Vol. 8. January, 1905. 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,
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The Organist.

E. L. ASHFORD, - - - - - - - *Editor*
KARL K. LORENZ, - - - - *Assistant Editor*
THE LORENZ PUBLISHING CO., *Publishers*

ISSUED EVERY TWO MONTHS.

Terms of Subscription:

$1.50 per year; Single Number, 35 cents.

Advertising Rates,

$1.50 per Inch of Fourteen Agate Lines.

All communications to the editor should be addressed "Care of Vanderbilt University, Nashville, Tenn."

JANUARY, 1905.

THE CHOIR-SINGER AND THE ORGANIST.

In discussing this subject in the columns of The Etude, I wish to say at the outset that I have no personal grievance to air, neither an overwhelming desire to scold somebody. It is true I am interested, having acted as organist and choirmaster almost without interruption since 1863. During this entire period my relations with my choir have been of the most amicable nature, not even a serious "unpleasantness" having occurred. One thing I have learned, and that is, that unity of thought and action are indispensable to good results and that the mental attitude of the singer toward his work is more important than sheer ability. One disgruntled singer can spoil the work of all the rest, no matter how good their intentions. Of course, this holds good more especially in moderate sized choirs where the influence of the individual is more keenly felt.

One of the most powerful influences for good is a universal and hearty appreciation by the choir of the musical merit of the composition selected for study by the organist. To the choir-singer I would say, if there is anything about it that you don't like, keep it to yourself, or express your opinion in private to the organist. I once knew a tenor who judged everything, good or bad, according as the tenor part accommodated the range of his voice, which was about one octave. At the same time it is the duty of the organist to make selections that will appeal to the musical sense of both choir and congregation. To the choirmaster nothing is more gratifying than to have the singers enthusiastic over the style and character of the music selected.

Secondly, it is the duty of choir-singers so to prepare themselves in reading new music that the remainder of the choir need not be unduly delayed in its preparation. Many singers suppose that the reader is "born, not made," and thereby conclude that it is a waste of time to give this branch of the art systematic study. This is not so. The ability to read music at sight may be acquired the same as anything else, by hard study and practice.

Thirdly, regular and systematic attendance upon rehearsals and the regular church services is incumbent upon every member of the choir, illness alone preventing. The singer who seeks to be excused, or is habitually late, interferes with the efficiency of the work of the choirmaster. The consistent organist will cheerfully excuse all that are physically incapacitated, and will supply their places as best he can. I have heard of choir singers who were careless in their work because they thought they were underpaid. One of these will act like a brake on all the rest. One should do his very best, regardless of the stipend he receives. Some singers are jealous or dissatisfied because they do not have opportunities for solo work.

The organist should endeavor to conform to the wishes of the music committee and the congregation in this respect; at the same time according to the wishes of the singers as much as possible If the organist is a voice teacher, and numbers among his pupils members of the choir, care should be taken that those who are not so shall be accorded the same consideration and privileges, other things being equal.

In the matter of accompaniments it is the duty of the organist to furnish the very best to all alike. The accompanist who deliberately uses his art to vent a petty personal spite or ill-feeling is sure to suffer for it eventually. At the same time, it is exceedingly ill-bred for the singer to call attention to a defective accompaniment by staring at the player, or publicly addressing him on the subject. All necessary information should be given at rehearsal, or before the service.

The interest of the choir-singer and the choirmaster are and should be identical. They are all working for the same end, namely, to furnish to the congregation the best possible music. The choir is not formed for the purpose of exploiting the abilities of a singer or player. Soloists, no matter how gifted, are supposed, at least in small choirs, to assist in the chorus work. This they should do cheerfully and willingly. Above all, the organist and director should be optimistic. Never predict failure, nor allow any member of the choir to do so. A poor rehearsal is sometimes followed by a good performance.

As a rule the same qualities that assist in attaining success in any other calling will do so in choir work. Tact, courtesy, forbearance, and mutual concessions are essential to success.

DR. HENRY W. GILES, *in the Etude.*

THE EDITOR'S LETTER BOX.

June 18th, 1904.

Mrs. E. L. Ashford:

My dear Mrs. Ashford:—First, I wish to thank you for the valuable information I have received from you through the columns of The Organist I wrote you some months ago in regard to learning the pipe organ, etc., and must say I have mastered the instrument entirely without the aid of a teacher, by experimenting as you suggested. I am a subscriber of The Organist and must say I enjoy your compositions most of all, and use more of them for church use, preferable to others published in the books. I would like the music better if it were arranged for the pedals, that is, a separate staff for the pedal notes, are they published thus? also The Choir Herald or Leader; of course, I use my better judgment just where to use the pedals, but it is more trouble as it is. I want to ask you to send me Mendelssohn Wedding March, arranged for pipe organ. What do you think of Clarence Eddy's composition. I would be so glad if you will make out a program or send a lot of music appropriate for church weddings would like something very musical and not too difficult for the pedals. I have used your Wedding Postlude and think it is very pretty; I hav'nt anything suitable to play while the audience is assembling. Send the music and bill and I will forward the money at once. I would like a few easy marches also. Thanking you in advance for your kindness, I am, Very sincerely,

MRS. S. D. P.

Mrs. E. L. Ashford:

Dear Madam:—In the September No. of The Organist (1903) is an article taken from the Musician in which directions are given for accompanying a choir, or rather congregational singing. I am organist in the Presbyterian Church of this place, and have played for many years. I have been in New York many times, (about 15 years ago) and at one time took lessons in harmony of Dr. Eugene Thayer. I attended church in many places but not anywhere did I hear a "signal note of the melody given after the cadence at the close of a previous verse—with a distinct rest between, before the signal note was given. I have looked over Dudley Buck's book on choir accompaniments, and he does not give that rule—I have always felt rather awkward about beginning a new verse with the first chord of the hymn. When I was in New Haven last spring, I attended church in several places, (Episcopal) besides being present at the inauguration of the large new organ in Woolsey Hall. At the close of the service Horatio Parker played Old Hundred, and then the whole audience joined in singing the Long Meto Doxology. I noticed in all these places that I visited

that they gave the signal note in advance, but I could not quite tell whether the organ ceased sounding before the signal note was struck. It seemed to me that it did not. Now is it asking too much (I have been a subscriber to The Organist for years) to request you to give me a sample of exactly how it is done. Please write the closing line of any familier hymn with the closing cadence, the proper rest, and the beginning note of the melody, and the time when the following full chord is struck. Take Old Hundred, or Duke Street or Hursley. Then also will you give me the way of beginning a verse by using a pedal note in advance—in that case is the tune played through the first time without pedals, and then stop altogether and just give the pedal signal to begin? In this same article mentioned above the statement is made that neither the pedal nor any of the chords should be held at the end of the line. I do not hold the chords, but I think I have held the pedal, am I wrong? Should all the rests be observed and the whole organ stop at every rest in a hymn? Will you kindly enlighten me on these subjects. Dr. Thayer used to say that he never wholly stopped sounding the organ from beginning to end—I suppose he held a pedal somewhere.

Now may I speak of another thing? In the last Organist (May) is an article on adapting piano accompaniments for the organs. I do not think that Mr. Barkworth makes himself quite plain. So many of the piano accompaniments are written with apeggios in the lower half of the keyboard, and therefore are quite indistinct, that sometimes I play the chords with the voice part. Would that be wrong?

I always like your contributions to The Organist, those with fine progression of chords especially. I hope that you will not be annoyed by my many requests, but will kindly help me. Respectfully,

May 18, 1904. Mrs. C. G. D.

I have several objects in view in the publication of the above letters. First: To express my pleasure in being helpful to the subscribers of The Organist. The aim of our journal is to afford organists of moderate ability suitable music for the various services of the church, and the many complimentary letters received go far toward assuring us of our success in this effort.

Second: The editors of The Organist can not undertake to hold themselves responsible for musical advice or opinions *reprinted* in the journal. Our purpose in publishing such excerpts is simply to give our readers an opportunity to compare the various opinions of well-known musicians, and accept or reject them as they may see fit. Personally, I do not approve of many things I hear very good organists do; at the same time I would not presume to say that *my* way is right, and *theirs* wrong.

Third: I am always willing to answer—through the columns of The Organist—any questions that lie within my ability: *providing* they are of such a nature as will interest our subscribers, and prove of practical use to them; but I cannot undertake (in the future) to write personal letters in response to the many inquiries I receive.

The above letters were sent after I had left for a trip abroad, which will explain the delay in acknowledging them. Referring to the call for wedding music, I would say that several requests have been made for one number of The Organist to be devoted to music suitable for nuptial occasions. It seems to me a good idea, and in all probability the May ('05) number will be devoted to that purpose.

In regard to "a signal note at the beginning of each verse of a hymn" there seems to be a great diversity of opinion. The main advantage it presents is to afford the "unmusical" part of the congregation an opportunity of hearing only the noteupon which they must start, which gives them time to concentrate the mind upon it before it is heard with the accompanying harmony. During my stay in England the past summer I heard the "signal note" used only once or twice. Where there is a choir to lead in the hymns, there need be no trouble as regards the attack, for the choir can be trained to come in *promptly* with the first chord, and the congregation will soon learn to follow them.

To those who have read Dudley Buck on choir accompaniments I can only say that nothing better is to be said or written upon the subject. There are, however, certain "trifles light as air" in the way of organ accompanying that cannot be committed to paper, as they depend upon the musical temperament of the player. It resolves itself into a question of "feeling." When things are going right, the "musicianly" organist feels it, is lifted up and carried along upon the tide of the inspiration. He realizes that the various forces are working together harmoniously, and that *he* is holding these forces together. He must decide for himself the most practical way of doing this.

Another suggestion: Subscriptions for The Organist should be sent to the publishers, Dayton, Ohio. Checks sent to me cause trouble and delay.

The editors are prepared to promise some excellent music for the coming year, and hope to make this volume the best and brightest of the series.

I wish to express my sincere thanks for the many kind, encouraging letters I receive in regard to my own compositions for The Organist. My efforts in this field have met with more cordial recognition than I ever hoped for when I undertook the work, and I feel my success is largely due to the appreciative letters and words of commendation that reach me from time to time. Emma Louise Ashford.

GIVING OUT TUNES.

The registration should seldom be that of an organ solo, but just as it is to be played for the first stanza. The tempo should be that in which it will be sung, certainly not slower. Above all things, never retard its ending, but uniformly keep a strict tempo in its last phrase, and make the wait between its giving out and the commencing of voices exactly one measure. Have a uniform manner of giving out as to the amount of the tune played. That is, if a four-line stanza, always play the tune entirely through, if a six-line stanza, play it all, or perhaps omit the repeat, but surely play its finale, if an eight-line stanza, end at the fine, omitting the middle phrases, playing four lines only.

A hymn is given out on the organ to show the congregation what the tune is, its tempo, its key and pitch. But the word "tempo" does not convey all that is meant. The rhythm must be made distinctly evident, marked by striking at least all the notes of two parts, the other two parts being as legato as possible. This method gives a clearly marked rhythm and with it the necessary legato and smoothness. Do not reiterate pedal sub-bass tones with an idea of helping the rhythm, but play as connected a bass as possible. If your hymnal has some of its tunes with phrases arranged as solos or duets, play full harmonies and have the choir sing full parts—that is if your church people sing as a congregation. Do not use the mixtures, and very seldom the fifteenth, and especially the twelfth, not even on the most generally sung tunes. For power of tone double the harmonies, especially full harmonies in the left hand, this is especially true on organs that have no sixteen foot open diapason in the great organ.

