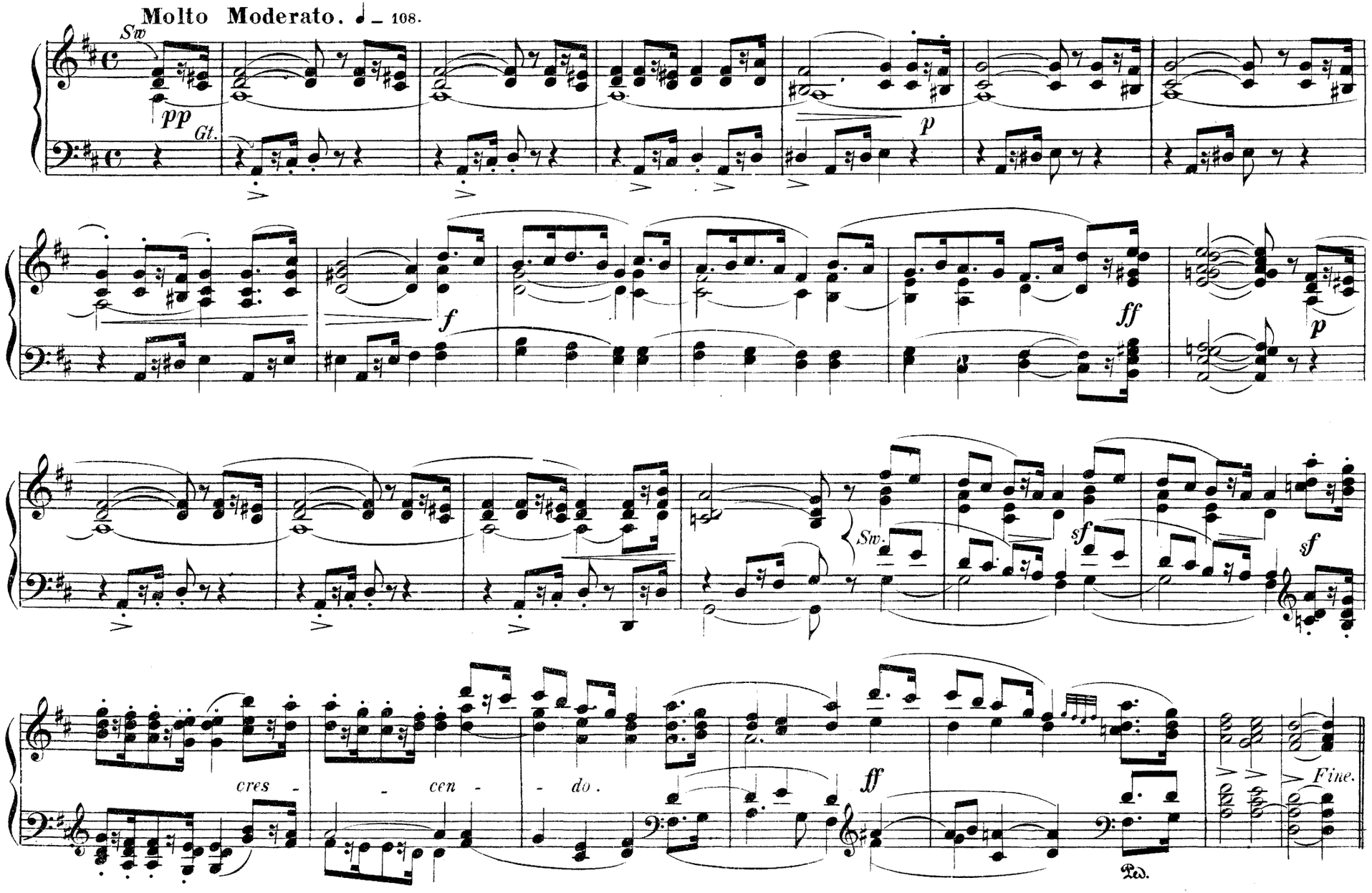
G. A. MACFARREN.

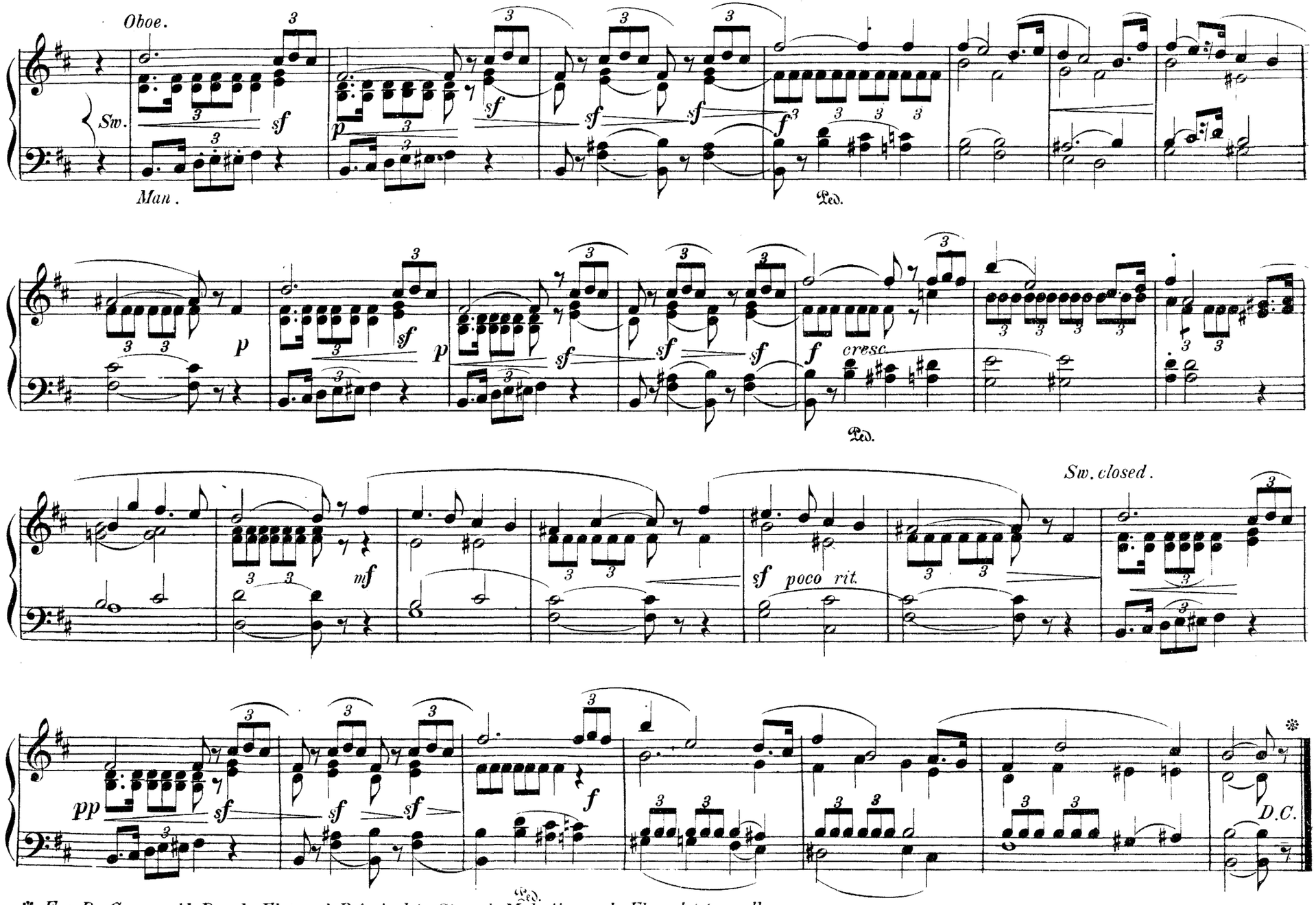


Gt. Viol di Gamba.
Sw. Salicional and Flute.
Ped. Bourdon.

MARCH.

