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Vol. 2 January, 1899 No. 6

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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 E. S. Lorenz

TERMS
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Dayton, Ohio

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E. S. LORENZ, - - - - - - *Assistant Editor*
LORENZ & CO., - - - - - - - *Publishers*

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Terms of Subscription:
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JANUARY, 1899.

Editorial.

PLAYING THE HYMN TIME.

It is really surprising how few of our church organists appreciate the value of clear and decided phrasing in the playing of hymn tunes. Many players who possess good technical ability, and are capable of doing really fine work, (which they display in their excellent rendition of opening voluntary and postlude) are yet so grossly neglectful in their hymn playing that it sets one to wondering why this form of church music was ever invented. There are a number of popular ways to "give out" the tune, all equally bad. Some organists will play it through almost (if not quite,) as fast again as it ought to be sung. If it is a tune in double or common time, this mode of treatment brings it down, (or up) to the level of a quick step. If the rhythmic form is triple, then we have a very poor waltz out of what would perhaps be a very good hymn tune if properly rendered, for, in two such opposite and antagonistic forms as these, the rhythmic beauty and virtue of the one, is likely to become the ugliness and disgrace of the other. But after all, the worst feature of this hurry-scurry style, is that it totally unfits the congregation for joining in the singing of the hymn. Instead of acting as a guide, and impressing by clean cut and strongly marked phrases the rhythmic force of the tune, this method confuses the average listener until "he don't know where he's at "and generally fails to discover his own whereabouts until the singing is nearly over. Another popular? method is to play the tune very, very softly, with an air of apology, as if to say "I really hope you will forgive me for playing this wretched composition at all, I assure you I would'nt do it if I could help myself, but those old fossils over in the amen corner are determined to have the hymns their fathers and mothers sang, no matter how wretched the music. So what is a poor organist to do"? There are occasional cases where the pianissimo style suits the sentiment of the hymn, but when the tune possesses any element of strength, dignity, or cheerful praise, such a rendition is equivalent to "shooting on sight," for the poor tune is dead before ever the choir and congregation can get a chance at it.

Then again there is the organist who puts his fingers down on the key board when he begins to play, (which is all right,) and never lifts them up again until the hymn has been sung through, (which is all wrong.) He firmly believes that in order to be a good organist one must only hold on, and on, and on, hold on over the commas that occur in the hymn, hold on from one line of the poetry to the next, and, if possible, connect the verses by a prolonged holding of the last chord, which finally makes the choir and congregation so nervous that they start into the next verse out of self defense. This method effectually eliminates every particle of musical sense of which a hymn tune may be possessed, and makes it mean almost as much to the hearer as if he where listening to the tuning up of an orchestra. As a general rule, it will be found advisable to phrase a hymn tune according to the heavy bars at the end of each line of the words, but in cases where the sense of the word-phrase is carried over the bar into the next line, the musical phrase should be altered to fit the hymn, and just here the taste and discretion of the organist are brought into play.

If he fails to make this nice discrimination, the choir and congregation will realize that something is lacking, though they may not be able to say just what it is. But if he rises to the meaning and beauty of the hymn, and regulates his musical phrases so that they harmonize with, and intensify the sentiment of the words, some of his hearers will go away and say "our organist just makes the organ talk." To-day when he was playing the hymns I could actually hear the words, and I'm sure *any one* could sing to *his* playing, even if they did'nt understand music."

The general rule for phrasing given above will also apply to the use of the pedals, which should be managed so as to fall perfectly into line with the work done by the hands. To sum up the matter, give out the tune in the proper tempo for singing, playing it with full or soft organ according to its character, and the sentiment of the hymn to which it is set, and then *read* the hymn while playing, with a view to following each individual phrase, and don't rest contented until you have "made the organ talk it."

WORDS OF CHEER.

Dear Mrs. Ashford:

I hope you will not find this letter tiresome or annoying, but nothing encourages me in my work so much as a few words of sympathy and appreciation, and I think it must be true of everyone. So when I see those around me accomplishing that which deserves credit, I like to tell them of it. *** I can see where the "Organist" has improved during the past year. The December number is very fine, and I take especial delight in playing the "Fantasia in A minor," also "By the River." The March, too, is especially good for a children's service. *** Doubtless there are times when you weary of your labor. But pray do not give up your work on the Journal, for we organists really could not exist without it. Sincerely yours,

Miss S. . .

The above letter, far from being annoying, is very welcome indeed. We are glad to know that our efforts to make the "Organist" practically helpful, are proving successful, and the numerous letters of commendation which we receive from time to time, will only serve to make us the more untiring in our efforts to keep the Journal up to its present high standard.

During the coming year it is our intention to publish in the Organist original arrangements from the great Symphonies and Sonatas, bringing them within the scope of small organs, and at the same time preserving their original beauty as far as possible. These numbers will be very valuable to the amateur player whose taste leans toward classic music, but who has not the ability to adapt a piano score to the individuality of the organ.

Miscellany.

ETCHING FROM THE LIFE.

The Individual was spending one of his rare. and consequently highly prized, vacations at home, and his mental attitude on the first Sabbath morning after his arrival might appropriately be termed pensive. He still lingered at the breakfast table, stirring his coffee ab-

sently and pondering upon his mother's reproachful protest uttered just as she was leaving the dining-room.

"A church tramp, that is what you are—a regular tramp! And with the kind of training you have had,—I'm surprised at you!"

Condemned by his own confession without doubt, yet who would have thought that the spicy account of his nomadic church life in the great city where he was following his musical profession, would have produced such an effect upon the little mother? He had had some very interesting experiences in his wanderings from church to church, but it must be confessed that he had always been on music rather than on worship bent. He felt a little conscience-smitten now, not so much because of his misdeeds, for he believed that he had gained valuable experience, as on his mother's account. He smiled as he thought of her forceful epithet, but surely there were tears in her voice if not in her eyes, and he resolved that he would be a "church tramp" no longer—at least, while he remained at home, and that he would begin attending church with his mother at once.

Two hours later the Individual, comfortably settled in a hammock on the wide veranda, reviewed his experiences of the morning. Truly, his church vagrancy had developed a critical faculty of which he had hardly been conscious before and which had completely spoiled the service for him. He used to enjoy attending the home church, but this morning nothing had pleased him from start to finish.

The cause of all the trouble seemed to be the organist, who had come since the Individual's last visit. In reply to his artful questions on the way home his mother had conceded several things without really knowing it. For example, she had admitted, that Mr. B., the organist, was in the habit of boasting that he never prepared himself in advance upon prelude or postlude, trusting to the inspiration of the moment for what he was to play. The Individual recalled the slipshod improvisations that had been made to do duty as a prelude and quite sympathized with the minister when he arose and said, "We will now *begin* the service," etc. Surely this was a just, although probably unintentional rebuke, for that prelude was no part of religious worship, and in the case of one listener, at least, it had inspired anything but a devotional frame of mind.

Mr. B. would doubtless declare in self-defense that while people were straggling into the church it made but little difference what was being played and that no experienced organist would expect the prelude to receive any attention. The Individual thought that such preludes as Mr. B.'s certainly never would command respect, but he remembered one church in the city where the prelude was always so helpful a factor in producing a spirit of true worship, that to miss it was to feel a distinct sense of loss. He believed that the ideal demanded just this kind of a prelude and that with the abundance of music suited to this purpose, there was no excuse for Mr. B.'s indolence.

As the service progressed, matters went from bad to worse. The choir sang an anthem—or what passed for such—which was an arrangement of the wedding march from "Lohengrin." The Individual wondered why the faces of the singers should be wreathed with smiles during the rendering of this selection. At the close of the service, he learned that an elderly widower in the congregation had been married in somewhat unseemly haste, and as this was the first Sunday upon which the bridal pair were to appear, the organist thought that his selection would be a good joke. Not appreciating the point of this witticism at the time, the Individual gave himself up to the thoughts suggested by the music, and lo! it was not the sanctuary and a body of worshippers that he saw, but a bridal procession, gay with gowns of silk and jewels that flashed in the footlights' glare, while a troupe of saucy pages sang the bridal music of the maiden Elsa. When it ceased he pulled himself together with a start. He was not in the opera house, after all, but in church.

He was forced to remind himself of this again—it was evidently a special day musically – when the chorus began "A Song of Peace," arranged from Verdi's "Anvil Chorus," a gentleman in the pew behind turned to his wife with the approving exclamation, "There! that is something like!" Doubtless the strong unison and the full organ pleased him, but the Individual shuddered at the thought of turning this thumping melody into a prayer.

When the congregation attempted to sing the first hymn matters went no more happily. Mr. B.'s habit when he first came of dragging the hymns, had provoked so much criticism that now he was trying to mend his ways, with the result of going quite to the opposite extreme. The congregation bravely joined in the chase after their precipitate organist but only a few succeeded in keeping up the pace. The Individual caught his mother's eye as she stood panting between the first and second verses, and with a twinkle in his own, inquired if she thought she could hold out to the end

Fortunately for the singers, the interludes were quite as long as the hymn itself, for Mr. B. was in the habit of wandering so far in his modulations, that there often seemed to be grave doubts as to his ever being able to find the original key again. Of course such long interludes could hardly be considered in good taste, but under the circumstances it was difficult to see how the singers could do without them. Mr. B. had an exasperating habit, too, of giving a "soft" organ at intervals during the hymn—just as it pleased him, apparently, and without regard to the words that were being sung—instead of maintaining the firm and "solid" quality of tone by which a congregation should be led. This trick gave one a curious sensation of being suddenly dropped into a hole, and an uncomfortable feeling that one's own voice was ringing out like a clarion above all the rest.

But when it came to the soprano solo during the offering, Mr. B. suddenly changed his tactics. Both the selection and the voice were beautiful and well suited to each other and this part of the service would have been an unalloyed delight to the Individual had it not been for the accompaniment. There was no longer any "soft" organ. Instead, Mr. B. plunged in with full, sonorous tone, becoming as much a leader of hosts when there was no call for it as he had failed to be when the necessity for leadership had been imperative. The sweet and clear but not very powerful voice of the singer was utterly swamped in the tide of sound that rolled over it. Alas! thought the Individual, that Mr. B. is by no means alone in this fault of loud accompanying, which is shared by many who are otherwise excellent organists.

At the close of the prayer the quartet sang a selection in waltz time. The movement was very alluring and the Individual momentarily expected to see the whole congregation divide itself into pairs and begin dancing in the aisles. He had a vague idea that David once "danced before the Lord," but it hardly seemed that it could have been in waltz time and to such sickly, chromatic, Nellie-was-a-lady harmonies as characterized this selection.

The Individual had no criticism to pass upon the sermon. It was patriotic in its character and delivered with much earnestness, the minister evidently having drawn his inspiration from recent war events. When at the end, however, he proposed that they should *close* the service by singing "Hail Columbia," the Individual groaned in spirit and felt that the tale of musical horrors was complete. But the torture screws were to be turned once more, for after the benediction, the organist burst joyously into "Hail Columbia" again, playing the melody upon the pedals, twisting it into all sorts of fantastic contortions and overlaying it with numberless florid embellishments. To be sure the minister had distinctly implied that the postlude was no part of the service, so perhaps there was some excuse for what would otherwise have been an unpardonable breach of good taste.

But a serious problem now confronted the Individual. Could he really make up his mind to sit under Mr. B.'s ministrations every Sunday during his month's visit at home? It would be a trying experience, but – the next service was a week off and meanwhile who could tell what would happen? At present it was more comfortable to take a nap than to think about Mr. B. E. C. N.

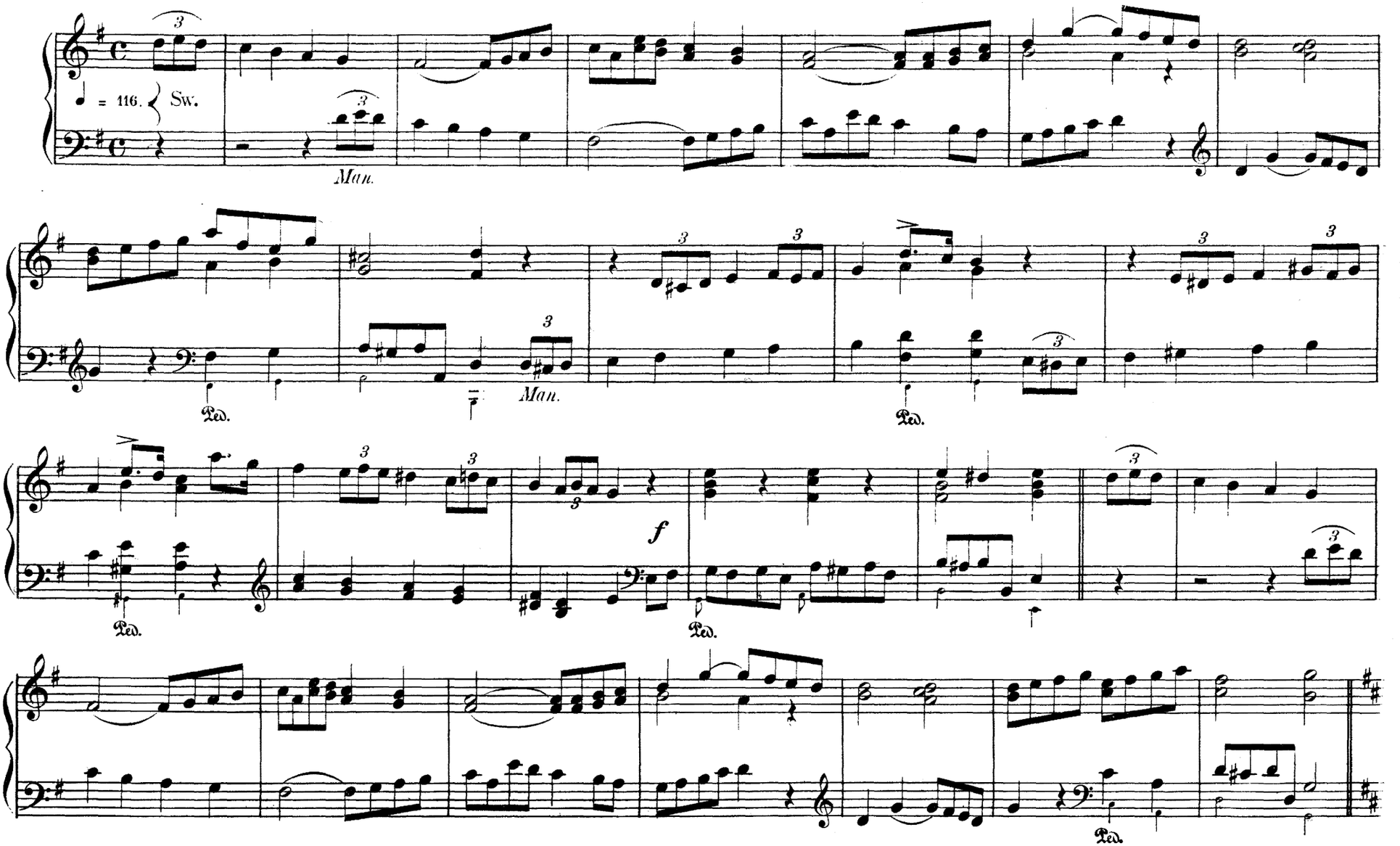
in N. E. Conseval. Magaz.

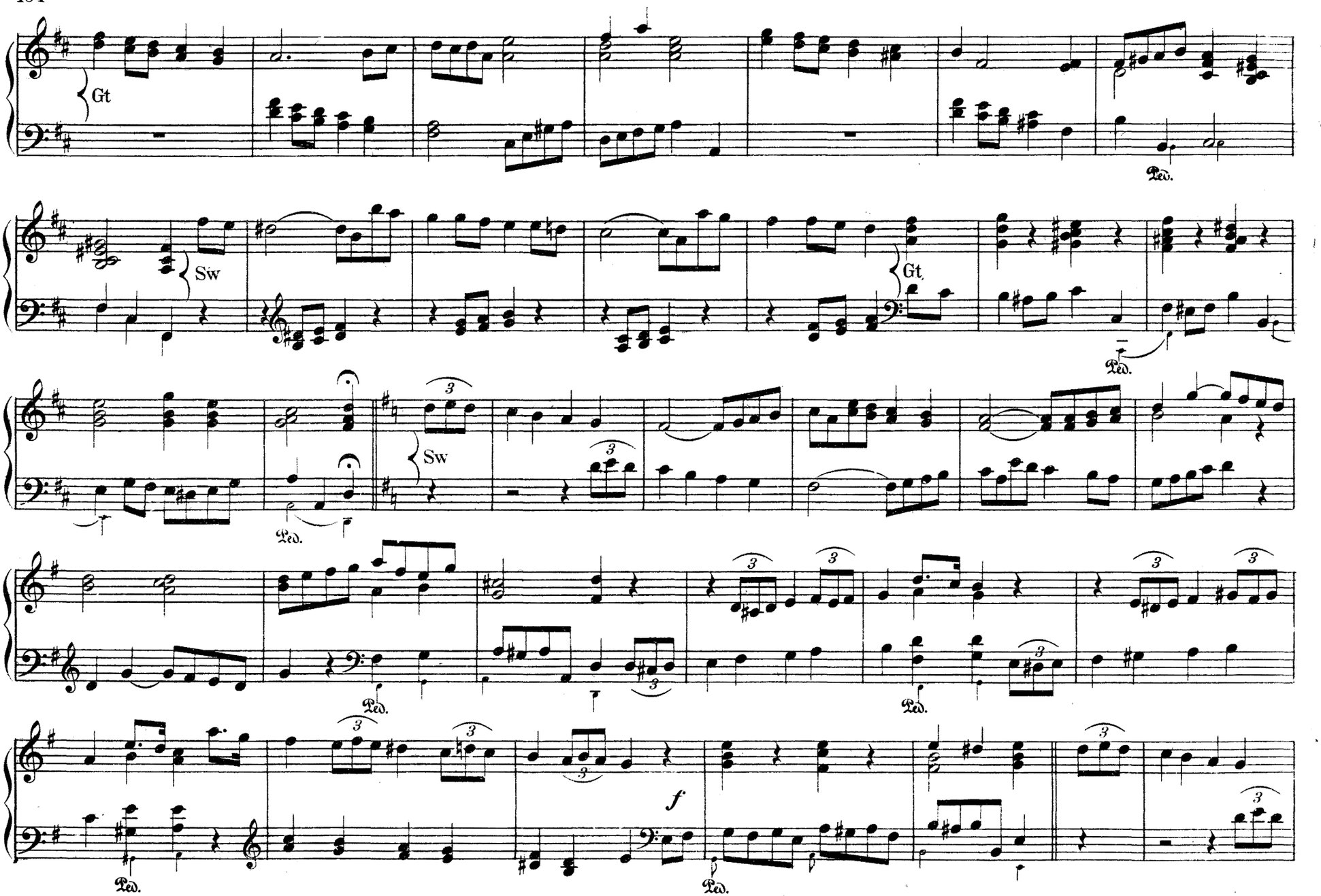
1558464

Gt 8' & 4ft stops.
Sw Full without reeds.
Ped. 16' coup.to Sw.