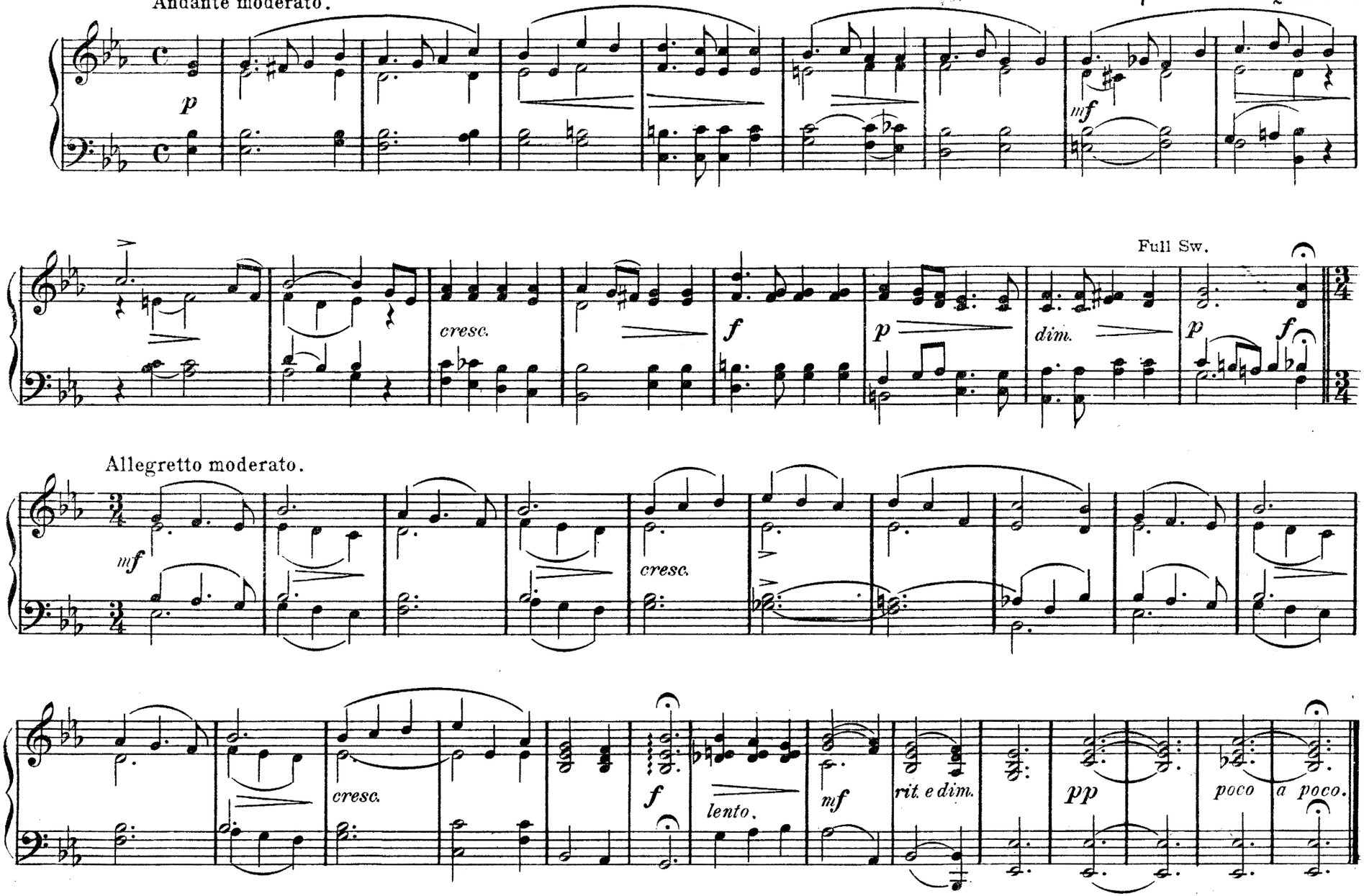
Pedal obligato for hymn tunes is the better taste when the hymn does not call for especial power and brilliancy, and when but few of the congregation are singing; but when there is a great mass and volume of tone from the congregation, the lower octaves of the pedals are desirable; but if played in their lower octave, there is necessity of a duplicated bass and full harmonies in the left hand, for there should not be more than about an octave distance between the tones of the pedal sub-bass and those on the manual, else there will not be a good blending of parts. Doubtless no part of a service needs more thought, care and skill than the playing of hymns, and equally true is it that more failures, bungling and mistakes are committed on this part of the service than in anthem and solo playing.

Charles W. Landon, *in the Music Teacher.*

FAIR ORB OF HEAVEN.

Ed St QUENTIN.

Andante moderato.

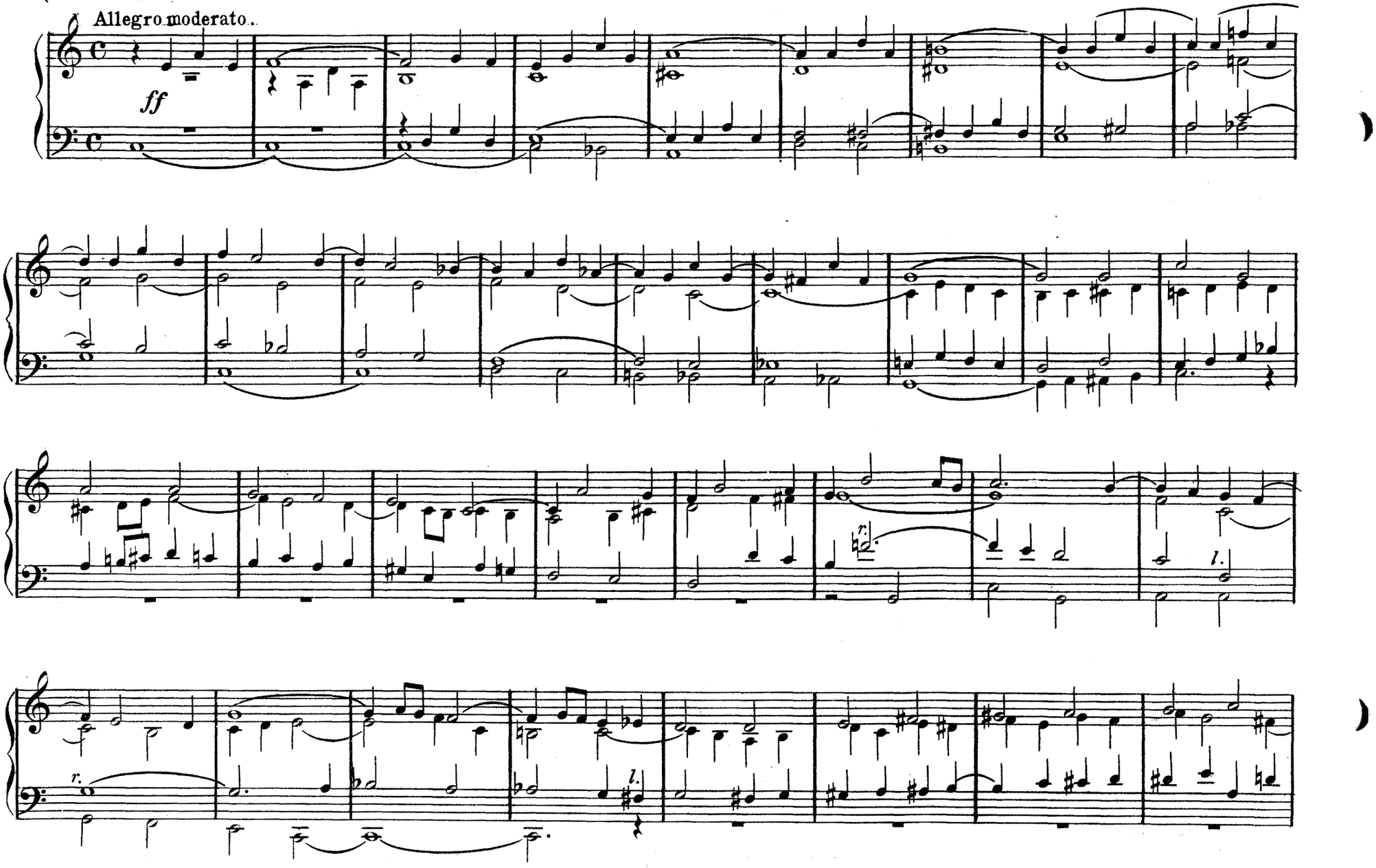


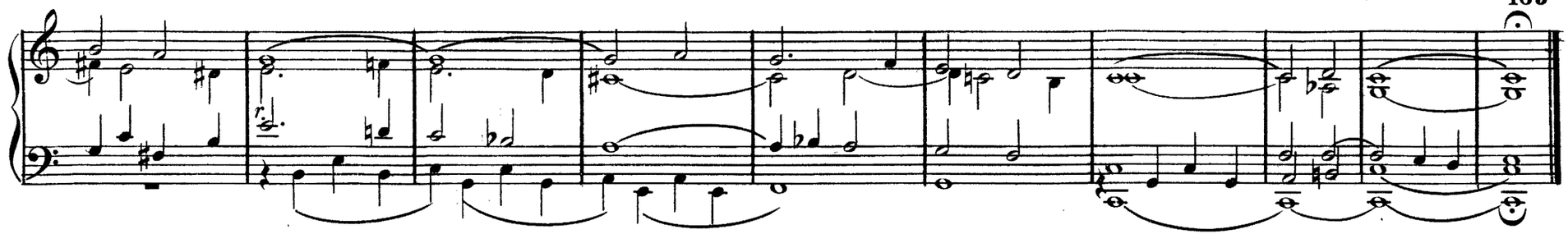
Gt. Diapasons.
Sw. Diapasons, coupled to Gt.

DIAPASON MOVEMENT.

