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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 E. S. Lorenz

TERMS
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Dayton, Ohio

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SEPTEMBER, 1898.

Editorial.

ALFRED MAYHEW SHUEY.

Mr. Alfred Mayhew Shuey, whose portrait we give above, was born in Hamilton, Ohio, in 1847. As his parents were both musical, it is not strange that the two sons and two daughters all became musicians.

The subject of our sketch manifested his love for music at an early age, before reaching the dignity of seven summers picking out upon the piano with one finger any melody he happened to hear. Unlike the average boy, he preferred playing the piano or violin to outdoor sports, so he probably cannot fully appreciate Howell's reminiscences of boyish life in Hamilton. He began the study of the violin seriously at twelve years of age under the direction of Prof. George W. Miller, a fine performer and excellent teacher at Oxford, Ohio, whither his parents had moved to educate their children. He continued his study of the violin under this instructor for six years, becoming an expert performer. During the same period he took up the cornet with Prof. J. E. Newton, and afterwards became the leader of the Oxford Brass Band, going with them in 1864 into the United States service for six months with the 167th Ohio Infantry.

During his residence at Oxford he attended Miami University, that nursing mother of great men, and graduated with honor in 1866. His academic studies probably suffered from his devotion to music, as, in addition to the work indicated above, he took lessons for five years from the distinguished Karl Merz in organ, harmony, composition, and orchestration, using Marx's work on musical composition as a text book. In 1866, after graduating, he moved to Minneapolis, where he still resides.

After a year of instruction on pipe organ and a review of harmony and counterpoint under Prof. E. M. Bowman, now of New York, he dropped further study under teachers. In 1868 he organized the Minneapolis Orchestral Union, composed of twenty-eight or thirty musicians, which gave four concerts each winter for several years.

Mr. Shuey is exceedingly fond of orchestral work, having, at various times, played violin, viola, French horn, and cornet, in organizations like the above. The scoring of music for orchestra or military band and the reading of such scores is his chief musical delight. He has written a number of compositions for full orchestra which have been performed in public, notably his "Scene Pastorale," which was played at one of the Danz concerts with great success. He has written also a "Festival Overture," and a number of marches which have been produced by Gilmore's, Innes's, Liberati's, Ellis Brooks', and many other prominent bands. His "Mass in F" was given at

one of the Danz concerts by full orchestra and large chorus under his direction. He has also directed a vast number of concerts, the largest being that given in the convention of 1892 in Minneapolis, when Depew and McKinley appeared as speakers. This concert netted the convention fund over $10,000, after paying all expenses.

Mr. Shuey has been playing the organ and directing choirs for twenty-seven years, spending six years at the Plymouth Congregational Church and twenty-one at St. Mark's Episcopal Church, where he still has charge of the musical service. He has an excellent paid quartet and a fine chorus of twenty-six voices, of which he speaks in the highest terms: "I do not believe there exists in this country a chorus of twenty-six voices containing the quality of voice and the number of fine readers I have in my choir." This not only enables him to prepare fine music quickly and well, but enhances his pleasure in the work.

Formerly secretary of the Century Piano Co., Mr. Shuey's business hours were devoted to the duties and cares of his position, but for the last twenty years his entire spare time has been devoted to the study of the organ, composition, and choir work.

The list of his published compositions is a long one, beyond the limited space at our disposal. It consists almost wholly of sacred music particularly adapted to the use of Episcopal choirs, consisting of Te Deums and Masses as well as smaller compositions.

Mr. Shuey's music is characterized by its harmony, rather than its melody. He has a large harmonic vocabulary and this gives his work, even the simp'est, a dignity and calm force entirely appropriate to divine service. Schumann has said that harmony is the king and melody the queen of music, but by paying homage rather to the king, Mr. Shuey reverses Schumann's dictum that the queen must rule. In some solo passages he uses only one note, fairly compelling the singer to intone the words; but what might have been monotonous is relieved by the rich harmonic variety of the accompaniment. Of course, the stately service of a large Episcopalian church does not give opportunity for a brilliant use of rhythm, and this necessarily limits the range of Mr. Shuey's melodic effects.

We are not depreciating the melodies of Mr. Shuey, for they are good and strong, sanely expressive of what he intends to say. What they lack in easy grace and sensuous charm they more than make up by their dignity and impressiveness. Mr. Shuey is fortunate in that he can express his individuality unhampered by considerations of popular taste or commercial results. We trust he may have continued leisure to devote to high class composition and to the preparation of excellent and elevating choir music like his Christmas anthem, "O Little Town of Bethlehem," No. 68 of Lorenz's "Octavo Anthems," which took the second prize in the *Choir Leader* contest by the unanimous vote of the judges.

THE PRELUDE OR OPENING VOLUNTARY.

In these days, when the simple, unpretentious service of former times has been replaced by the more elaborate and ornate form, the organ prelude becomes an important factor in the public services of the church. It is, so to speak, the means of preparation for the prayer and praise that is to follow. Possibly not enough thought is given by the average organist to this number. Many very good and even skillful players look upon it as hardly belonging properly to the service, but a sort of something 'thrown

in for good measure," so that what they play, or the spirit in which it is rendered, is made of little account. It seems to us, however, that this is a mistaken view of the case. The organist should remember that it is much easier for the minister and choir to impress the congregation by prayer, exhortation, and hymn or anthem than by musical sounds, (however sweet) that are not wedded to words that direct and lead the mind and heart to holy thoughts. Consequently, if he would have the service one harmonious whole, he must select the opening voluntary with a view to accomplish, either by reverent style or familiar association, the object of turning the minds of those present from worldly thoughts to the real purpose of the service. The few moments of quiet meditation before the worship of the day begins may be helped or retarded by the character of the organ prelude. If dignified and really religious in style, it will prove an assistance On the other hand, a selection of a trifling and frivolous nature will as certainly be a hindrance and stumbling block to some of the worshipers.

The wonderful variety to be obtained from the organ, is, of itself, a temptation to many organists to use a class of music that shows off the best solo stops and produces the most pleasing contrasts of tone color. Airs from the popular and familiar operas are frequently drawn upon for this reason. The "Miserere" from "Trovatore," the exquisite quartet from "Rigoletto," or the sextet from "Lucia di Lammermoor" are all most pleasing to the ear when rendered upon the organ. But what about the effect they produce on the mind of the listener through the medium of association? Hardly the right sort, one must admit. The same objection may justly be raised when it comes to the sentimental songs of the day, which one frequently hears played slowly and softly as opening preludes, for no amount of skillfull changing and twisting will endow a love song such as "Oh Promise Me" with the proper religious element for divine service. It will always associate itself with the words to which it was originally written, and suggest the concert room rather than the sanctuary. There is, however, one class of secular music that may be freely drawn upon for the prelude, viz: the slow movements of the symphonies and sonatas. These great tone poems, so dignified in form and lofty in conception, may be used without the fear of calling to the mind of the listener any but elevated and pure thoughts. To these beautiful selections may be added a great number of solos from sacred oratorios and cantatas, besides the numerous preludes written expressly for church purposes by the great organists of the present day. The length of the prelude used must depend largely upon the remainder of the service. If it is to be followed immediately by an anthem, it should be somewhat shorter. If the service is one containing much music, it is not best to play too long an opening voluntary. In the English cathedrals this number is abbreviated to a few dignified chords and modulations, just simply sufficient to bring the singers into the choir-stalls. Probably this is done because the service is fully choral, and, with so much singing it would not be in good taste to over burden it with a long and elaborate prelude.

It seems to us that the great object to be kept in view is the fact that the prelude is really and truly a part of the service, and that it should lead up to and harmonize with what is to follow. It need not always be soft and subdued in its character. On the contrary, a bright, joyous number is frequently effective, and, if the anthem or opening sentence to follow after is in the nature of a prayer, the contrast will add to the effect of both numbers. On the other hand, a quiet subdued selection will enhance the brightness and joy of an anthem of praise and thanksgiving. The organist who has at heart the usefulness of the entire service, will make no great mistakes in selecting his preludes, for he will set aside all effort at personal display for the better and wiser purpose of helping others.

Miscellany.

THE CHURCH ORGANIST.

An article on "Church Organists," which the author states is "the result of long years of observation in regard to church organists," will be of stimulating interest to members of the guild.

Probably in no country in the world are there so many dextrous organ players as in our own. Their name is legion; all over the land young men have acquired the art of handling the organ with skill, they have mastered all its resources, and perform with accuracy the most difficult compositions.

Yet the church organist is a rara avis. I cannot recall ever having heard of a dozen of real ability, who addressed themselves to their duties with an intelligent comprehension of what the occasion demanded. They are mainly chosen for virtuosity, when in fact, that has little opportunity for display in the ordinary Protestant service. The true art of the church organist begins where the virtuoso ends. The concert organist is to the church organist what the elocutionist is to the orator, for demand is made on the church player for the exercise of the very highest art, far beyond nimbleness of finger or foot.

The variations of Thiele and the fugues of Bach have no proper place in the modern church worship, the function of the player being, when rightly understood, to induce worshipful and devotional feeling, and prepare the audience for the solemn offices of the service. To this end he is called upon to improvise, to construct in interlude, prelude and response a series of musical epigrams, demanding the exercise of the highest musical intelligence. Now here is just where our players fail. I have listened to the best performers in this and other cities, and have been amazed at the total ignoring of the very rudiments of musical composition in their extempore work. Whether written or extempore, music, in order to be music, must, like speech, have form; like poetry it must have rhythm, measure, and periodicity, and these seem to be almost universally ignored. An interlude must be in the rhythm of the tune it punctuates, it must have the length of phrase prescribed by the laws of music, it must have a beginning, a progression, and a conclusion.

Music, like any language, to be intelligible must have form. Chords strung together without rhythm are meaningless as the reading of beautiful, sonorous words down the page of a dictionary, they are merely jargon. And this is what we usually hear from our most accomplished performers- merely senseless jargon, a stringing together of chords, saying nothing, meaning nothing, without a musical idea, in short, tuneful drivel.

For this reason, very largely, the organ takes little place in the worship, but is regarded with entire indifference by the audience. Their attitude shows complete unconcern, and the noble instrument becomes merely a stop-gap.

The method of choosing organists is absurd. A number are convoked who play music practiced very likely for years and the showiest piece and the liveliest foot and finger win the prize. This is like testing a horse for speed, when you want him for draught purposes. The true method of determining the ability of a performer to do church work is to give him two tunes of widely different character to play, with interludes between the verses. If he gives out the tunes in exact, metronomic time, with a due regard for the character of the verses, if his interludes can be written down and make musical sense, having rhythm, measure, and periodicity, it may be considered that he is an artist, otherwise only an automaton.

It only remains for me to say that I find another grievous fault in the constant changing of the stops in giving out a hymn, and in the accompaniment of voices, a weakness and frivolity which is painful to the listener, producing the effect of unrest and self-consciousness in the performer, who seems rather to be searching for odd noises than to be playing in the house of God with a serious purpose. It is musical trifling, which is altogether too prevalent.

Much yet remains to be said regarding the adoption of music to the character of the service, to be "grave or gay," joyful or penitential, but doubtless this will be taken up by older and abler writers.—*R. H. Woodman, in the Evangelist.*

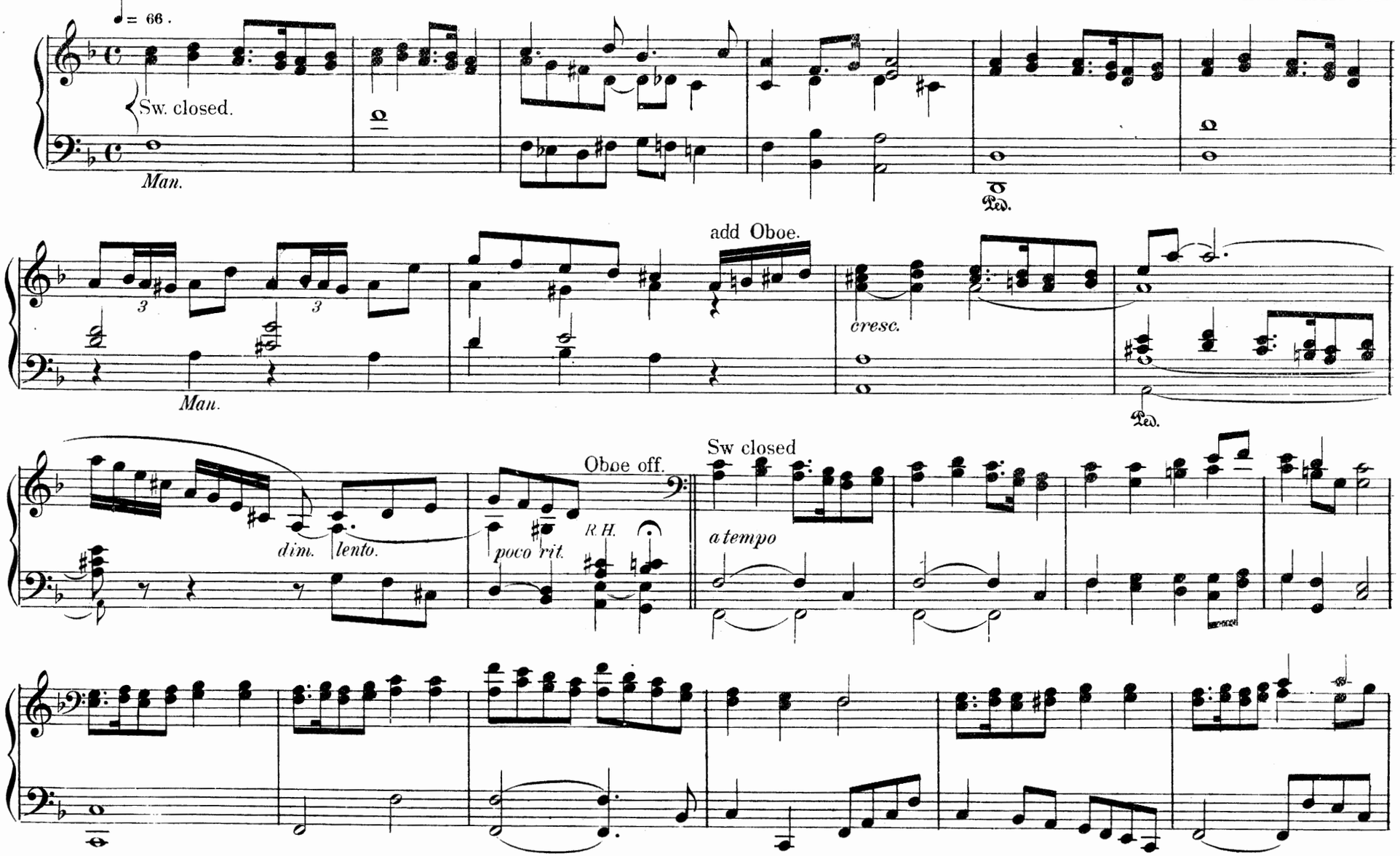
Dr. E. J. Hopkins, until recently organist of the historic old Temple Church, in London, promised to issue a "Handbook on the Organ" when he reached the age of eighty. He has passed that period and will now devote considerable time to labors with the pen.

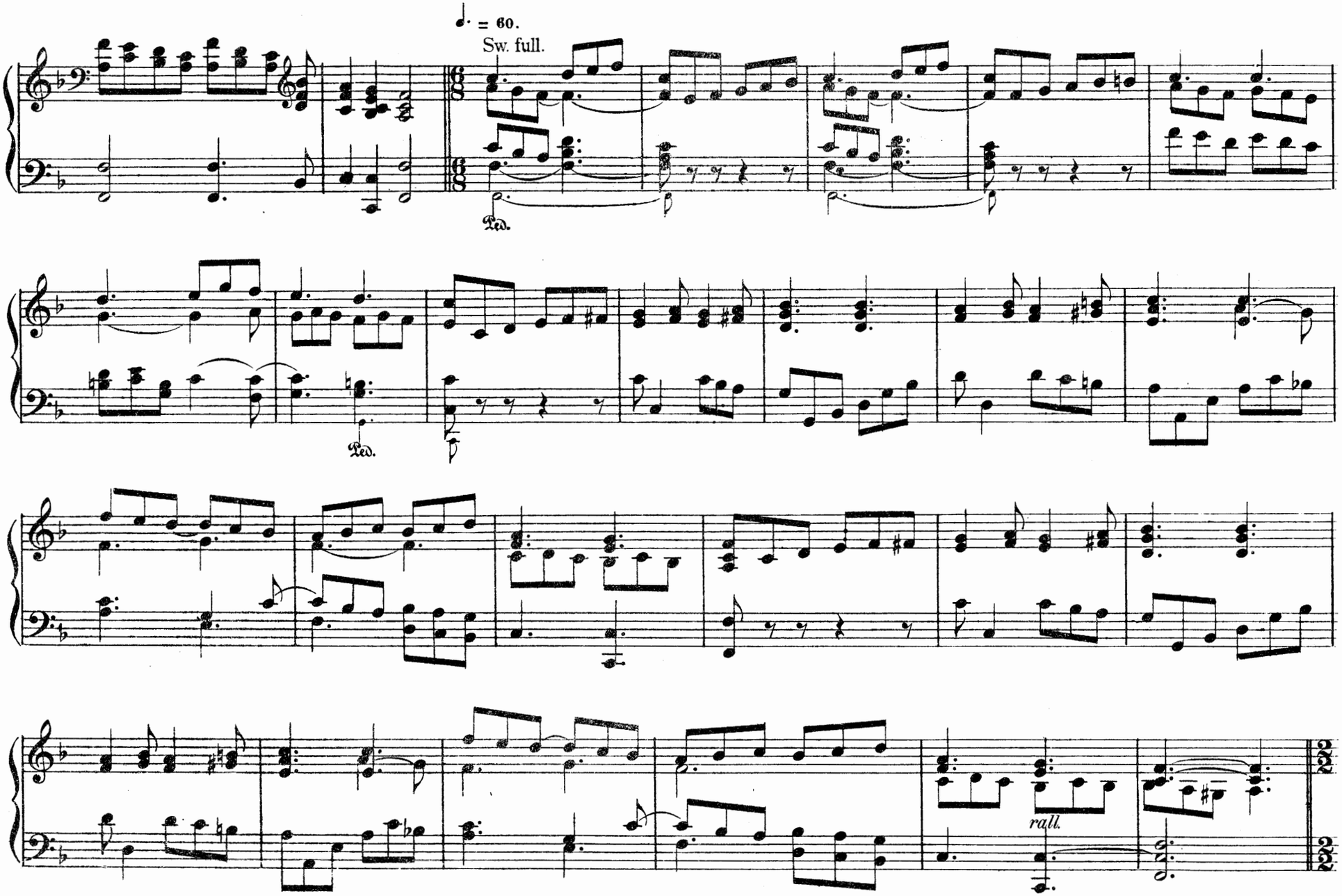
Gt. Melodia & Doppel Flute.
Sw. Soft 8' & 4'.
Ped. Bourdon.