ALLEGRETTO.

E. L. ASHFORD




Gt
Ped.
Sw
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f
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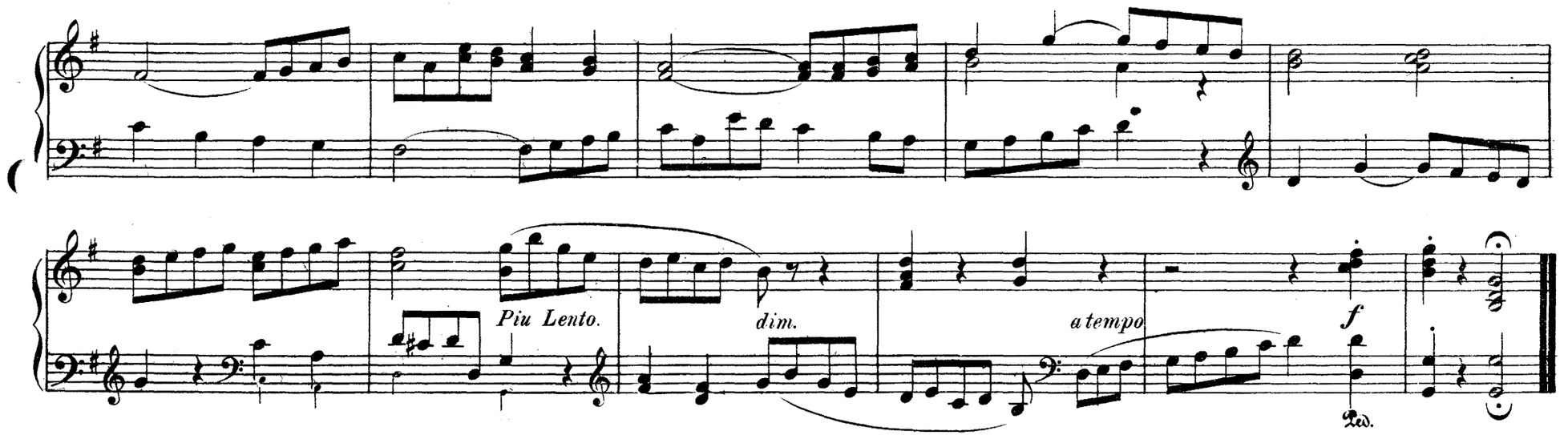
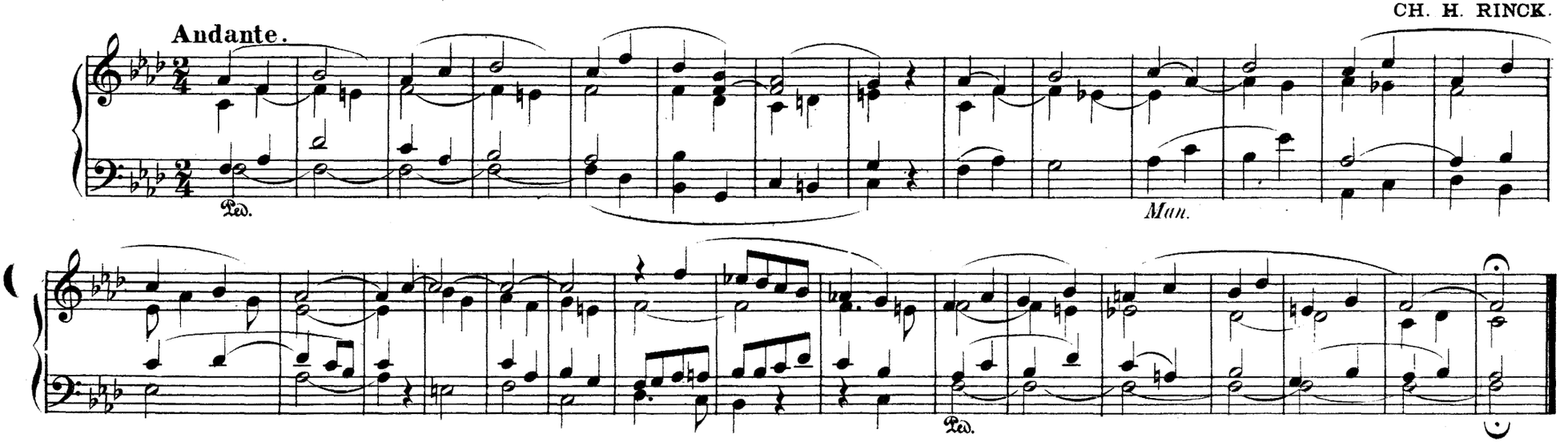


Gt. Dul. & Flute.
Ped. Bourdon.

PRELUDE.

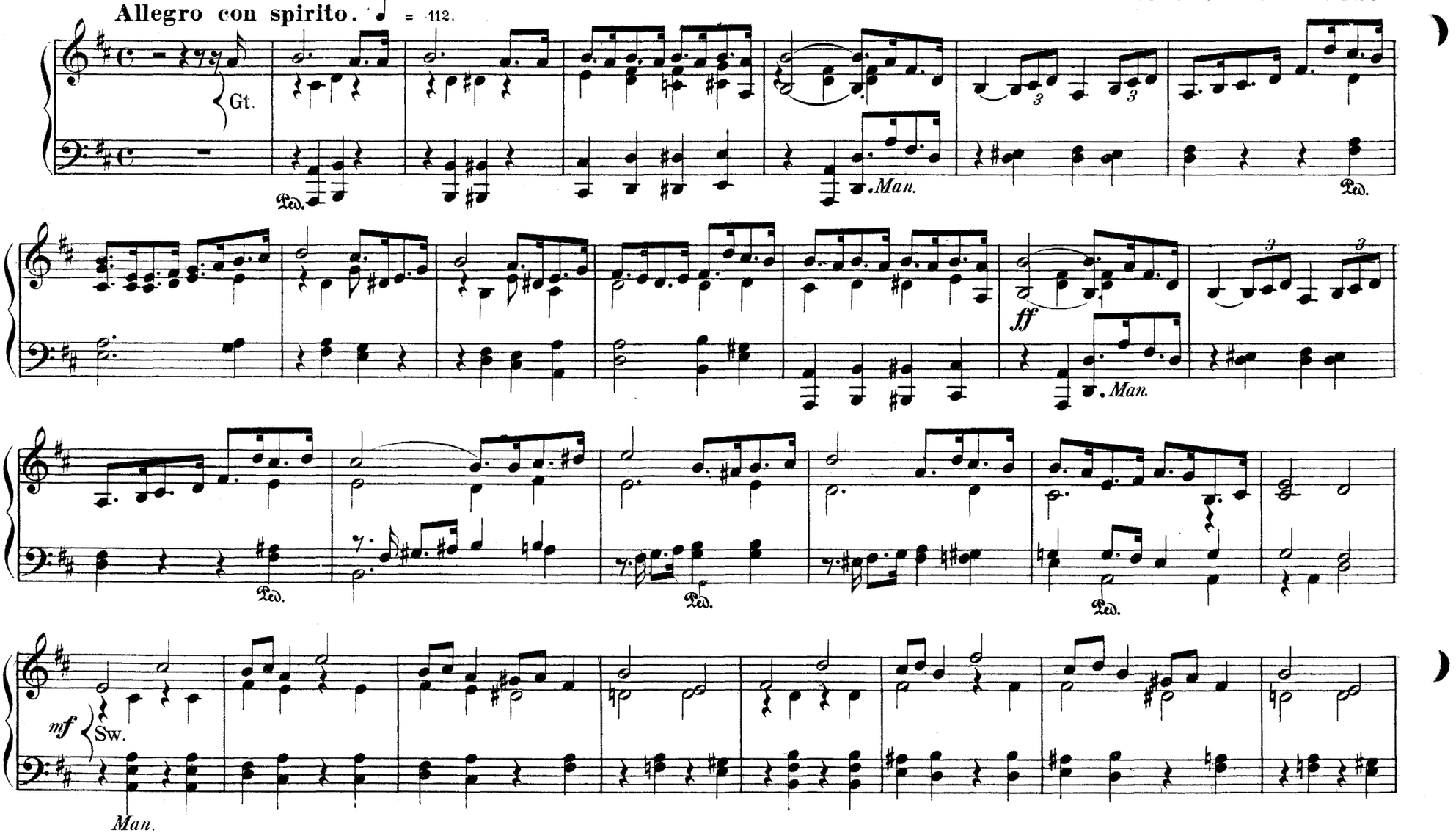
CH. H. RINCK.

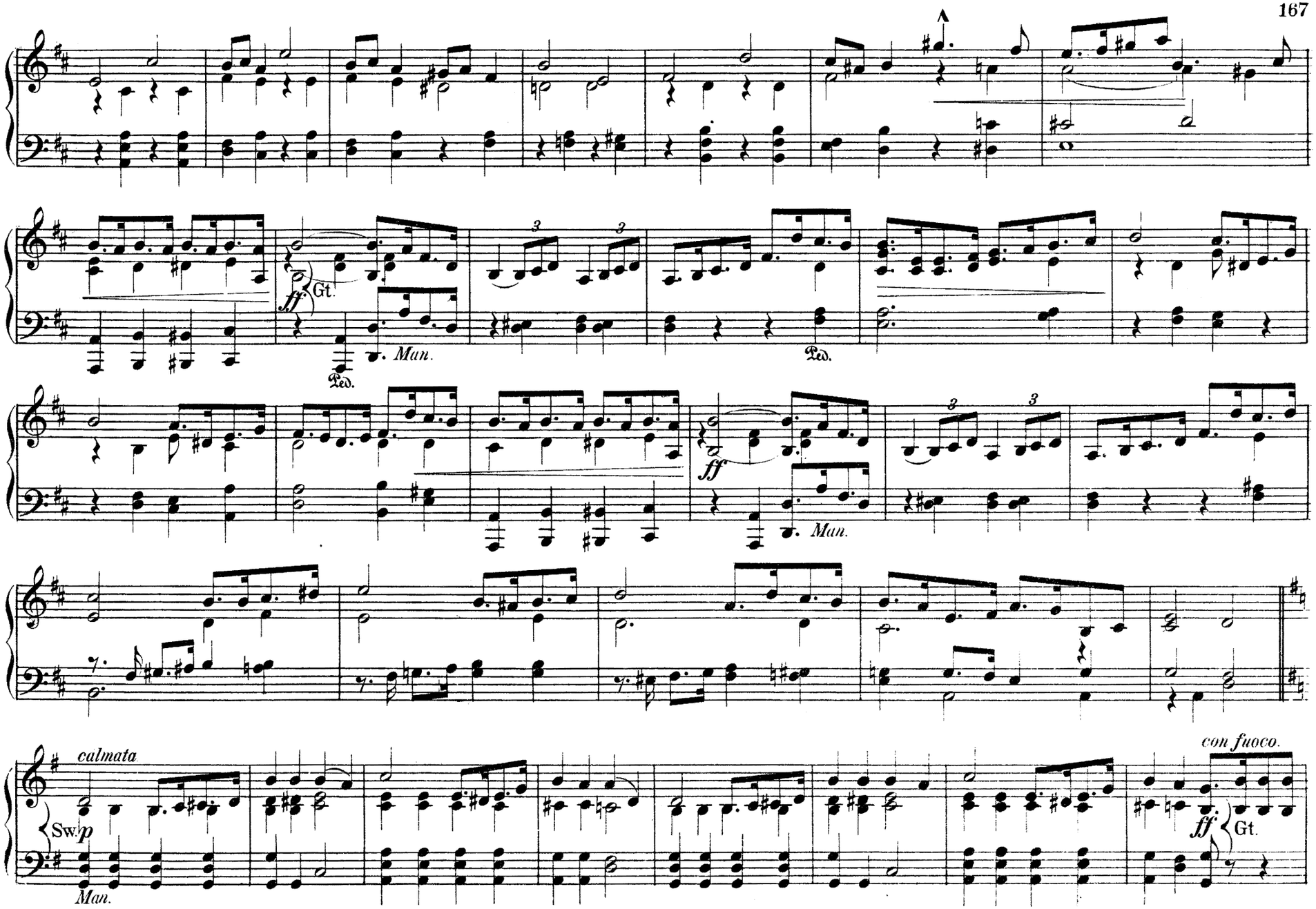


Gt. Full without reeds.
Sw. Full.
Ped. Op Dia.

FESTAL MARCH.

GEORGE C. RICHARDSON.




ff
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Man.
Ped.
Ped.
ff
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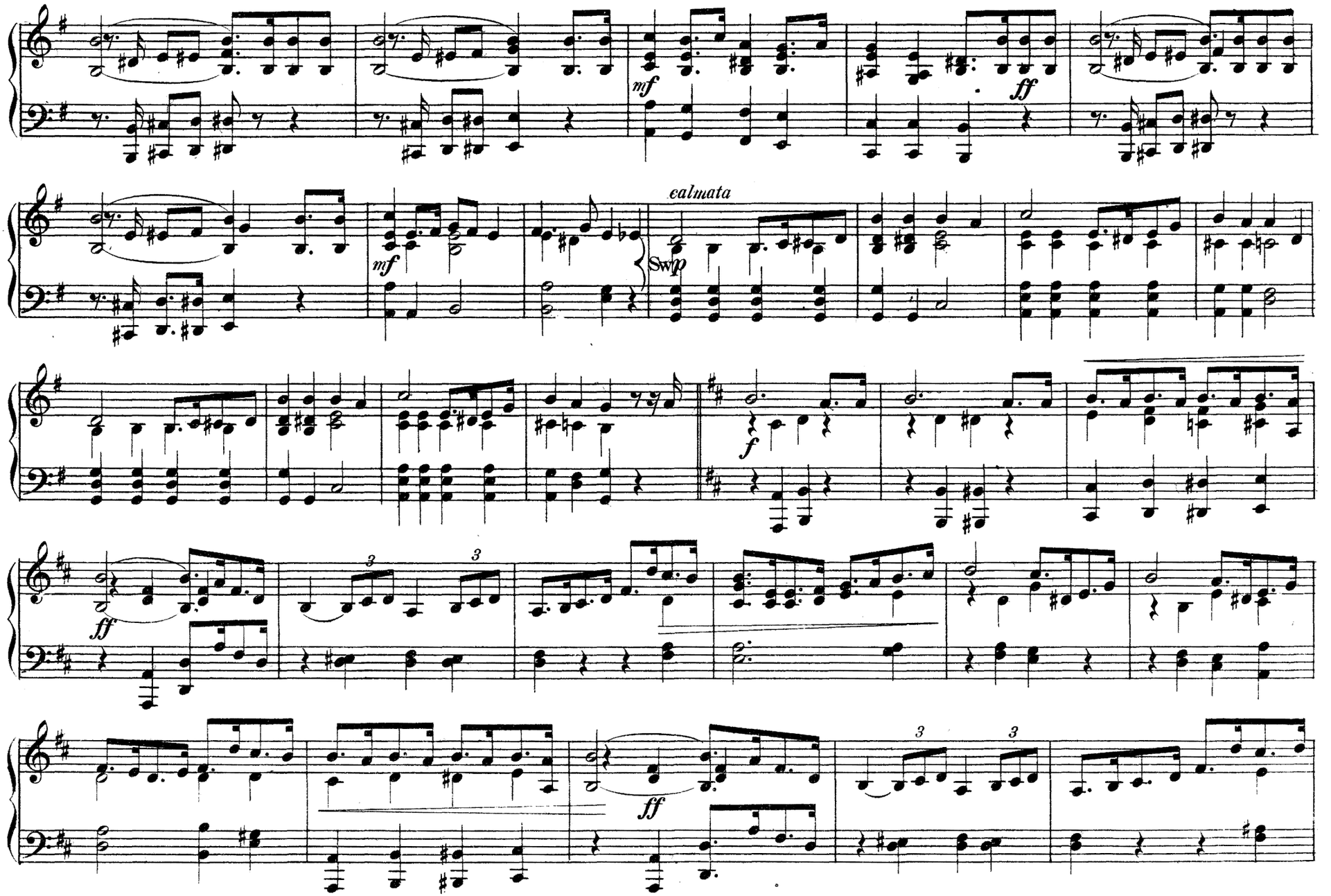
calmata
Sw.
p
Man.
con fuoco.
ff
Gt.