A. REINHARD.

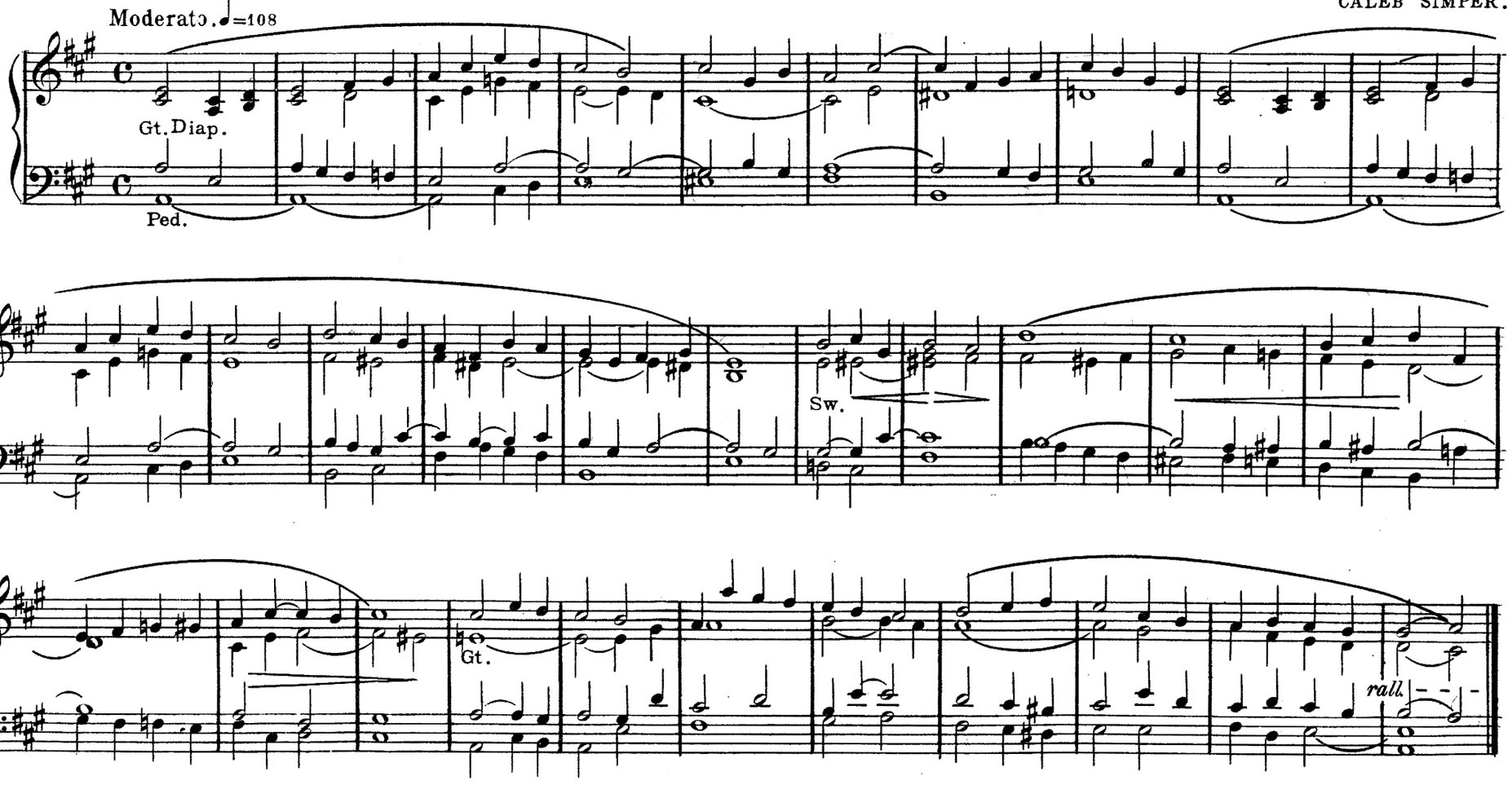
Allegro moderato.





SONG WITHOUT WORDS.

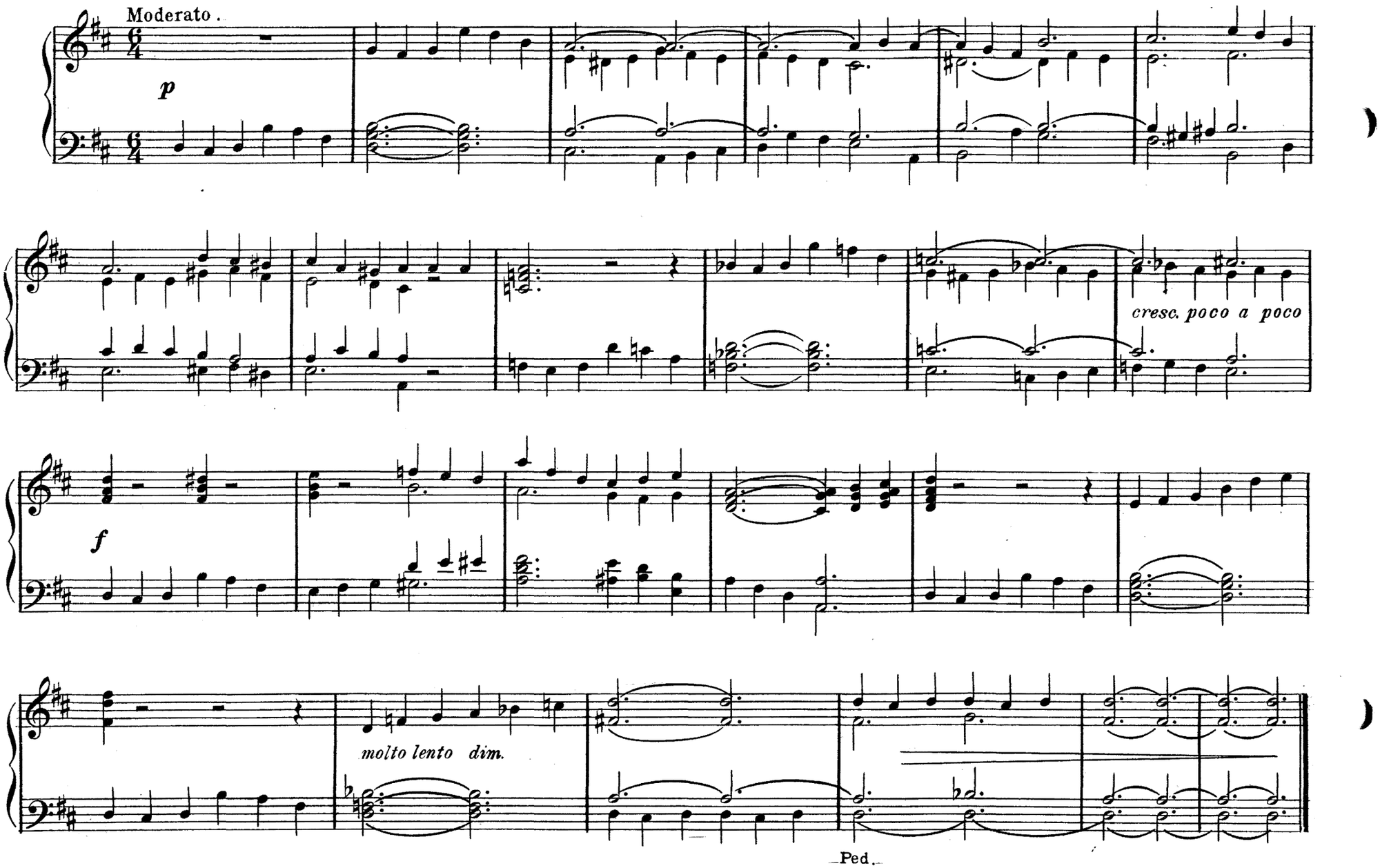
CALEB SIMPER.



PRELUDE IN D.

Sw. Open Diapasons.

E. L. ASHFORD.



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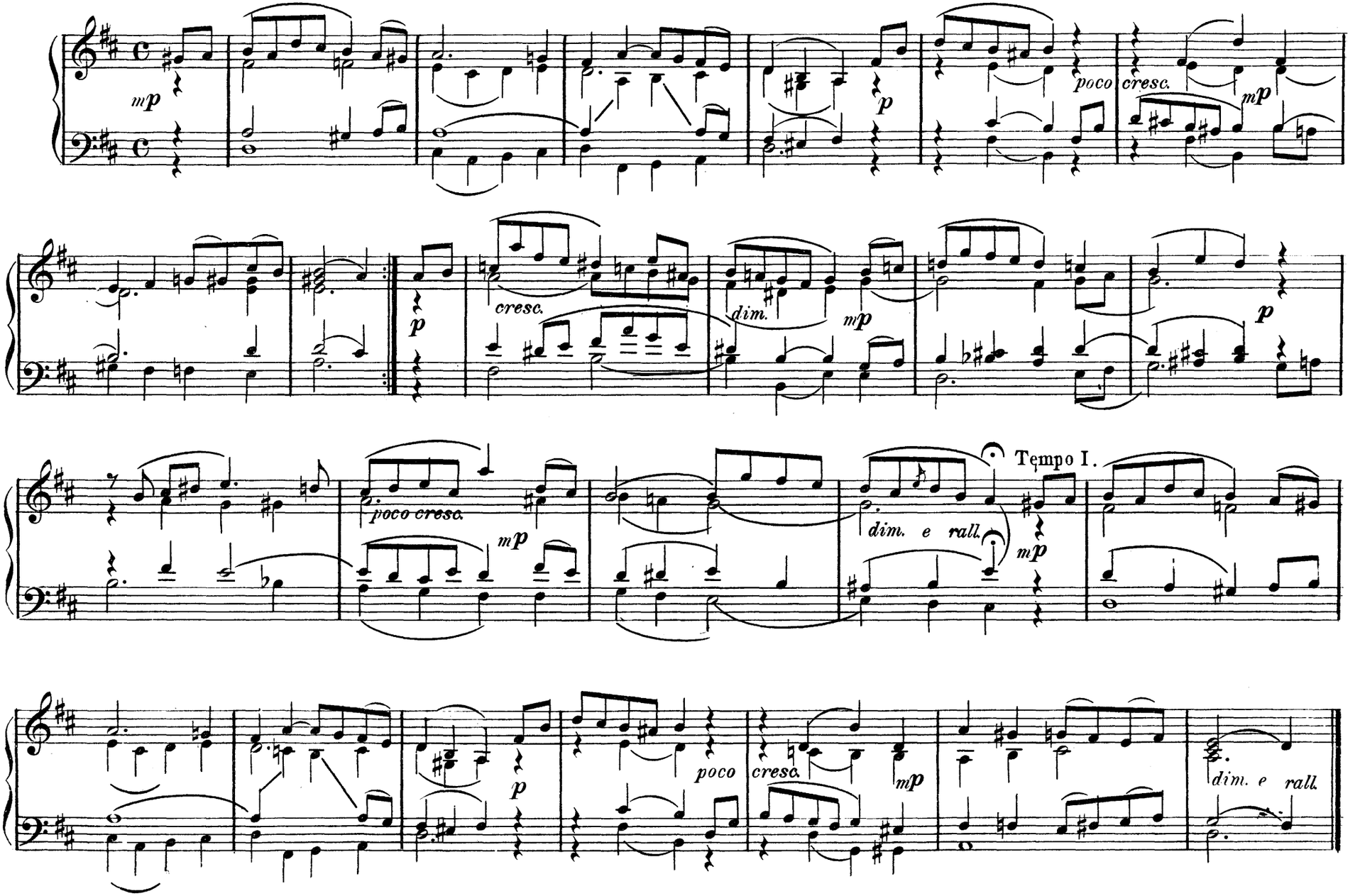
Full Swell.

REVERIE IN D.

Andante Tranquillo. ♩=70

GEORGE H. SWIFT.



