Vol. 6. January, 1902 No. 6.

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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

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The Organist.

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JANUARY, 1902.

REED ORGAN OR VOCALION?

"We have a reed organ in our church; I do wish we could afford to buy a pipe organ, even if it were only a *small* one." How often one meets with this complaint from the many who are called upon to furnish the instrumental support necessary to keep a choir together for church services; and only those who have had the advantage of playing a pipe organ can fully enter into sympathy with the unfortunate class who must do the best they can with such inadequate means. Still, the reed organ, skillfully managed, can be made a fairly good substitute as an accompaniment for the anthems and hymns, but in the organ voluntary, it shows its weakness and lack of tone-color much more distinctly.

Many efforts have been made to produce in the reed organ the true pipe organ quality, and the modern Vocalion is held up to us as being so perfect in this regard as to deceive the very elect. With its noble array of draw stops, pedals and combination stops, it presents a most tempting appearance to the player, but a thorough test reveals its lack of true diapason tone, and, what is still more to be regretted, its lack of bellows capacity.

If only a few soft stops are drawn, the wind supply is equal to the emergency, but when the full organ, with couplers, is used, the effect is unsatisfactory; instead of the sound *pouring* out in a steady stream it is cast out in a series of asthmatic jerks that cause the sympathetic listener to feel sorry for the poor bellows, straining and tugging to do a work quite beyond their ability.

Another disadvantage in an instrument of this kind is usually a lack of balance between the manuals and pedal, this defect is more noticeable when using the swell or soft organ, and is due, in a large degree, to the quality of tone itself rather than to the power of it. The reeds that produce a 16 ft. tone have something of the quality of the low notes of the Clarionet, and while this "reedy" quality gives variety and delightful contrast occasional use in the orchestra, it fails utterly to supply by the round, pure tone required in an organ pedal. The lowest notes are especially unsatisfactory, and would best be avoided whenever practicable.

If a pipe organ is out of reach by reason of its great expense, then a good reed organ, with sub-bass, is (in my humble opinion) to be preferred rather than the more pretentious Vocalion.

E. L. A.

SOME COMMON FAULTS.

The lamented death of our beloved Queen Victoria brought forth numerous articles dealing with the wonderful advancement which had taken place in science, art, and all branches of industry during her long and glorious reign. The art of organ playing is no exception to the rule, for along with the art of organ building, it has progressed in a truly remarkable degree. Nevertheless, while fully recognising the improvement, one cannot help being conscious of certain weak points which are noticed from time to time, more especially in the accompaniment of divine service.

At the request of the Editor of the JOURNAL, I have, therefore, noted down what I consider, in my humble opinion, to be some of the chief faults which have come under my notice.

First, the careless and slipshod way in which tunes and chants are sometimes given out. The object of playing over is not only to show what the tune is, but to give the congregation the pitch and time in which they are to sing, so that to play over at a very rapid pace and in a careless manner is not only useless but most irreverent. At the present time most congregations have not only the words but the music in their hands, so that it is no longer necessary to play a hymn-tune right through, but whether one line or eight lines be played the object named above should always be borne in mind.

Second, the abuse of the swell-pedal. Many seem to think that when the hands go on to the swell-manual the right foot should simultaneously go on to the swell-pedal, consequently we get the extremely ugly effect known as "pumping," besides which, the right foot being thus engaged, the left foot has to work alone, good pedalling being thus made impossible. If, on the other hand, the swell-pedal be judiciously used it produces some of the most striking and beautiful effects of which an organ is capable.

Third, the indiscriminate use of 16 ft. stops on the manuals. Although the "doubles" are very useful, and are generally used in full organ effects, which, on modern organs, with their numerous "mutation" stops, would sound very thin and poor without them—they require to be used with great discretion in accompanying the service. In accompanying voices it is better not to use them, excepting where full massive effects are required; for instance, in the "Hallelujah" from the "Messiah" they should not be used in any of the fugal passages, and to draw them when the sopranos alone sing "King of Kings," "Lord of Lords," etc, would be a glaring fault. They may be used with excellent effect for solo purposes, in conjunction with one of 4 ft. or 2 ft., and occasionally by themselves, played an octave higher; but I am sorry to say I have many times heard choral singing quite spoilt by the use of 16 ft. stops in the accompaniment.