C. MARSHALL.





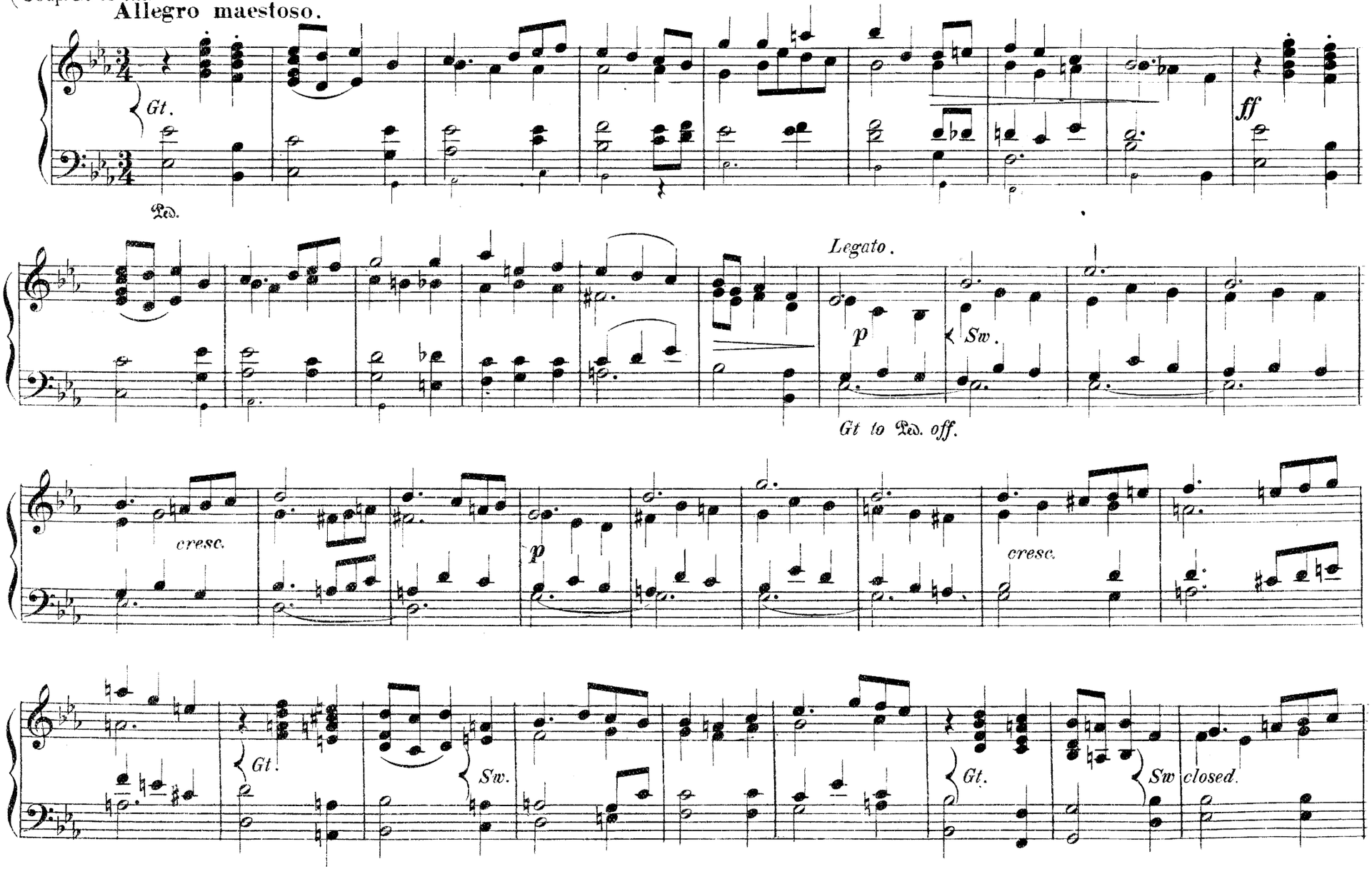
* *For Da Cappo add Dopple Flute and Principal to Gt. and Melodia and Flageolet to swell.*

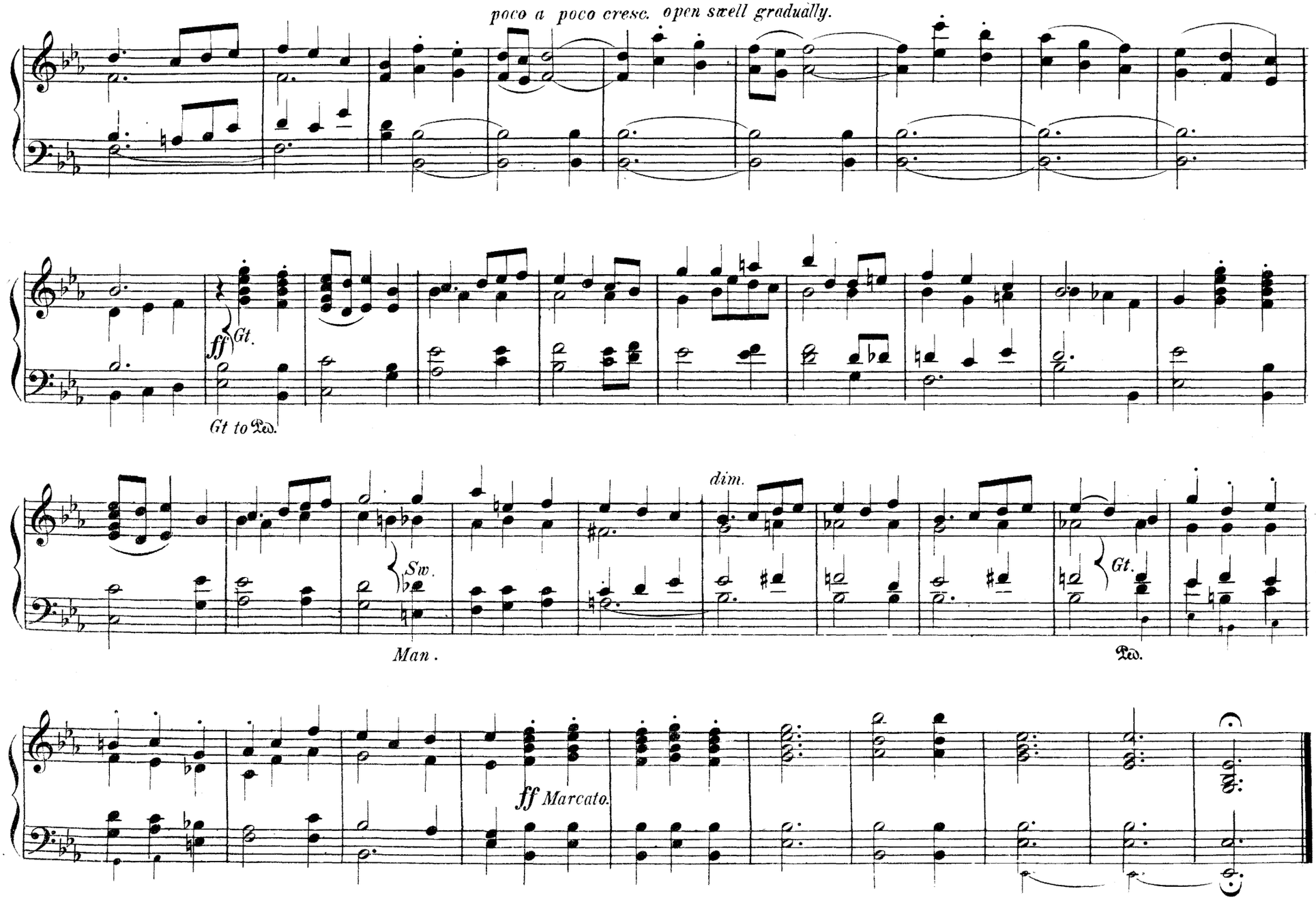
Gt. Full without Reeds.
Sw. Full, coupled to Gt.
Ped. Bourdon.
Coup. Gt. to Ped.

LAUDAMUS.

GEORGE C. RICHARDSON.

Allegro maestoso.



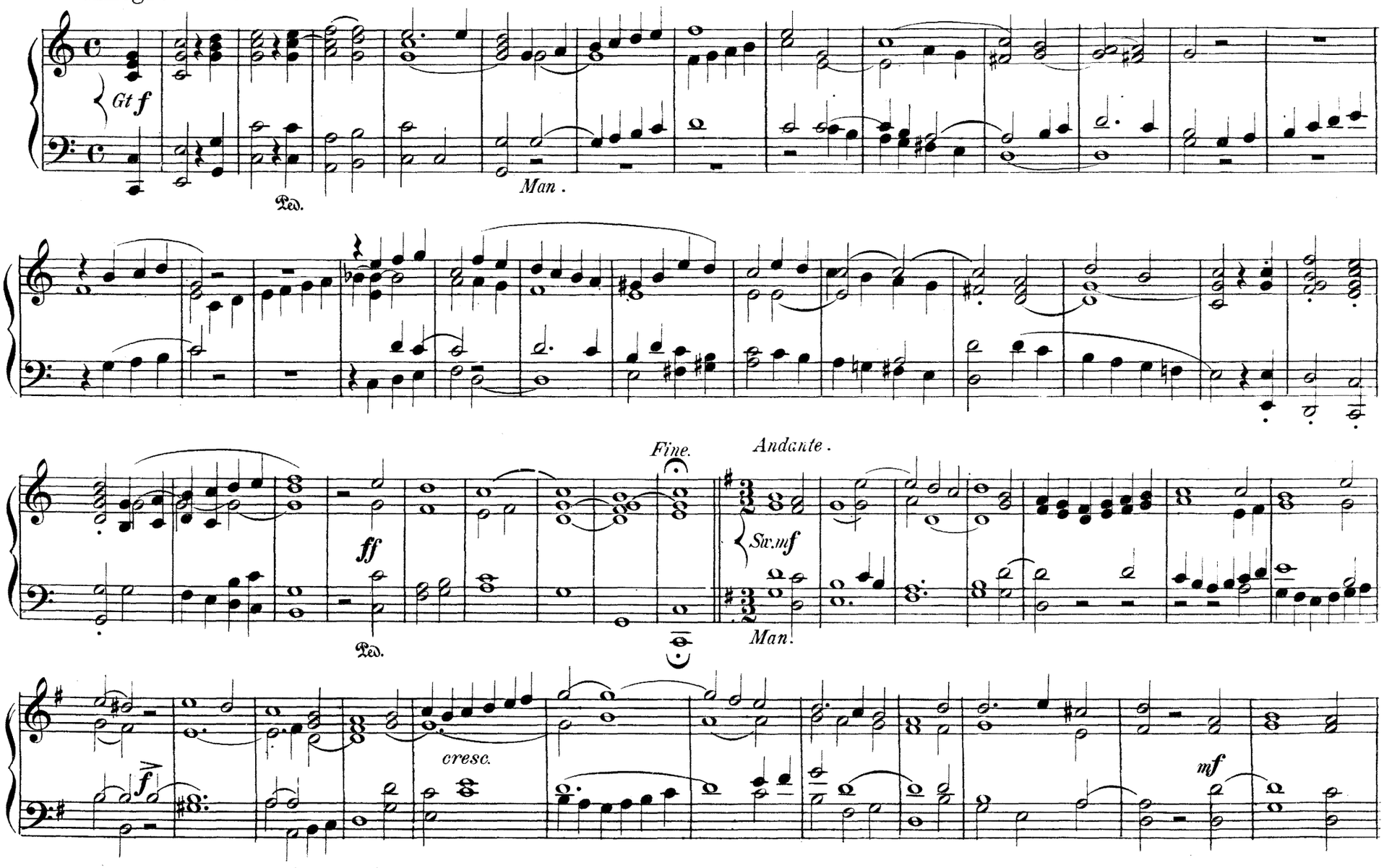

poco a poco cresc. open swell gradually.
ff
Gt.
Gt to Ped.
Sw.
Man.
dim.
Gt.
Ped.
ff Marcato.