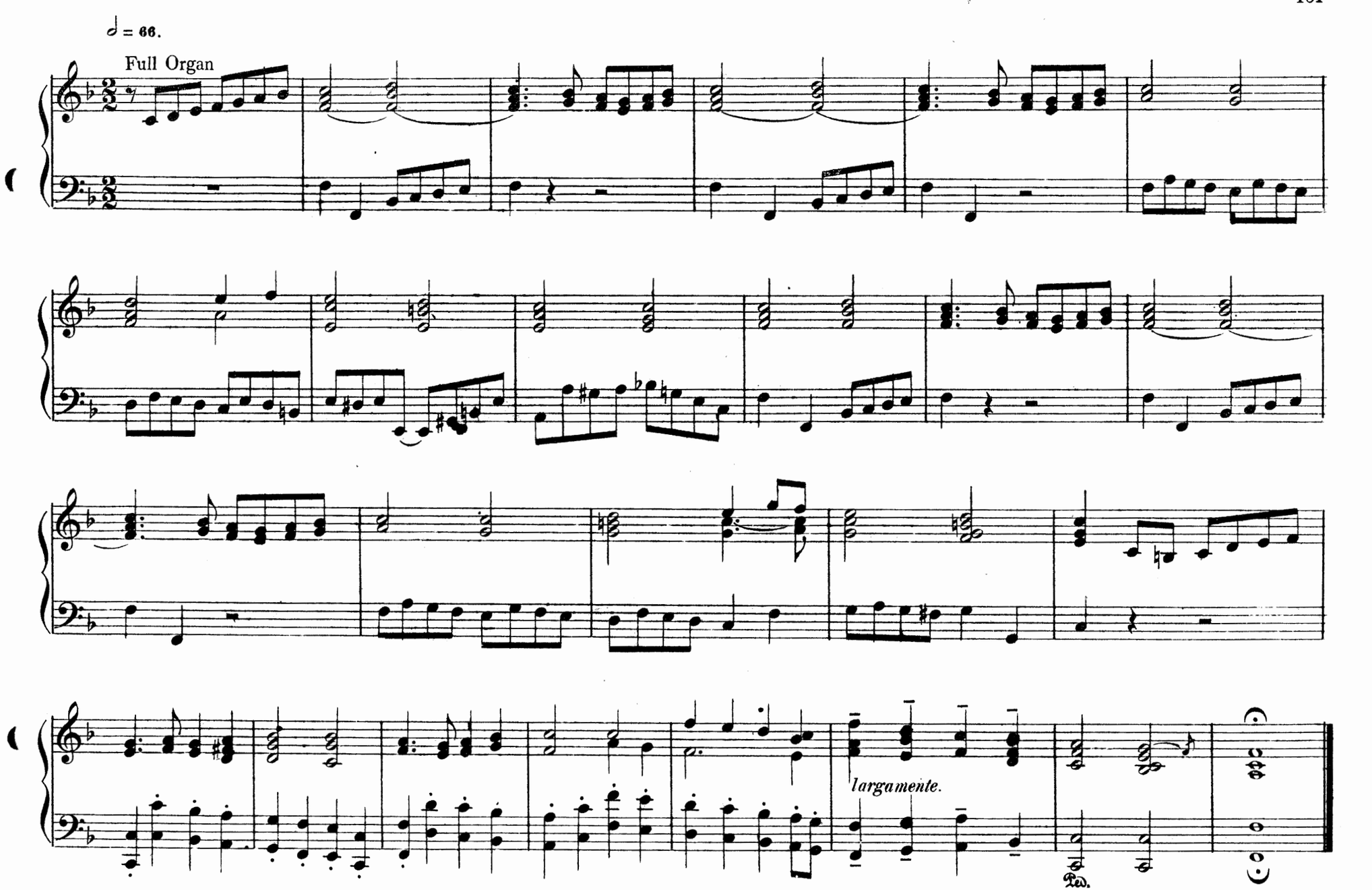
LORD DISMISS US.

1559142

E. L. ASHFORD.




♩. = 60.
Sw. full.
Ped.
Ped.
rall.

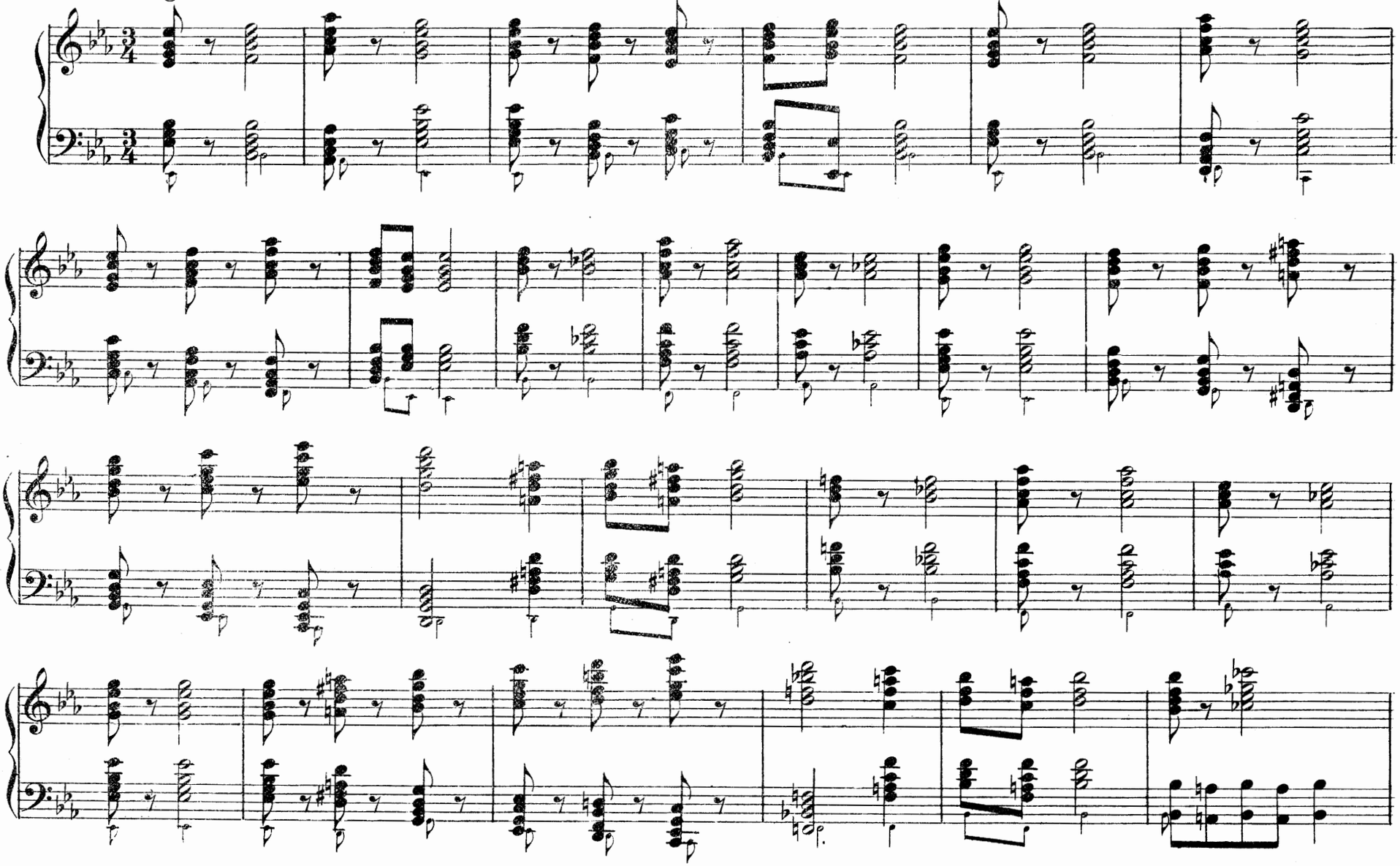

♩ = 66.
Full Organ
largamente.
Ped.

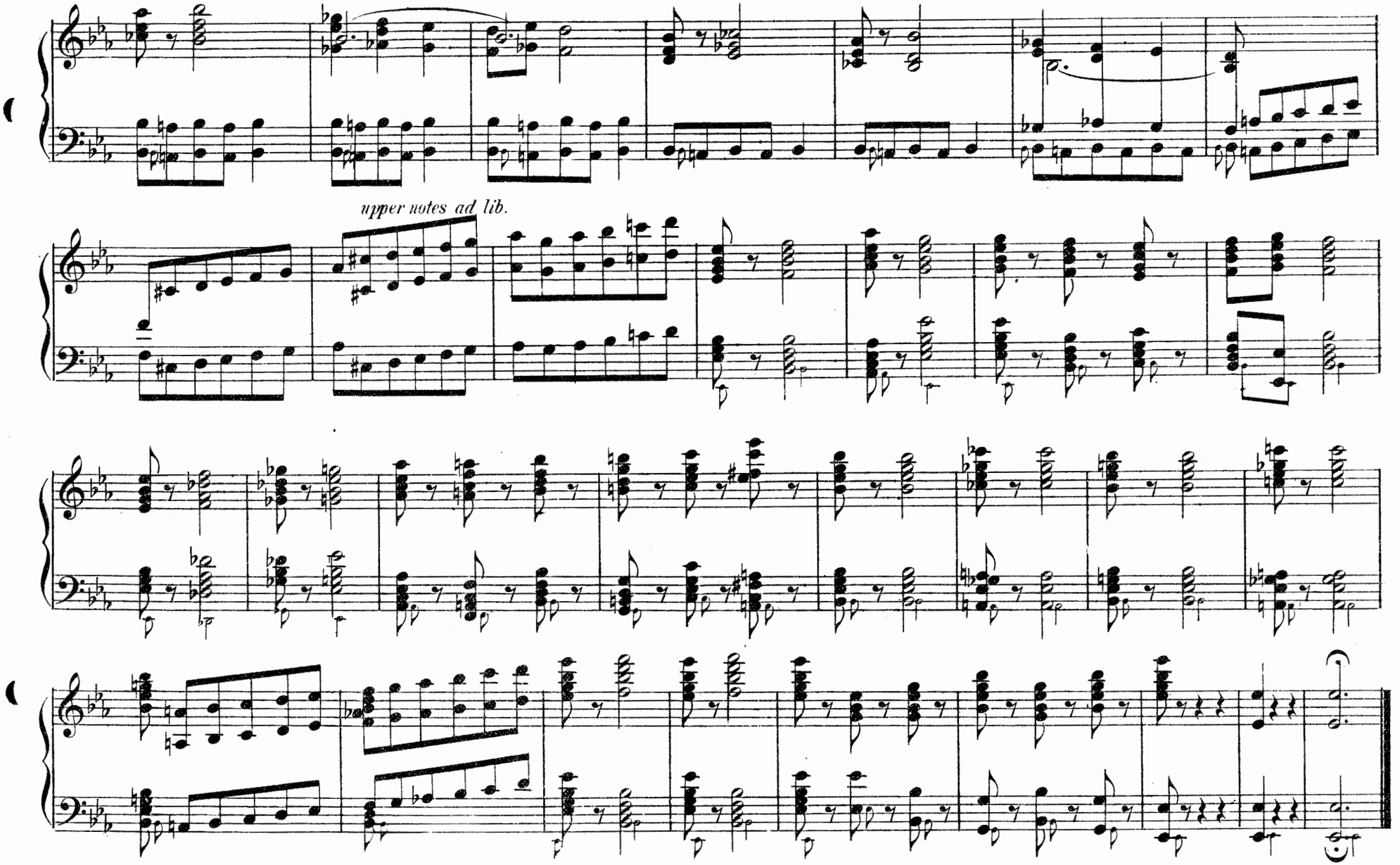
Gt. Full.
Ped. 16' coupled to Gt.

CLOSING VOLUNTARY.

Allegro maestoso. ♩ = 104.

ANTOINE EDOUARD BATISTE.

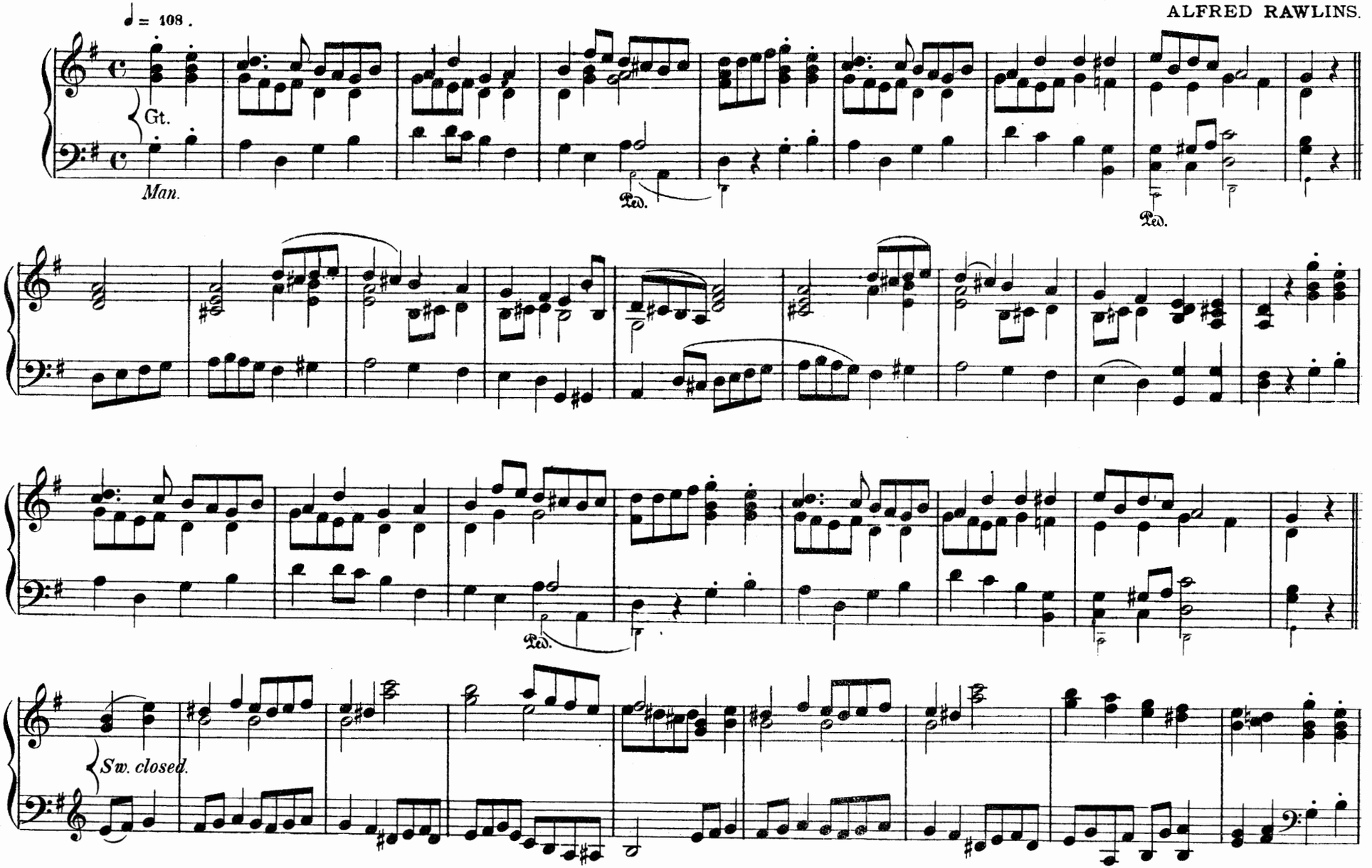


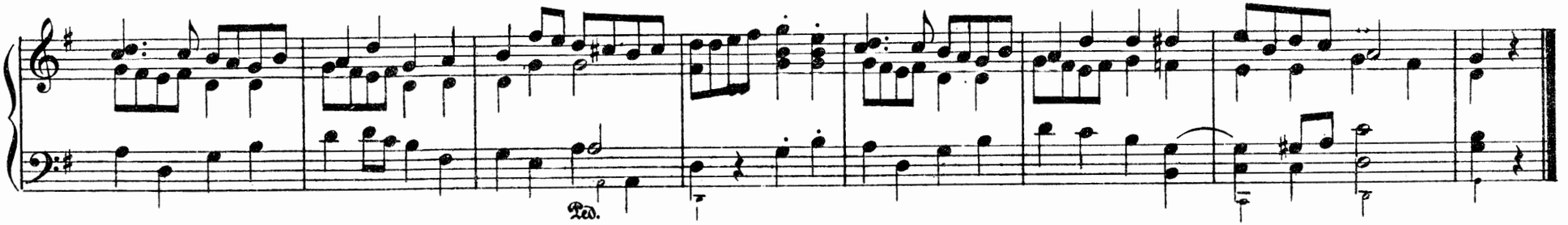

upper notes ad lib.