Fourth, constantly using the lower octave of the pedal-board This is a serious fault, and unfortunately, a very common one. As a rule the pedals should play the bass part *as it is written*. It is only on rare occasions that the notes should be played lower than written, and much discretion should be exercised in doing it.

Fifth, staccato pedalling. As a general rule, the pedal part should be as carefully played as the others, due regard being given to the value of the notes and to phrasing. It frequently happens, however, that a congregation shows a tendency to drag, and this may be checked by playing staccato pedal notes for a time; but this should always be looked upon as a necessary evil, and not be allowed to develop into a habit. I may here mention that it is a very welcome relief to drop the use of the pedals altogether for a verse or two of

a hymn or chant. Sometimes it may be possible to let nearly the whole of a Psalm be chanted without using the pedals — their re-entry has a very fine effect.

Sixth, unnecessary alteration of stops. One of the chief fascinations of a good organ is the ease with which charmingly varied effects may be obtained, and it is, therefore, very necessary for an organist to exercise much judgment as well as skill in this matter. He may think, for instance, that he would like to use a certain stop for a particular passage, but if it is not possible to make the alteration without mutilating the music, either by making an awkward pause on a chord or leaving off entirely, surely it is better to discard the alteration than to ruin the composition. Let the mind be quite clear as to what is wanted, and then make the change at the most convenient opportunity, as rapidly as possible, and without disturbing the flow of the music.

I have thus enumerated some few "common faults" in the hope that they may be of some assistance to the younger and less experienced readers of this journal, by showing them what to avoid.

FOUNTAIN MEEN, *in The Nonconformist.*

MINISTERS AND ORGANISTS.

What extraordinary things have occured owing to misunderstandings between clergymen and organists! Organs have been closed, and congregations deprived of instrumental music; parishes have been set in an uproar; rival organists have striven for the possession of an organ-stool; and in one of our colonies an organ is actually said to have been gas tarred! Somebody has remarked that every clergyman is an abomination to his organist. Things are not quite so bad as that; but they are bad enough when, as in a recent case, minister and organist fall out and create a scandal in their locality over the question of who is to choose the music for the church service. The problem to be solved is evidently this: how can it be arranged that the organist shall, in a proper and responsible manner, be allowed to direct the music, and yet the clergyman maintain his position in the church? To begin with, the clergyman's power is virtually absolute. It is a mistake —I wish it were not—to suppose that an organist has any legal power or authority whatever by virtue of his office. The clergyman can, if he choose, direct what is to be sung and what is not to be sung. But surely it can never have been intended that clergymen should choose and direct the music in their churches without having the necessary qualifications for so doing. Much less could it have been supposed that clergymen practically ignorant of music would seek to perform the duties of musical directors in churches supplied with skilled professional musicians. Nevertheless; it remains true that the clergyman has great power in the matter, and that he may use this great power either for good or for evil. If applied to control a foolish and inexperienced organist the power will be wisely used; but, on the other hand, it is a mischievous abuse of power to apply it where it is uncalled for.

THE ORGANIST'S DUTY.

What the organist requires to recognise, then, is this, that contention with a clergyman about the choice of tunes or the direction of the music is futile A clergyman, if his organist persisted in disobeying him, might stop the contention by closing the organ; and if the appointment rested solely with him, as it sometimes virtually does, he might dismiss the organist.

If the appointment rested with others, the result would be a very painful dispute, in which the organist, if a popular man, would have the sympathy of the congregation generally, while the clergyman would be supported by his own more intimate friends. If the well-wishers of the organist gained the day—well, we all know in how many wretched little ways a minister can make an organist unhappy when he is so disposed. In short, the best thing that an organist can do when he finds that he has to deal with a clergyman who is determined to "have his own way" is to resign at once. If pecuniary considerations stand in the way of his doing that, the only course open to him is to sink the artiste and quietly do the bidding of the clergyman. Of course, everybody knows that in most cases parsons, by interfering with the music, defeat their own purposes. They would best insure having good music by securing the services of good organists, and leaving the choir and the direction of the music entirely in their hands.