mf
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calmata
Swp
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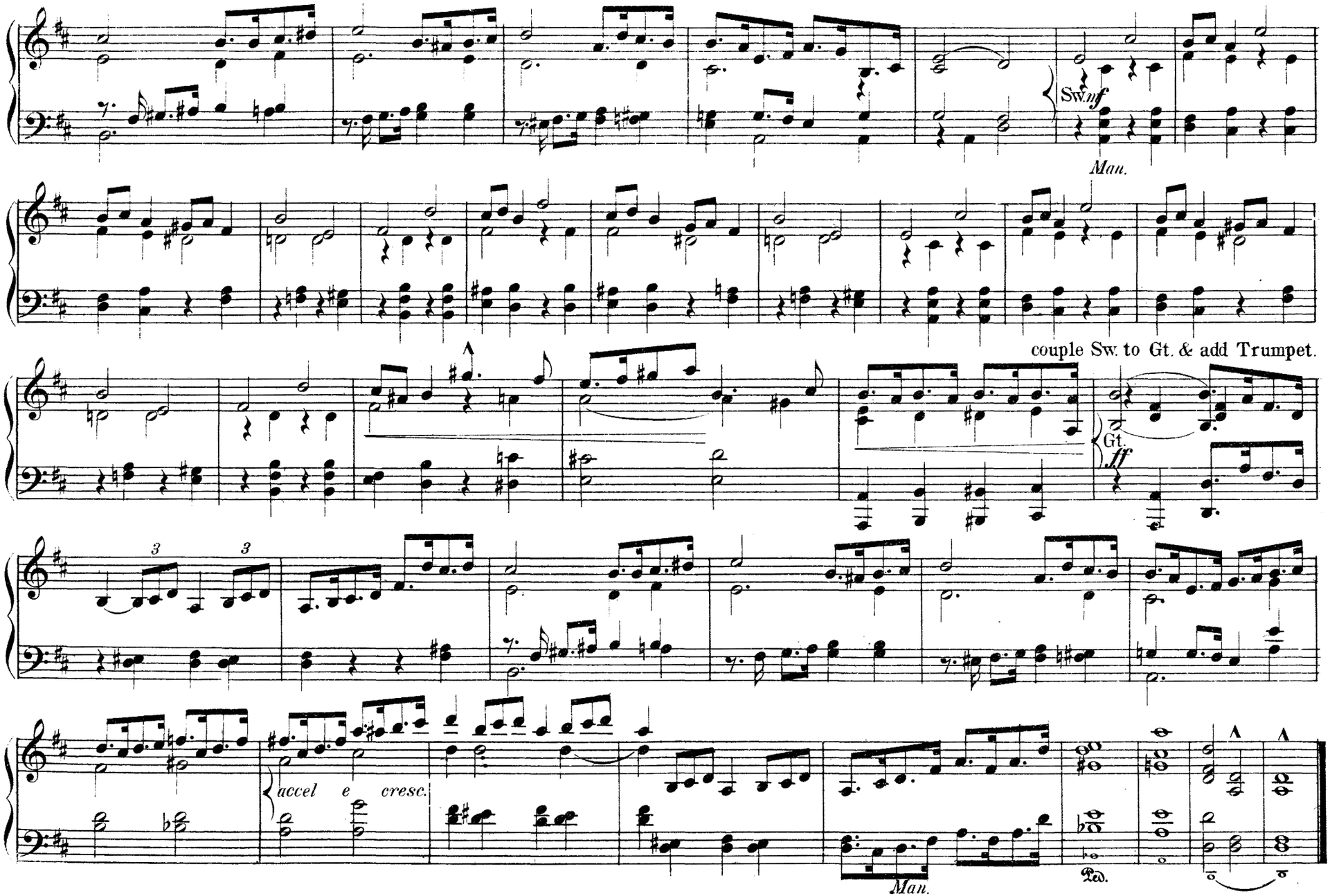
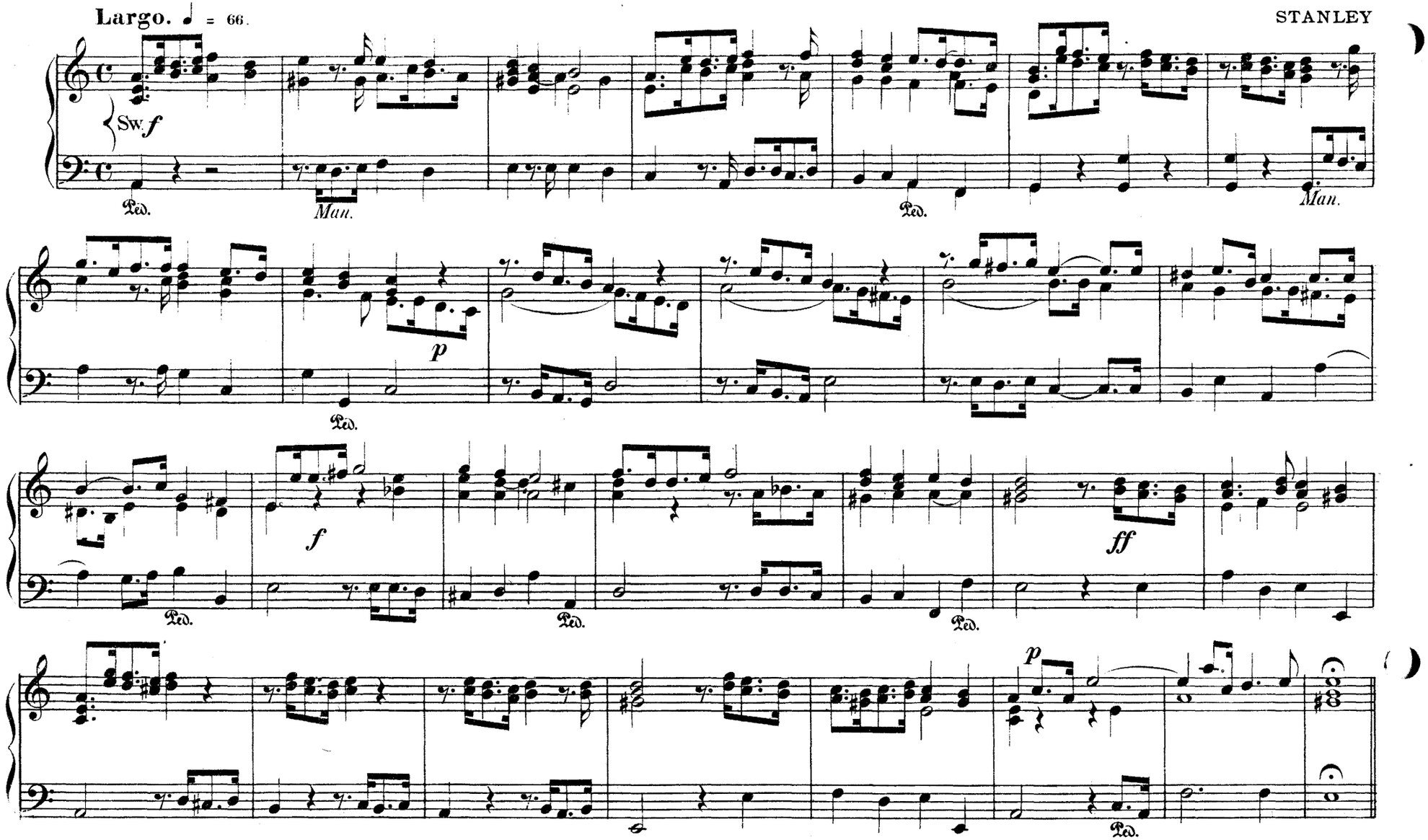

Sw. nf
Man.
couple Sw. to Gt. & add Trumpet.
Gt.
ff
3
3
accel e cresc.
Man.
Ped.

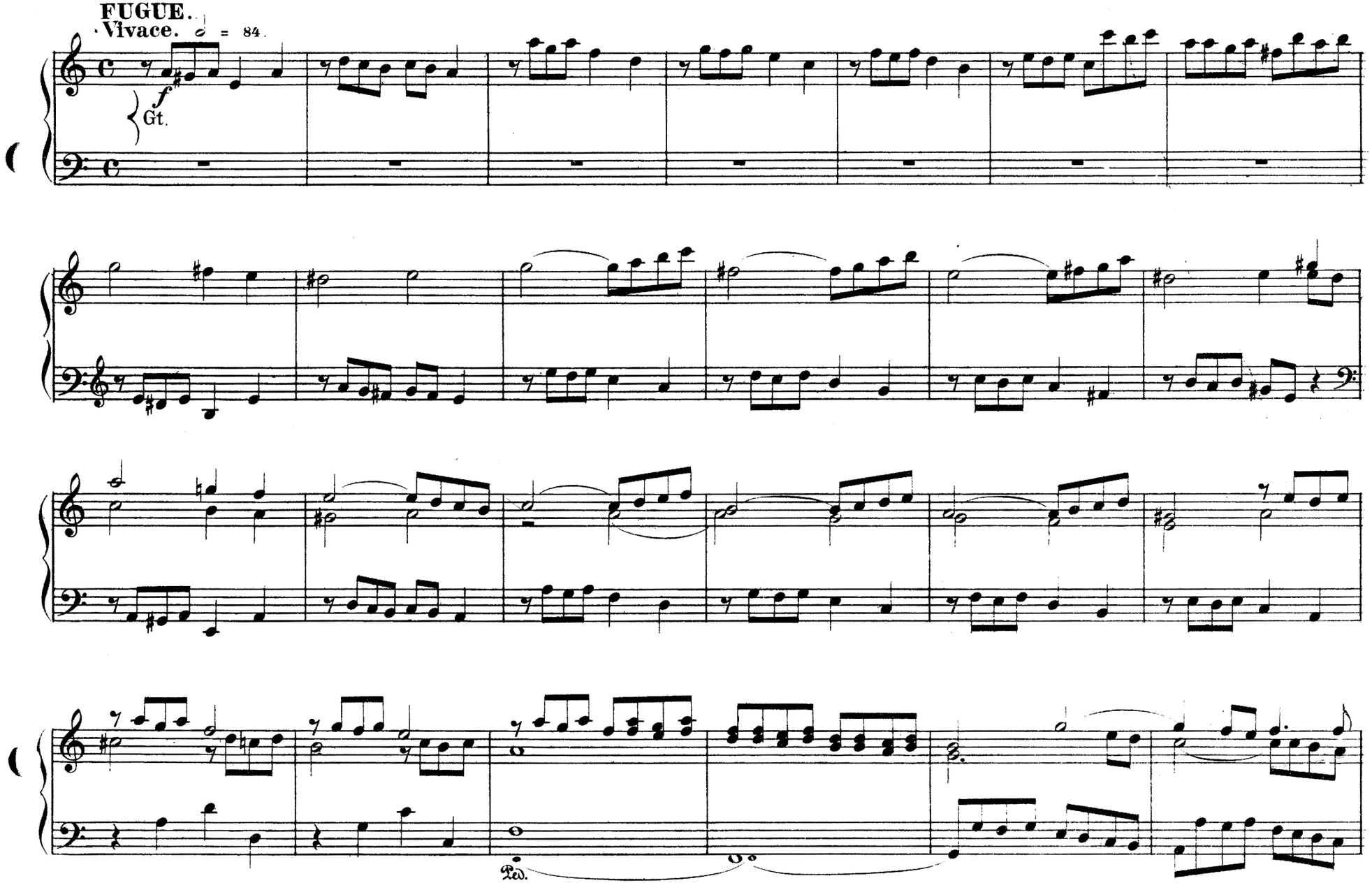
Gt. Full to 15th.
Sw. Full coupled to Gt.
Ped. Bourdon coup.to Swell.

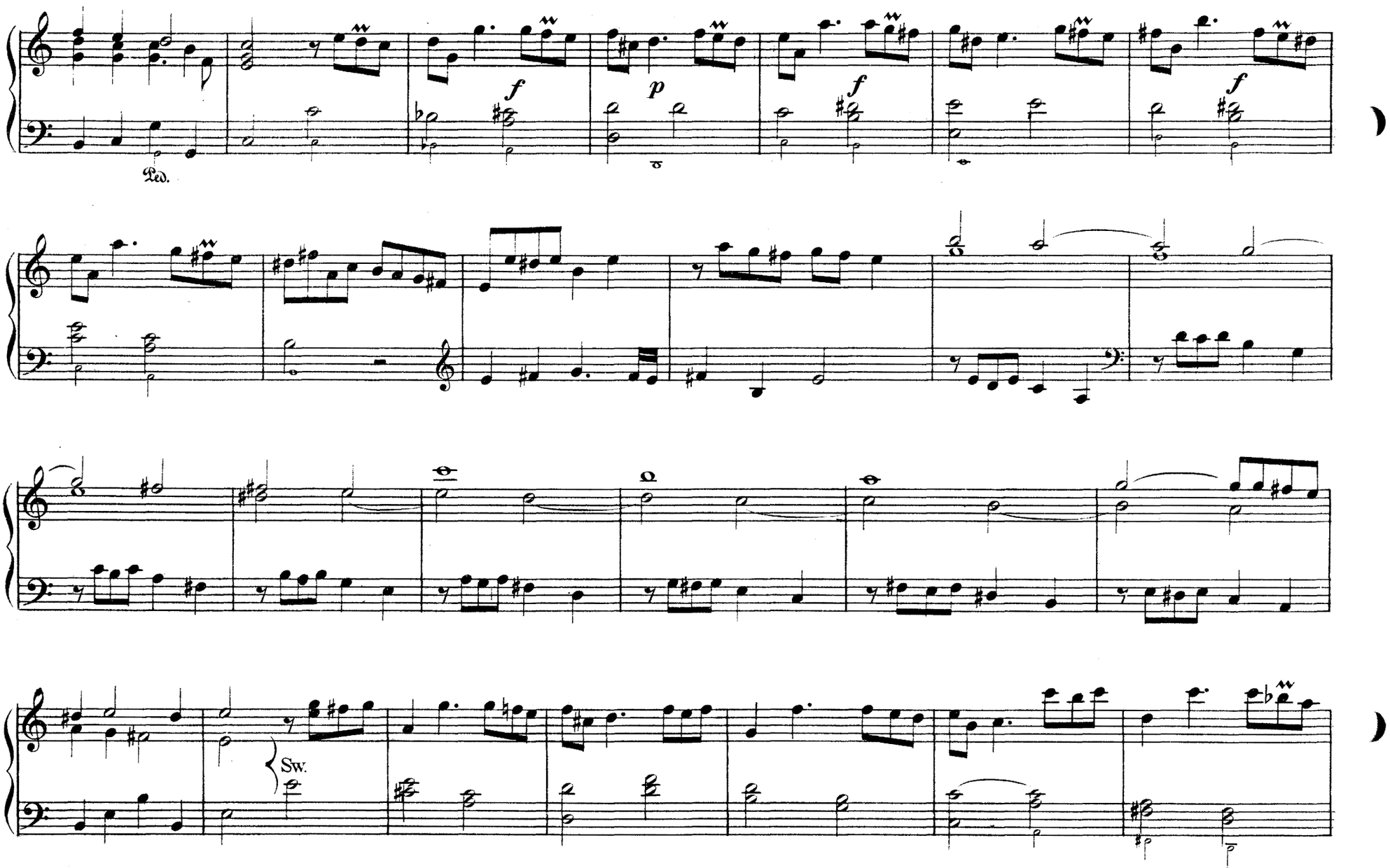
INTRODUCTION AND FUGUE.