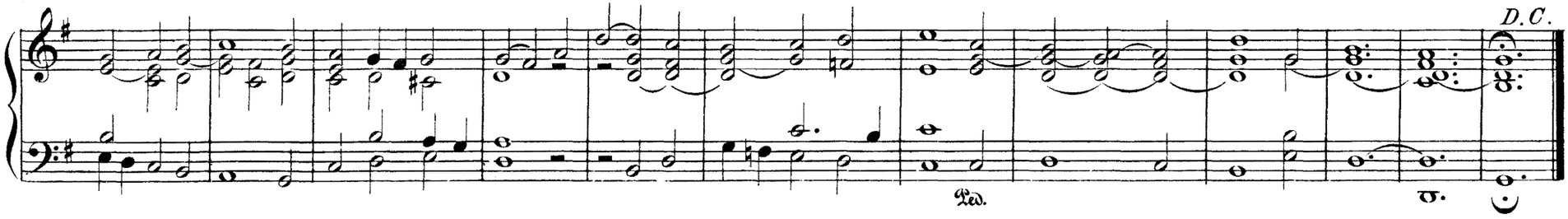
Gt. Full to 15th.
Sw. Full, without reeds.
Ped. Bourdon, coup. to Sw.

REJOICE IN HIS HOLY NAME.

SIR GEORGE ELVEY.

Allegro. ♩ = 48.





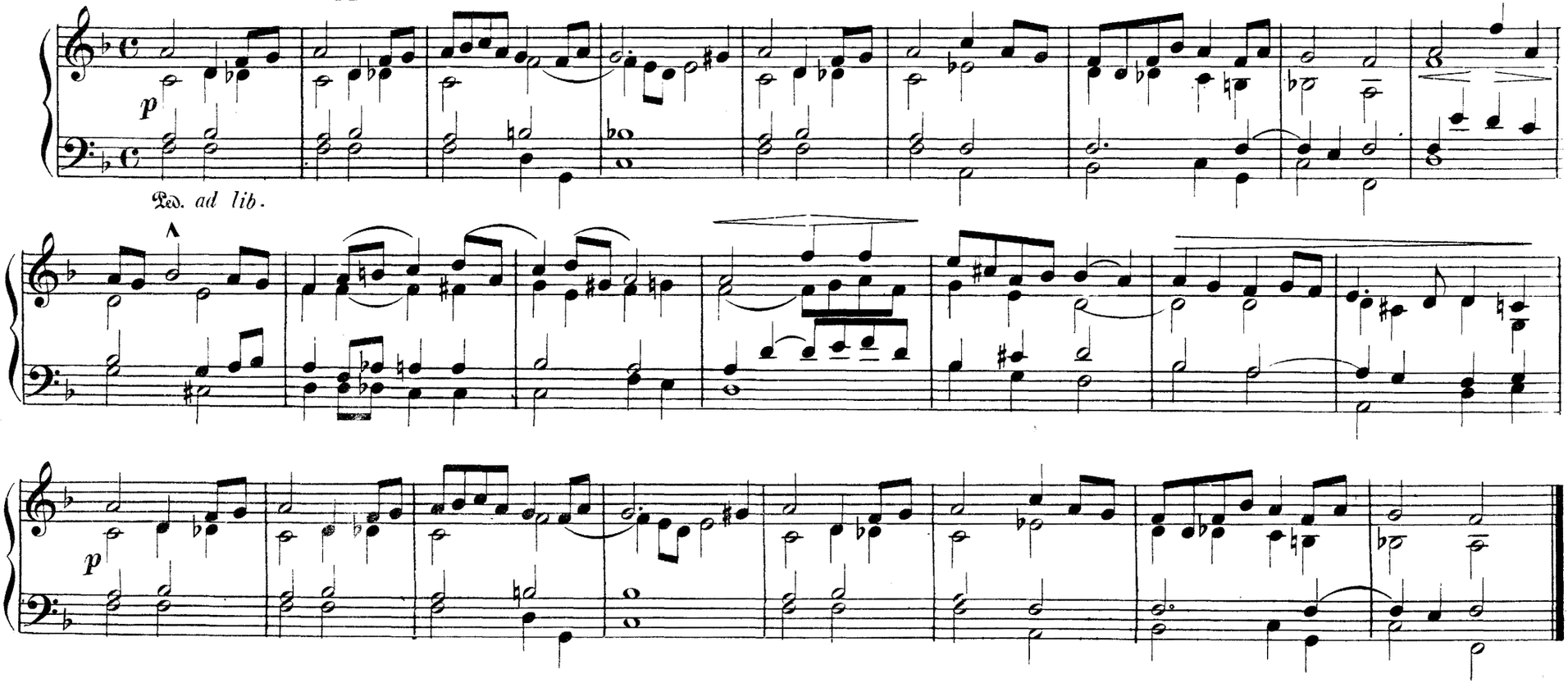
Sw. Melodia and Gemshorn.
Ped. Bourdon.

REVERIE.

EMILE.

Andante non troppo.