The Nonconformist Musical Journal.

THE PLACE OF THE ORGANS.

We have observed the growing popularity of organs and organ music in this country, and with it the improvement in organ-building and increase in the number of good organists The improvement of organs and organists may be regarded as the cause and not the effect. With this change will naturally follow a modification of style both in the treatment of the instrument and in compositions for the same. The French school has already made the classicists doubt their orthodoxy, and we are reminded by its followers that the beauty of a landscape consists not altogether in rocks, mountains and vast plains, but, as well in the light touches of foliage, glinting sunlight, silver streams, cloud tints and flitting birds; no more does the beauty of an organ composition consists alone in rolling volumes of conglomerated sounds or gusts of reedy concoctions from overburdened pipes and pent sound-boxes.

While the music of the "king of instruments" can not frisk and frolic as that of the piano it is susceptible of wonderful decoration, and it may wave its banners and laces and plumes until the elephantine instrument sounds all in motion and as bright and attractive as a bride adorned for the nuptial festivities. While the organ is deprived of the fine effect of accent, much may be gained by the use of what might be termed a rhetorical pause a rest or staccato effect before emphatic tones, the pause attracting attention to the following tone, and so really emphasizing it to the hearer.

Registration is the peculiar genius of organ music and this should not be governed by tradition, but by the necessity of the genius of every passage For instance, a certain passage seems generated from the very timber of the brass, and if given by the strings of woodwind falls a lifeless form. Another, of a refined and nervous structure peculiar to the strings, if given by the diapasons, is crushed from all life and beauty by the very weight of sound. No one phrase can be shifted from one tone-color to another, or from manual to pedals, without being, by some of these tone-colors, marred in its effect.

It is often said that a secular melody will express a religious sentiment equally well, but this is a mistake. To say that one tree of a forest is an expression of all the trees is to say that all trees are alike, and shows a lack of discrimination. Likewise, to say that a melody or chord succession expresses various sentiments is to say that all sentiments or all melodies are alike, and shows a great lack of discrimination.

Such melodies or passages as have a correlation of sentiment should be associated in the same composition. This correlation may be of correspondence or contrast, and in registrating for this a due regard to the genius of each passage will throw the composition into a strong and appropriate light

Some compositions have no place in the pipes of the organ, and their life and beauty is destroyed in the attempt to render them upon that instrument.

I. J. COGSWELL *in The Musical Visitor.*

OPENING VOLUNTARY.

1559473

CHARLES J. FROST.

Gt. Op. Dia.
Sw. Soft 8 and 4.
Ped. Bourdon.

Moderato.

Gt.

f

Sw.

Sw.

rall.

Gt.

Sw. Sw. *rall.*

Sw. soft 8 ft.

INTERLUDE.

D' AUVERGNE BARNARD.

Andante moderato.

mf *f* *p dolce.* *rall.* *p* *pp*

MATIN SONG.

E. L. ASHFORD.

Gt. Dul. or Melodia.
Sw. Salicional and Flute.
Ped. Bourdon.

Allegretto non troppo.

Add stopped Dia.

Sw

Man.

rall.

Sw. closed.

Lunga pausa.

Gt.

Ped.

f

Sw.

dim.

add Flute.

Gt.

Ped.

Man.

Ped.

add Op Dia.

Sw.

poco cresc.

Ped.

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Ped.

p

Ped.

rall

a tempo

rit.

Ped

Sw

Reduce to Salicional.

Ped.

FESTAL MARCH.

J. H. CLIFFORD JOHNSTON.

Full Swell closed.

mf

Gt 16 8 & 4ft with Full Swell.

Gt. to Ped.

1st. time Repeat on Gt. Org. Full.

2

Swell.

Sw. to Ped.

Full St.

3

3

Fine.

TRIO.

Clarinet Solo Chior.

p

Swell.

Swell R.H.

Gt. solo L.H.