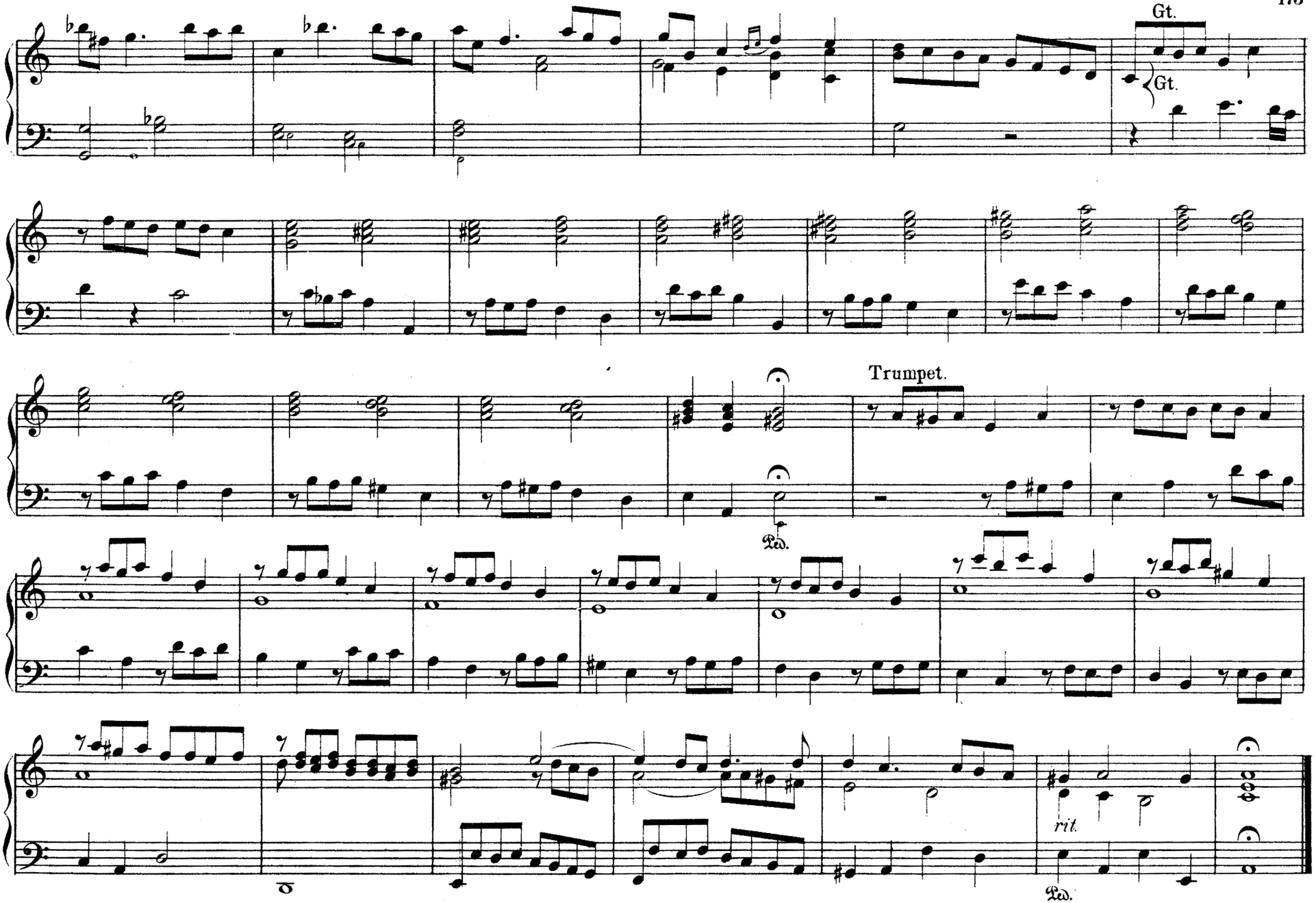
Largo. ♩ = 66.

STANLEY




FUGUE.
Vivace. ♩ = 84.
f
Gt.
Ped.


Ped.
f
p
f
f
Sw.

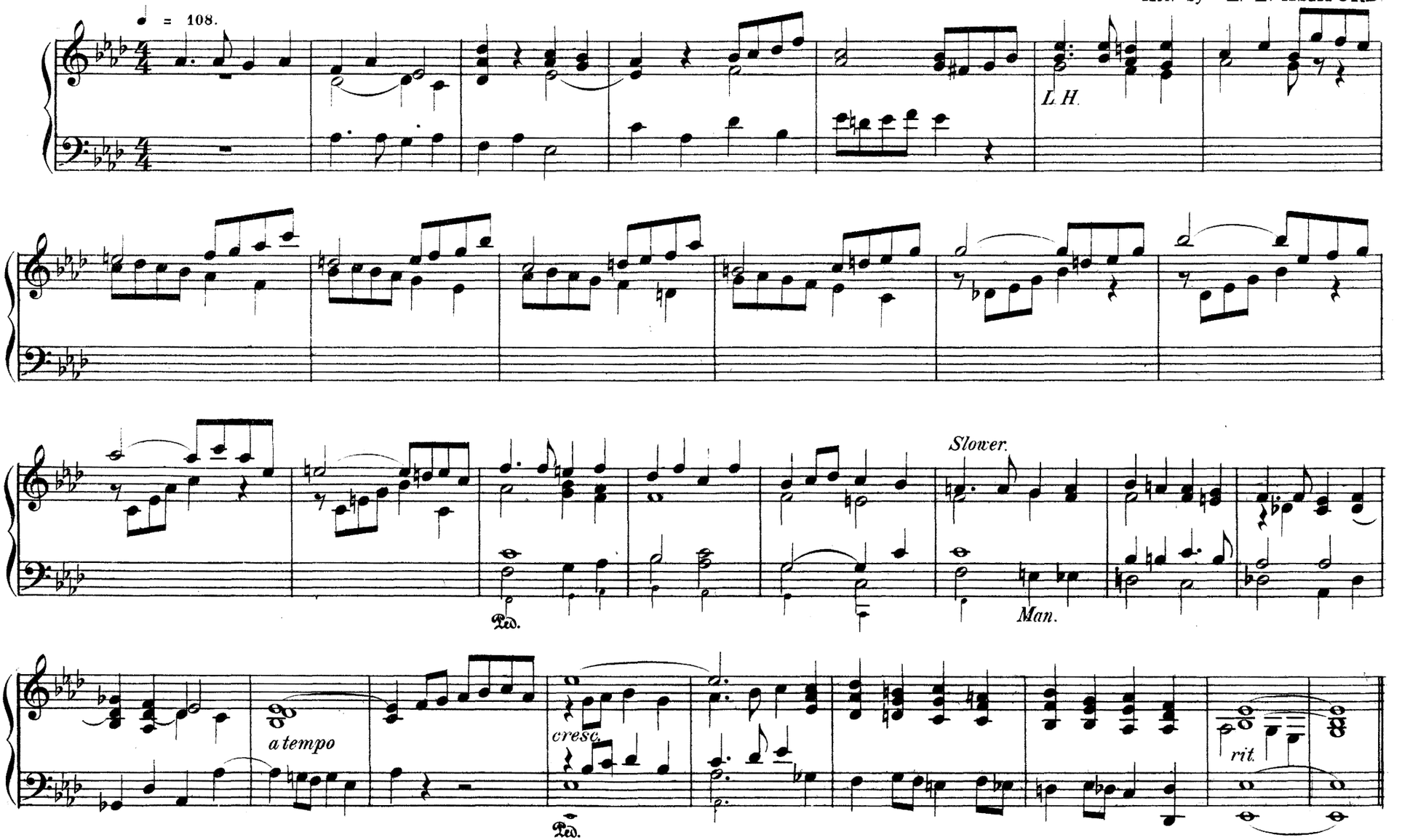

Gt.
Gt.
Trumpet.
Ped.
rit.
Ped.

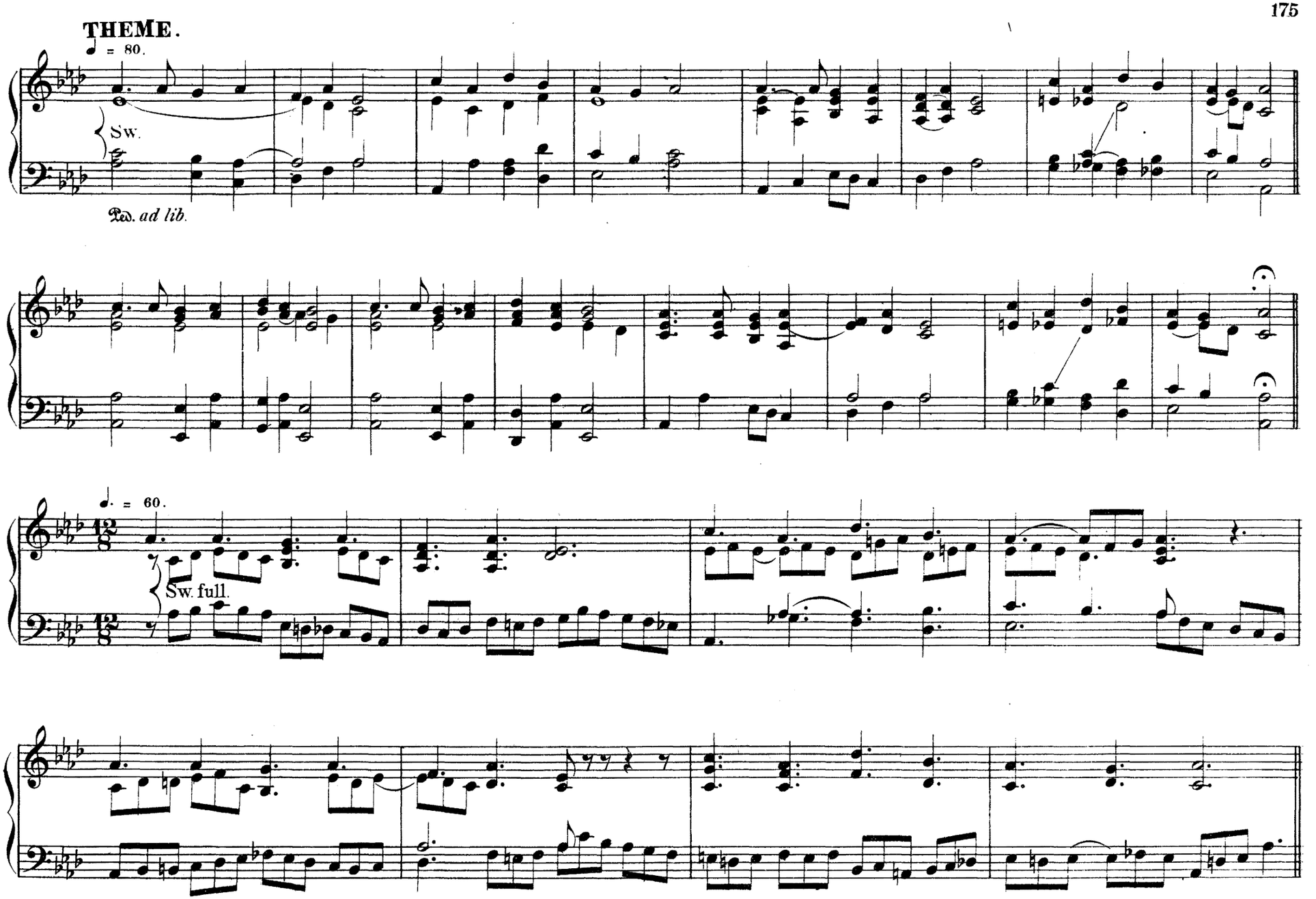
Gt. Melodia & Flute.
Sw. Soft 8' & 4'.
Ped. Bourdon 16.

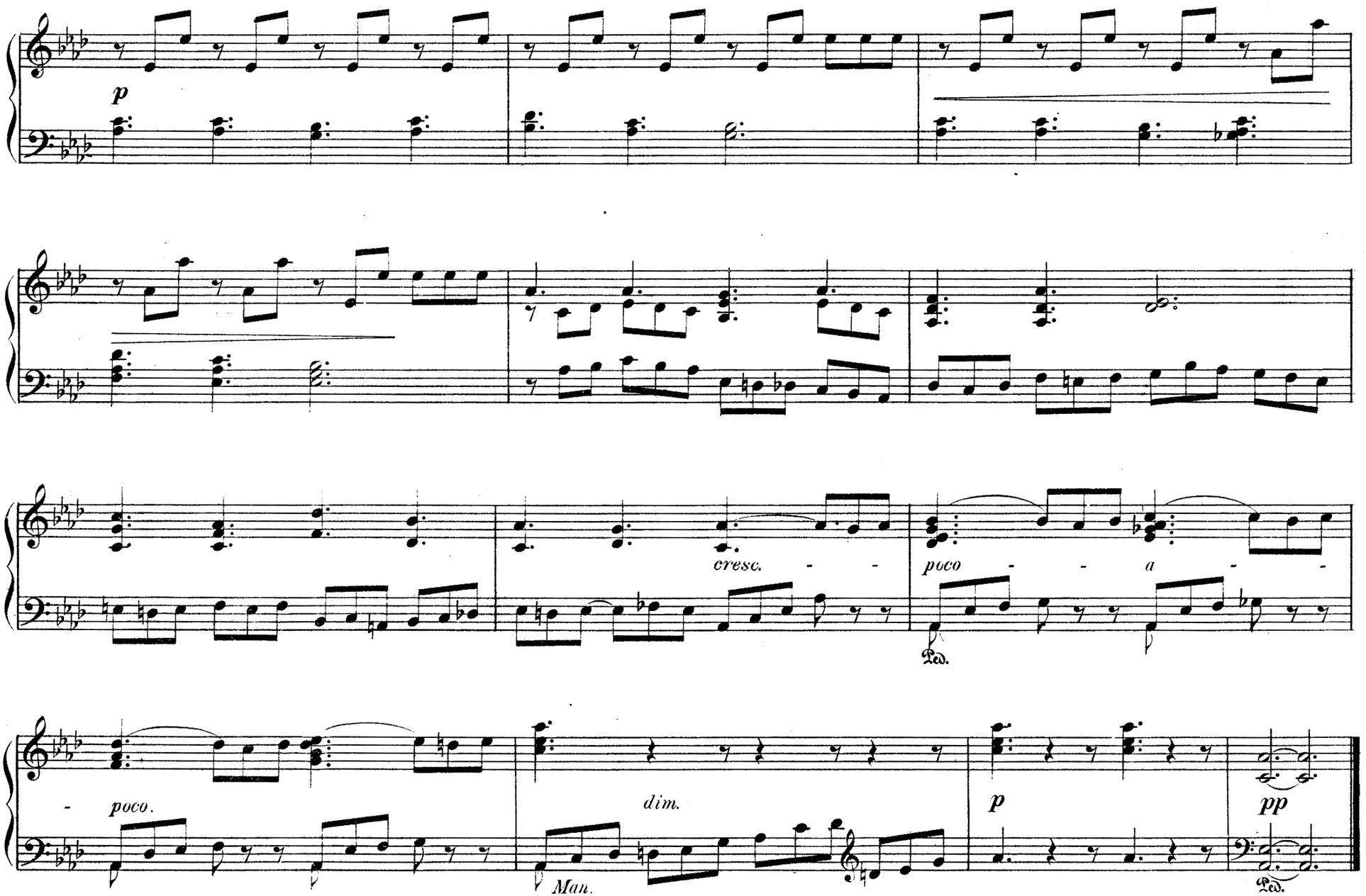
SPANISH HYMN.

To Miss Bertha A. Sheppard,
Cedarville, N.Y.

Arr. by E. L. ASHFORD



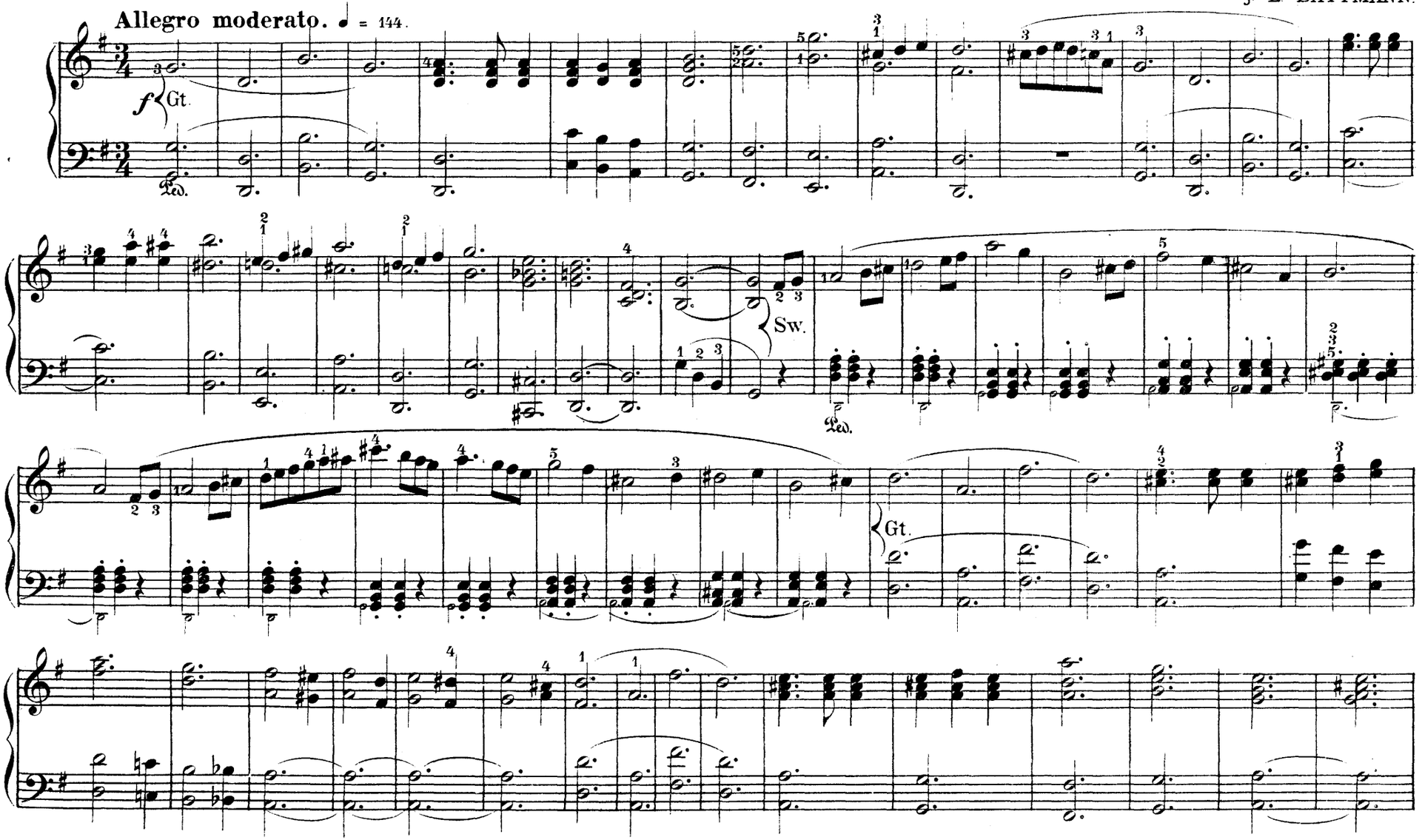

THEME.
♩ = 80.
Sw.
Ped. ad lib.
♩. = 60.
Sw. full.