add Flageolet

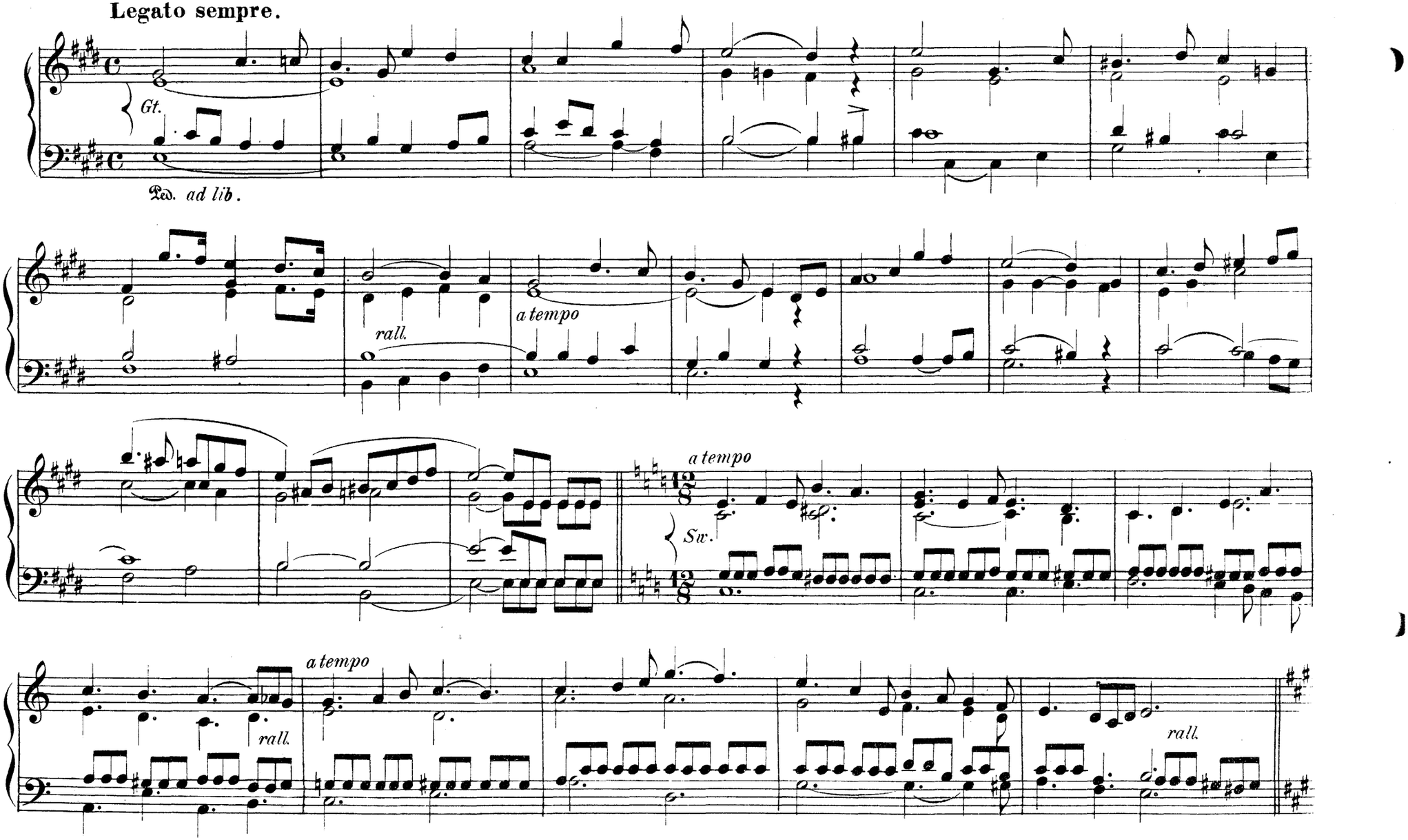


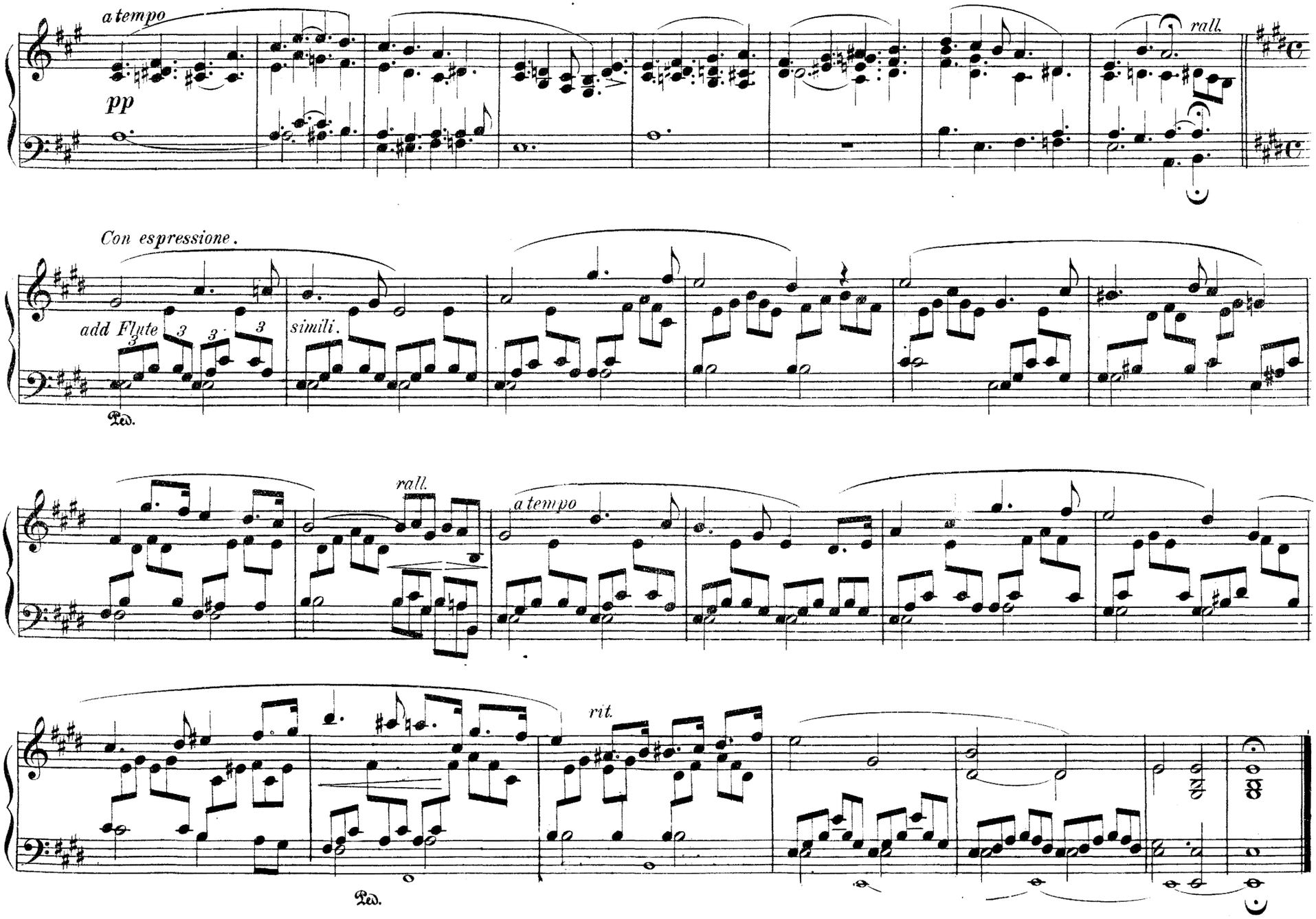
Gt. Melodia.
Sw. Lieblich Gedeckt.
Ped. Bourdon.

MELODY IN E.

W. HAYNES.

Legato sempre.



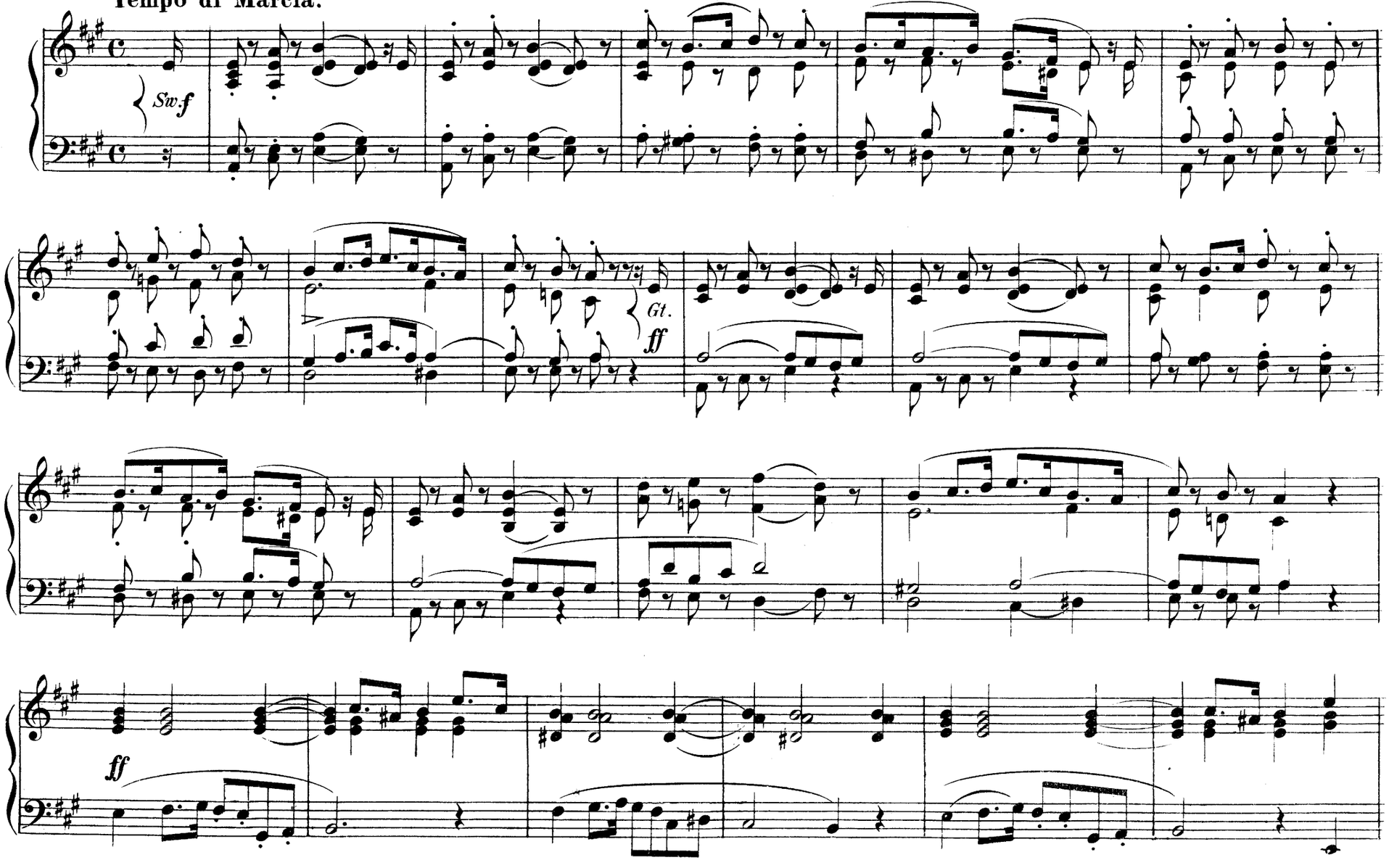

a tempo
pp
rall.
Con espressione.
add Flute
simili.
Ped.
rall.
a tempo
rit.
Ped.

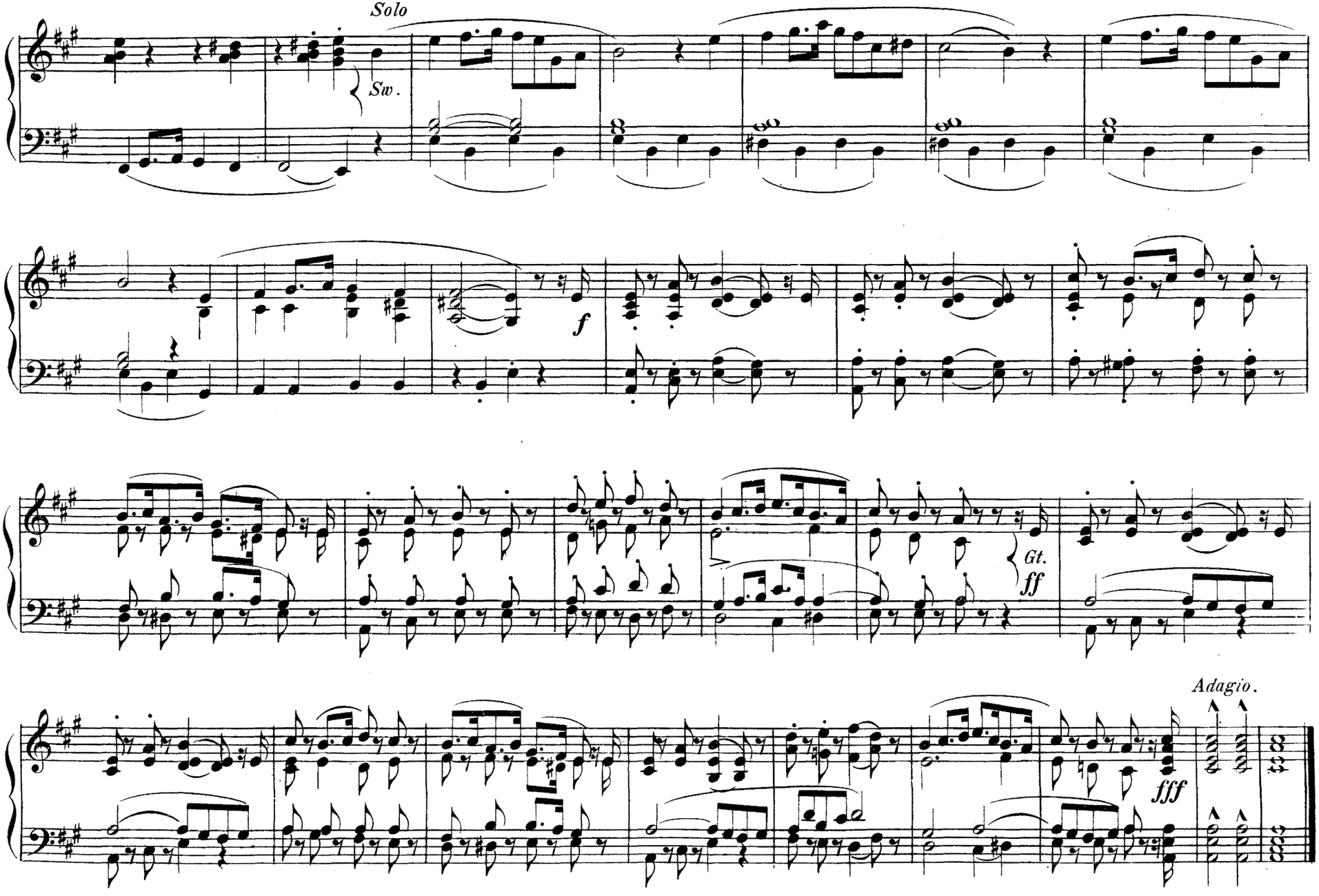
Gt. Full, without Reeds.
Sw. Full.
Ped. Bourdon coupled to Sw.