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

GAVOTTE IN G.

ALFRED RAWLINS.





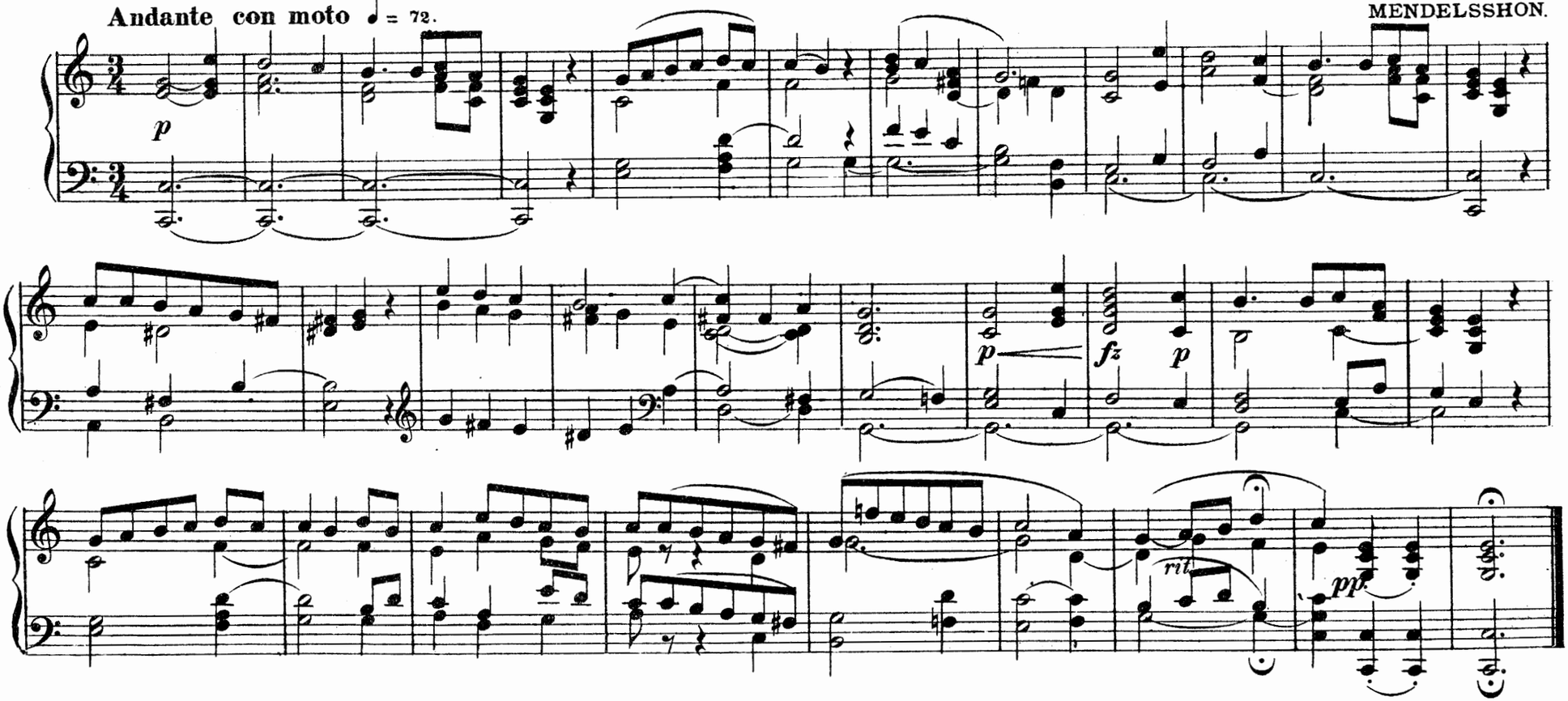
IF WITH ALL YOUR HEARTS.

From Elijah.

FOR REED ORGAN.

MENDELSSHON.

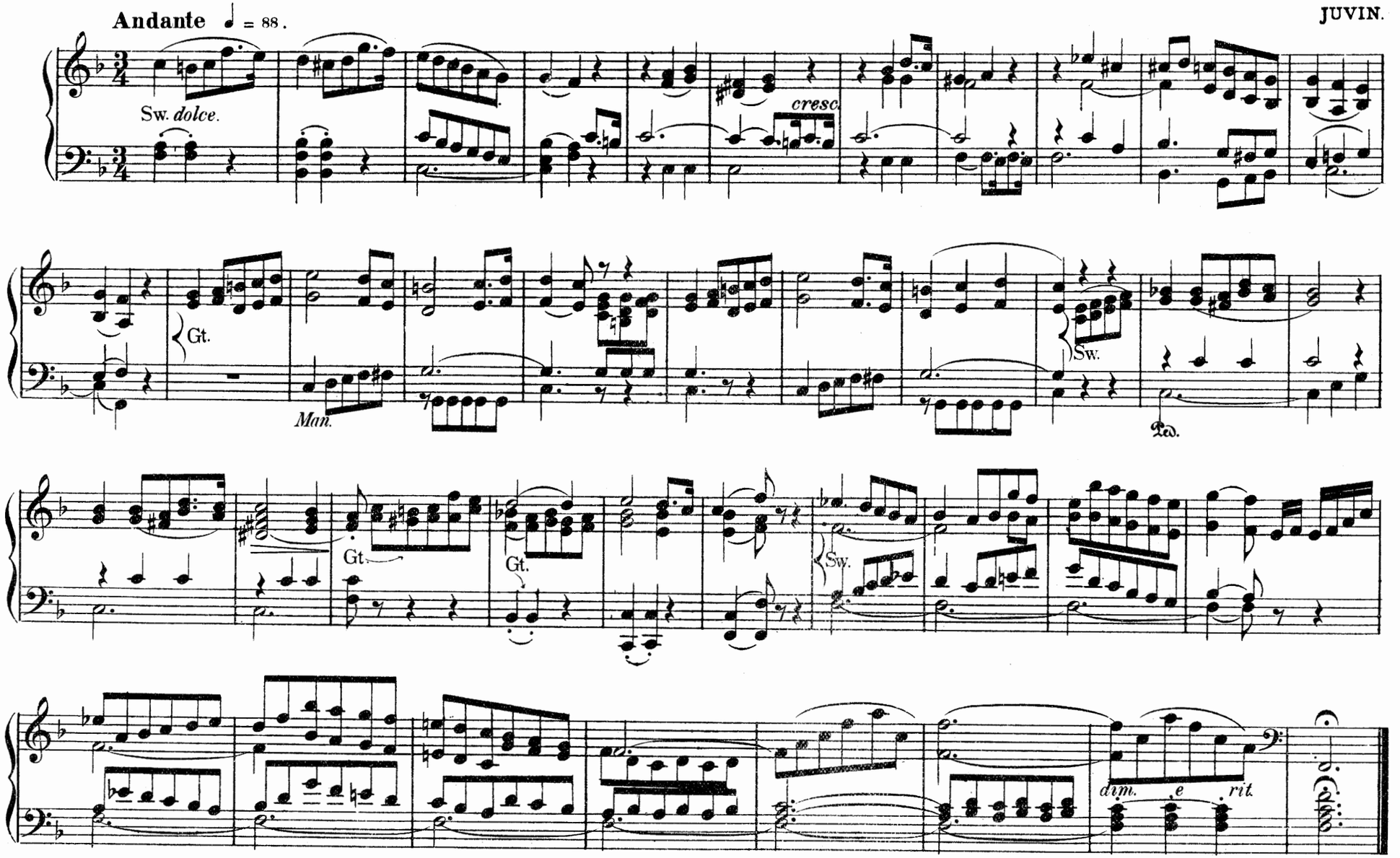
Andante con moto ♩ = 72.



Gt. Melodia, Dopple Flute & Principal.
Sw. Dulciana, Oboe, Bourdon & Flageolet.
Ped. Bourdon.

AIR RELIGIEUX.

JUVIN.



Sw. Full.
Ped. 16'.

IN HIS COURTS.

With animation.

♩ = 72.

KING.

f

Ped. *ad lib.*

sf

ff

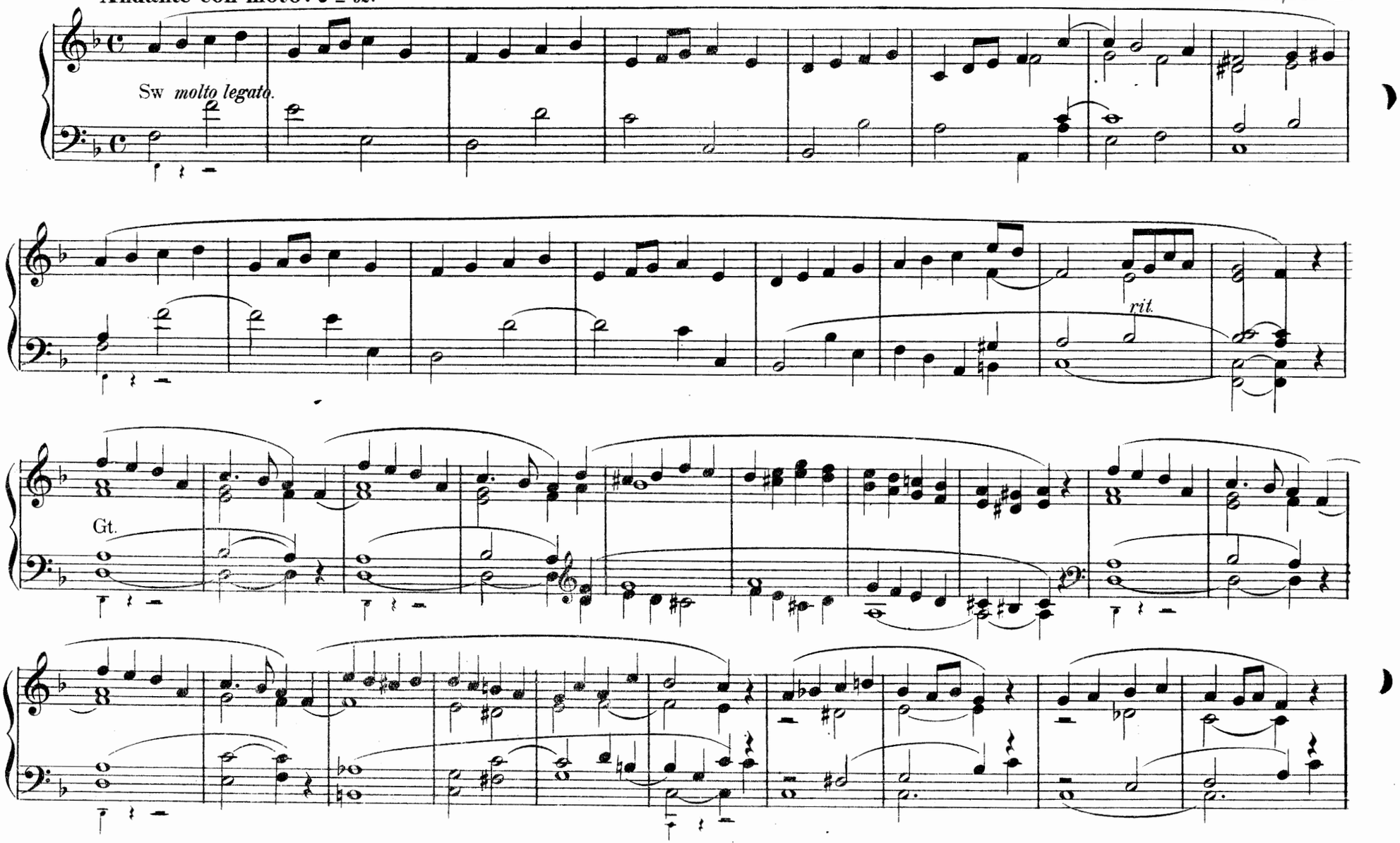
sf

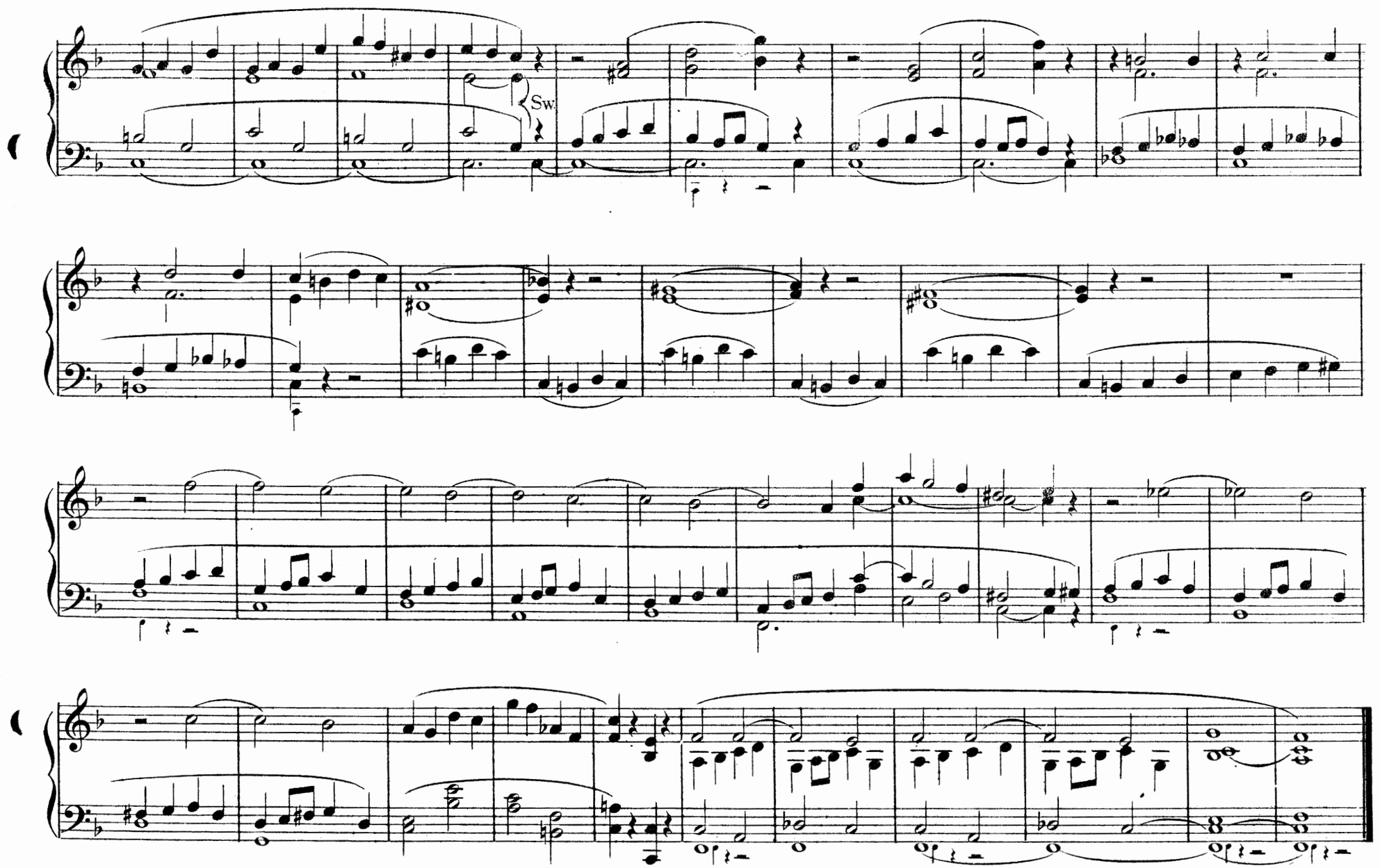
Gt. Soft 8' & 4'.
Sw. Stopped Dia & Flute.
Ped. Bourdon.