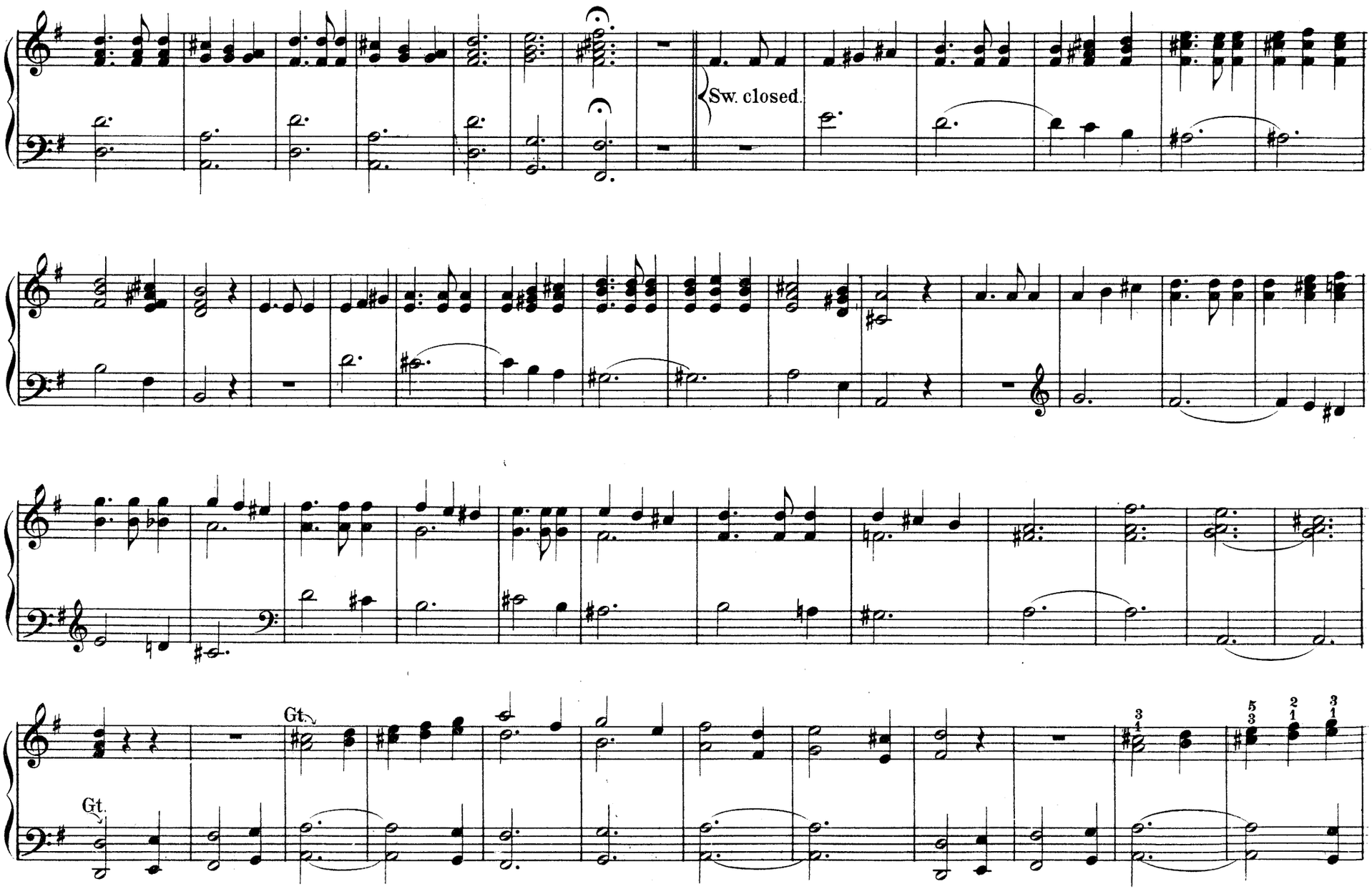

p
cresc.
poco - a -
Ped.
poco.
dim.
Man.
p
pp
Ped.

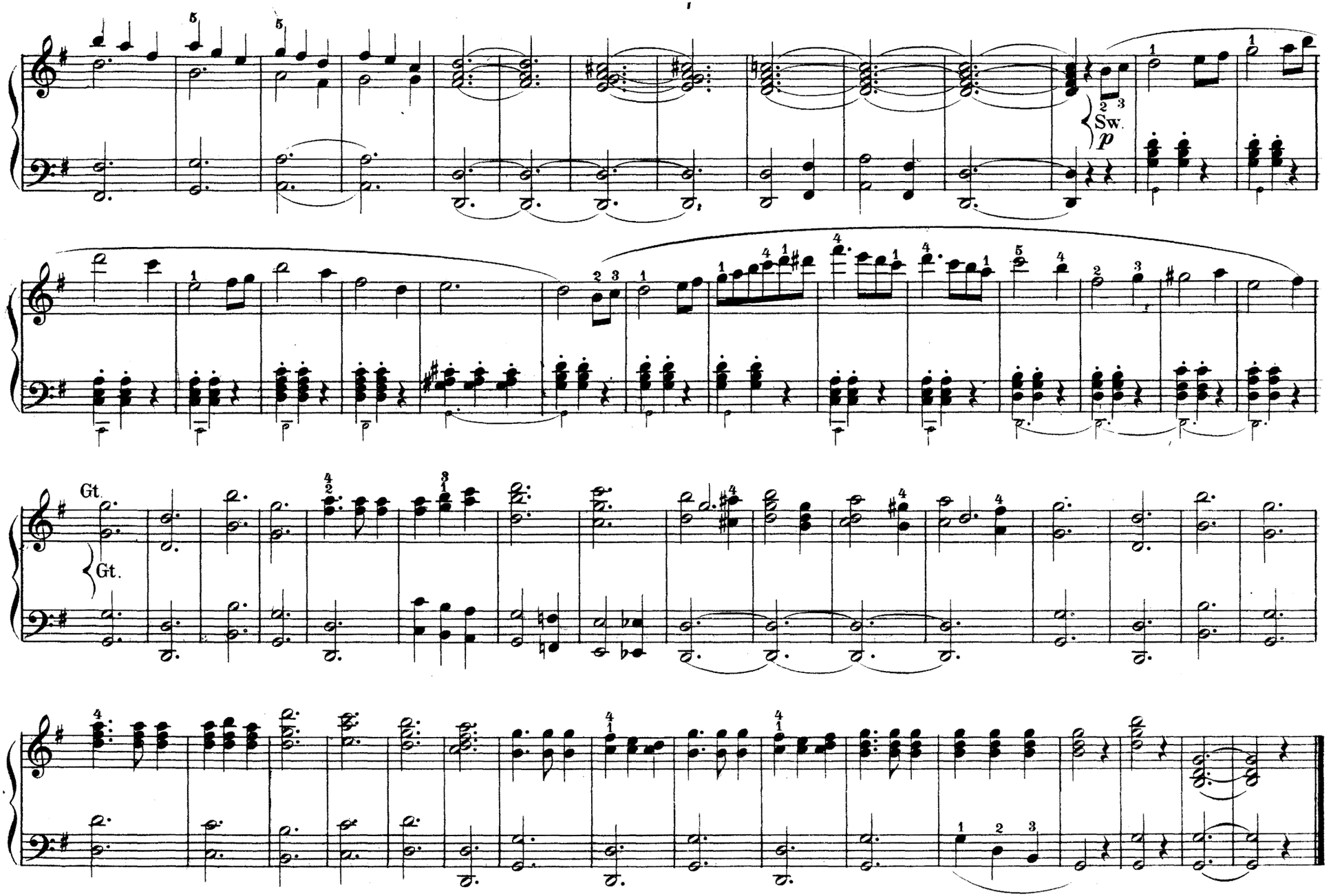
Gt. Full to 15th.
Sw. Full.
Ped. Bourdon coup. to Sw.

OFFERTOIRE.

J. L. BATTMANN.




Sw. closed.
Gt.
Gt.


Sw.
p
Gt.
Gt.

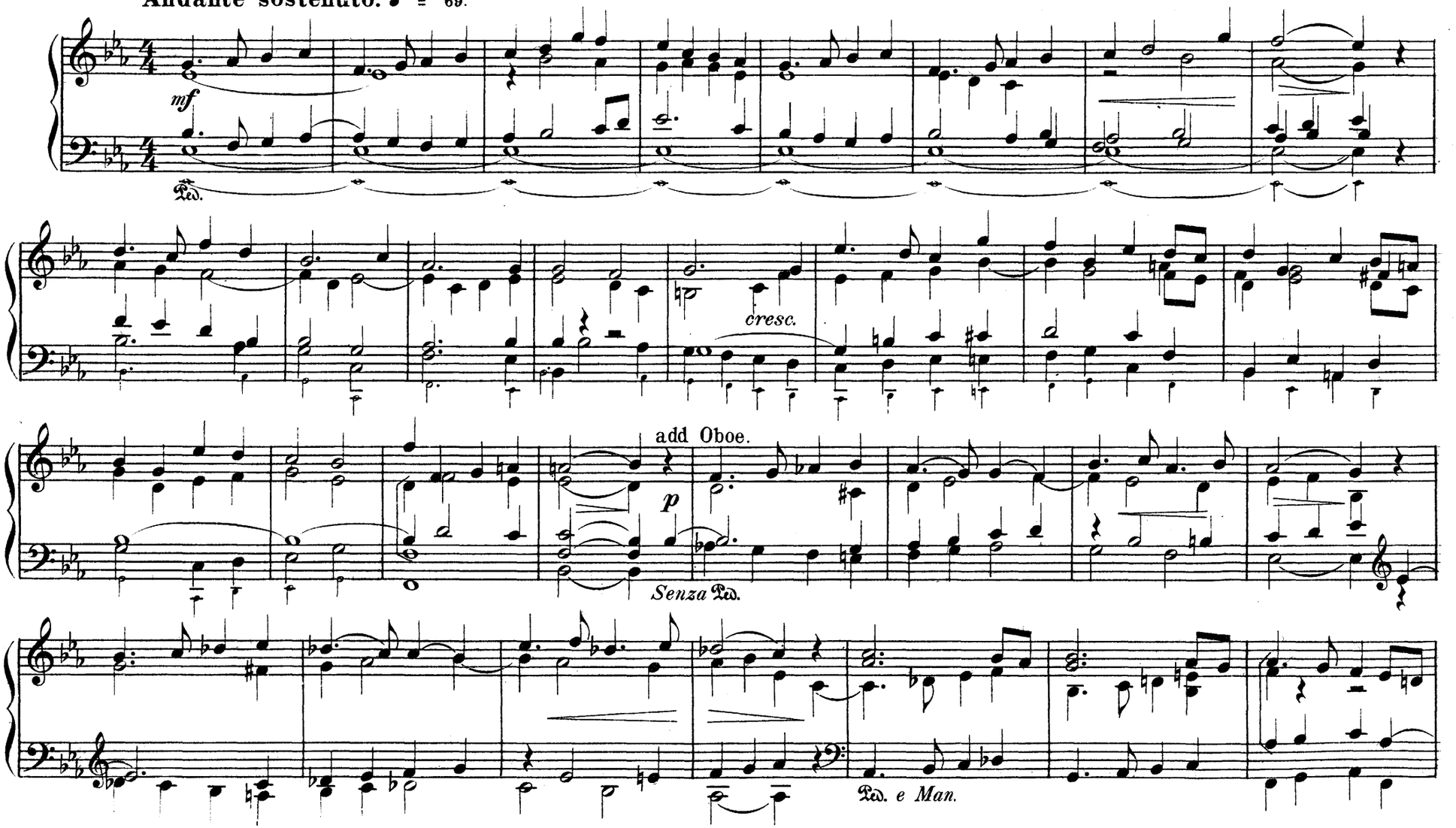
180
Sw. Soft 8' and 4.
Ped. Bourdon.

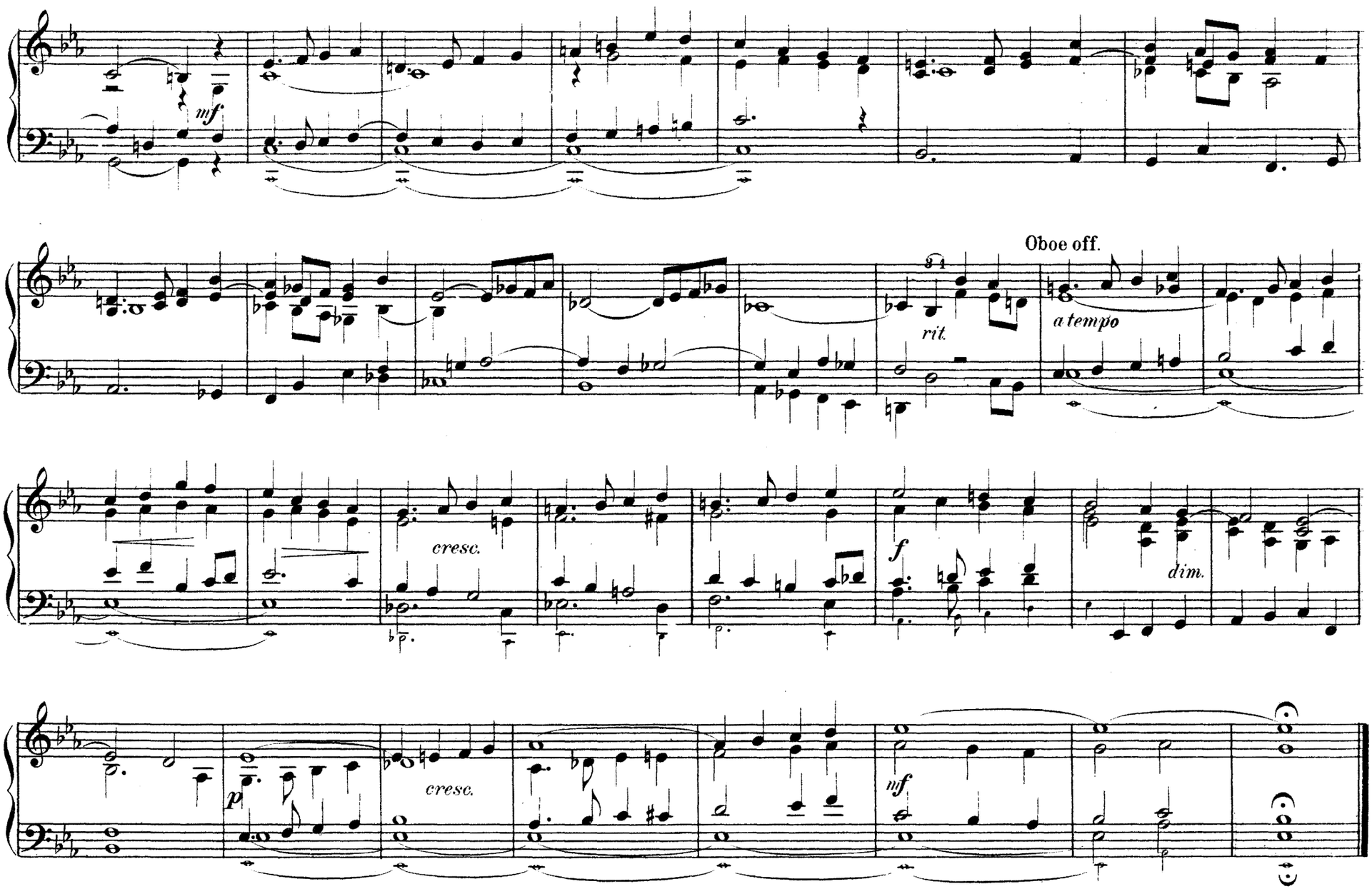
PRELUDE IN E FLAT.

This piece can be executed on a small organ as well as on a large one; on one manual as well as upon several. The pedal is not indispensable but it adds to the effect.

ALEX GUILMANT.

Andante sostenuto. ♩ = 69.