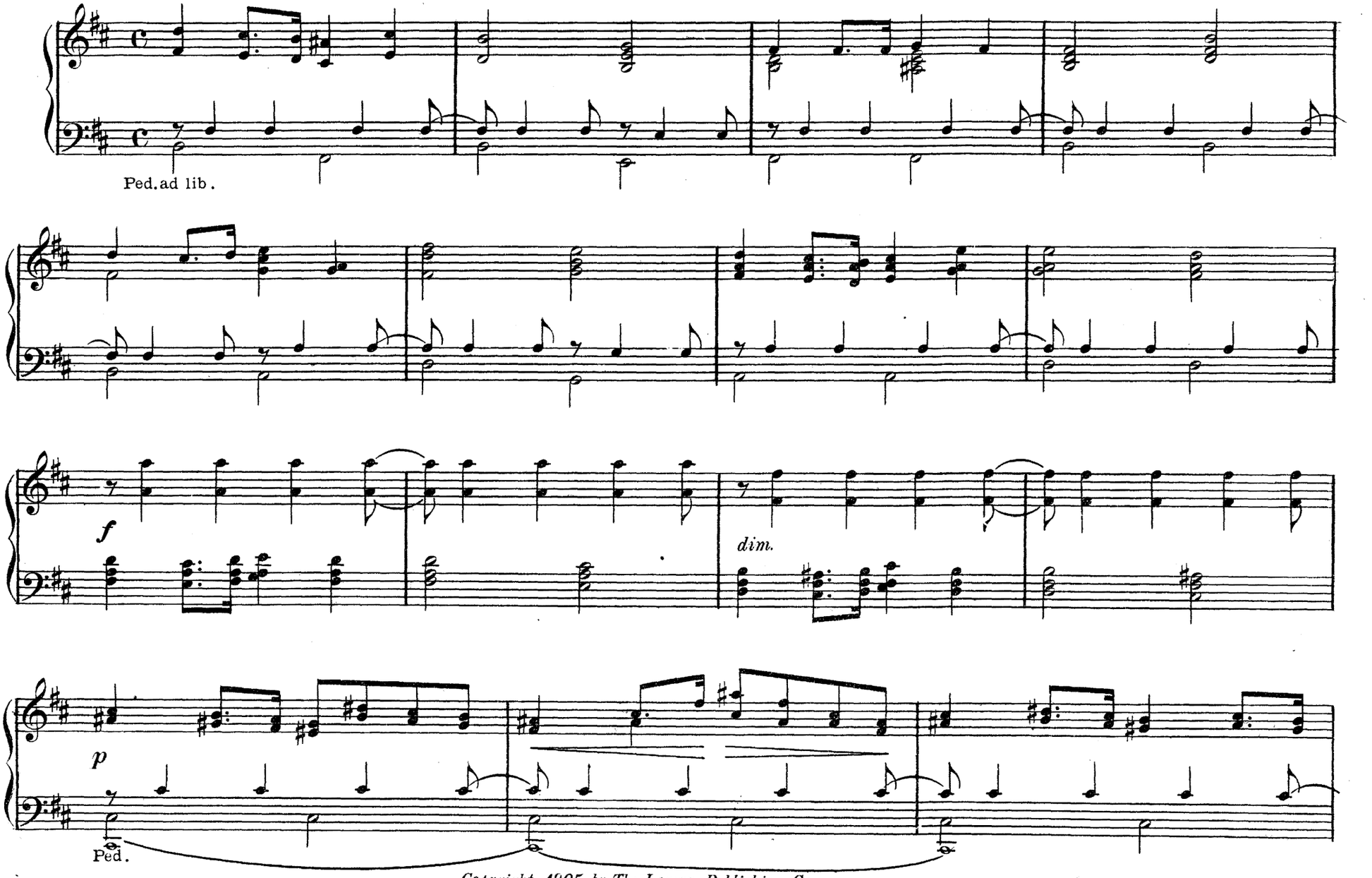
Swell, Soft-8′ and 4′
Ped. Bourdon.

LONGING.

(Song without words.)

E. L. ASHFORD.

Andante.



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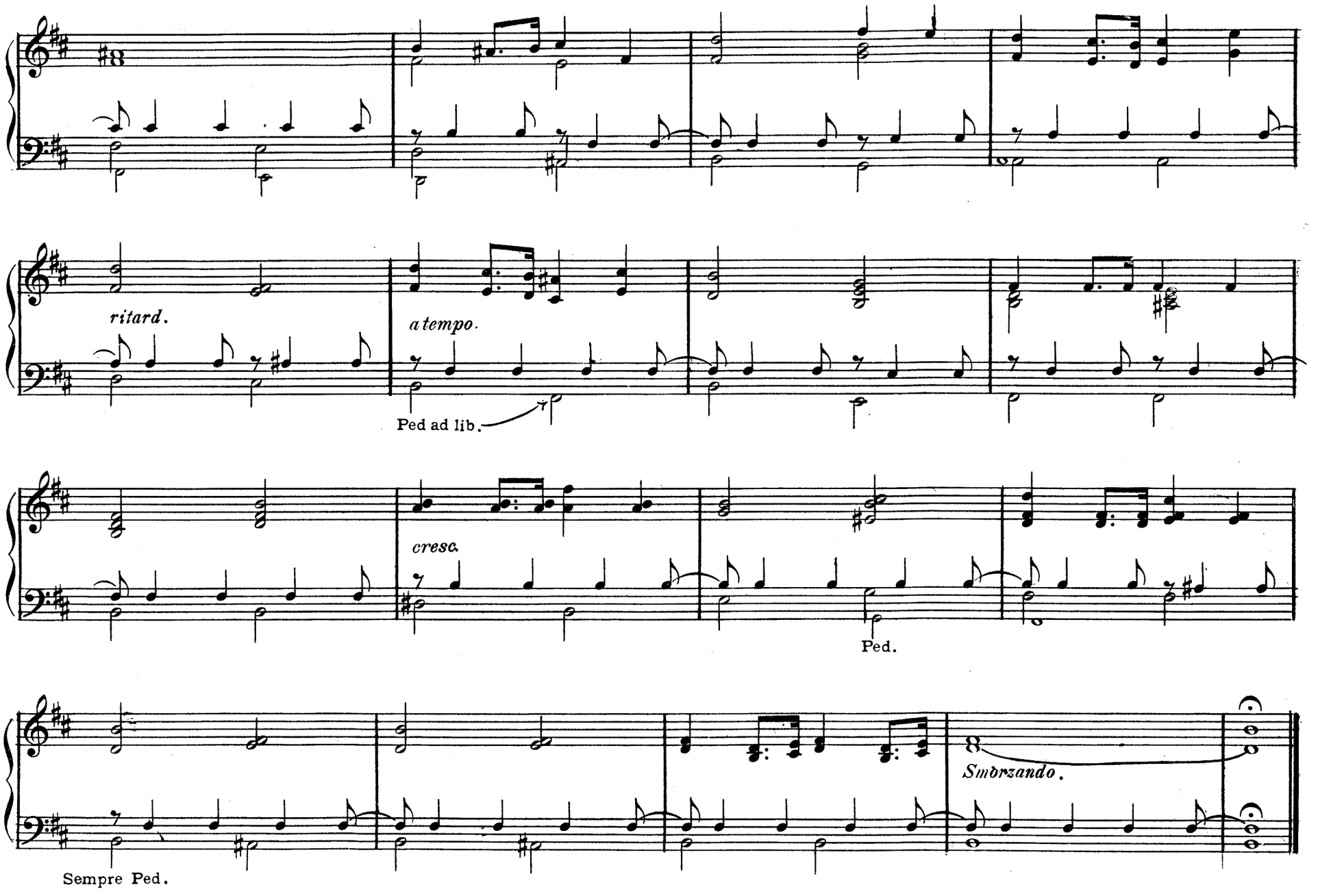
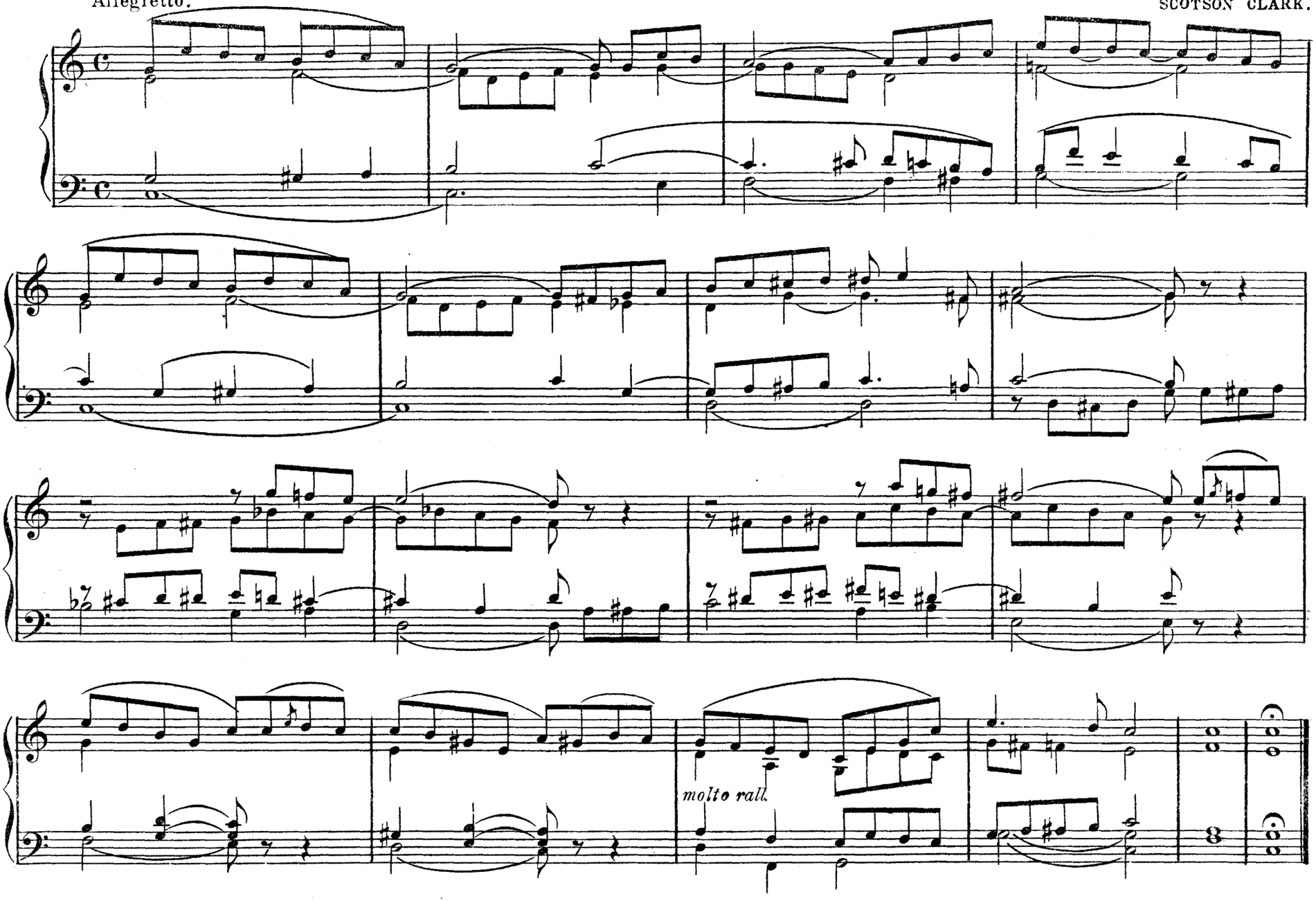

ritard.
a tempo.
Ped ad lib.
cresc.
Ped.
Smorzando.
Sempre Ped.

Swell. Soft-Stops.

Allegretto.