HYMN OF PRAISE.

Andante con moto. ♩ = 92.

ANTOINE EDOUARD BATISTE.



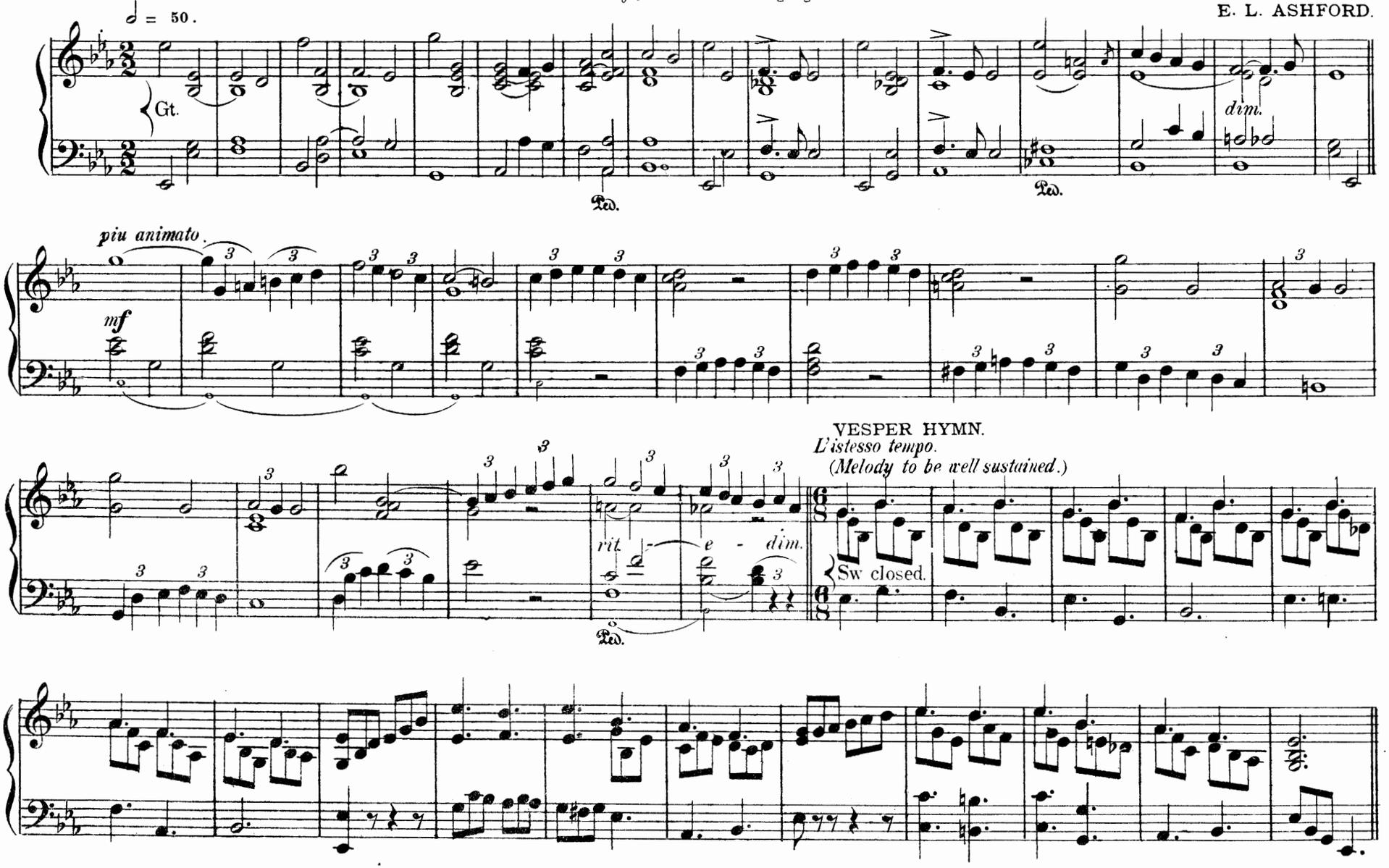

Sw.

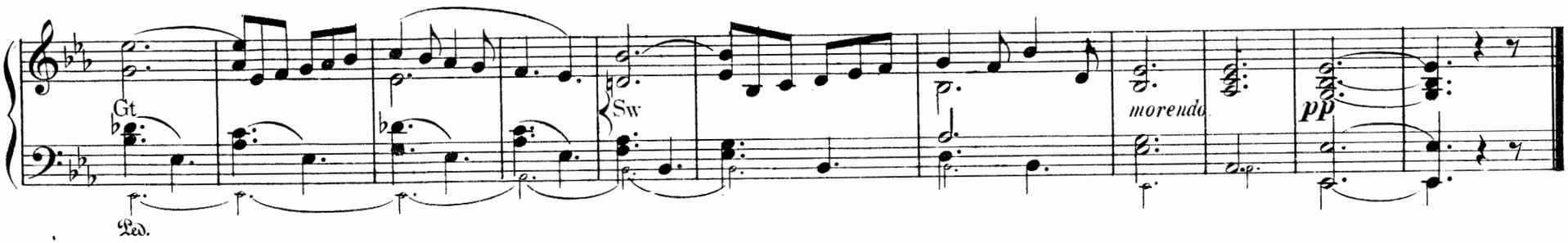
Gt. Melodia & Flute.
Sw. Dolce.
Ped. Bourdon.

EVENING HYMN.

"The day is gently sinking to a close,
Fainter and yet more faint the sunlight glows."

E. L. ASHFORD.

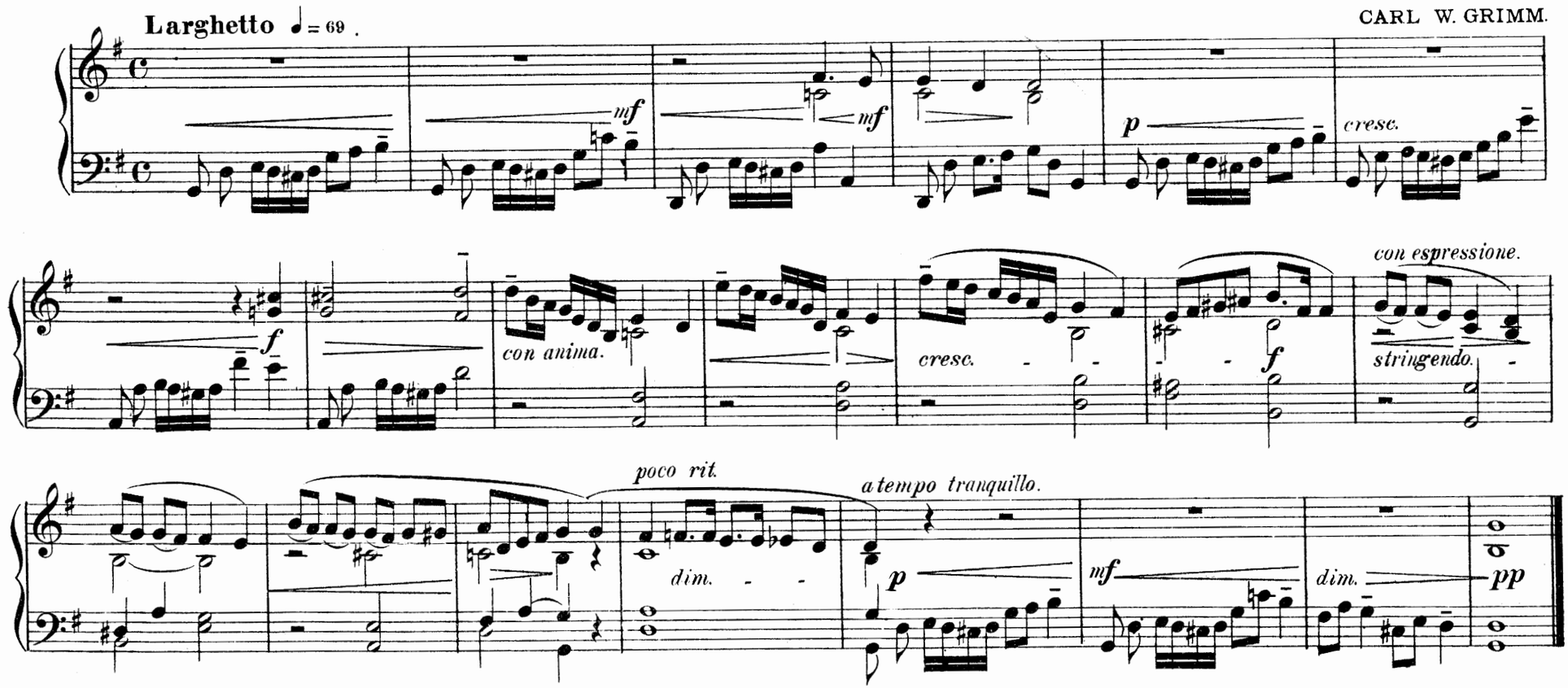




ALBUM LEAF.

Sw. Soft. 8ft.

CARL W. GRIMM.

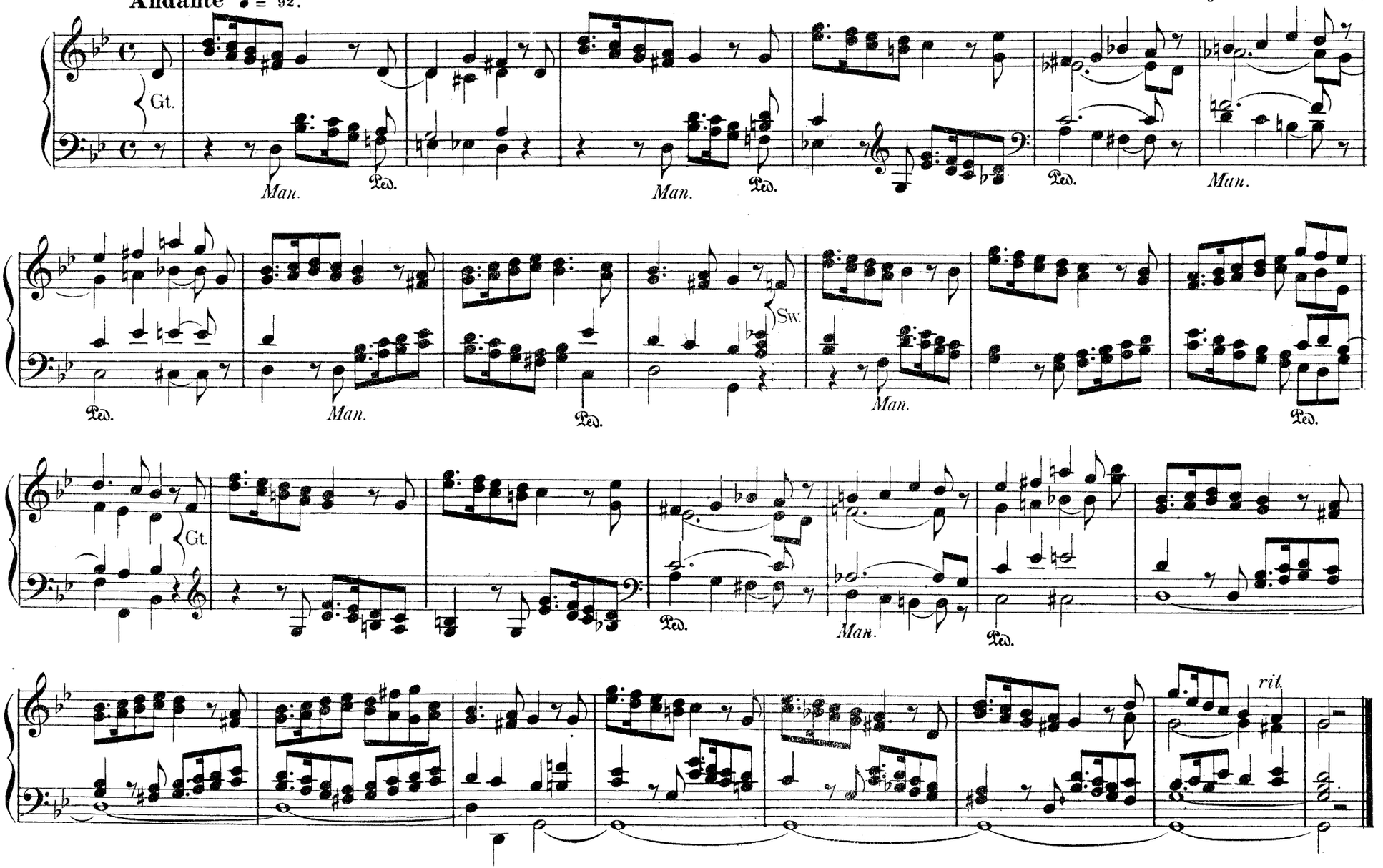


Gt. Viol di Gamba.
Sw. Dulciana.
Ped. Bourdon.

FUNERAL VOLUNTARY.

JULIUS ANDRE.

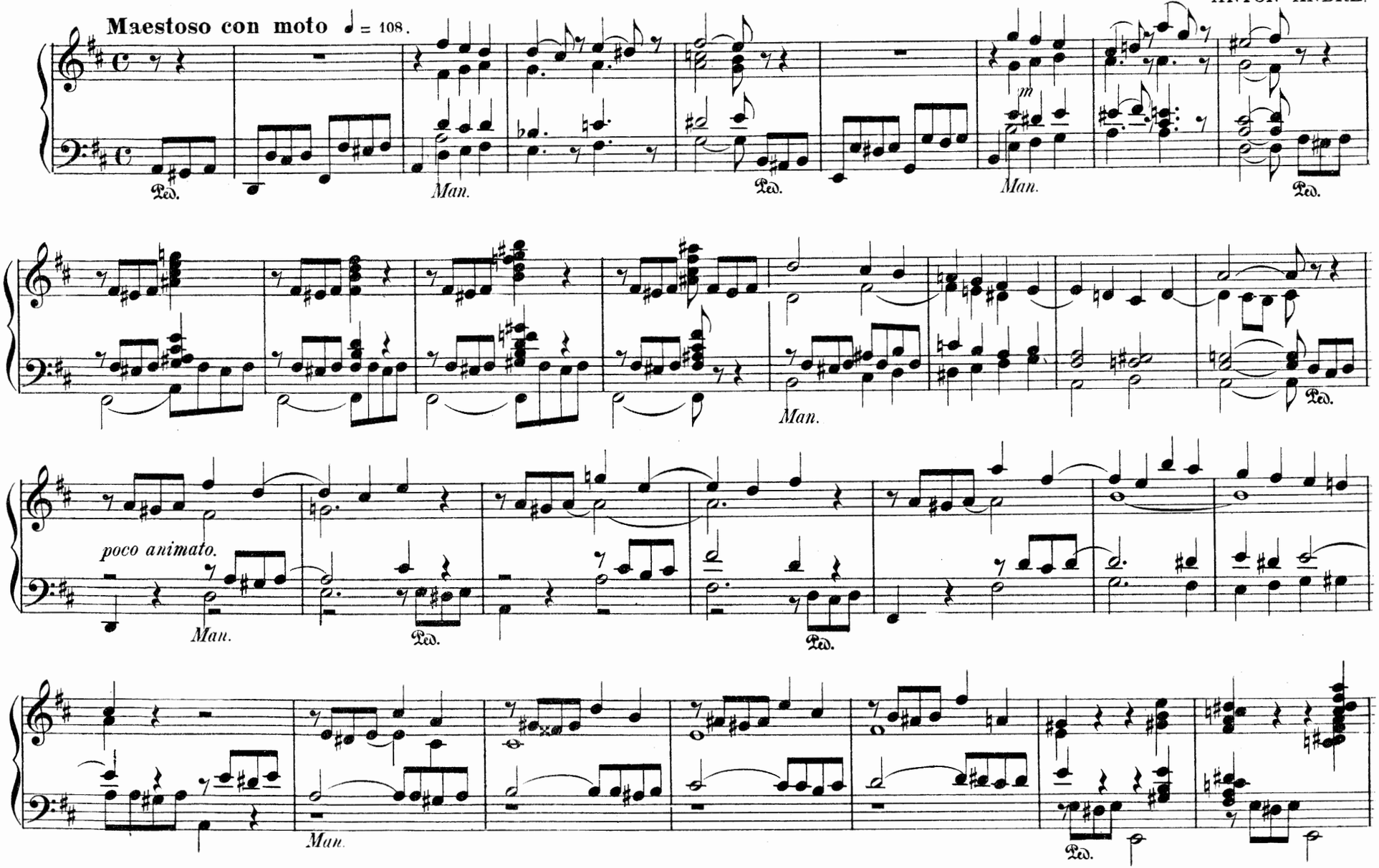
Andante ♩ = 92.