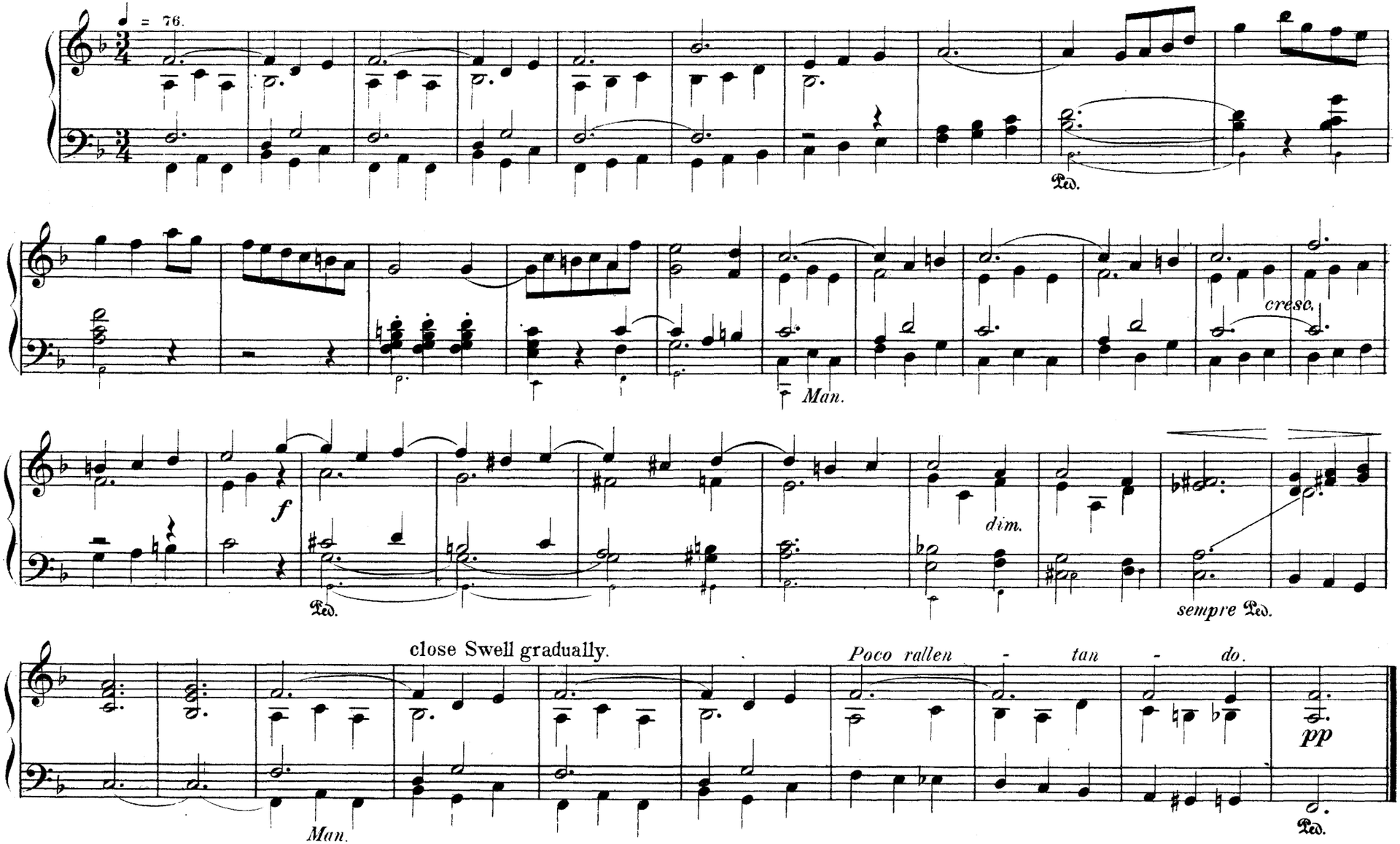



mf
Oboe off.
rit.
a tempo
cresc.
f
dim.
p
cresc.
mf

182
Sw. Soft 8ft.
Ped. Soft 16' coupled to Sw.

OPENING VOLUNTARY.

E. L. ASHFORD.

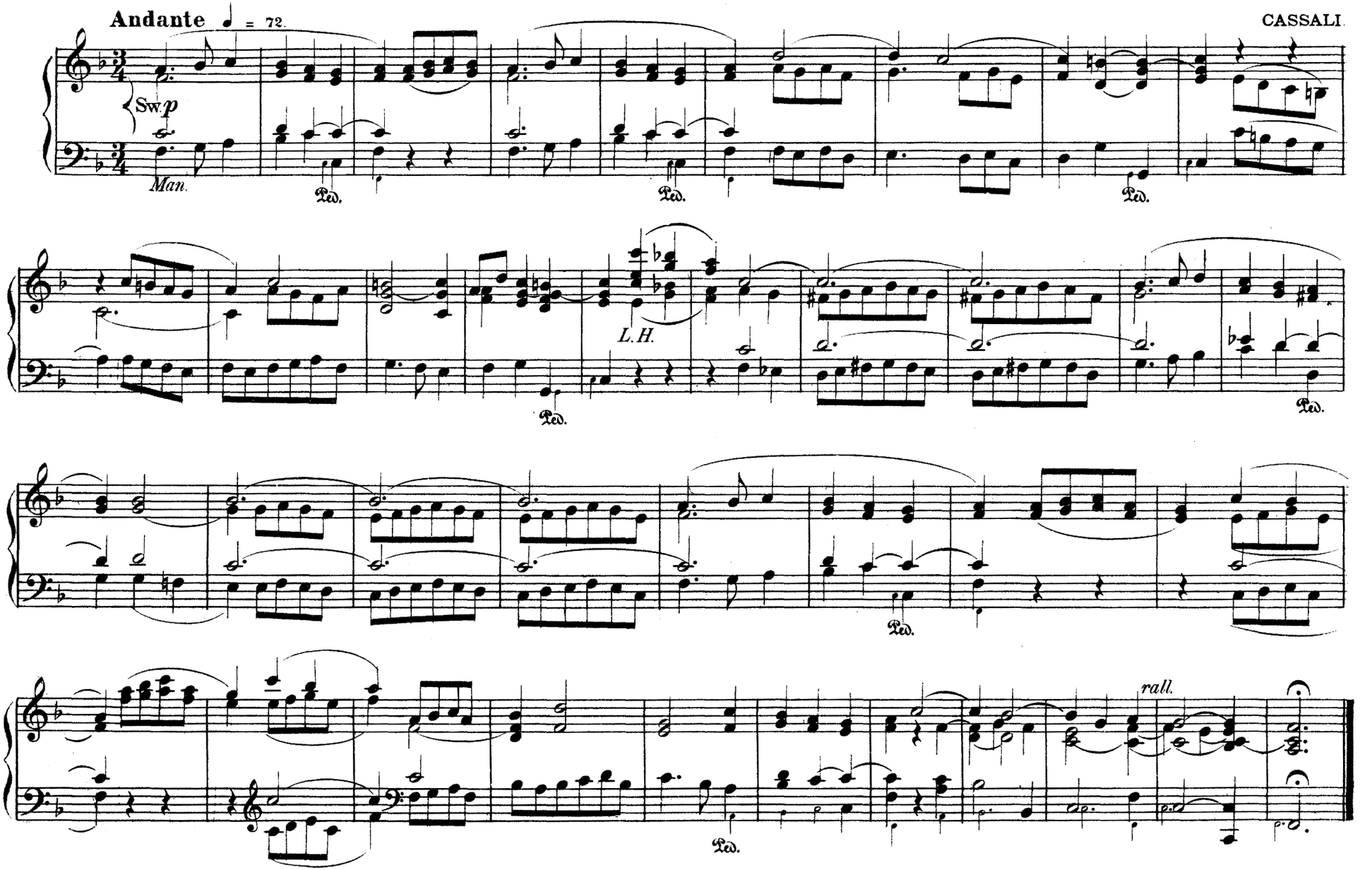


Sw. St. Dia. & Gemshorn.
Ped. 16' Bourdon.

KYRIE ELEISON

Andante ♩ = 72.

CASSALI.

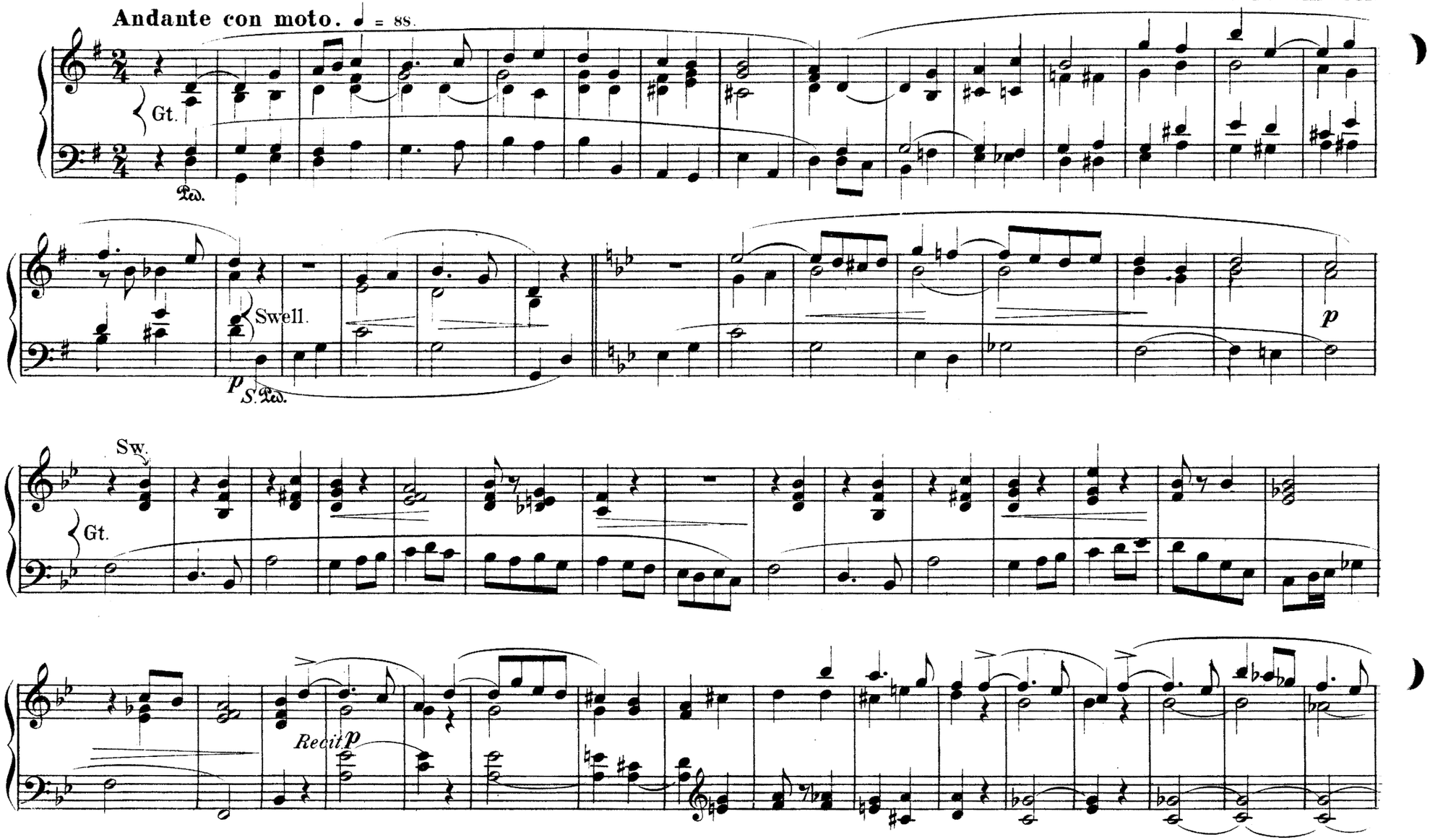


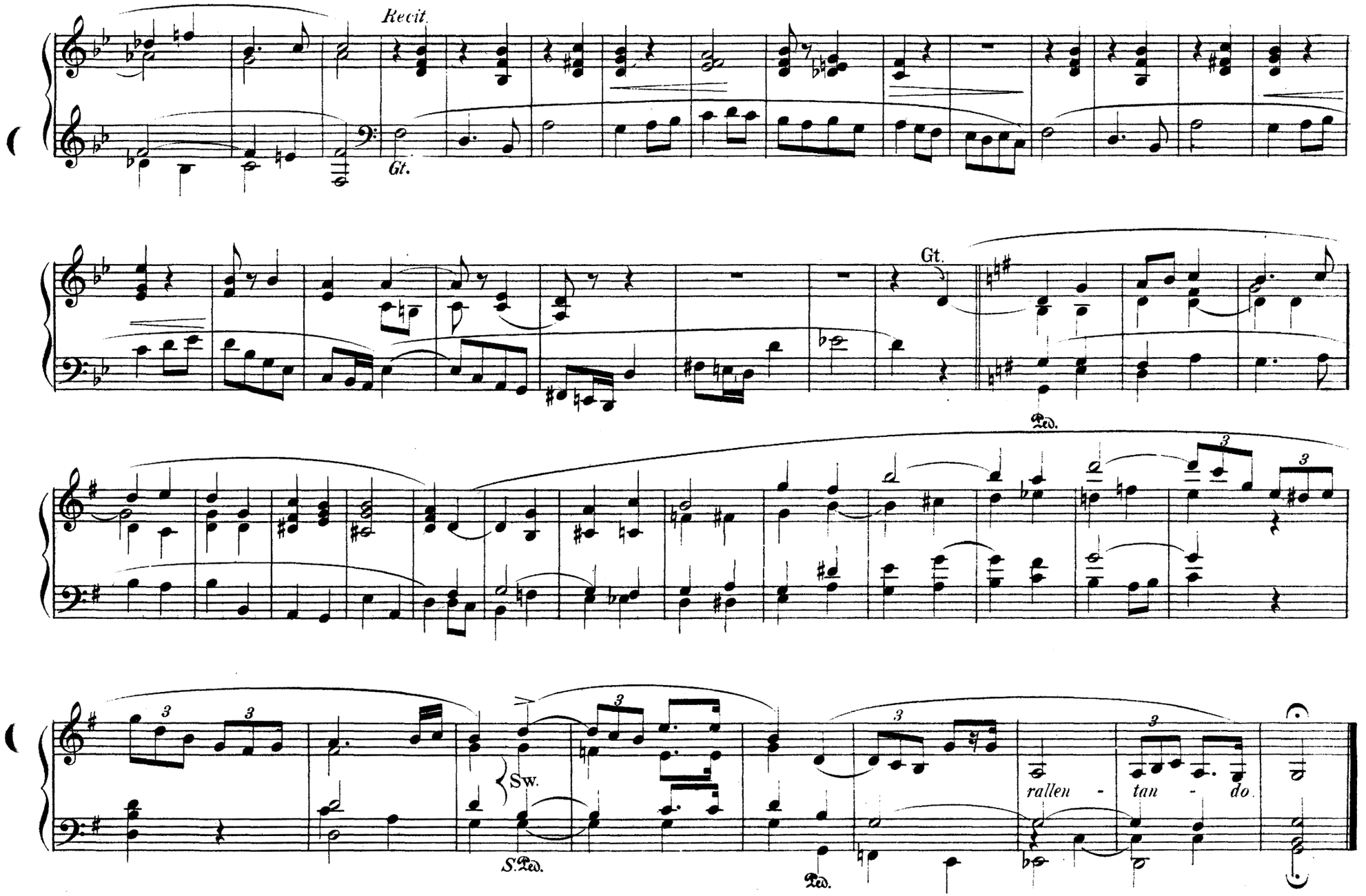
184

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

INVOCATION.

FILIPPO CAPOCCI.




Recit.
Gt.
Gt.
Ped.
Sw.
S. Ped.
Ped.
rallen - tan - do.

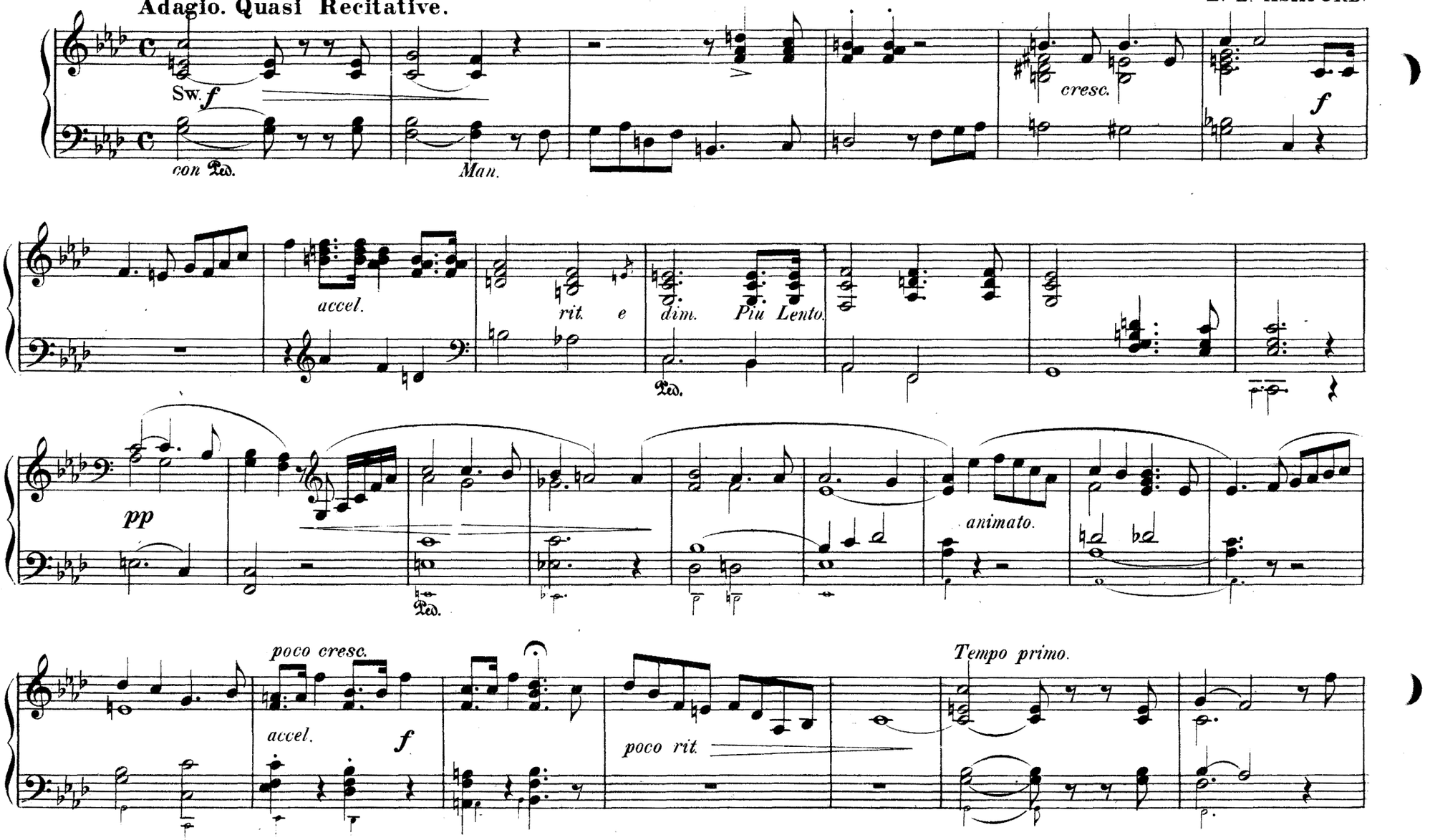
186
Sw. Soft 8' and 4'.
Ped. Bourdon 16'.