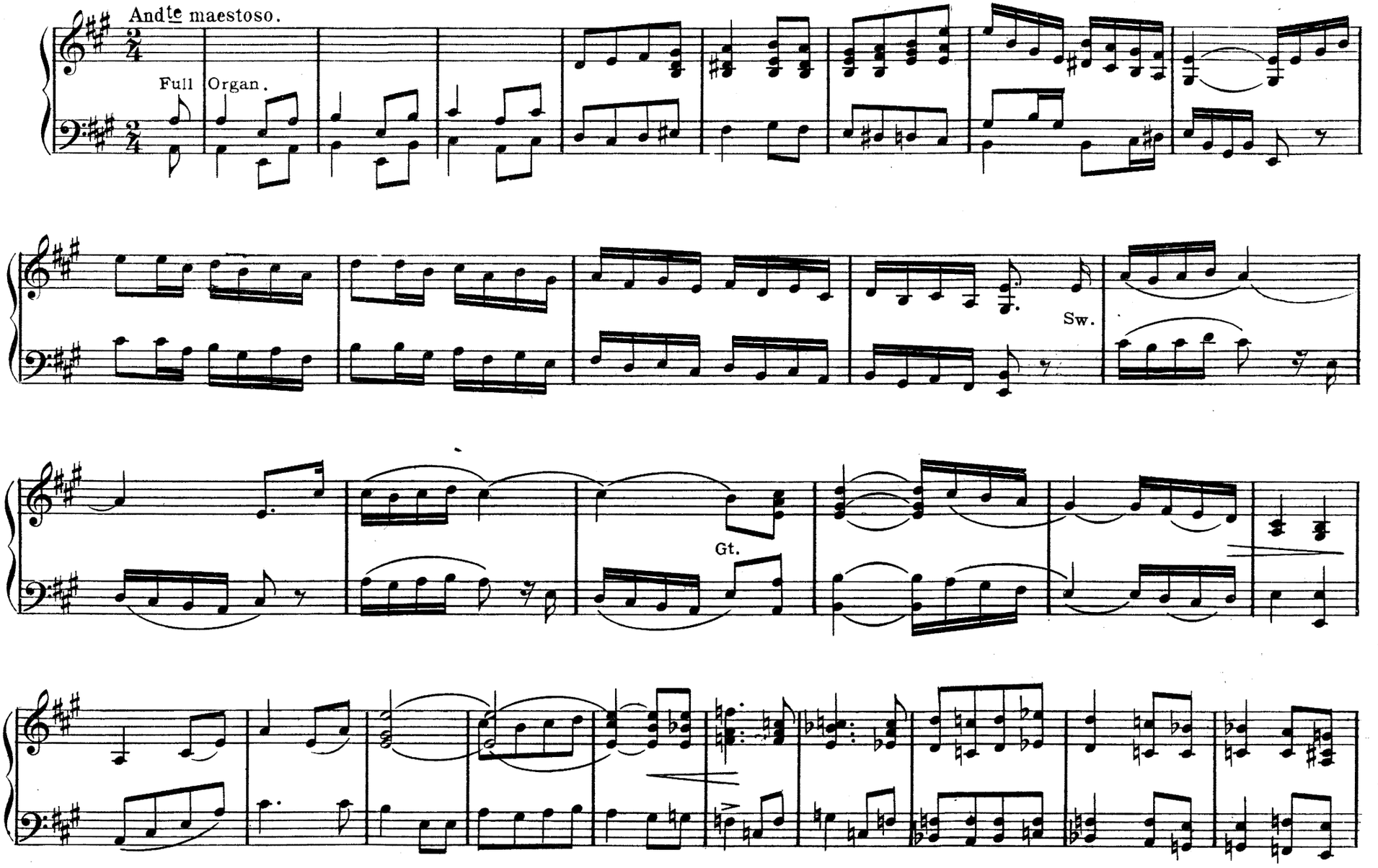
VORSPIEL.

SCOTSON CLARK.



IMPROMPTU ON PORTUGUESE HYMN.

J. W. LERMAN.



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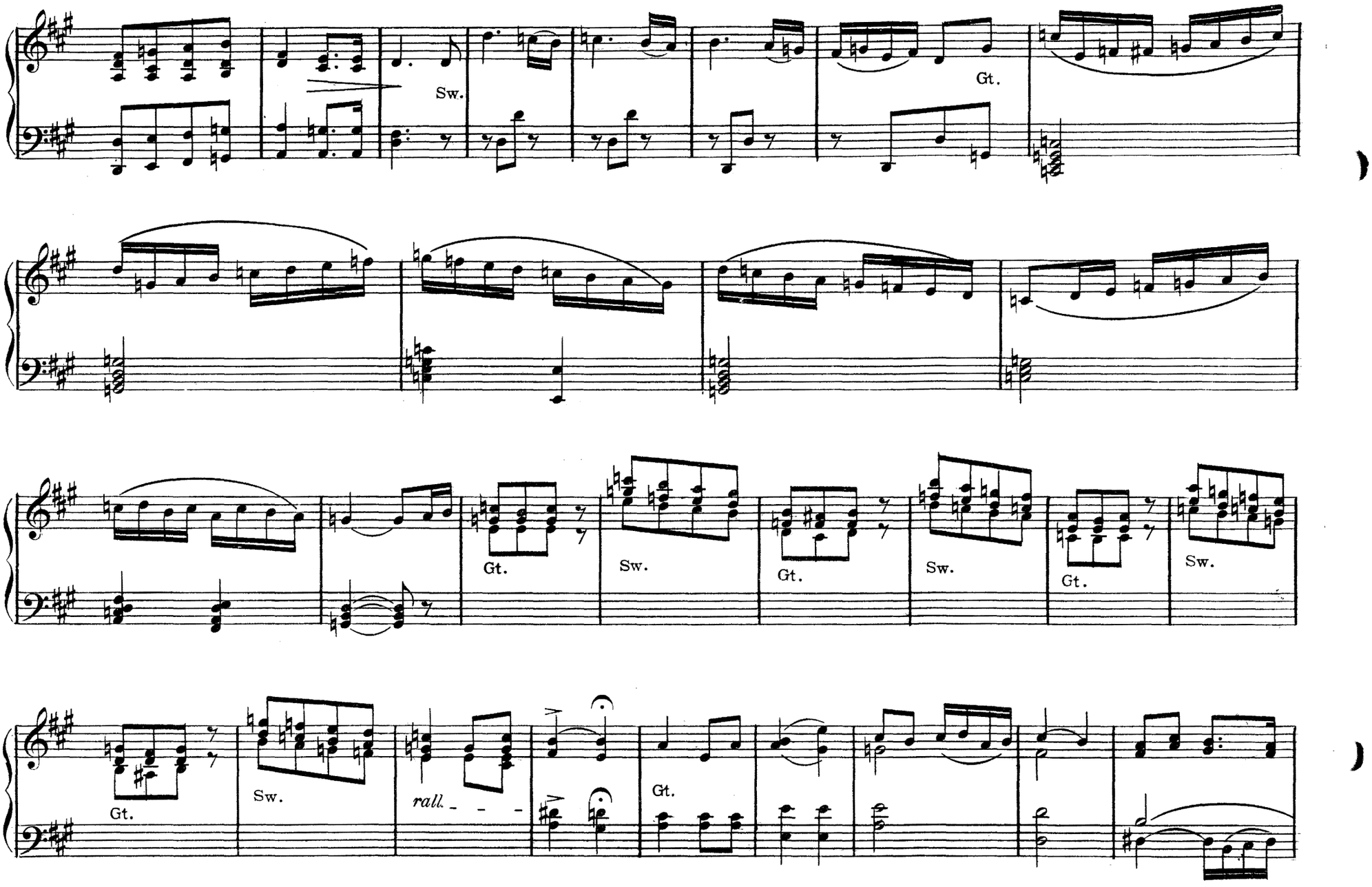
Sw.
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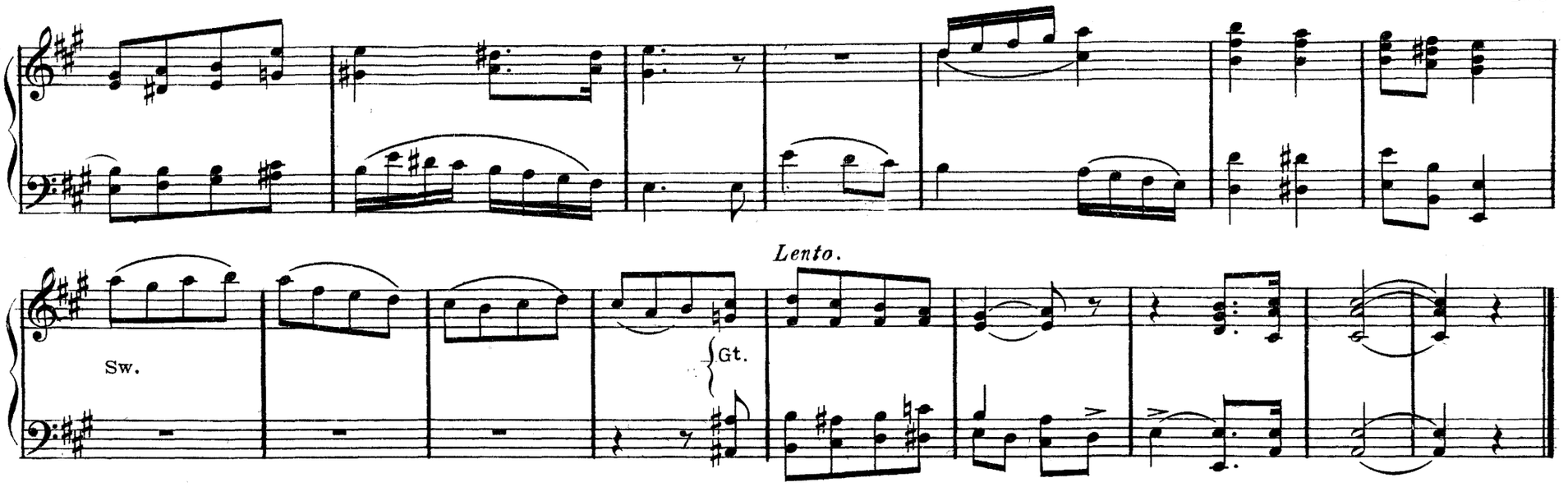
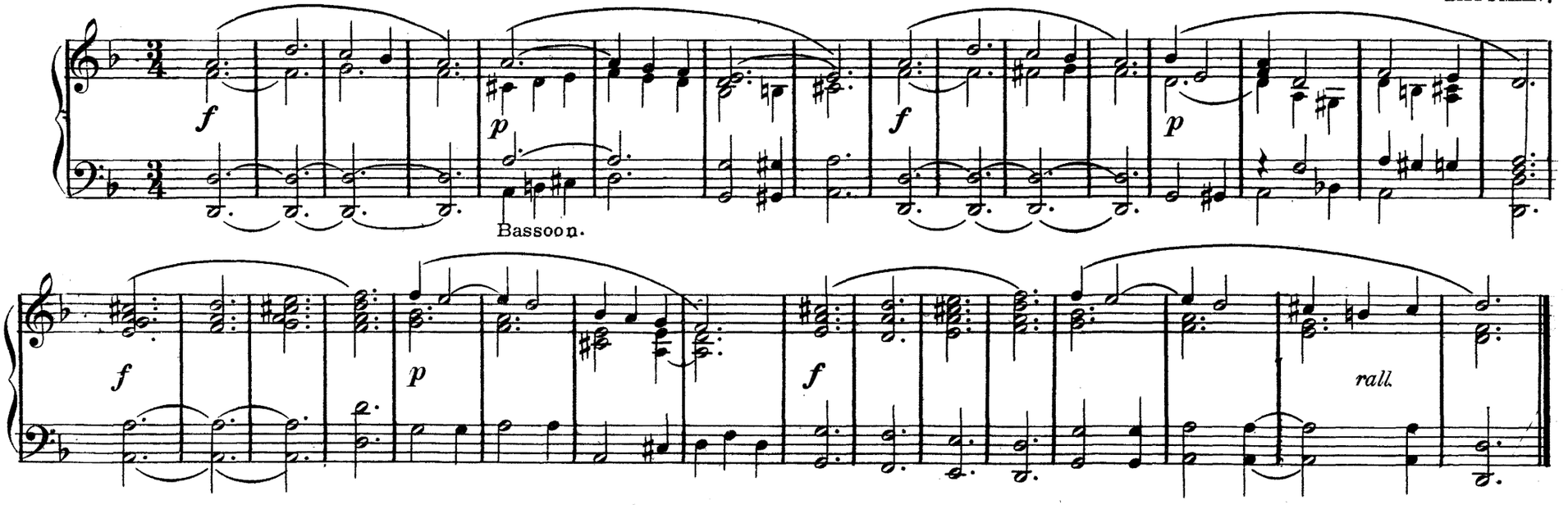
rall.
Gt.