Gt

𝄋

mf

D. C. al Segno al Fine.

Full Sw. closed.
Ped. Bourdon coup. to Sw.

PRELUDE.

JOHN E. CAMPBELL.

Moderato.

R.H.

R.H. L.H.

L.H.

Rather faster.

mf R.H.

L.H.

rall. ad lib.

R.H.

L.H.

R.H.L.H.

Tempo I.

p

R.H.

L.H.

R.H.

L.H.

molto dim. e rall.

R.H.

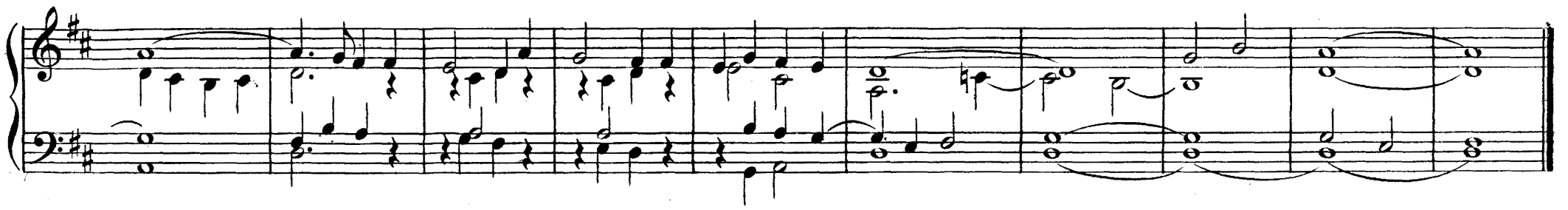
pp

PRÄLUDIUM.

Gt. Diapasons.

CARL AUG. KERN.

Adagio.



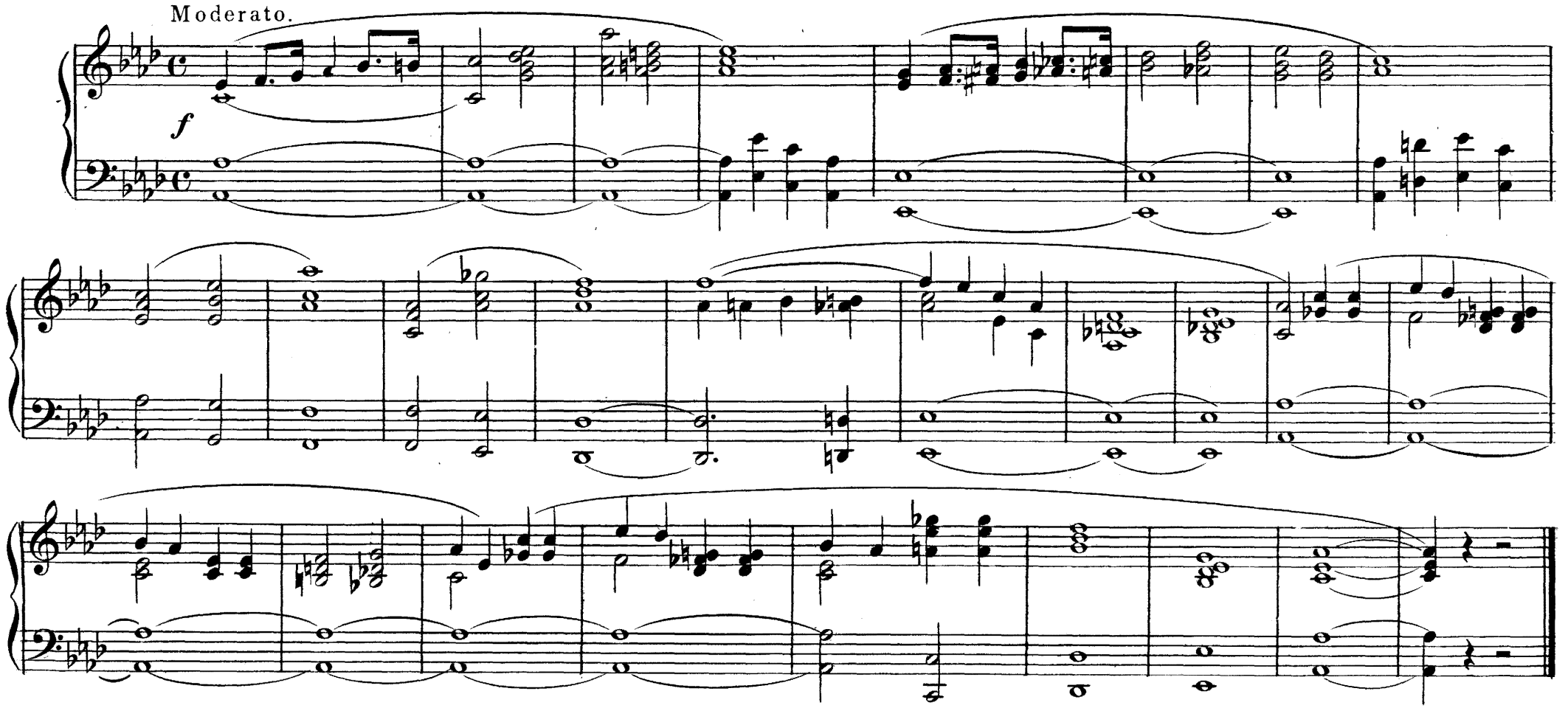
{Sw. Stopped Dia. Flute, Op Dia.
and Violina.
Ped. Bourdon.