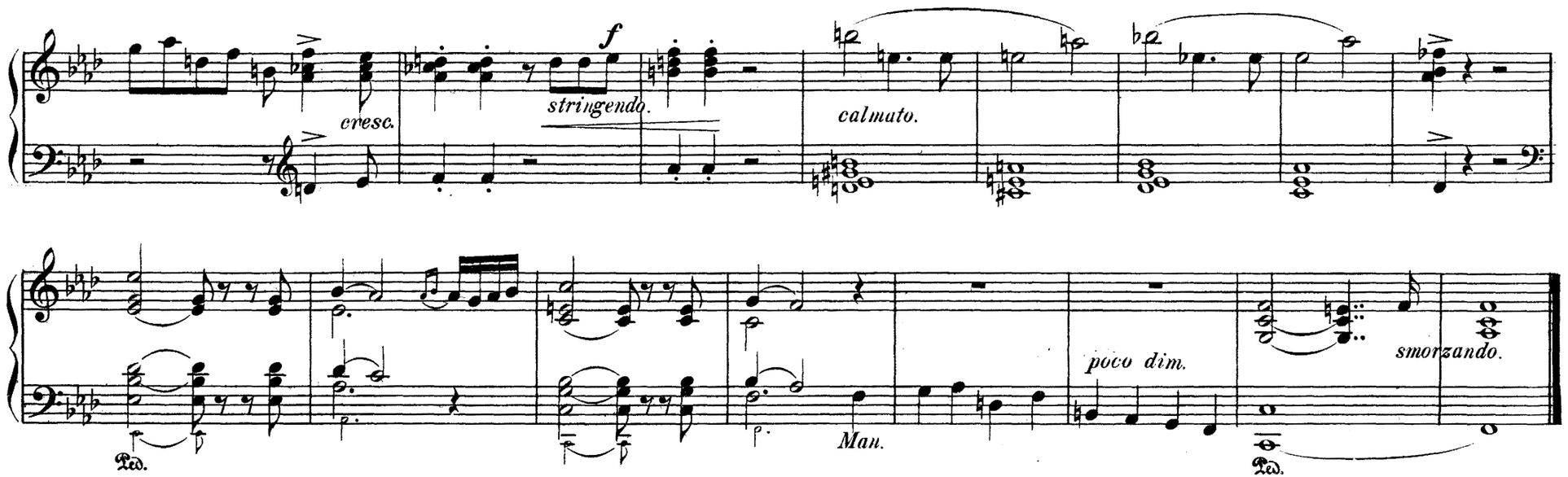
REVERIE.

To the Rev. D. E. Lorenz.

E. L. ASHFORD.

Adagio. Quasi Recitative.

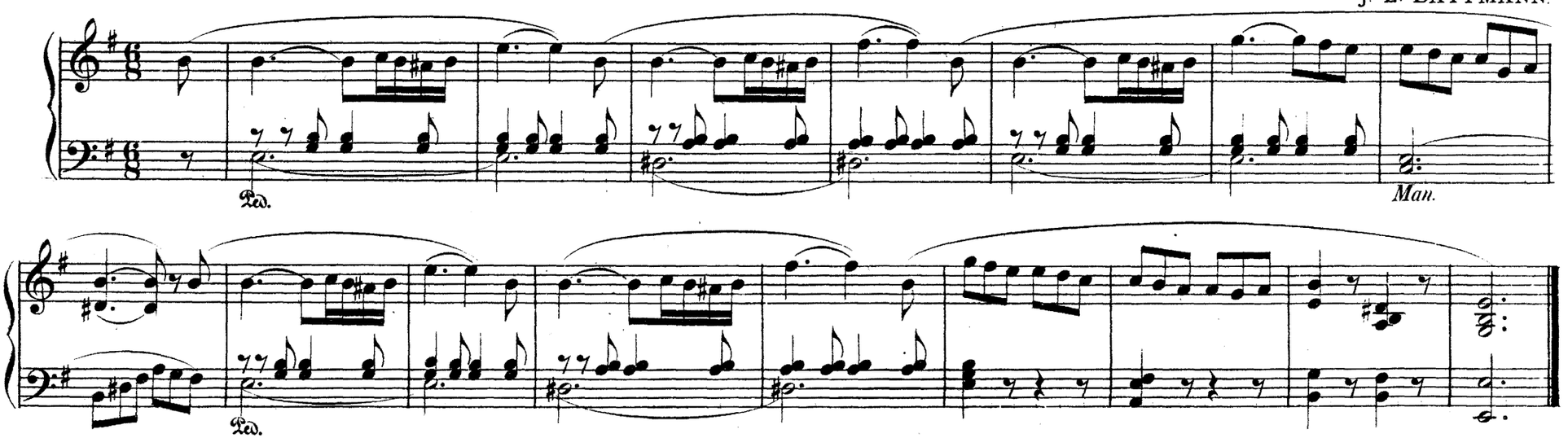




Sw. Stopped Dia., Bourdon & Piccolo.
Ped. Bourdon.

LITTLE PRELUDE.

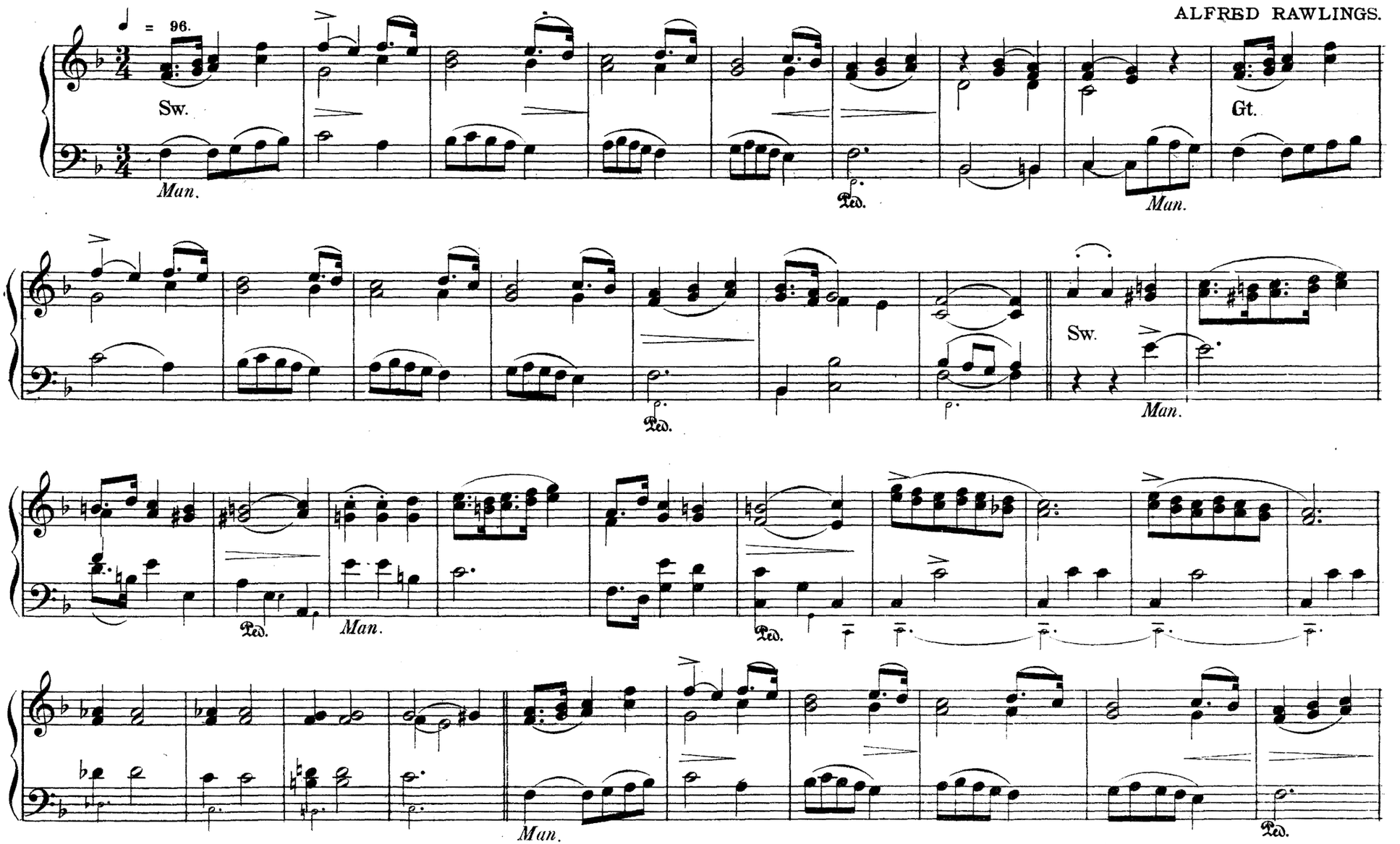
J. L. BATTMANN.

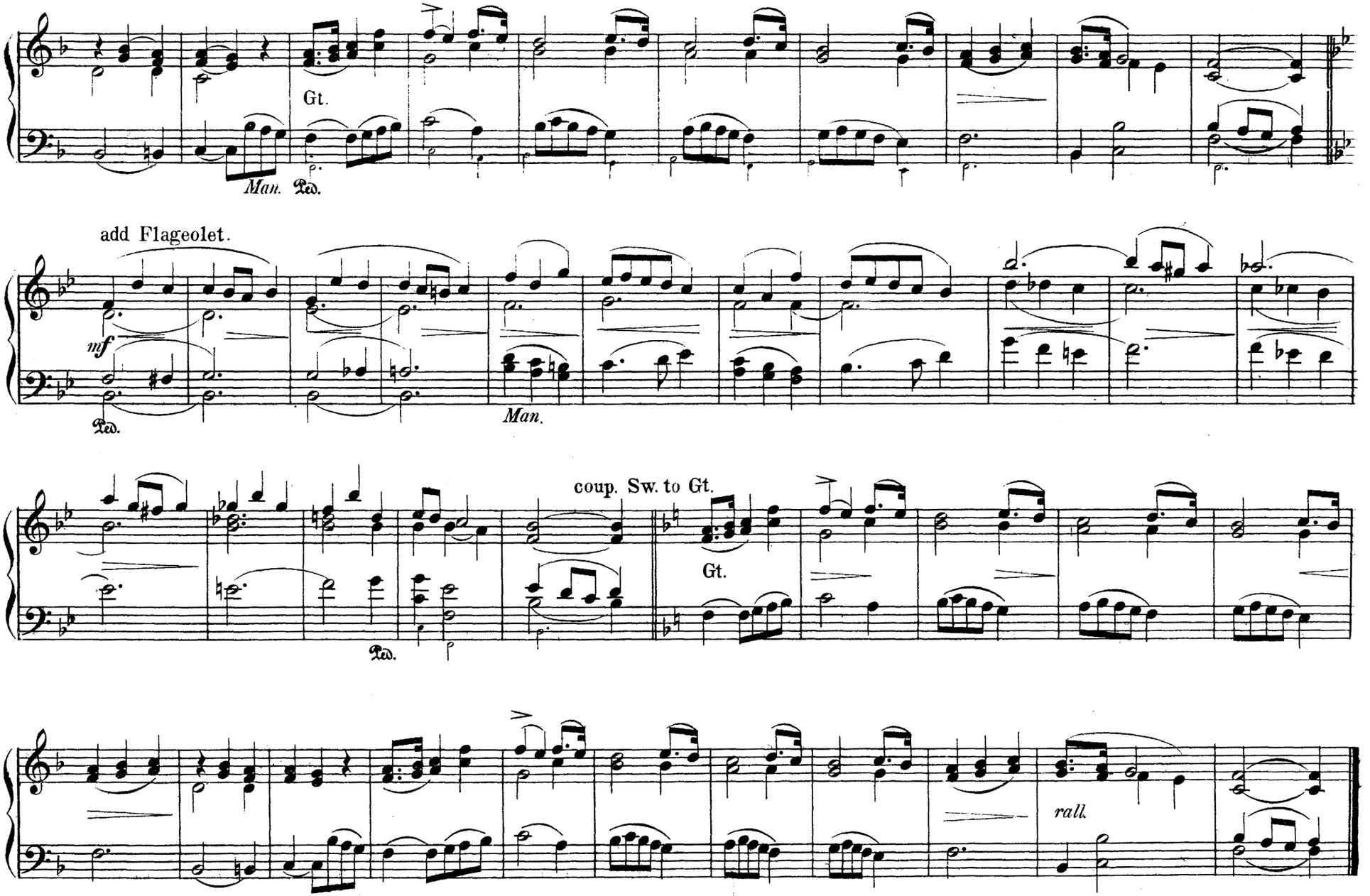


188
Gt. Op Diapason.
Sw. 8' and 4'.
Ped. Bourdon.

MINUET IN F.

ALFRED RAWLINGS.

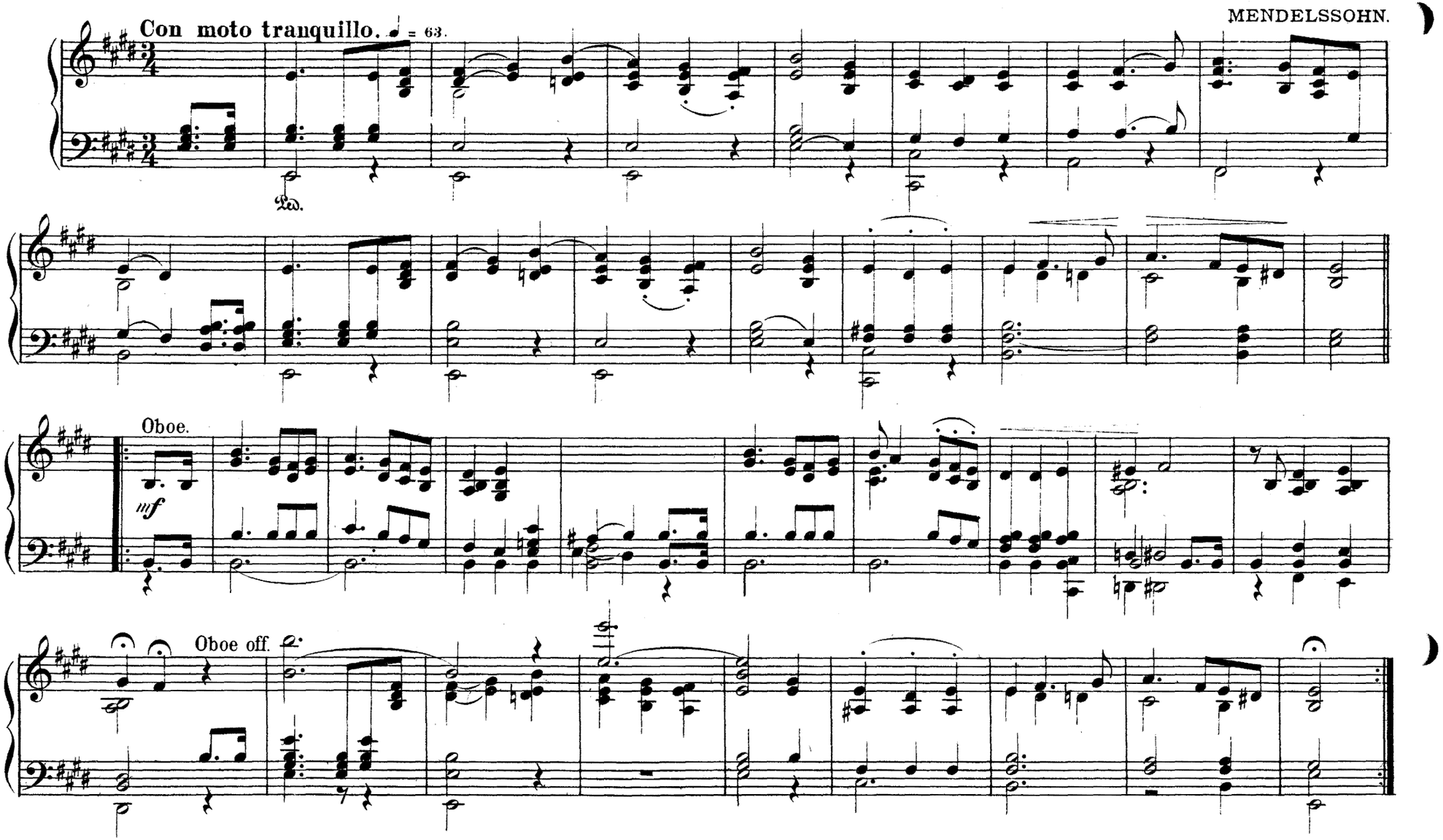



Gt.
Man.
Ped.
add Flageolet.
mf
Ped.
Man.
coup. Sw. to Gt.
Gt.
Ped.
rall.