LENTO.

Full Sw.

BATTMAN.

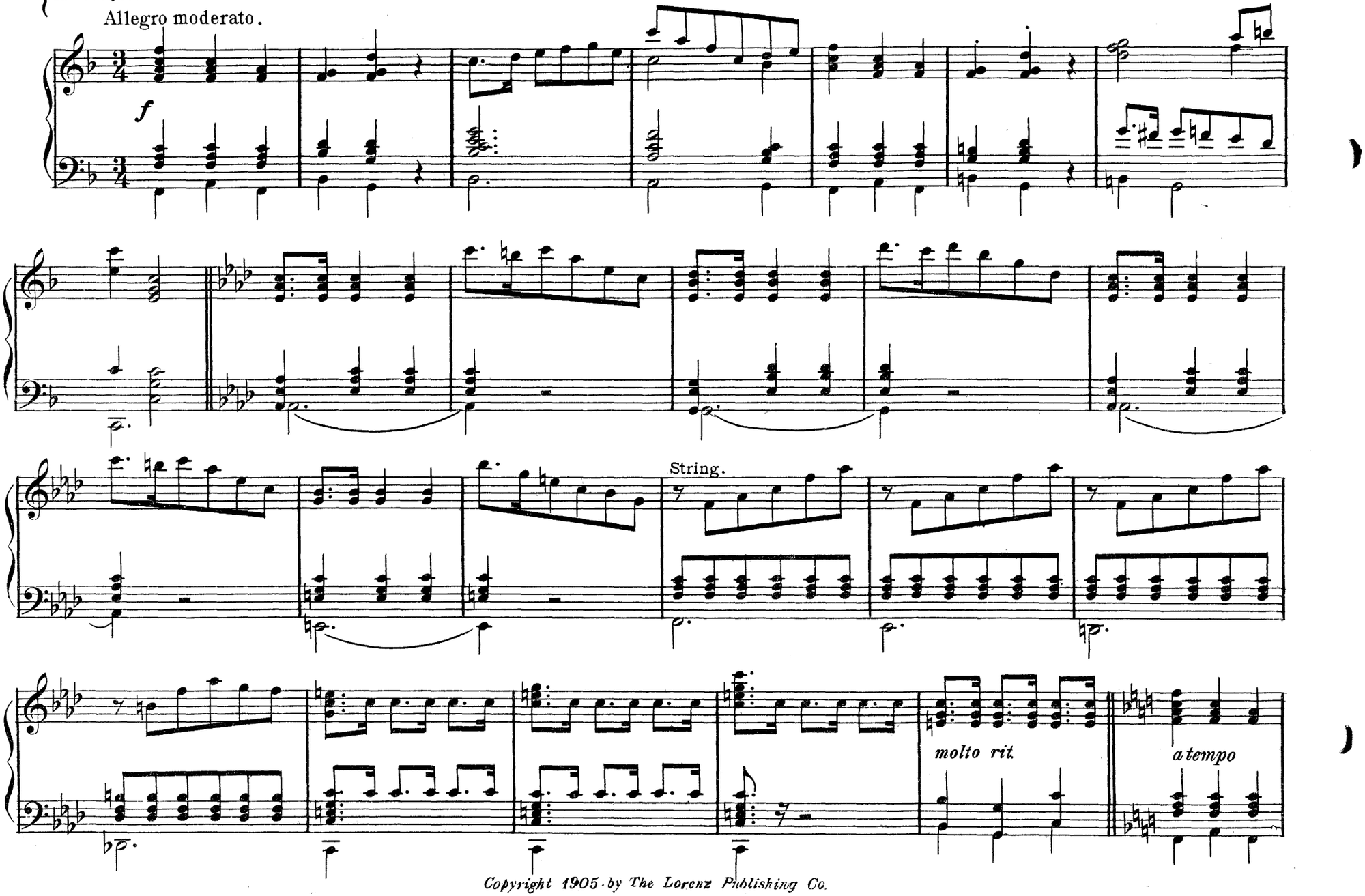


Full organ.
All couplers.

POSTLUDE.

E. L. ASHFORD.

Allegro moderato.



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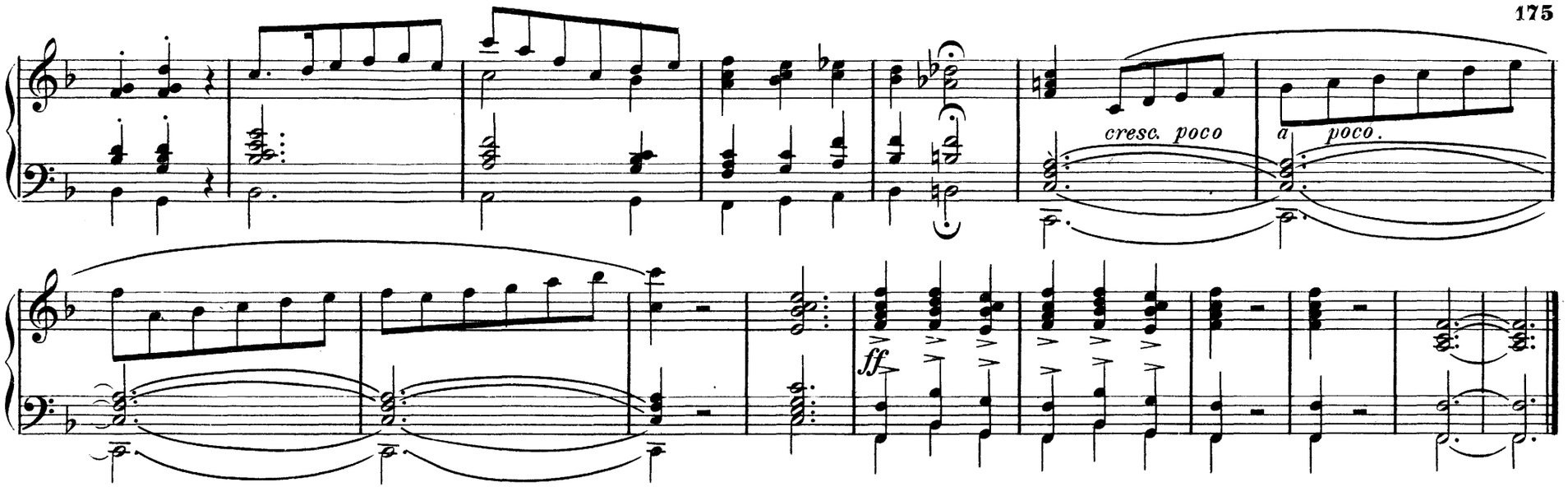
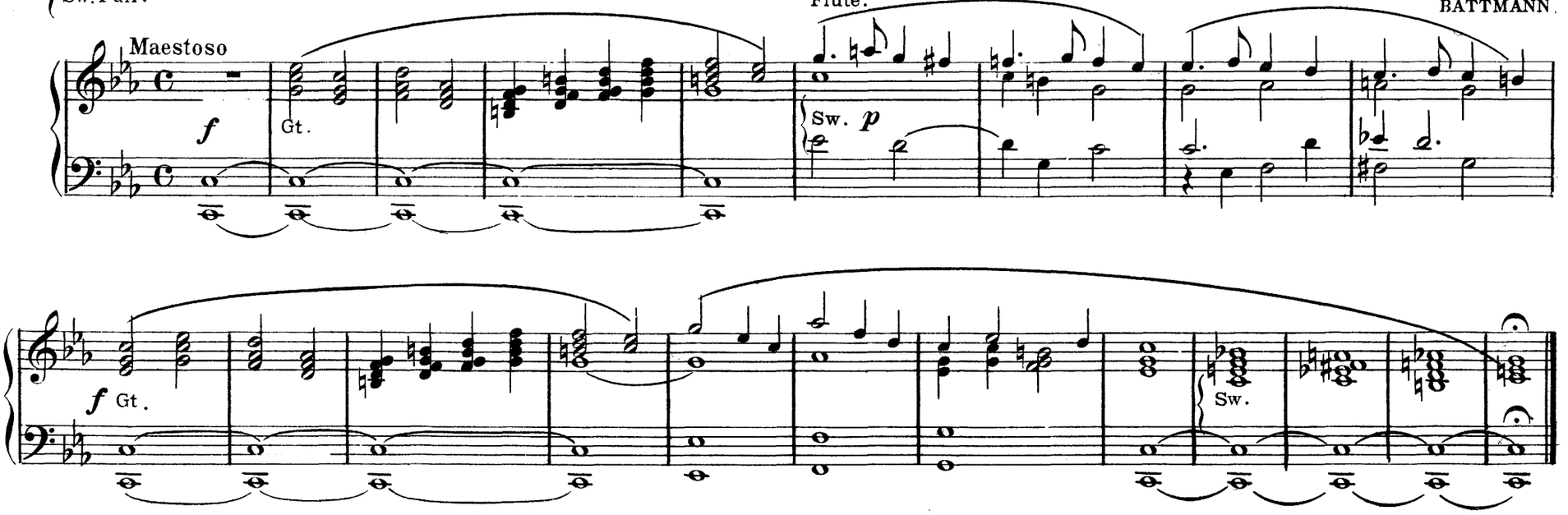


PRELUDE.

Gt. Diapasons.
Sw. Full.

Flute.

BATTMANN.