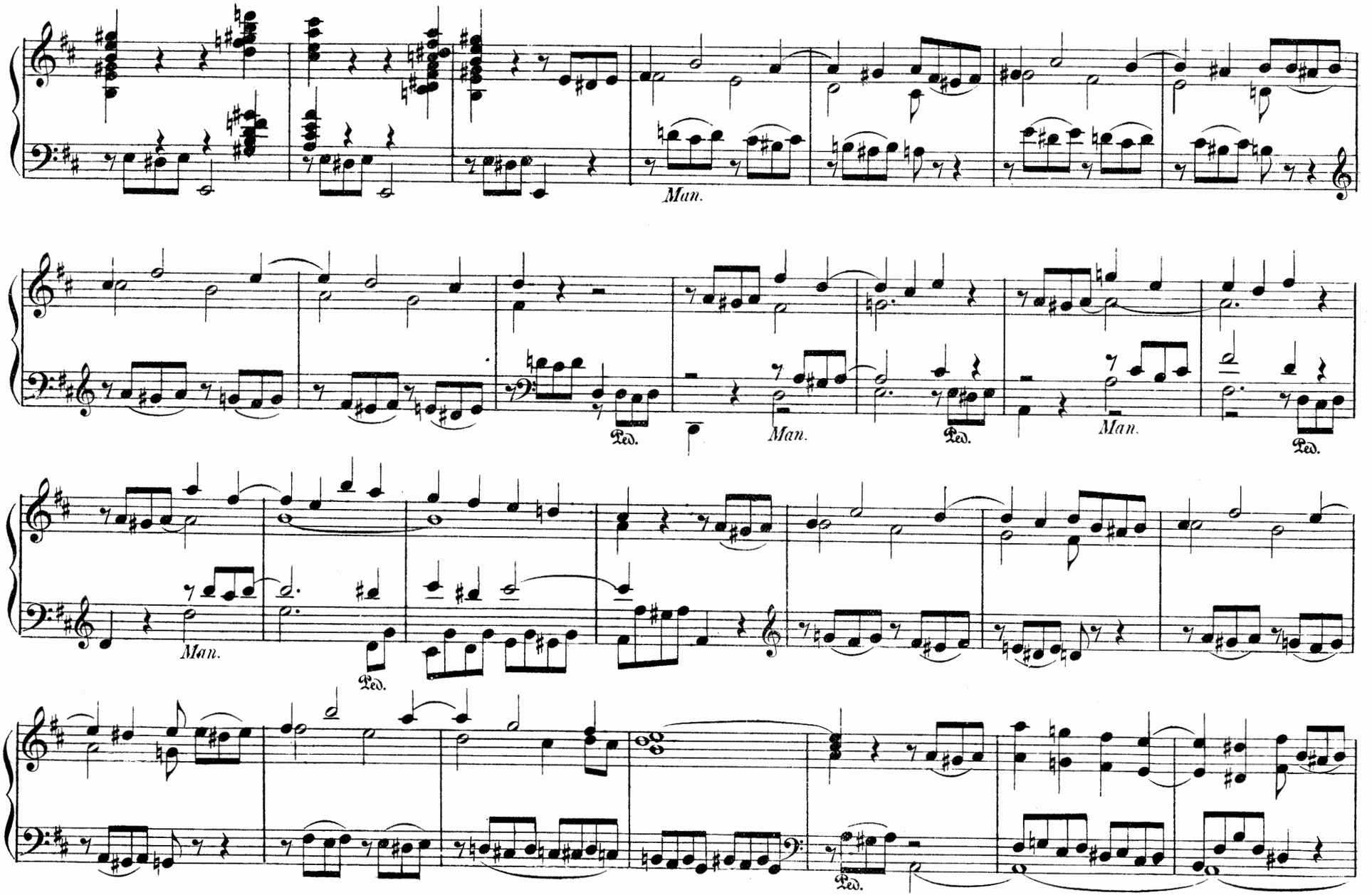


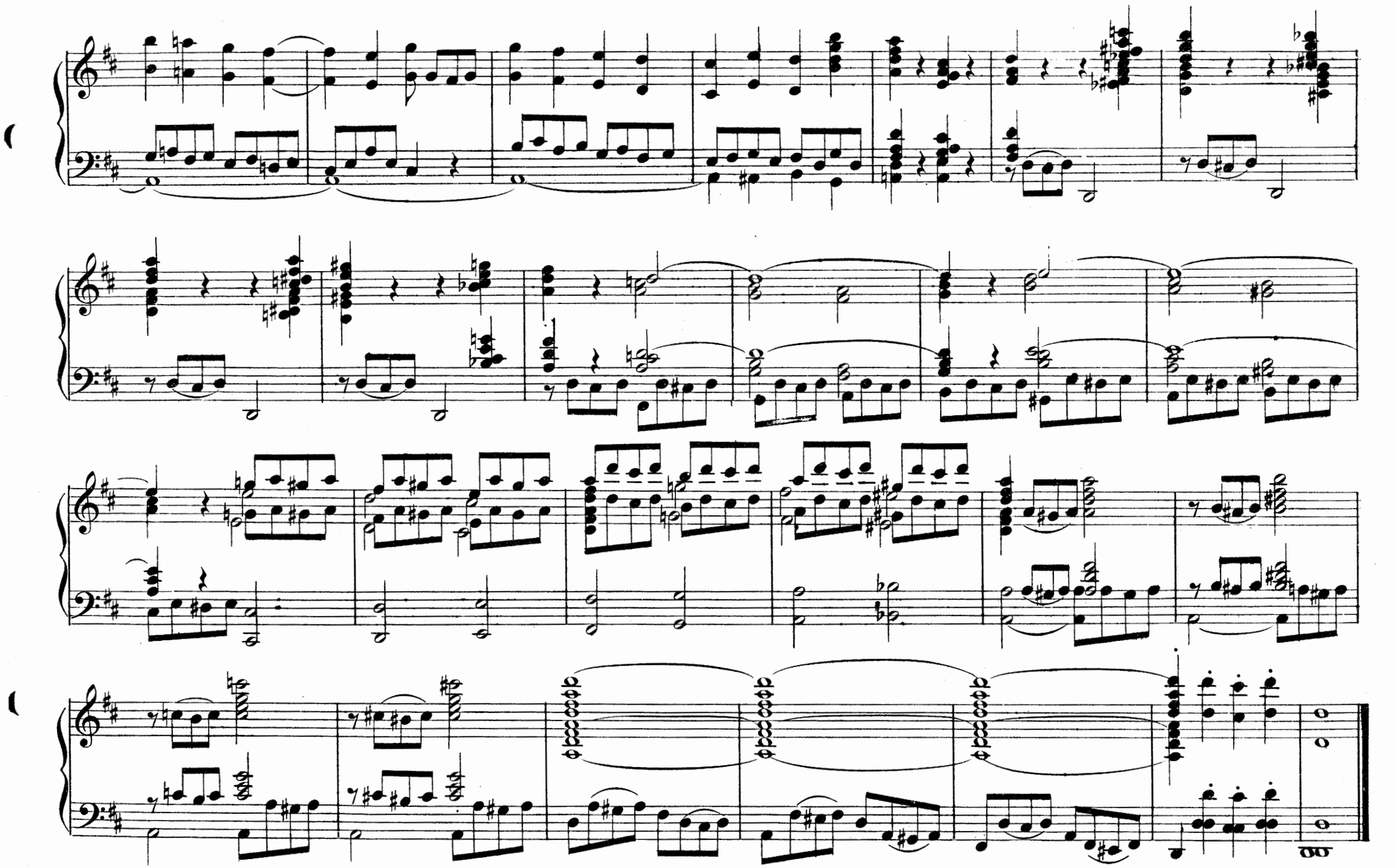
(Gt. Full to 15th.
Sw. Op. Dia.
Gt. to Ped.

HARVEST PRAISE.

ANTON ANDRÉ.




Man.
Ped.
Man.
Ped.
Man.
Ped.
Man.
Ped.
Ped.

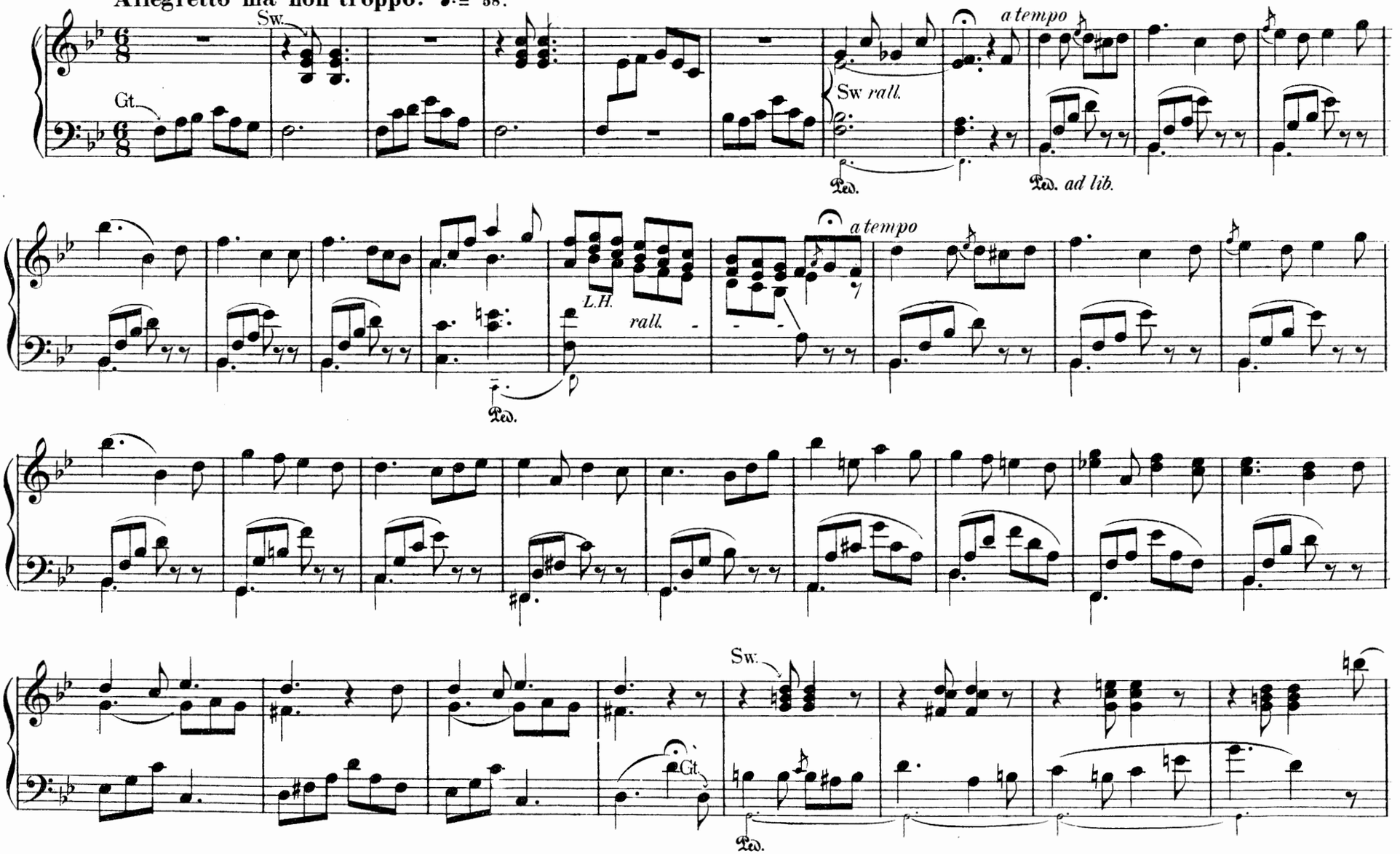


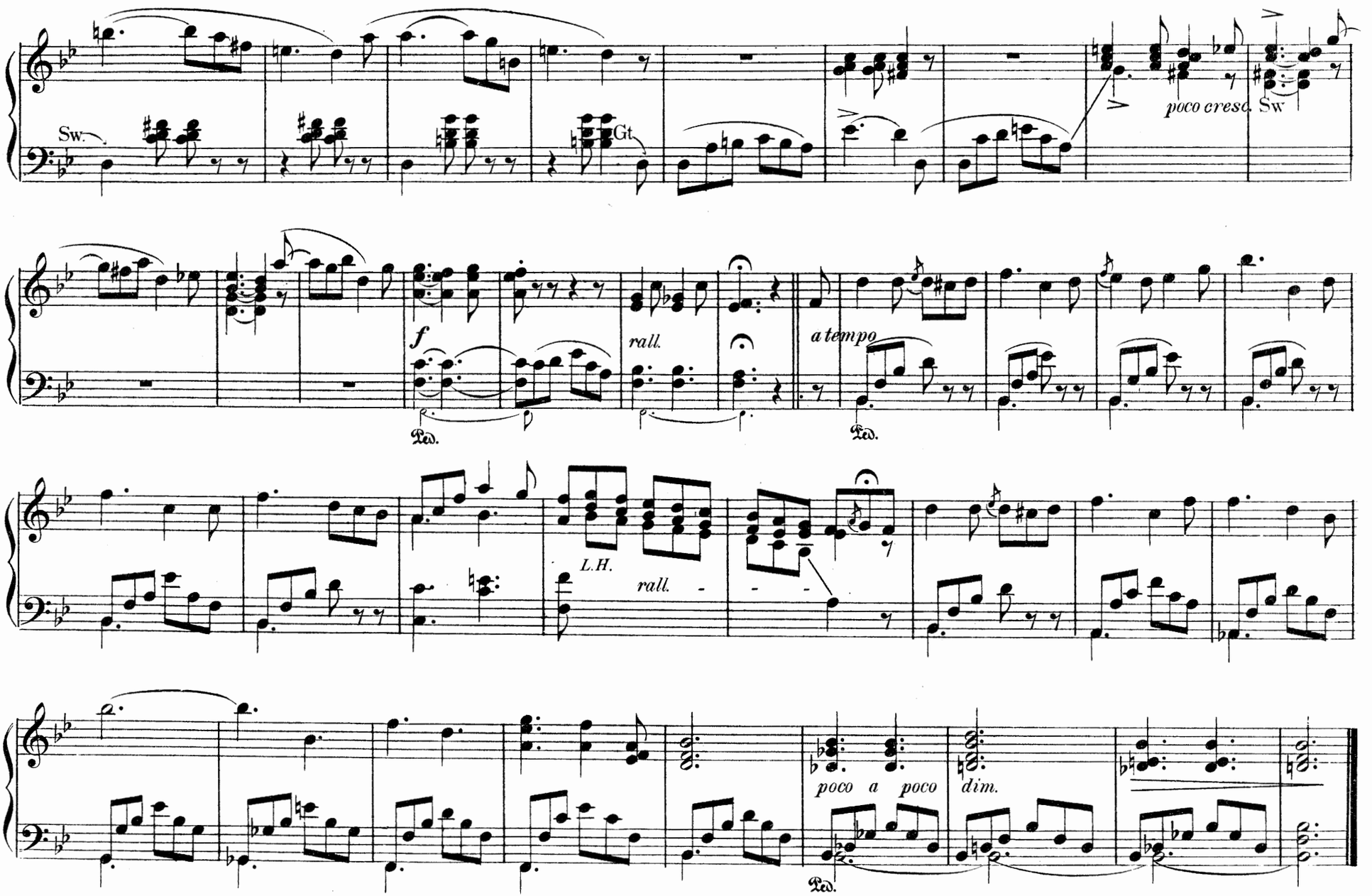
Gt. Clarionet or Gamba.
Sw. Dulciana & Flute.
Ped. Bourdon 16'.

MELODY IN B FLAT.

E. L. ASHFORD.

Allegretto ma non troppo. ♩. = 58.