PRELUDE.

BATTMANN.

Moderato.

f



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

ONWARD CHRISTIAN SOLDIERS.

POSTLUDE.

E. L. ASHFORD.

Tempo di Marche.

Sw. closed.

Man.

sempre staccato.

cresc.

poco a poco.

Ped.

dim.

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pp

Gt.

Ped.

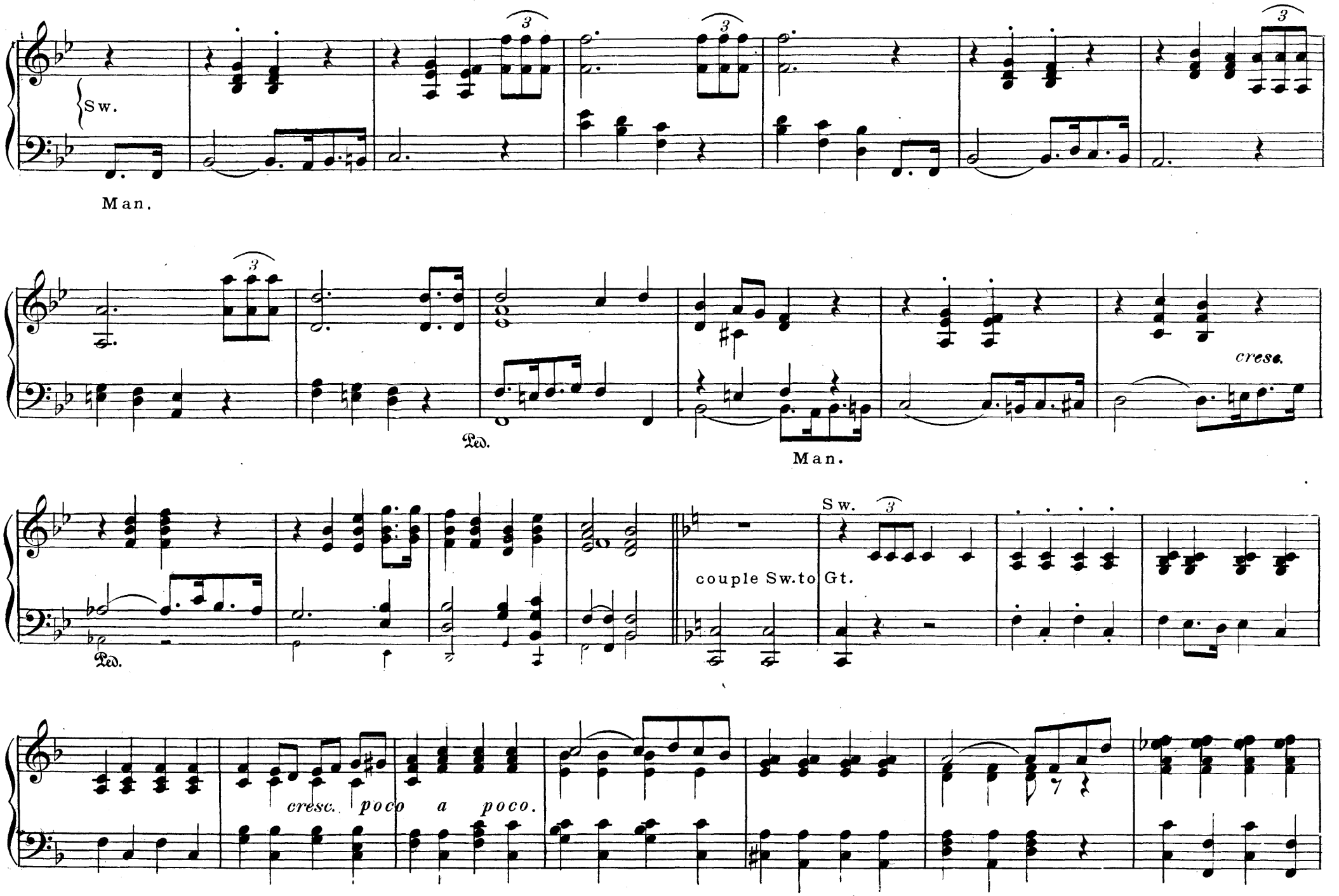
Sw.