I WAS GLAD.

E. M. FLAVELL.

Tempo di Marcia.

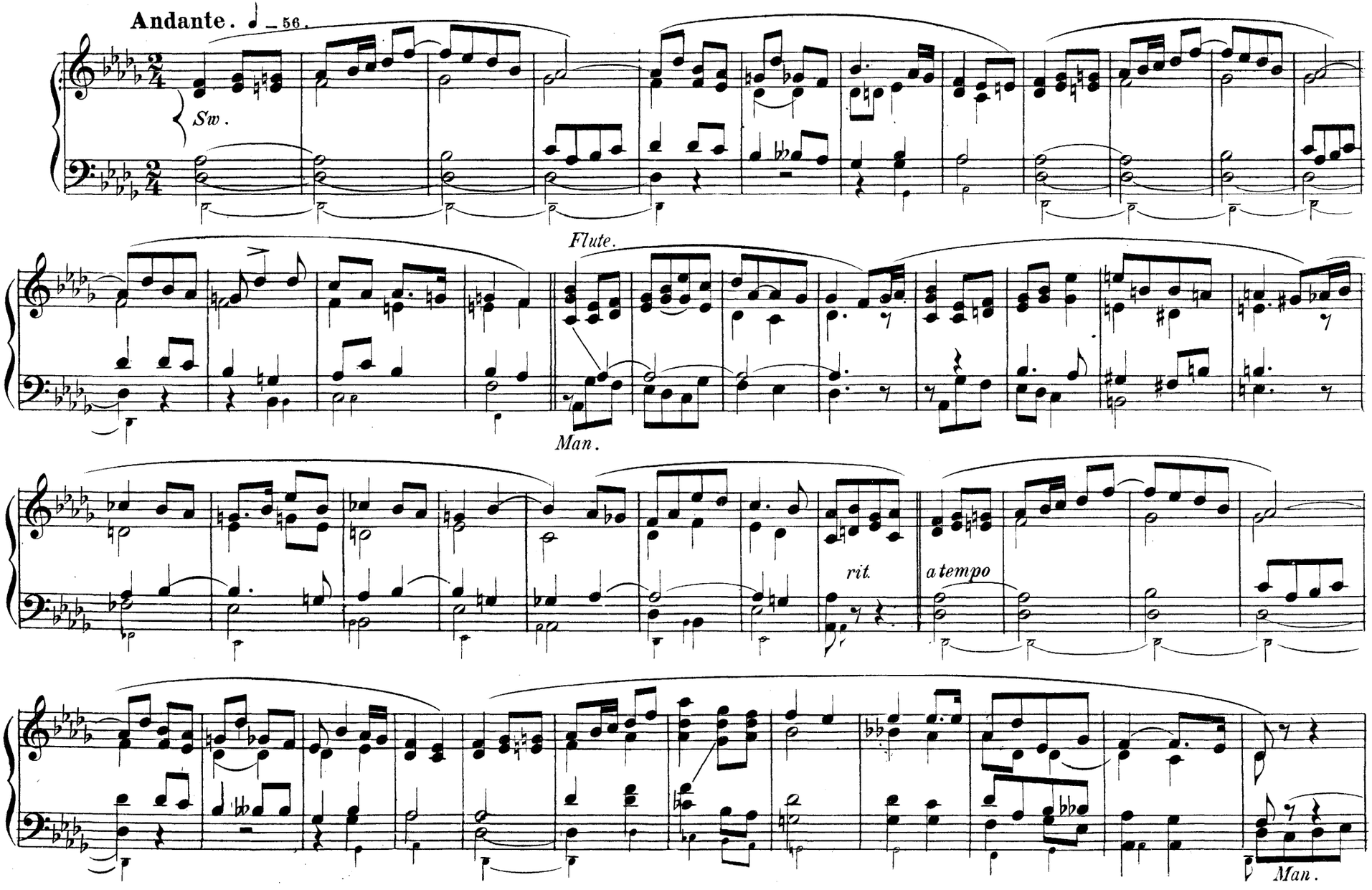


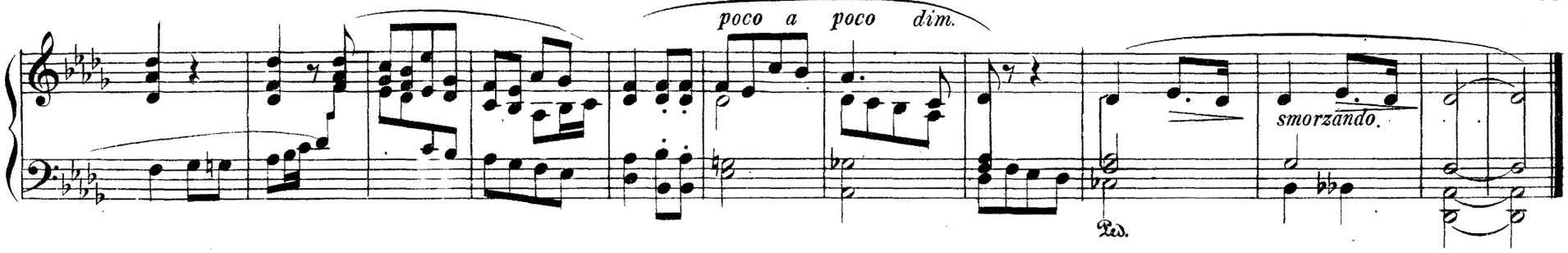

Solo
Sw.
f
Gt.
ff
Adagio.
fff

Sw. Soft 8' stops.
Ped. Bourdon.

LIEBES-LIED.

E. L. ASHFORD.



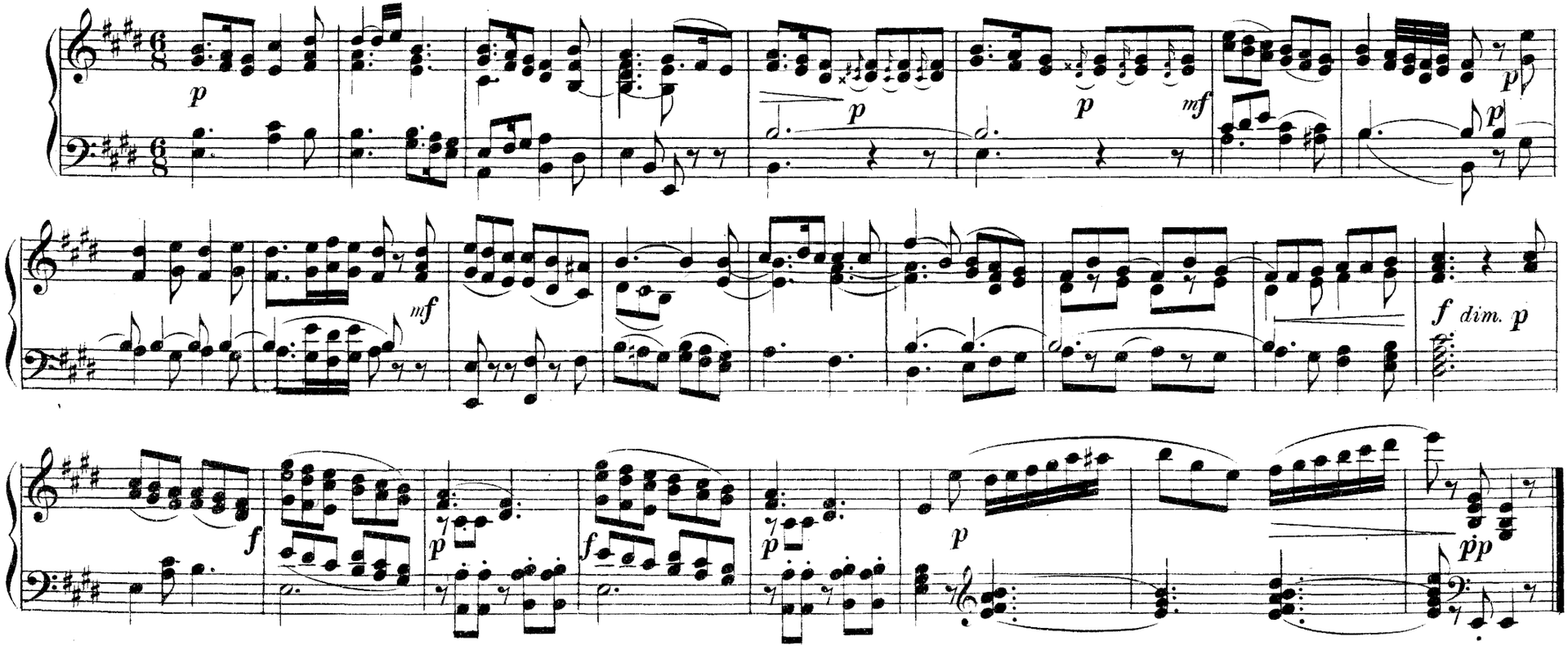


PLACIDO È IL MAR.