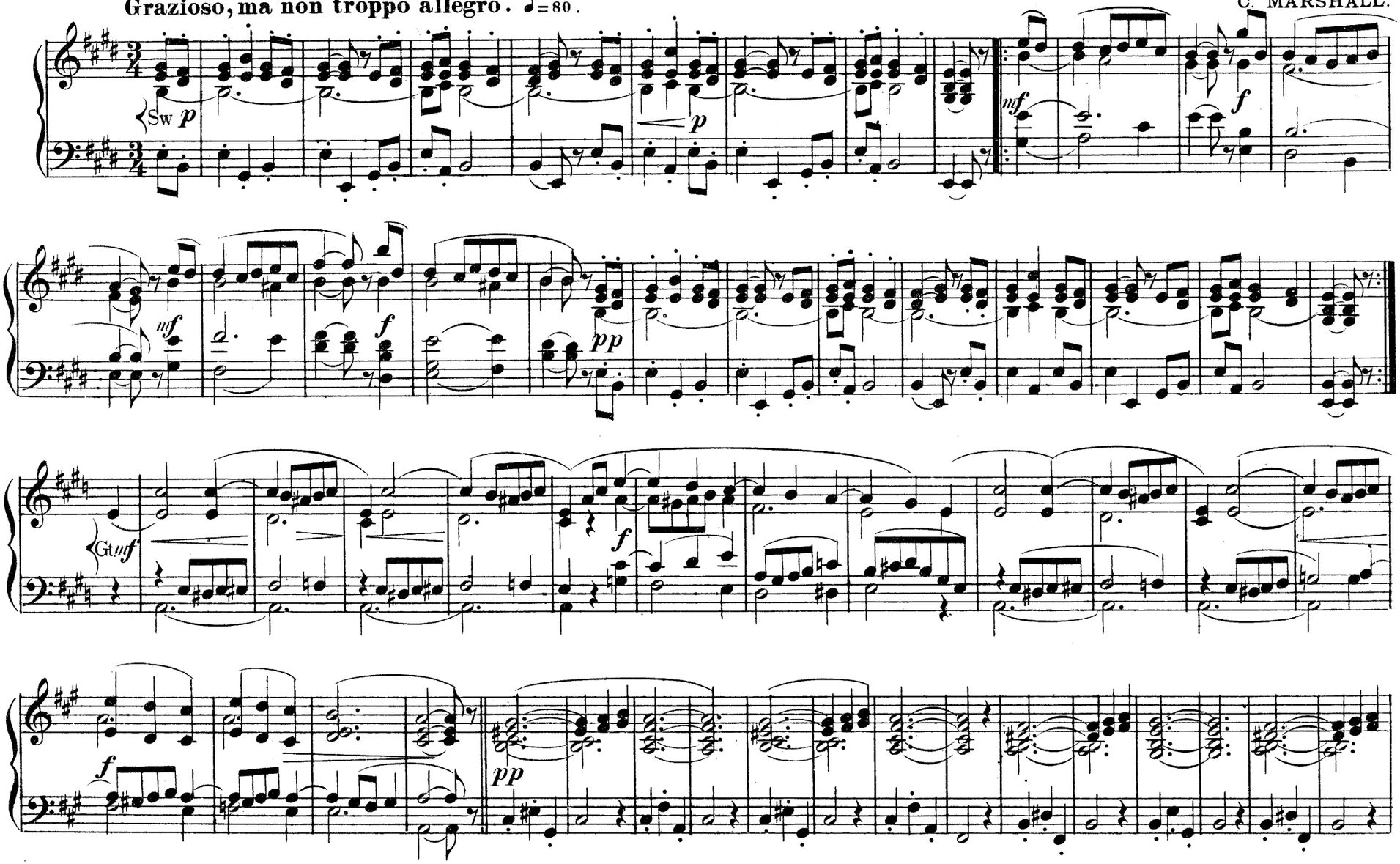

Sw.
Gt.
poco cresc.
Sw
f
rall.
a tempo
Ped.
Ped.
L.H.
rall.
poco a poco
dim.
Ped.

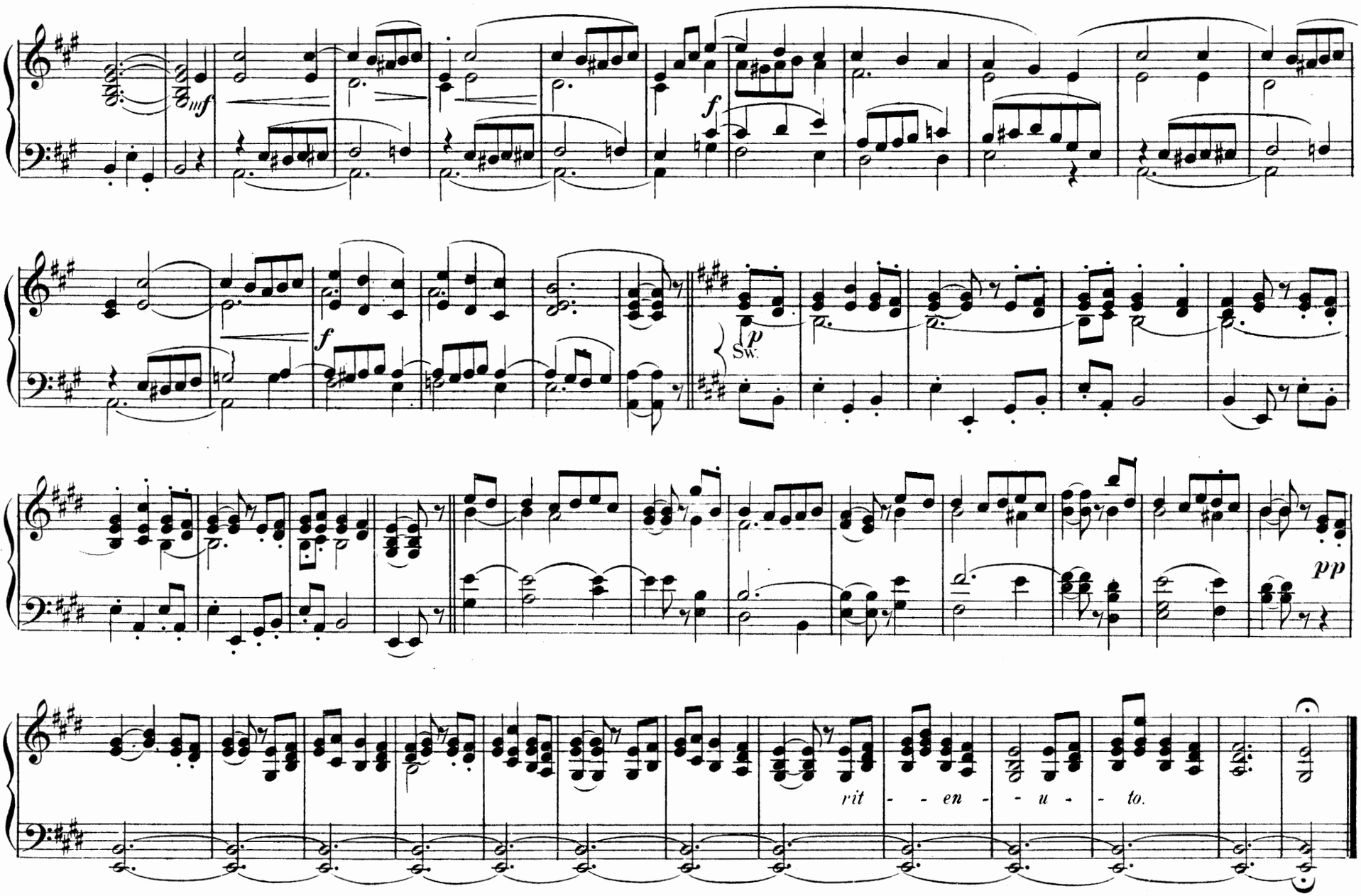
Sw. Op. Dia., Gemshorn & Violina.
Gt. Melodia.
Ped. Bourdon.

MINUET.

Grazioso, ma non troppo allegro. ♩ = 80.

C. MARSHALL.




mf
f
f
p
Sw.
pp
rit - - en - - u - - to.

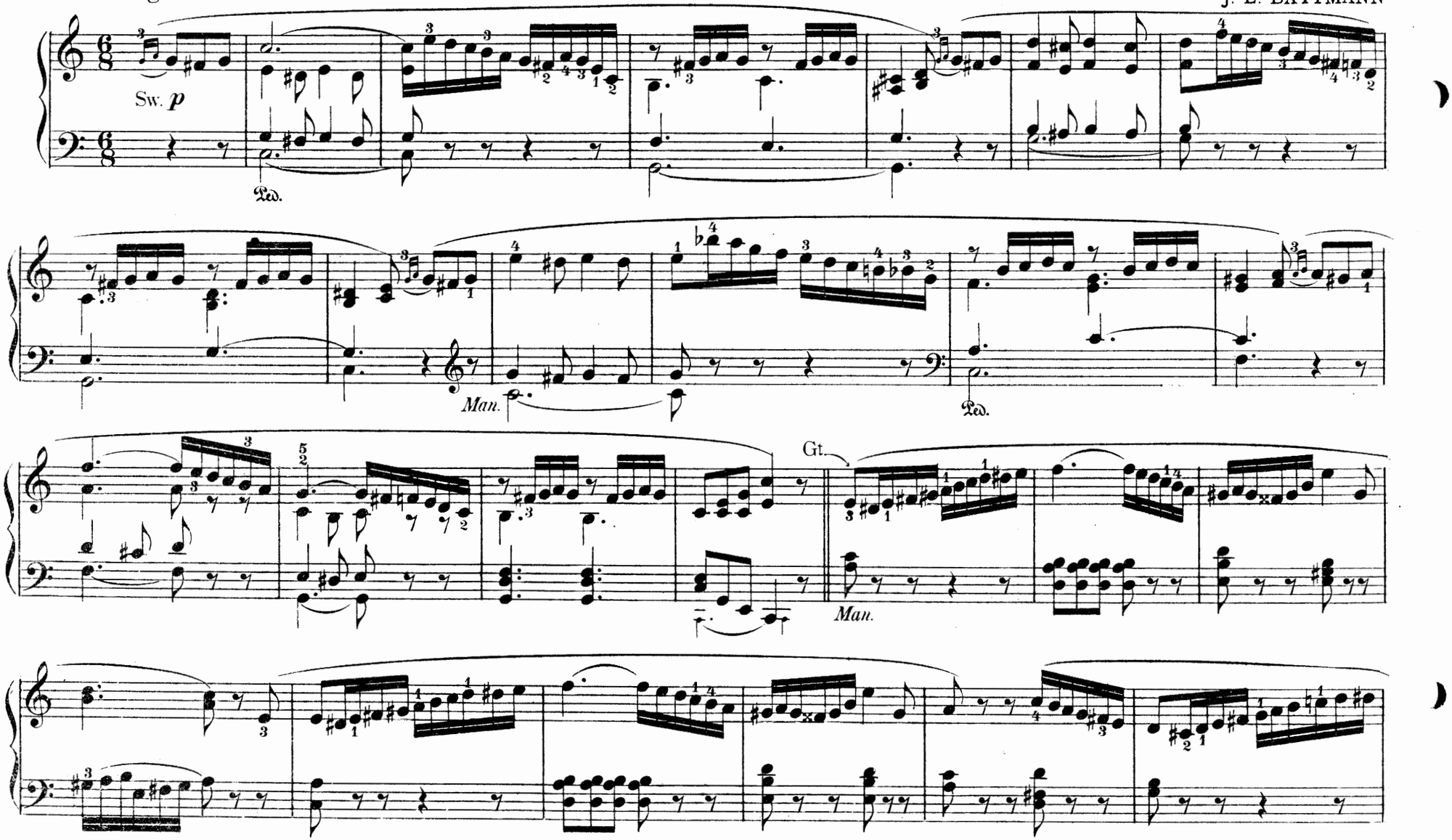
120

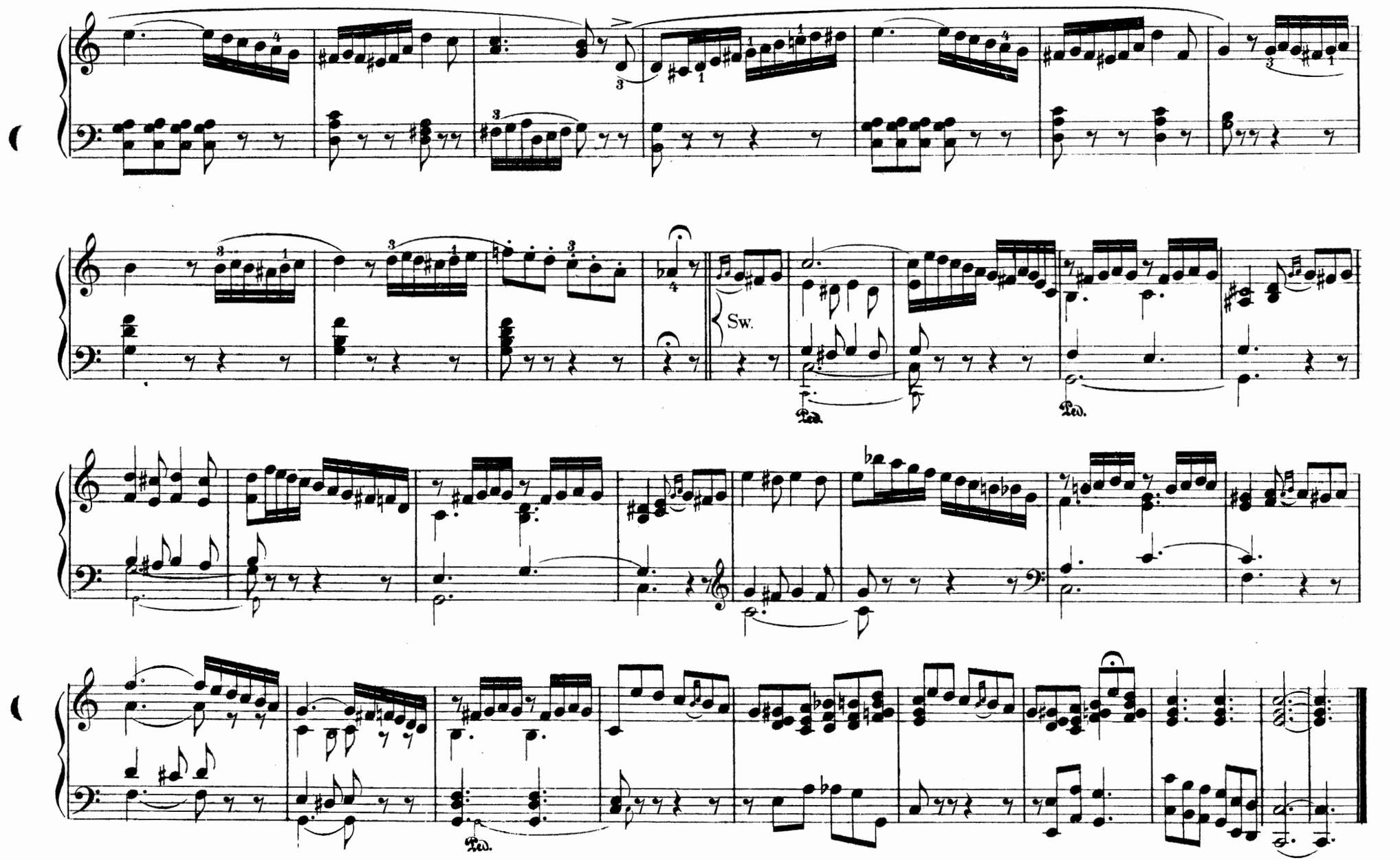
{Gt. Viol di Gamba.
Sw. Oboe & Flute.
Ped. Soft 16 ft.

ELEVATION.

Allegretto ♪ = 120.

J. L. BATTMANN

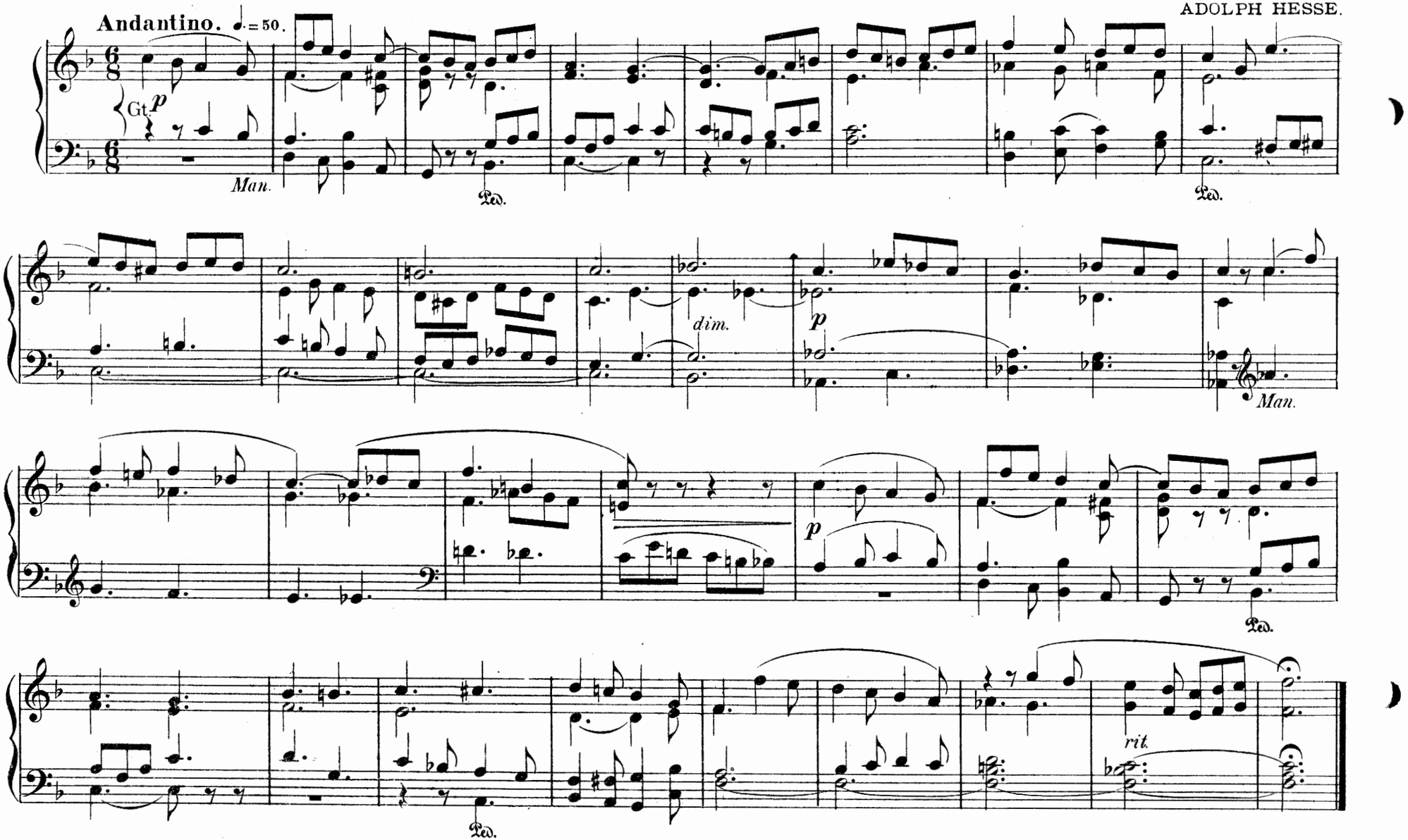



Sw.
Ped.
Ped.
Ped.