190
Sw. Full without reeds.
Ped. Bourdon.

NOCTURNE.

MENDELSSOHN.

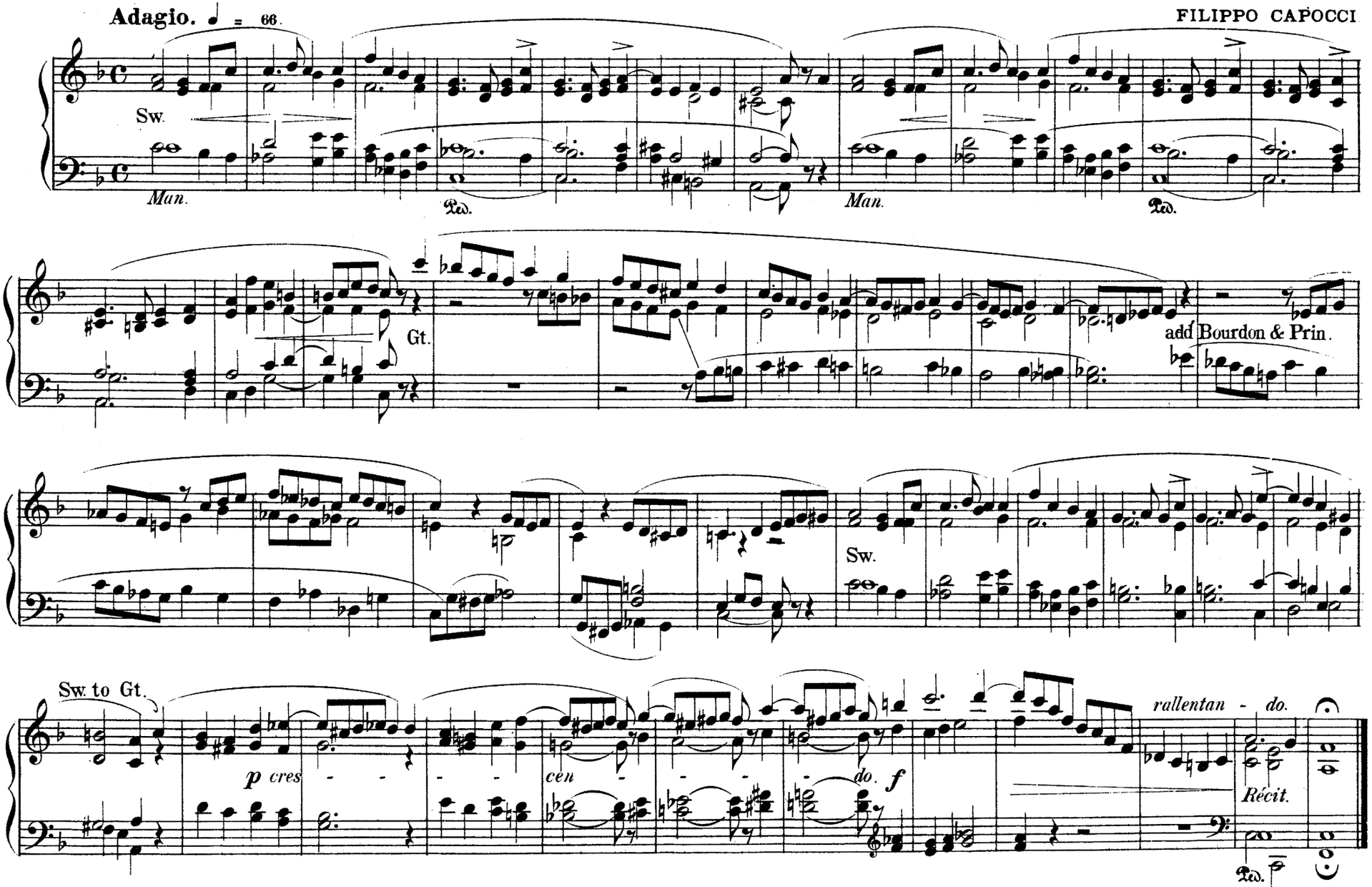


Gt. Dopple Flute.
Sw. Vox Celeste and Violina.
Ped. 16 ft. Bourdon.

ELEVATION.

Adagio. ♩ = 66.

FILIPPO CAPOCCI

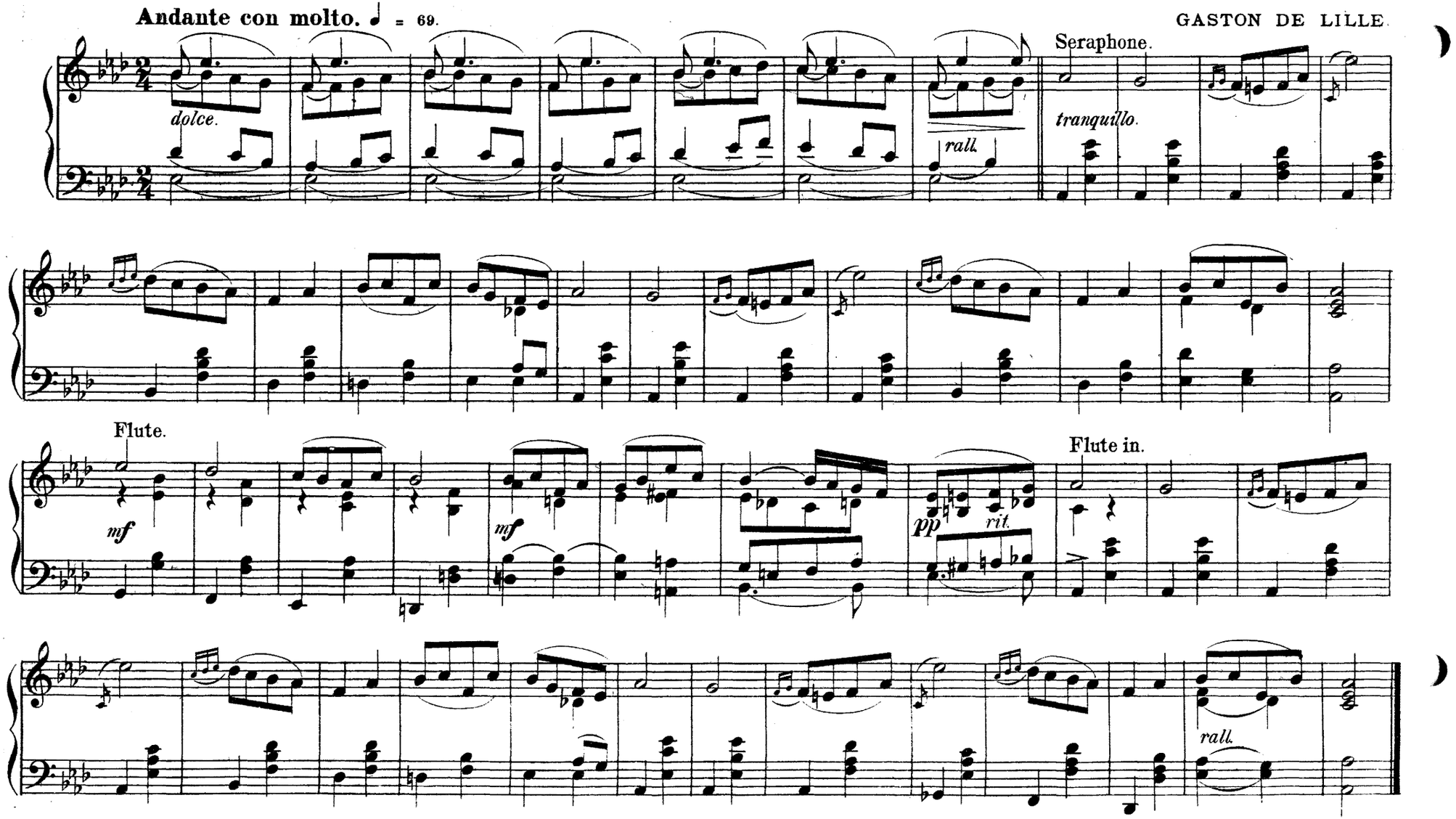


Clarabella or Melodia.

BERCEUSE.

FOR REED ORGAN.

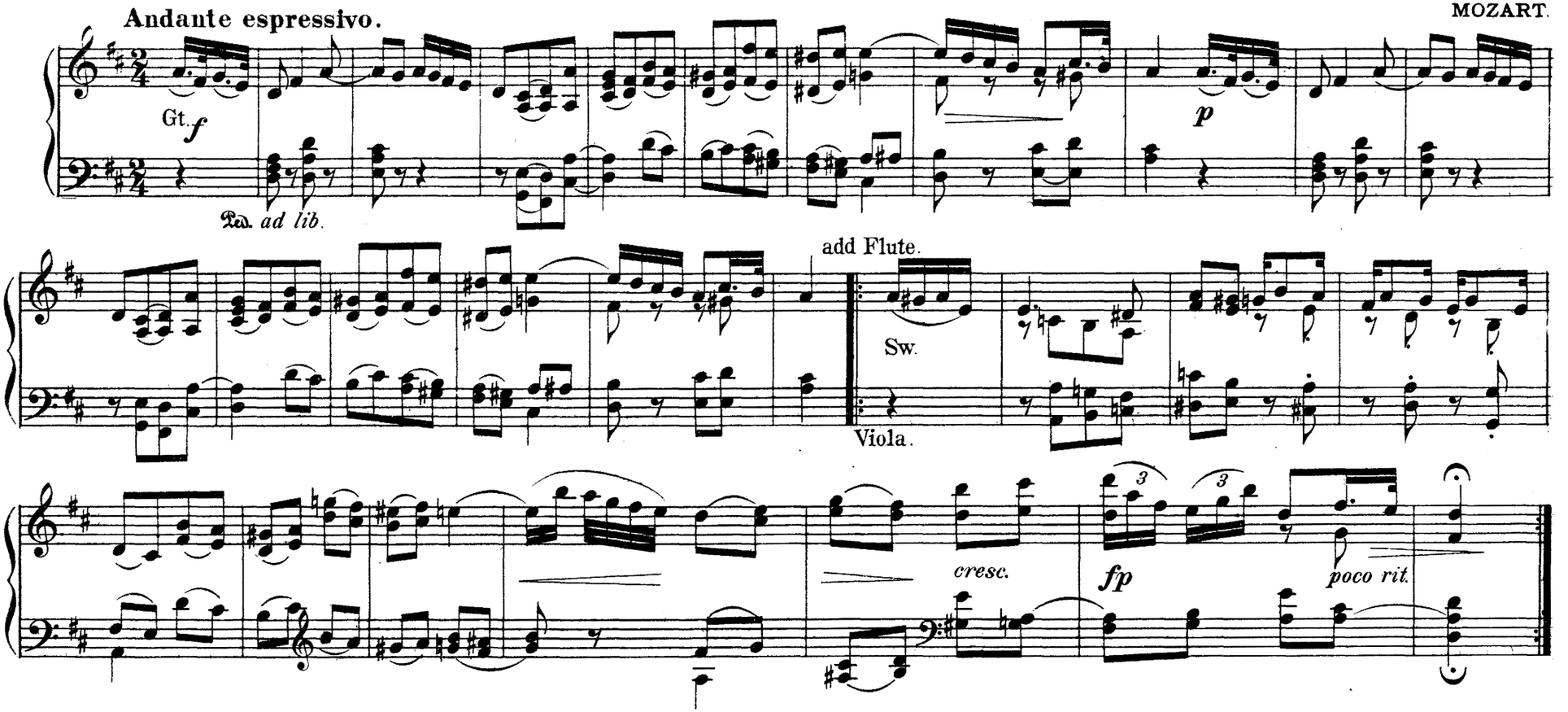
GASTON DE LILLE.



Gt. Melodia & Dopple Flute.
Sw. Aeolina & Dulciana.
Ped. Bourdon.

ANDANTE IN D.

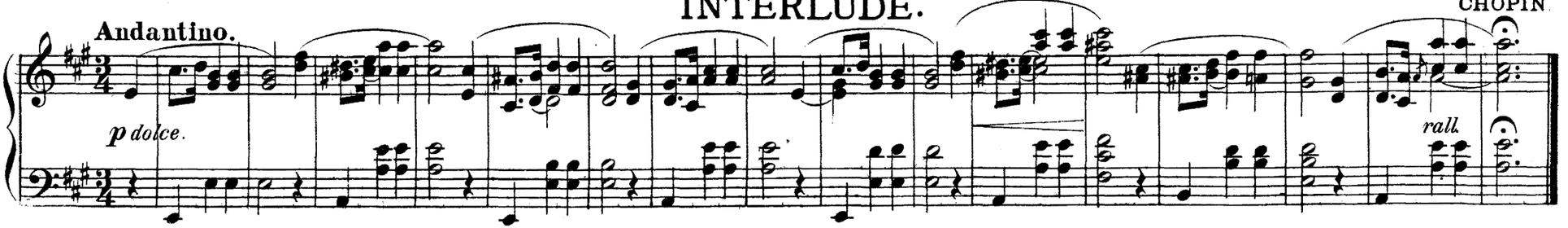
MOZART.



Piccolo, Dulciana.

INTERLUDE.

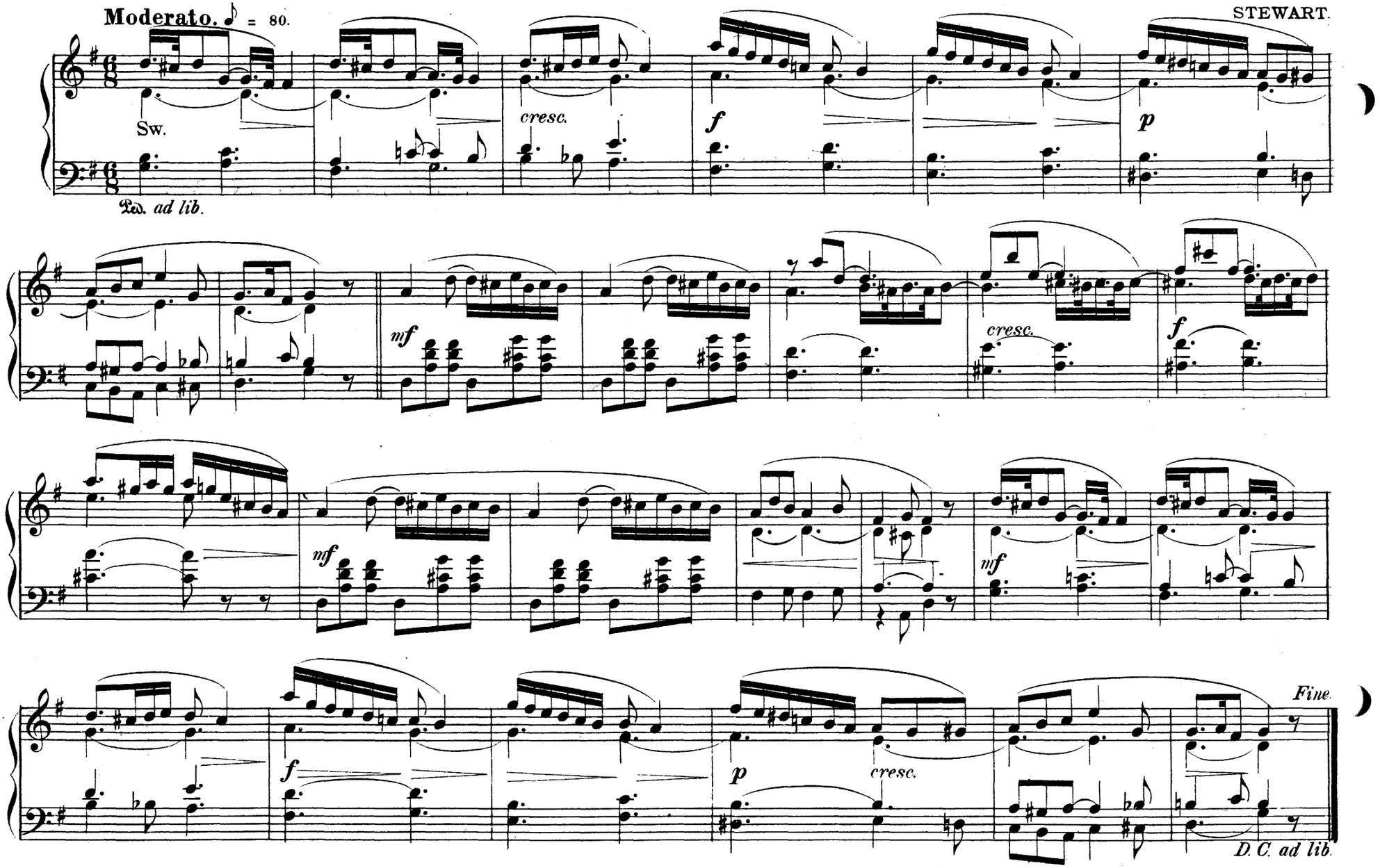
CHOPIN.



Sw Melodia, Flageolet & Bourdon.
Ped. Bourdon.

COMMUNION.

STEWART.



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