Man.

Gt.

Gt.

Ped.


Sw.
Man.
Ped.
Man.
cresc.
Ped.
Sw.
couple Sw. to Gt.
cresc. poco a poco.

3

3

3

3

Gt. add Trumpet

Gt. to Ped.

sempre *ff*

Largamente.

A MORNING SONG.

ALFRED J. DYE.

Andante quasi Allegretto.

Solo Oboe.

Man.

Ch. Dulciana.

Ped.

Bourdon 16 ft.

cresc.

cresc.

dim.

1

2

rall.

Fine.

Choir 8 and 4 ft.

senza Ped.

Coup. Sw.

rall.

D. C.

Sw. *pp*

p

mf

cresc.

dim.

D. C.

POSTLUDE.

Gt. Full Organ.
Ch. soft 8' and 4' stops.
Ped. all the registers.

CHARLES RINCK.

Maestoso.

Gt.

Ped.

Ch.

Man.

rit.

Gt.

Ped.

Man.

Ped.

Ch.

Man.

Gt.

Ped.

poco piu animato.

Largo.

Dopp.

PRELUDE.

Gt. soft 8-ft.

p

f

Gt. Diapasons Principal to Twelfth.
Sw. Full coupled to Gt.
Ped. Bourdon.
Gt. to Ped.

OFFERTOIRE IN F.

GEORGE H. SWIFT.

Allegro vivace ♩=112

Gt. *f*

Ped.

mf

cresc.

f

mf

Sw. *mp*

tr

Man.

tr

Gt. *f*

Ped.

Sw. *mp*

Man.

tr

cresc.

tr

f *mf*

cresc.

f *mf*

cresc.

f

mf

poco cresc.

Gt *f*

mf

cresc!

f

mf

mp

tr

Gt. Op. Dia.
Ped. Bourdon.

PRELUDE.

Ped *ad lib.*

Gt. Diapasons and Principal.
Sw. Diapasons Flute and Piccolo coupled to Gt.
Ped. Bourdon coupled to Sw.

THE CHORISTERS' MARCH.

ARTHUR BERRIDGE.

Introduction.

March.

f *sf* *sf* *ff* *f*

Gt. *ff*

Sw. *p* *cresc.*

p

p

cresc.

Gt.

ff

TRIO.

Sw.

mf

cantabile.

rall.

a tempo

p

cresc.

rall. *e* *dim.*

a tempo

mf

cresc.

f

rall.

Tempo I.

f

p

p

cresc.

f *piu* *rall.* *slower.*

a tempo

ff

accel.

155

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