Gt. Dulciana.
Sw. Oboe & Flute coupled to Gt.
Ped. Bourdon coup. to Gt.

BESIDE THE STILL WATERS.

ADOLPH HESSE.

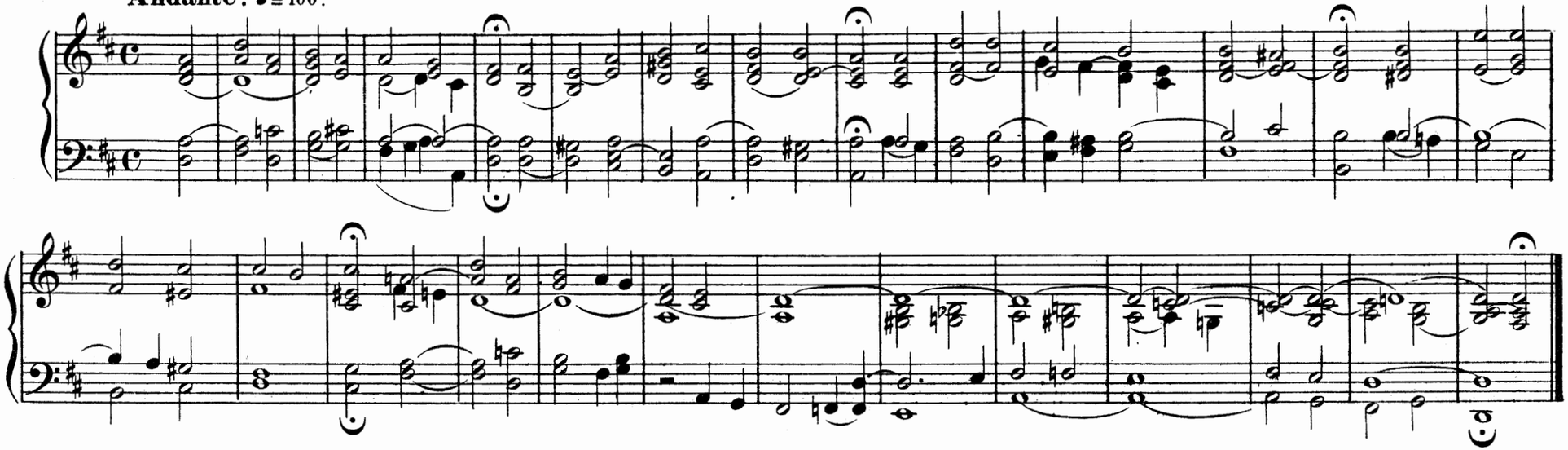


Gt. Diapasons, Flute & Principal.
Ped. Bourdon.

CHORAL.

Andante. ♩ = 100.

MENDELSSOHN.

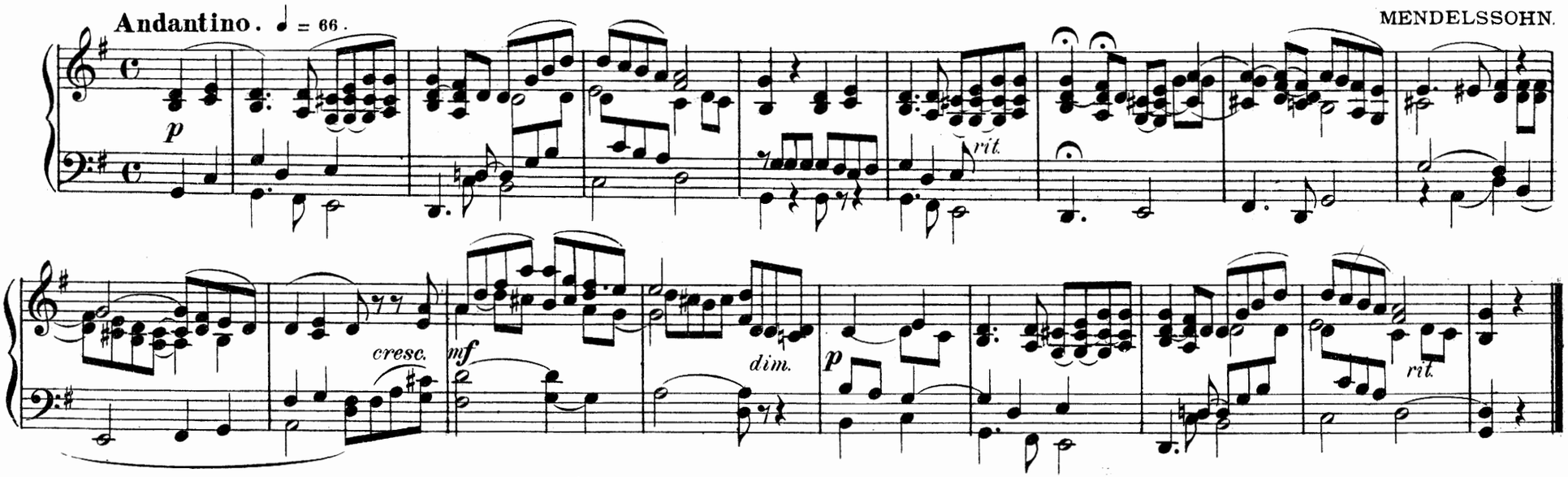


BUT THE LORD IS MINDFUL OF HIS OWN.

Sw. 8' stops.

Andantino. ♩ = 66.

MENDELSSOHN.

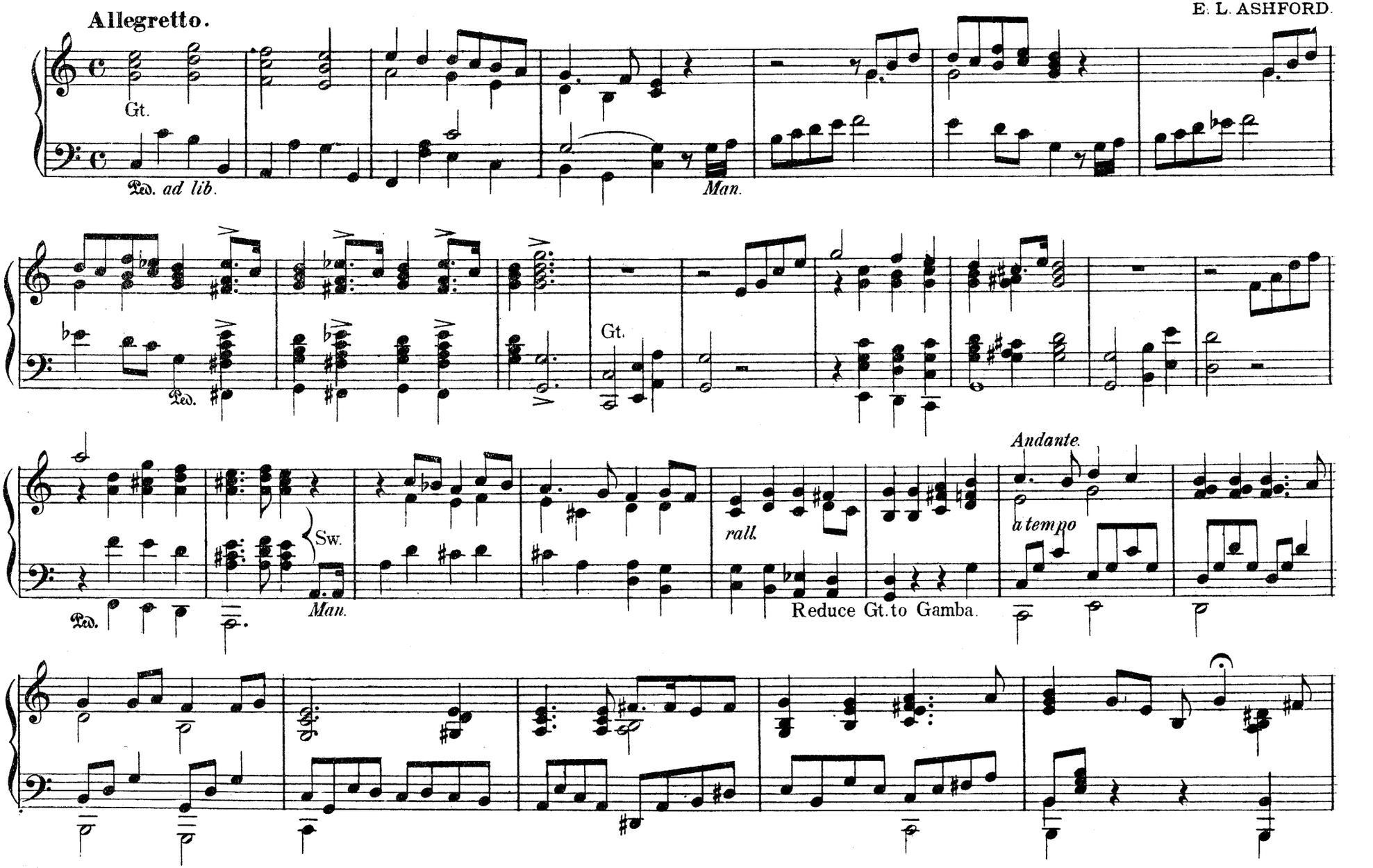


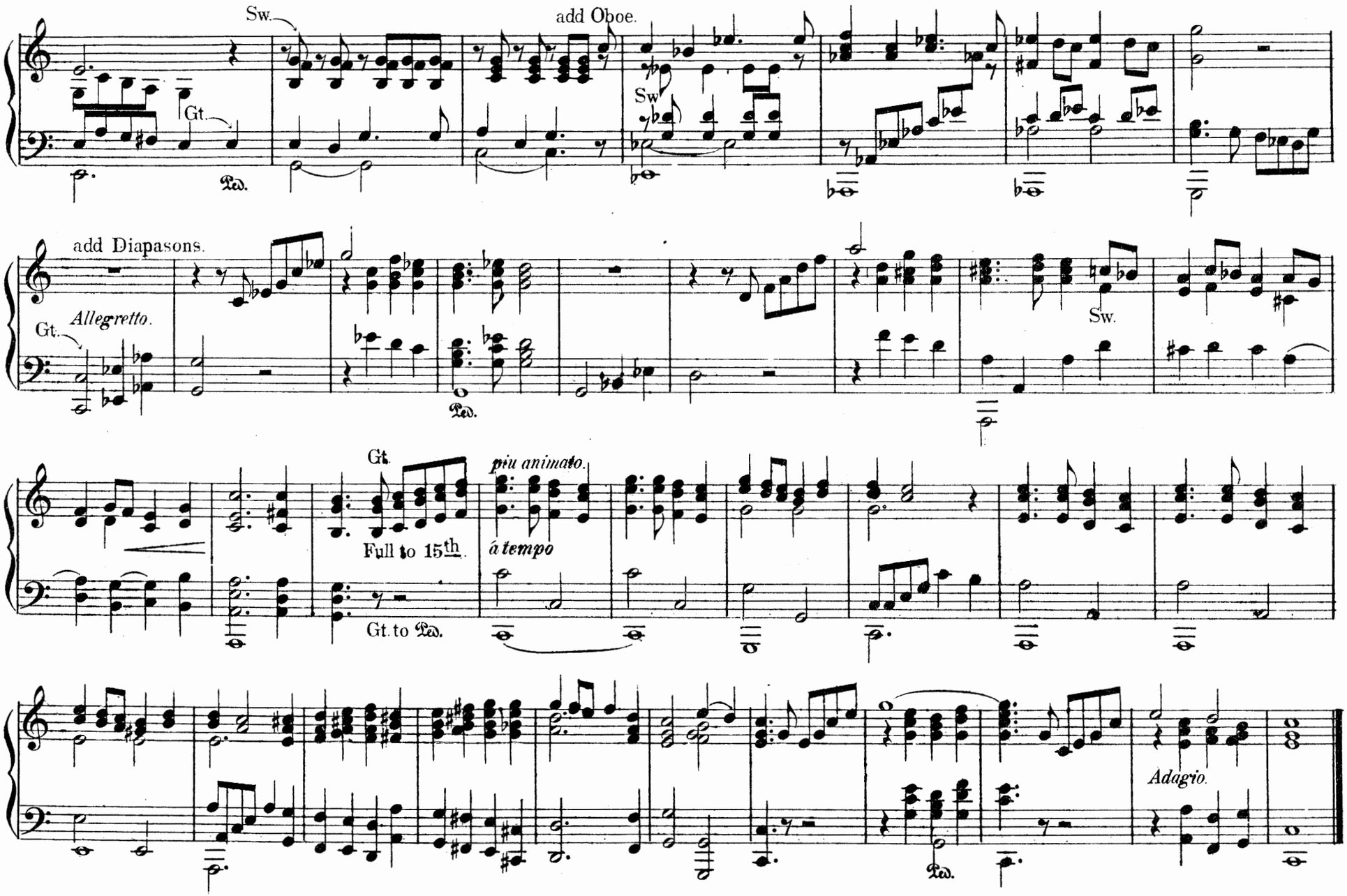
Gt. Diapasons, Gamba & Principal.
Sw. Soft 8' & 4'.
Ped. Bourdon.

PRINCE OF PEACE.

E. L. ASHFORD.

Allegretto.



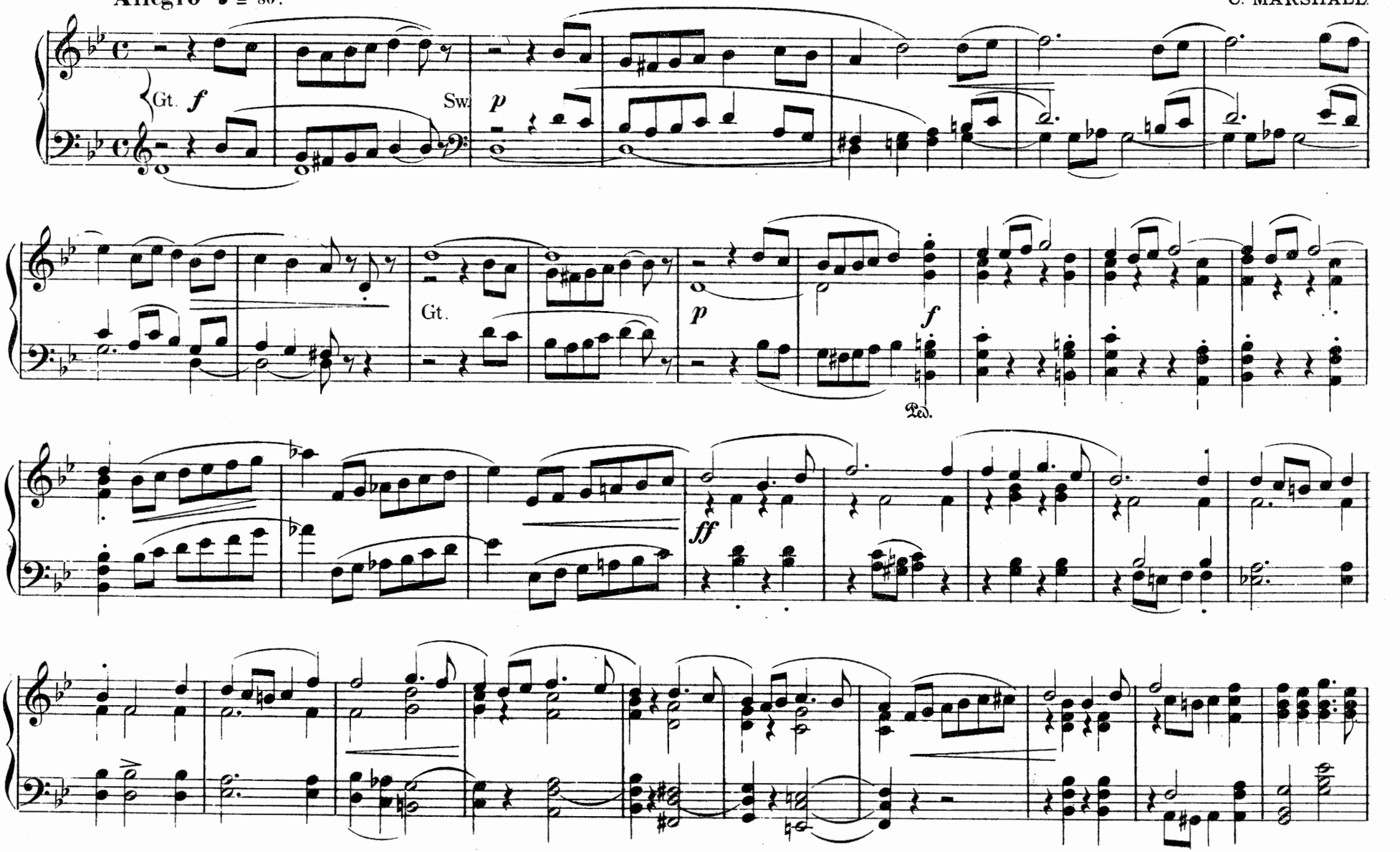

Sw.
add Oboe.
Gt.
Ped.
Sw.
add Diapasons.
Allegretto.
Gt.
Ped.
Sw.
Gt.
Full to 15th.
Gt. to Ped.
piu animato.
á tempo
Ped.
Adagio.