FOR REED ORGAN.

Andantino. ♩=96.

MOZART.



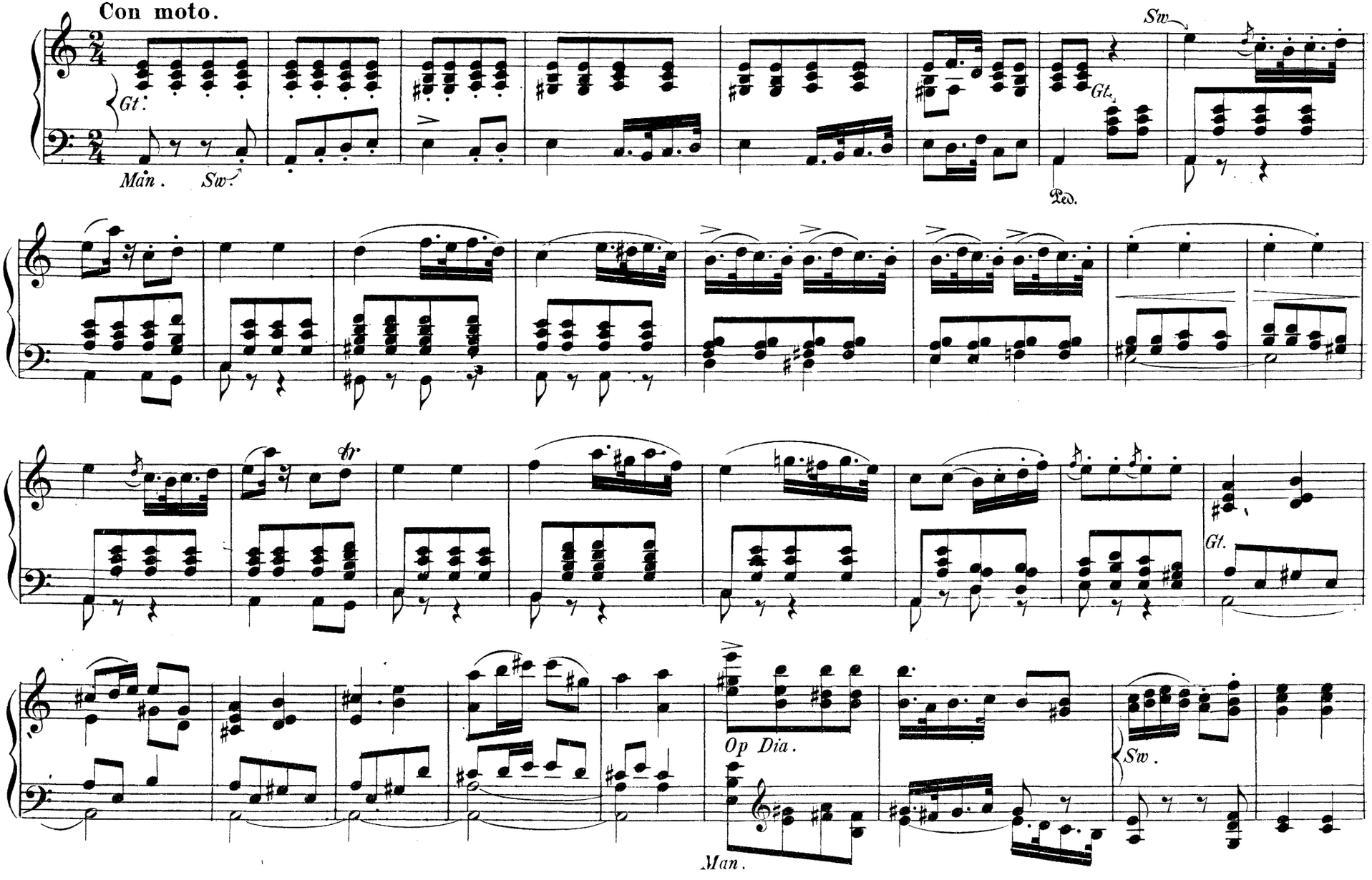
92

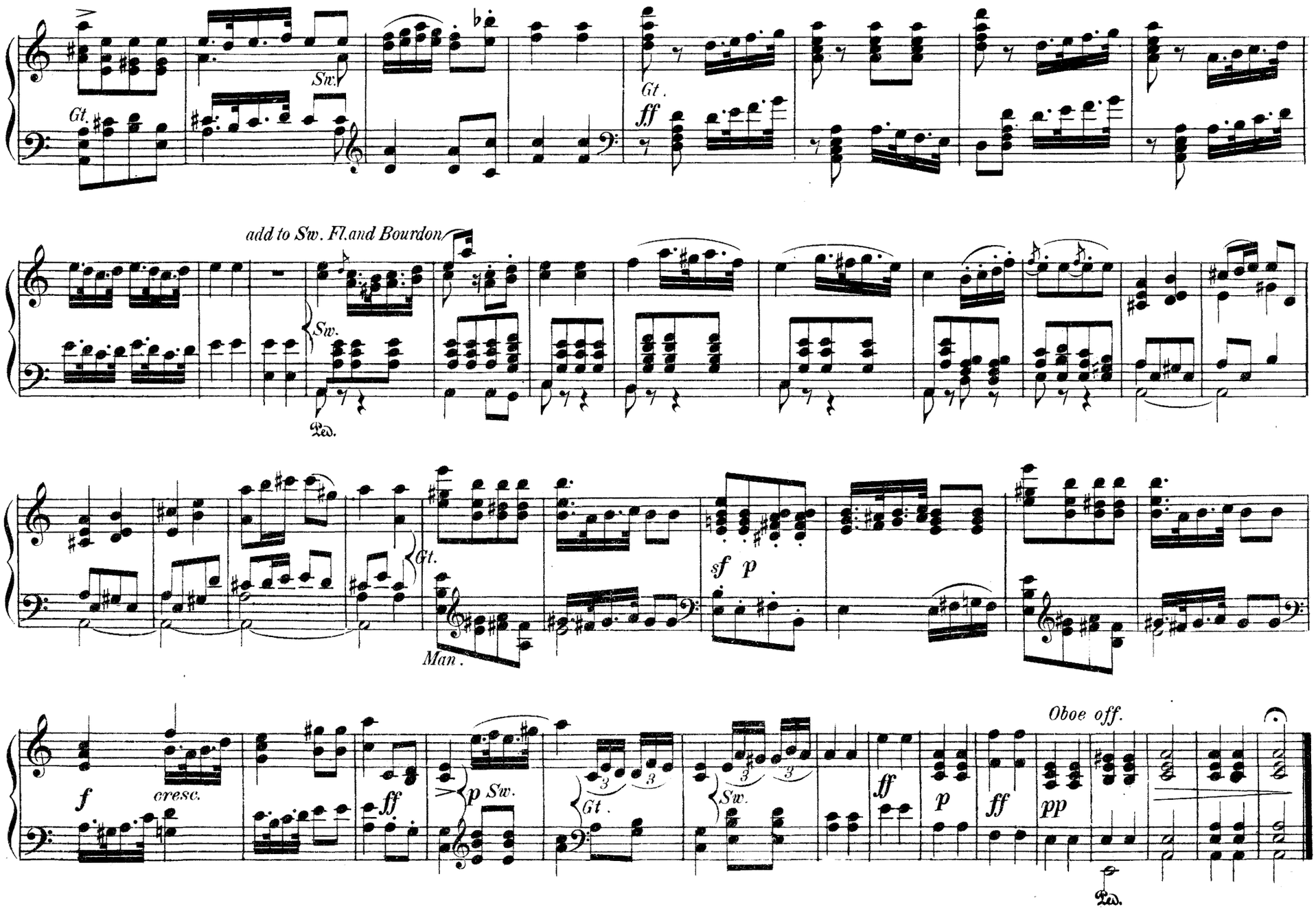
Gt. Dulciana.
Sw. Oboe.
Ped. Bourdon.

ANDANTE.

FROM SYMPHONY IN C MAJOR.

FR. SCHUBERT.