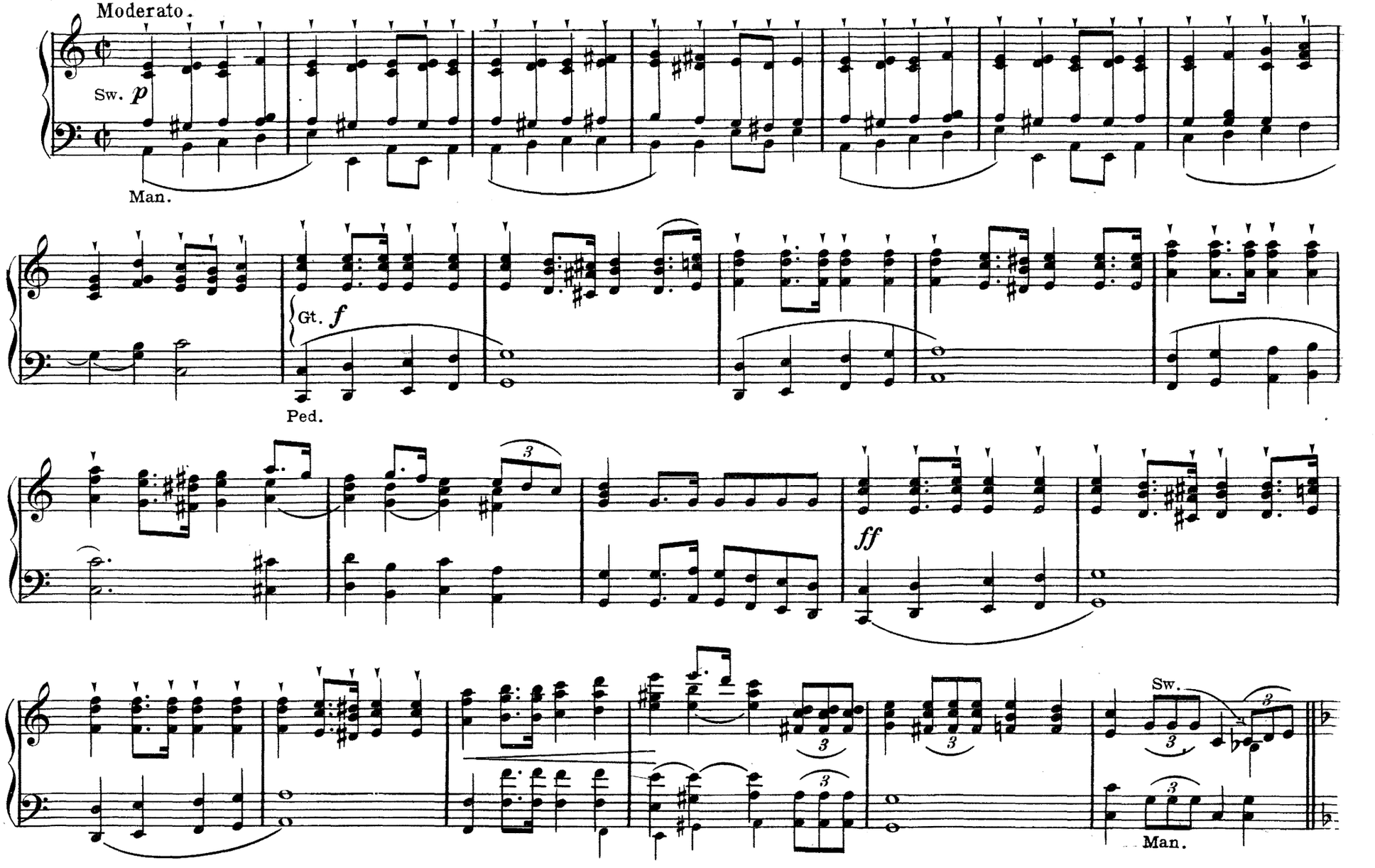


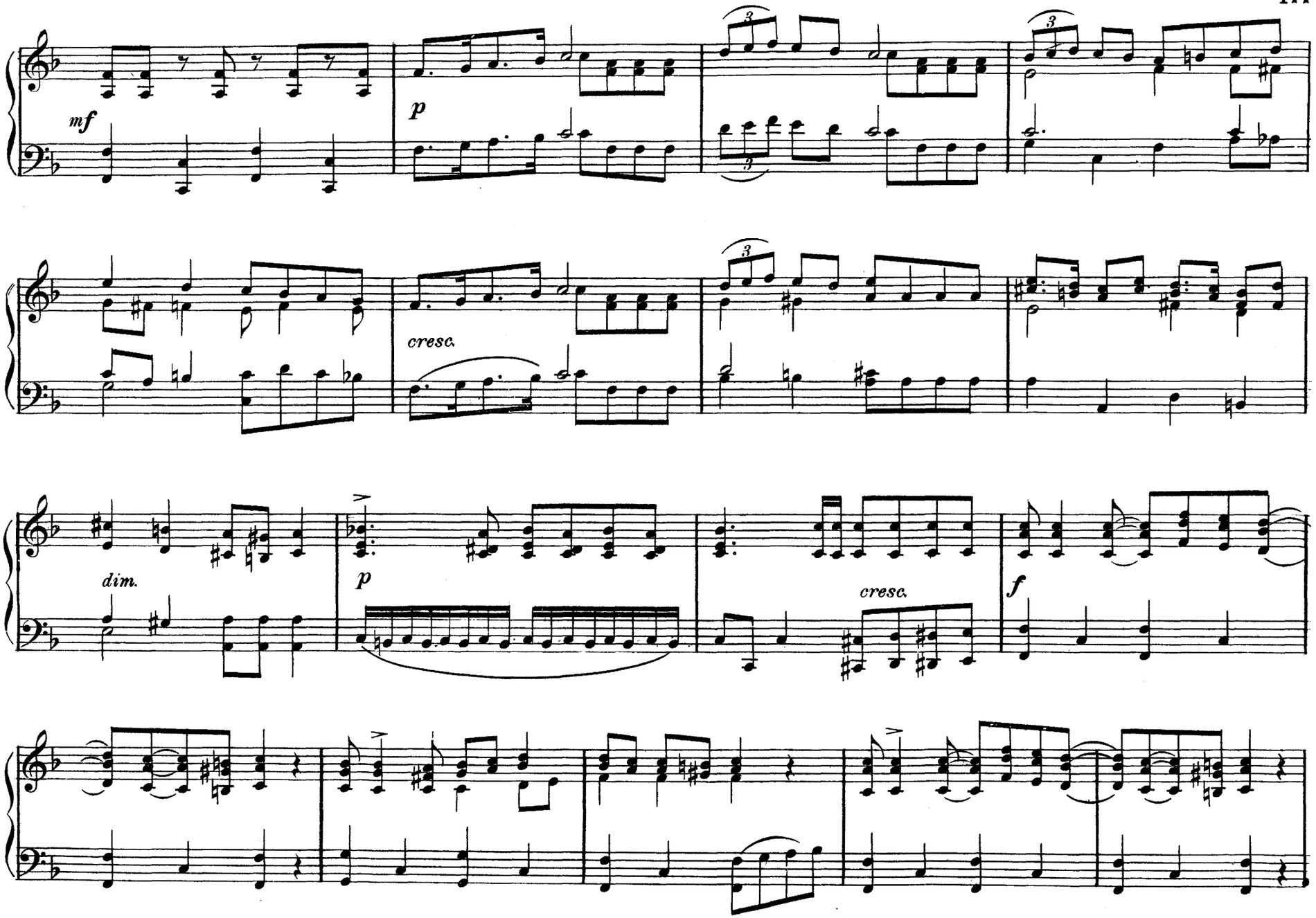
Gt. Full to 15th.
Sw. Full.
Ped. Bourdon, coupled to Gt.

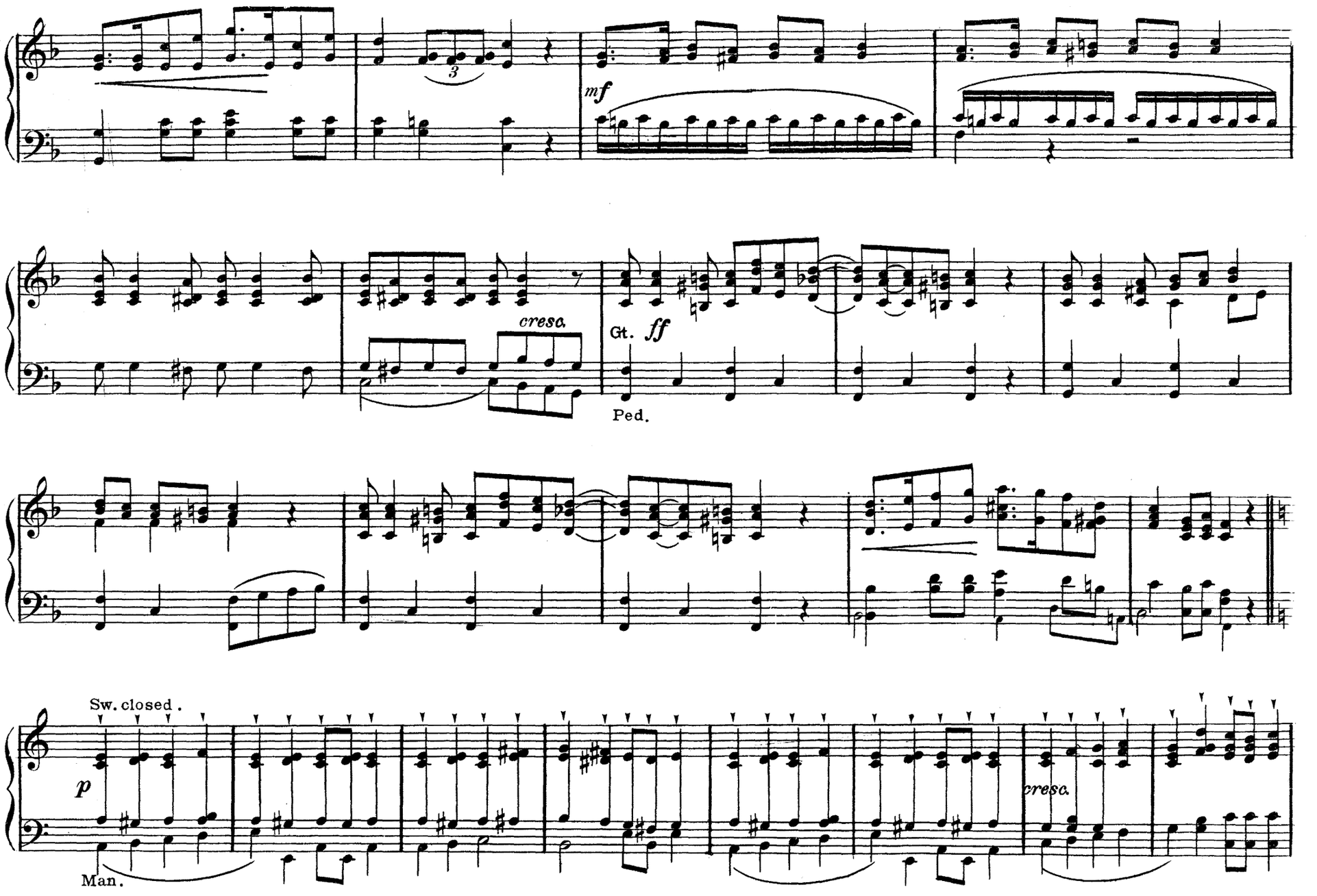
St. CECILIA.