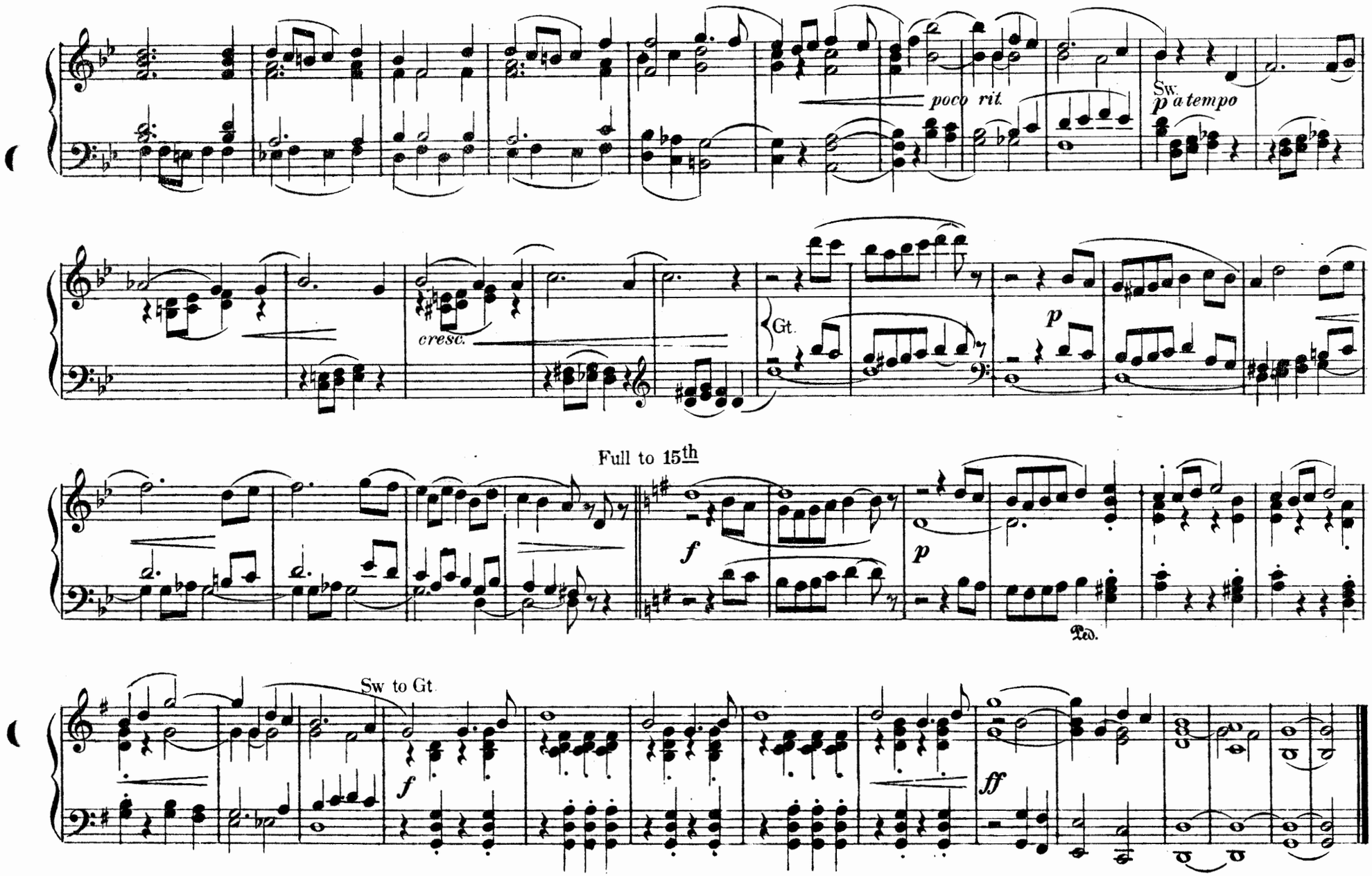
Gt. Diapasons & Principal.
Sw. Full without Reeds.
Ped. Bourdon.

IMPROMPTU.

Allegro ♩ = 80.

C. MARSHALL.

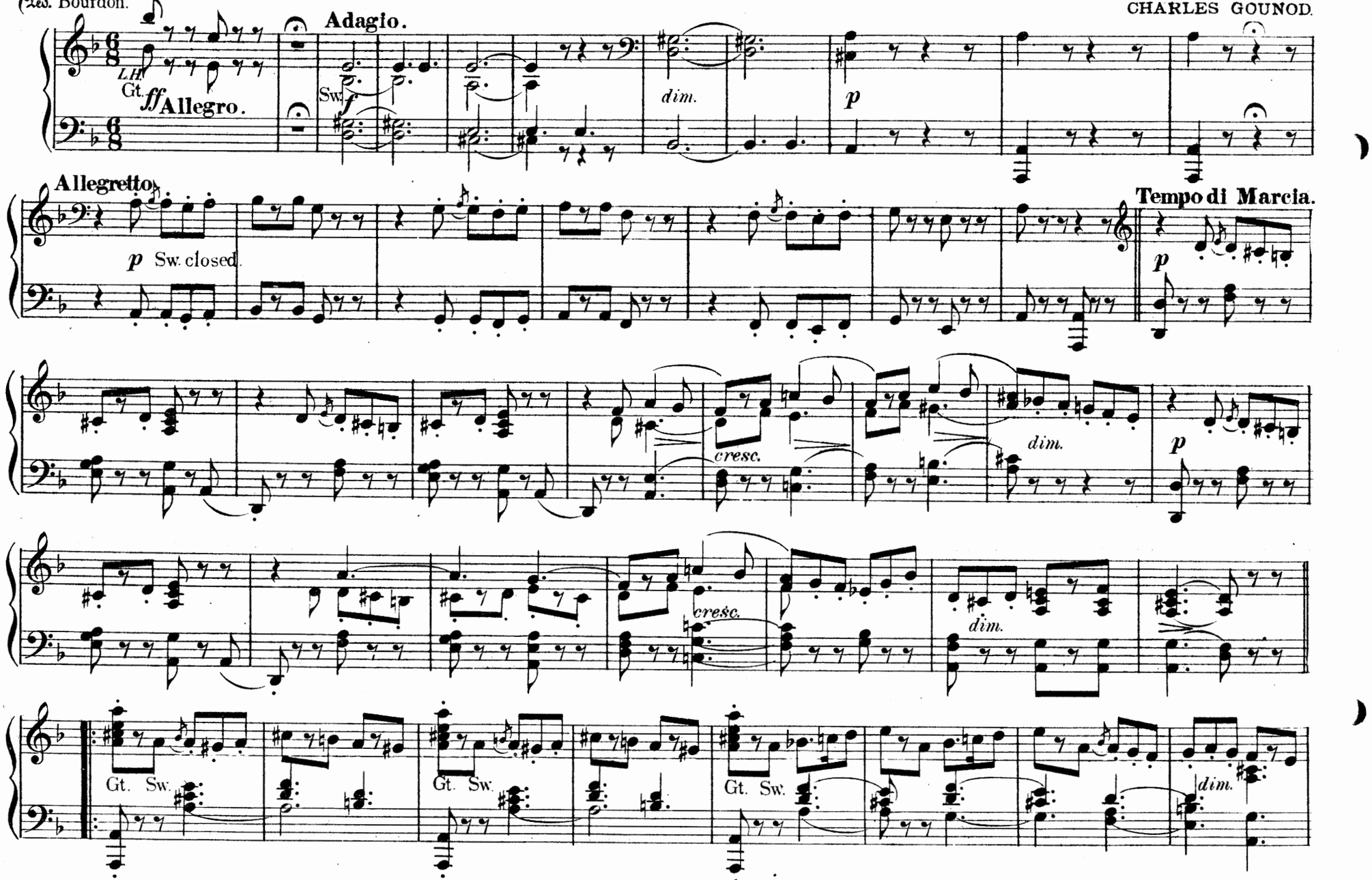


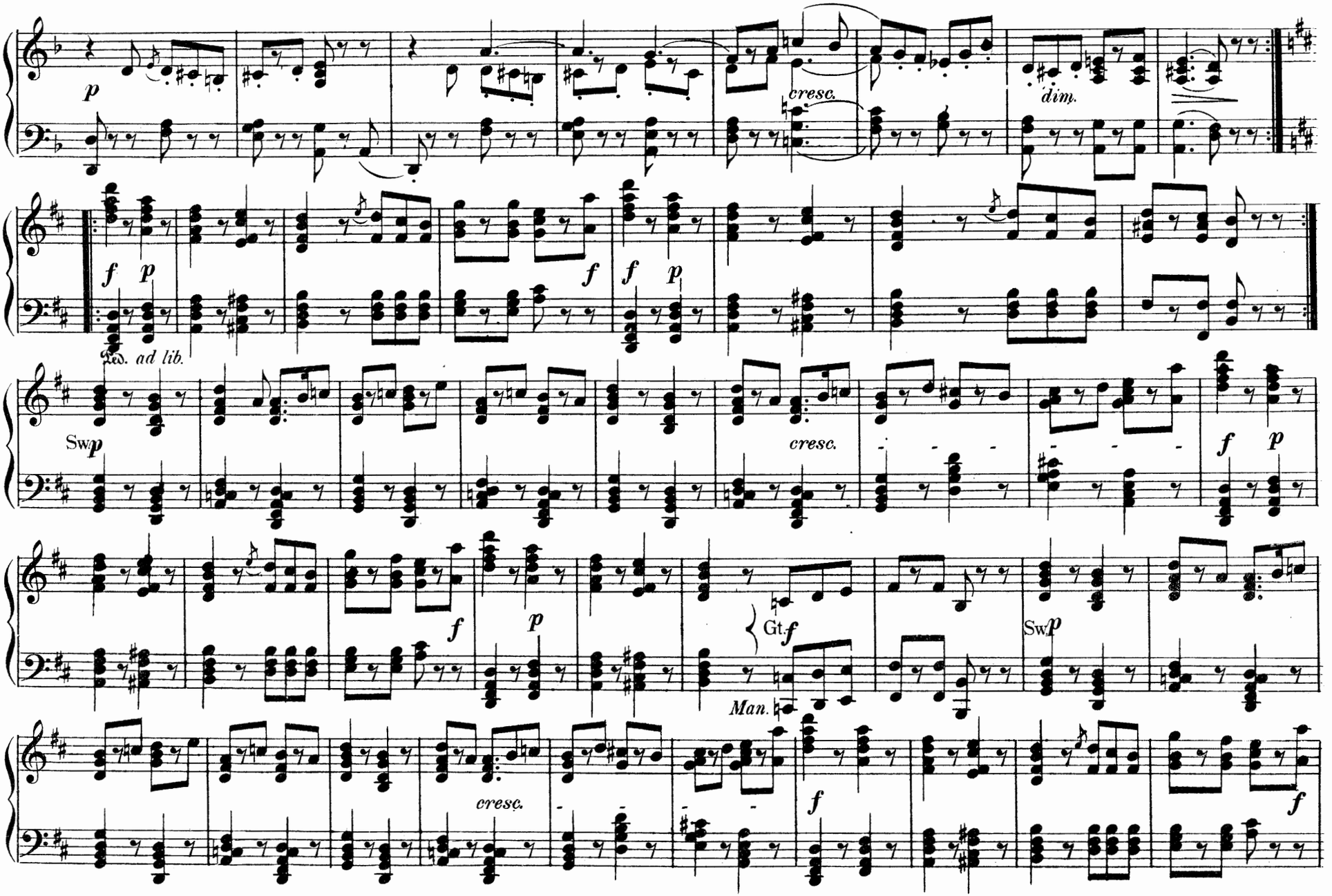

poco rit.
Sw.
p a tempo
cresc.
Gt.
p
Full to 15th
f
p
Ped.
Sw to Gt
f
ff

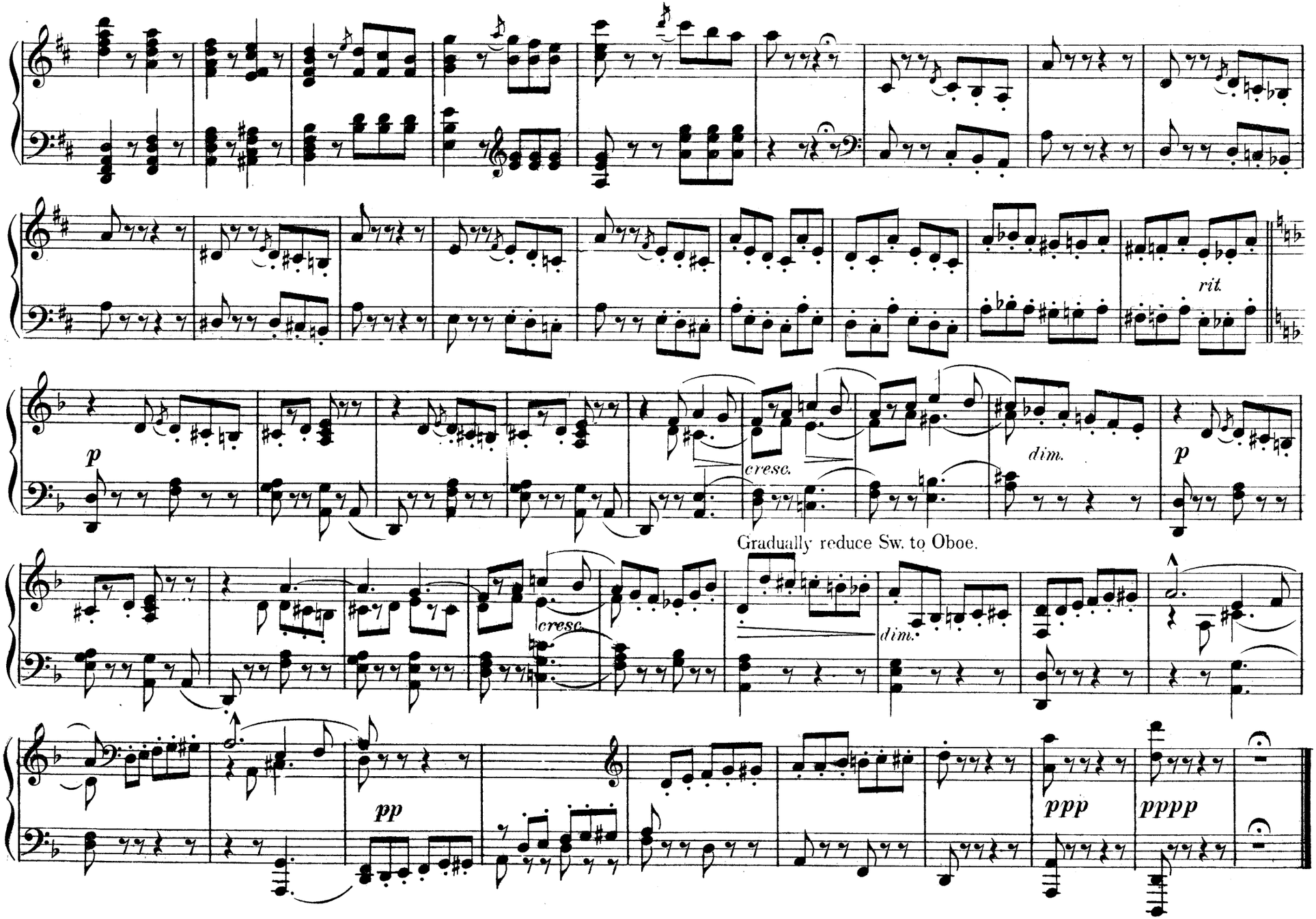
Gt 8 and 4ft stop.
Sw Oboe, Bourdon, Gemshorn & Flageolet.
Ped. Bourdon.

MARCHE.

CHARLES GOUNOD.




p
cresc.
dim.
f p
f
f p
Ped. ad lib.
Sw p
cresc.
f p
f
p
Gt. f
Man.
Sw p
cresc.
f
f


rit.
p
cresc.
dim.
p
Gradually reduce Sw. to Oboe.
cresc.
dim.
pp
ppp
pppp

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