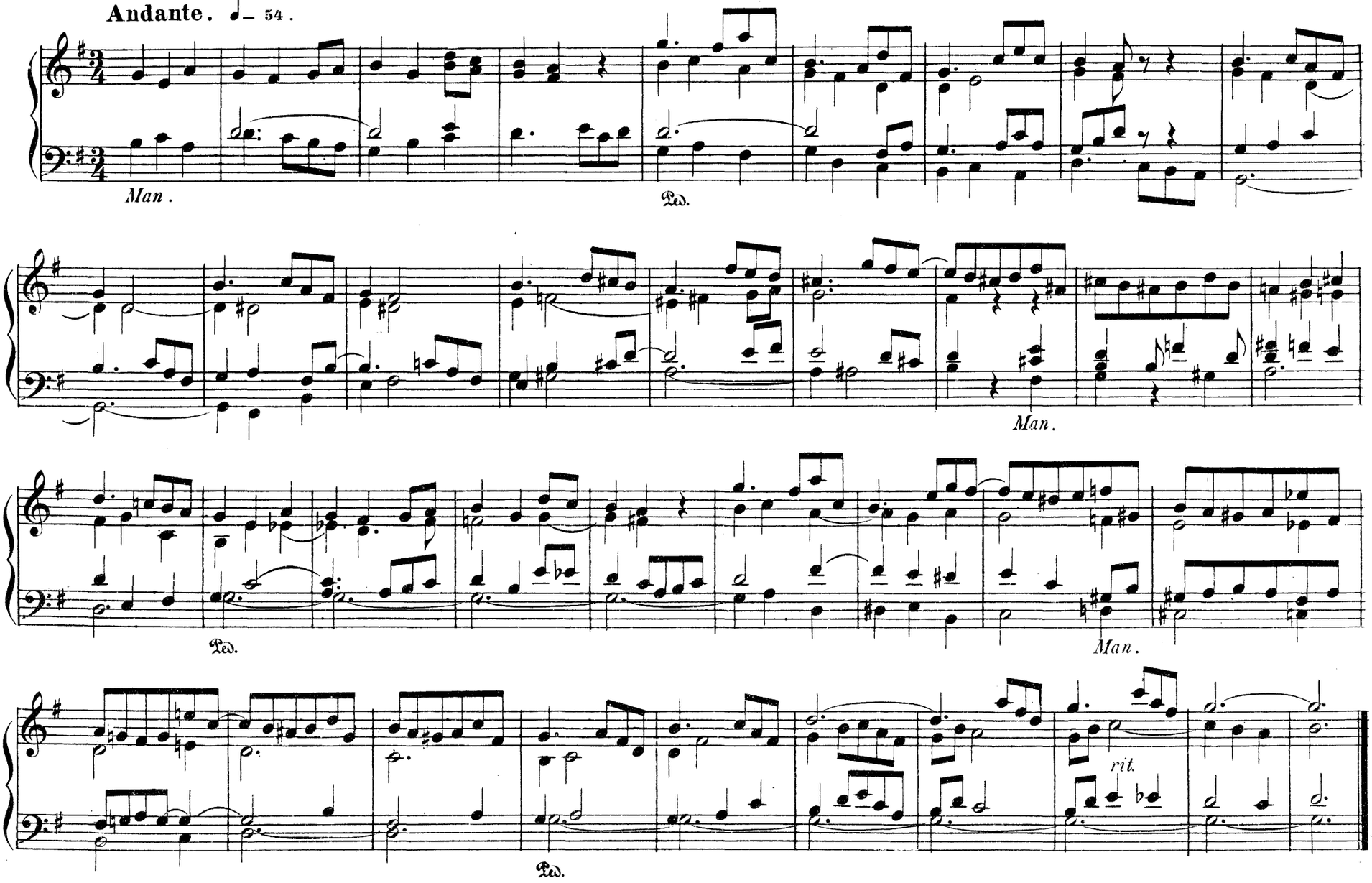

Gt.
Sw.
Gt.
ff
add to Sw. Fl. and Bourdon
Sw.
Ped.
Gt.
Man.
sf p
f
cresc.
ff
p Sw.
Gt.
Sw.
ff
p
ff
pp
Oboe off.
Ped.

94
Sw. Salicional and Lieblich Gedeckt.
Ped. Bourdon, coupled to Sw.

CONFIDENCE.

JULIUS ANDRÉ.

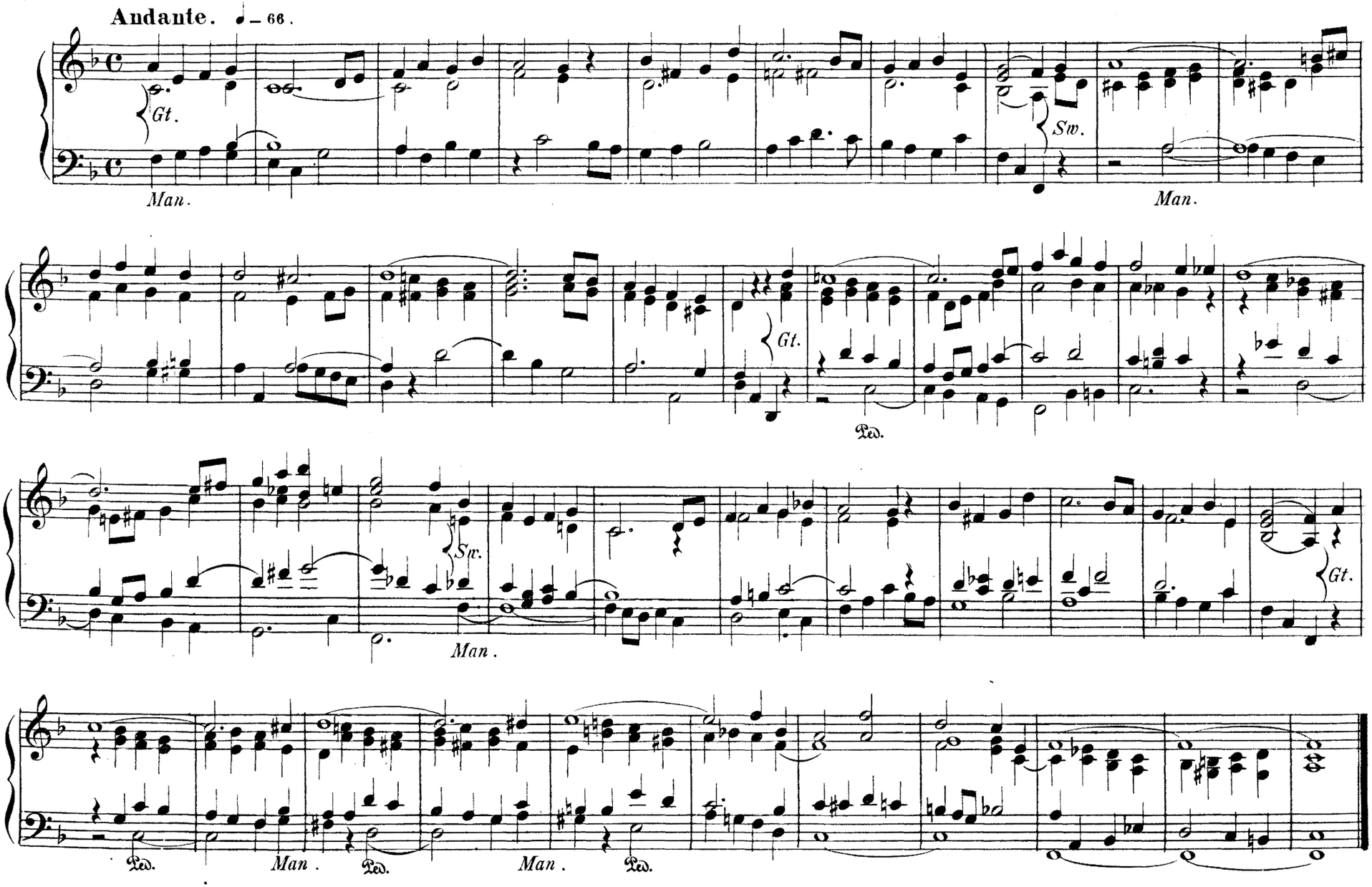
Andante. ♩ = 54.



Gt. 8' and 4ft. stops.
Sw. Oboe.
Ped. Bourdon.

CONTEMPLATION.

JULIUS ANDRÉ.



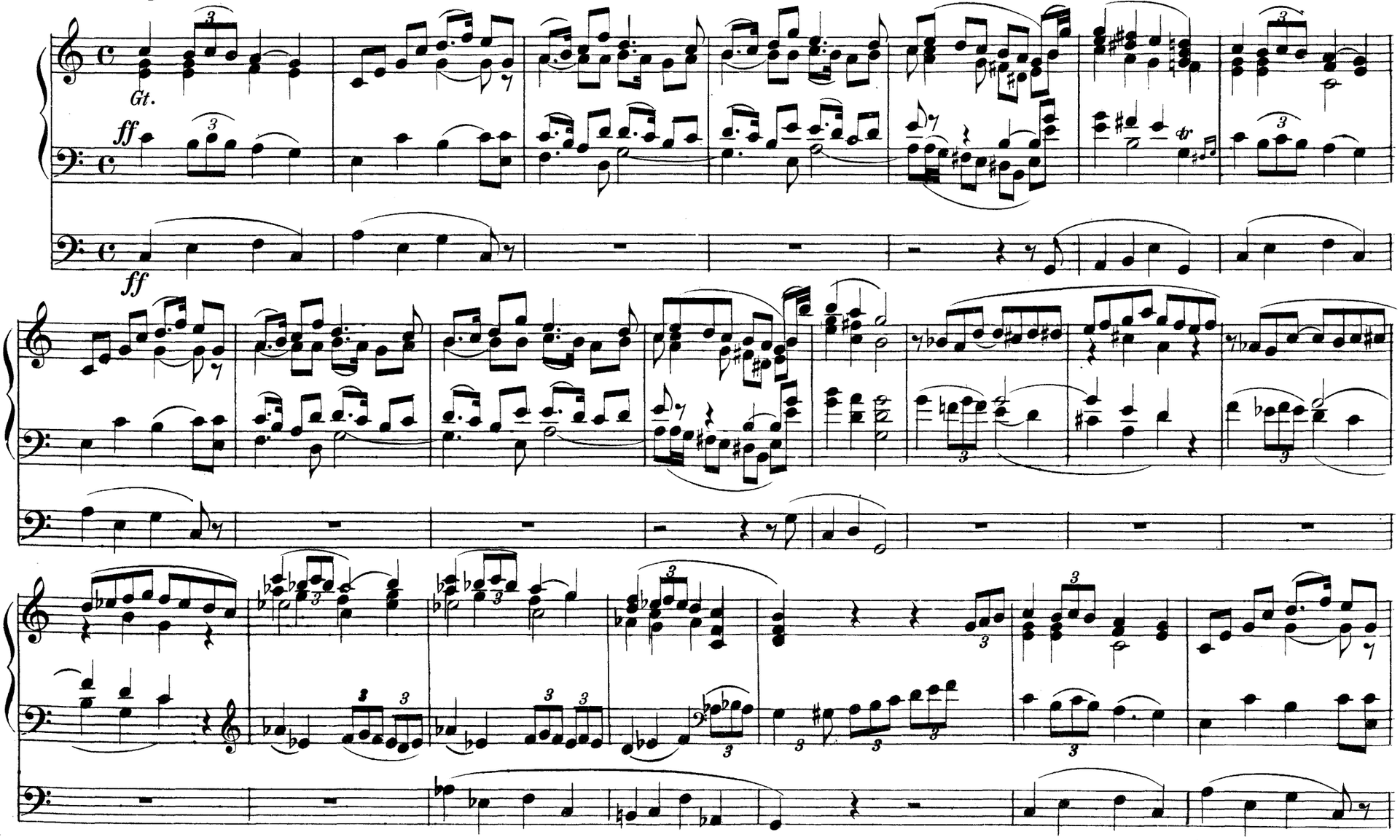
Gt. Full to 15th.
Sw. Full, coupled to Gt.
Ped. 16ft coupled to Sw.

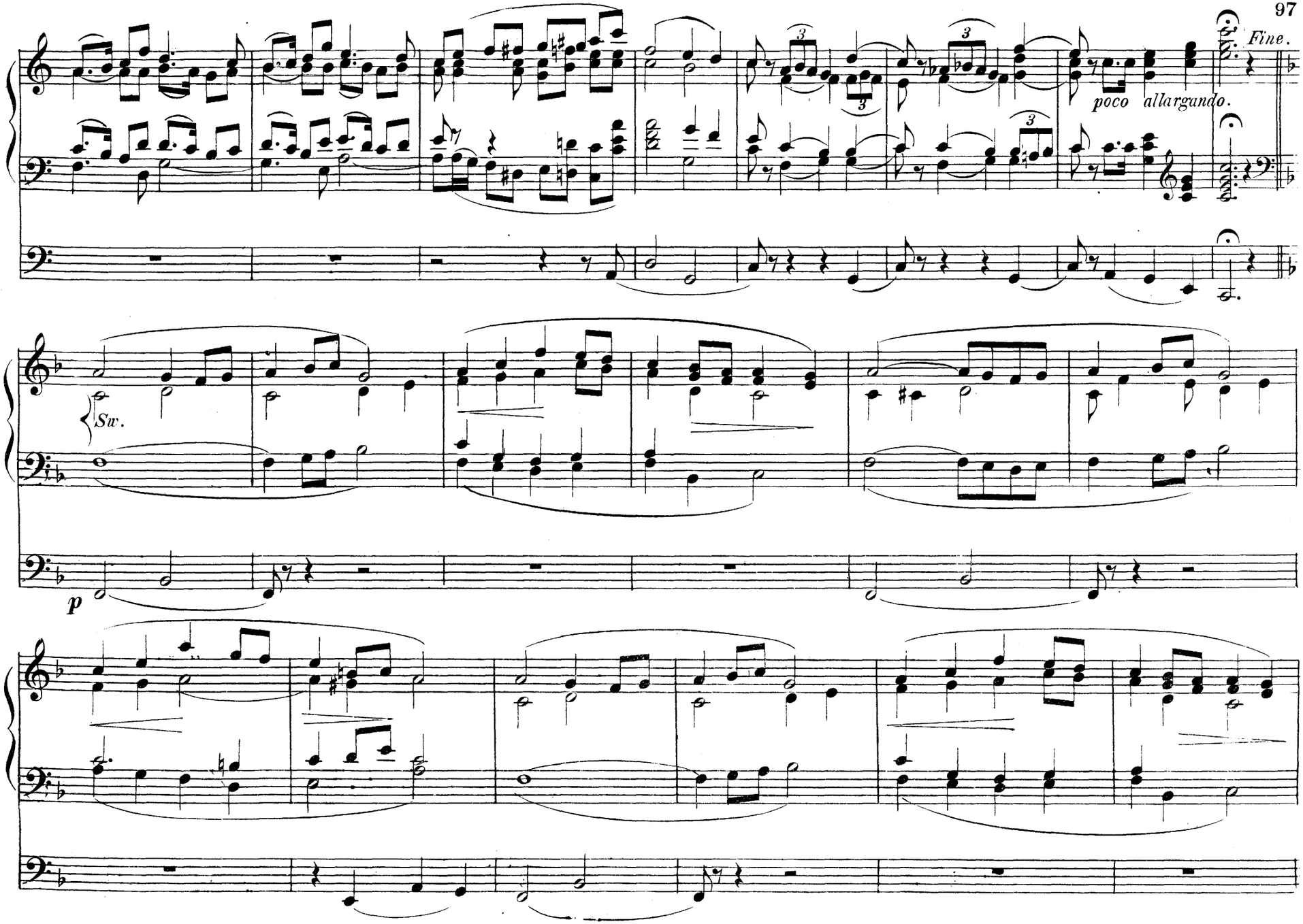
POSTLUDE.

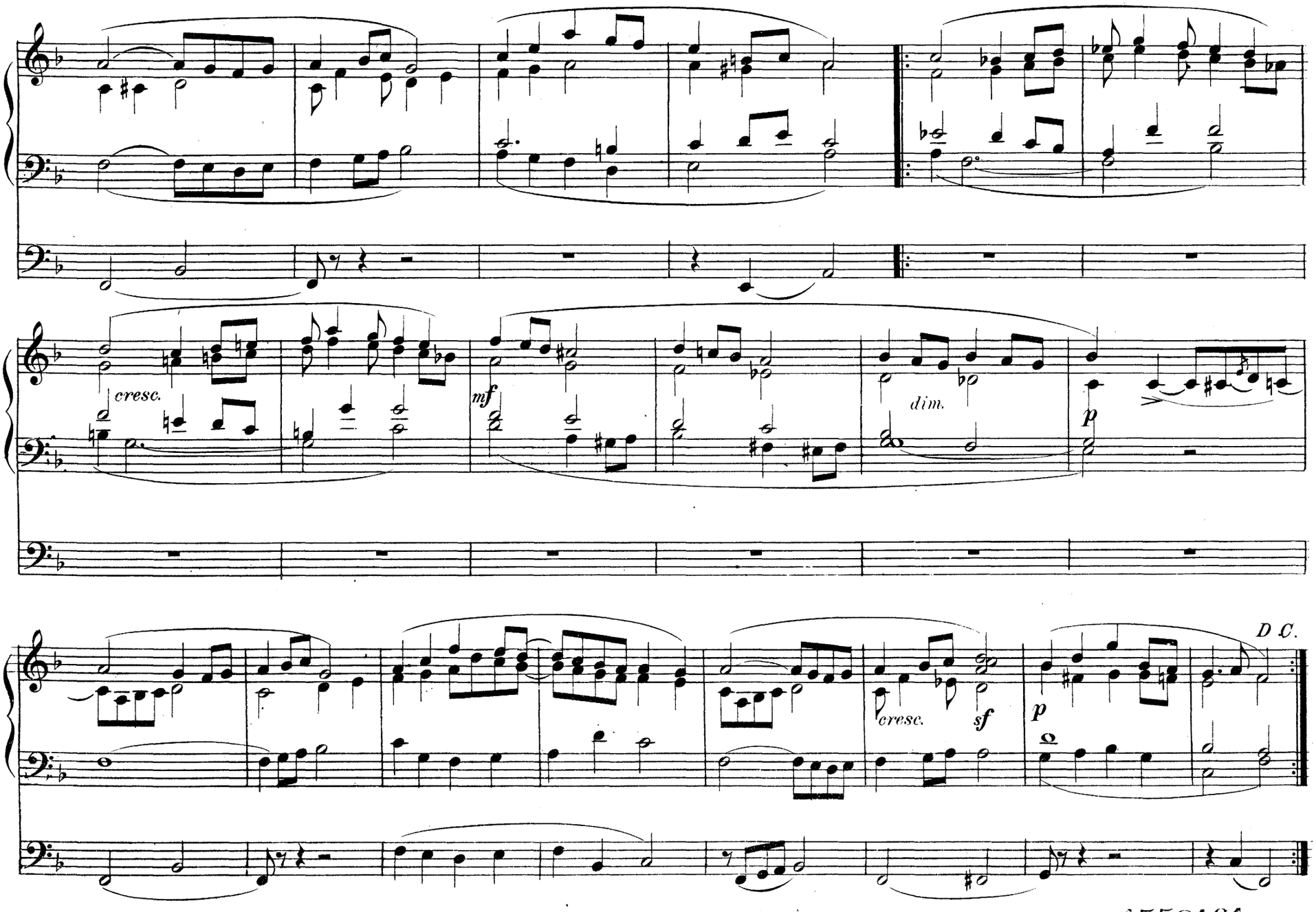
FOR PIPE ORGAN.

TH. SALOME.

Tempo di Marcia. ♩=84.




Fine.
poco allargando.
Sw.
p



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