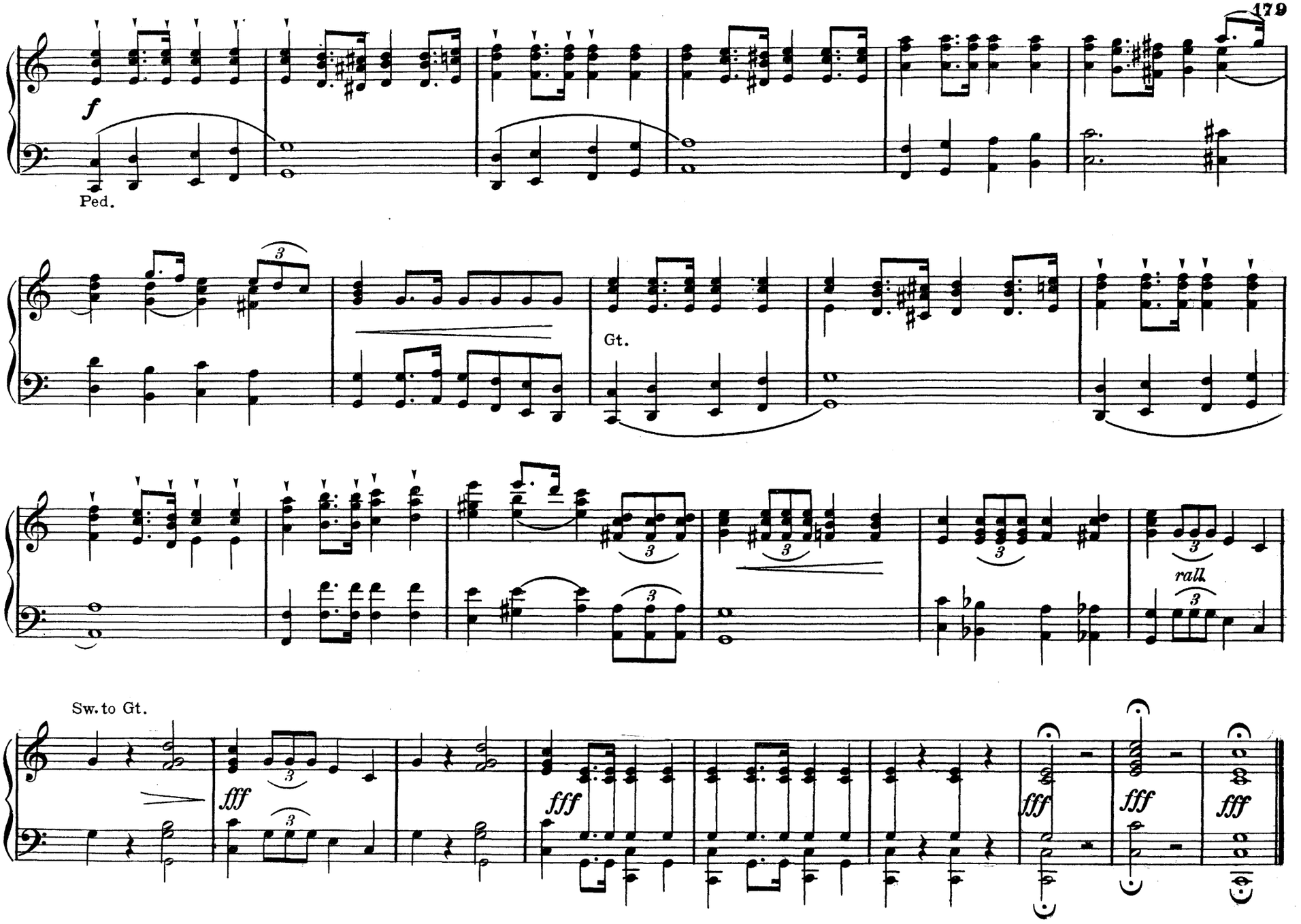
March.

W. MASON.




mf
p
cresc.
dim.
p
cresc.
f

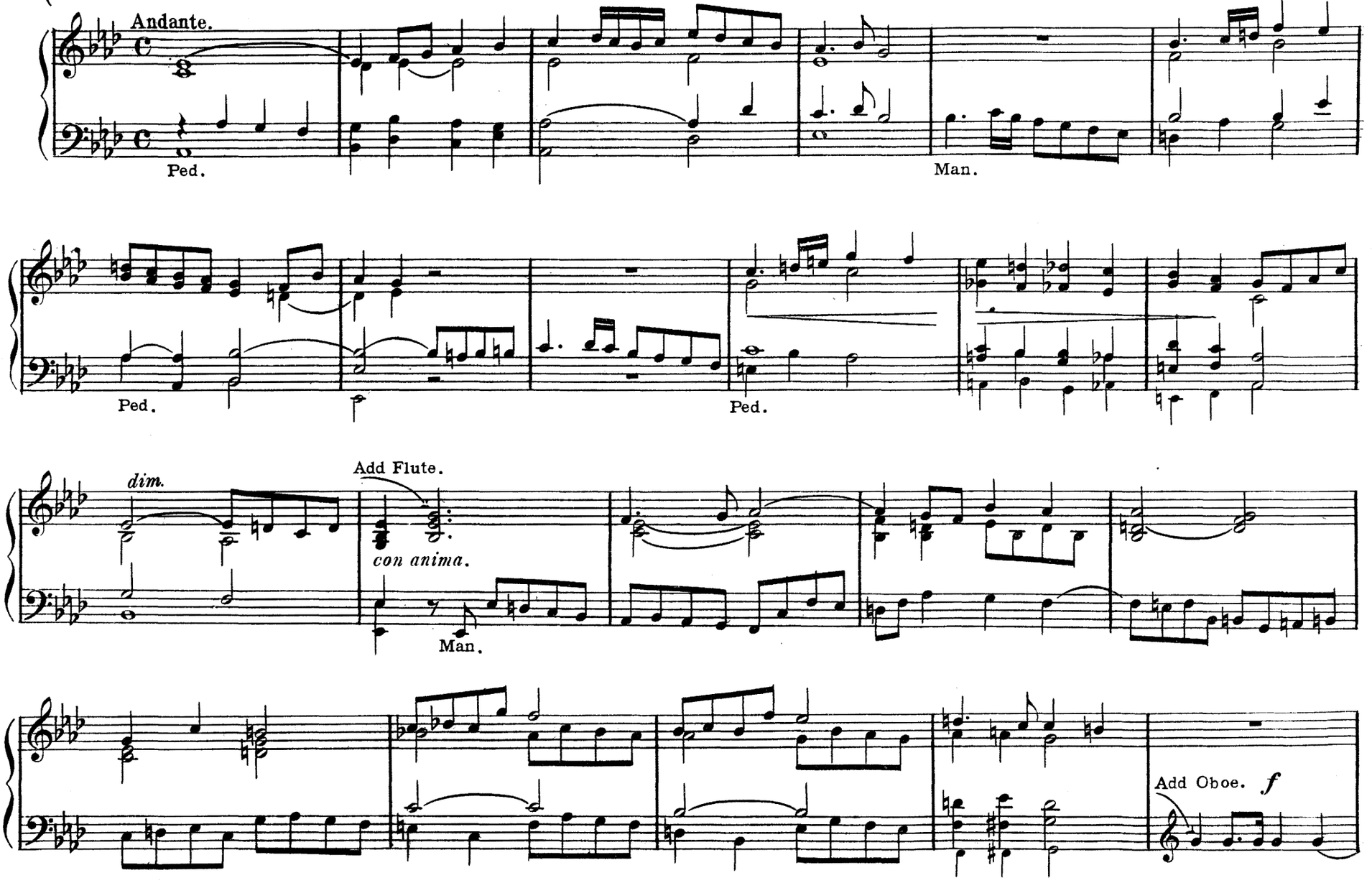

mf
cresc.
Gt. ff
Ped.
Sw. closed.
p
Man.
cresc.


f
Ped.
Gt.
rall.
Sw. to Gt.
fff

Sw. Stopped Diapason.
Ped. Bourdon.

OPENING VOLUNTARY.

E. L. ASHFORD.



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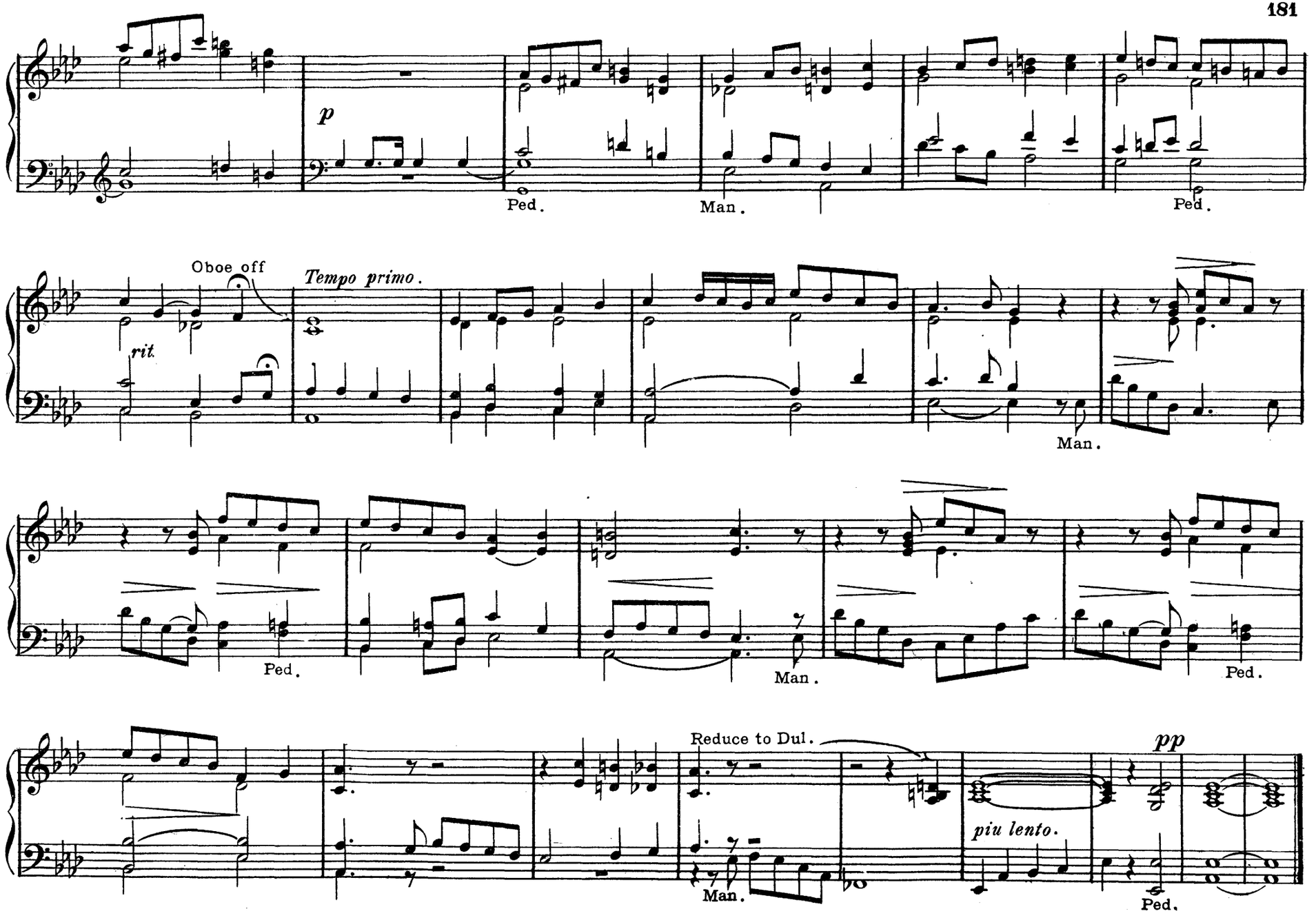
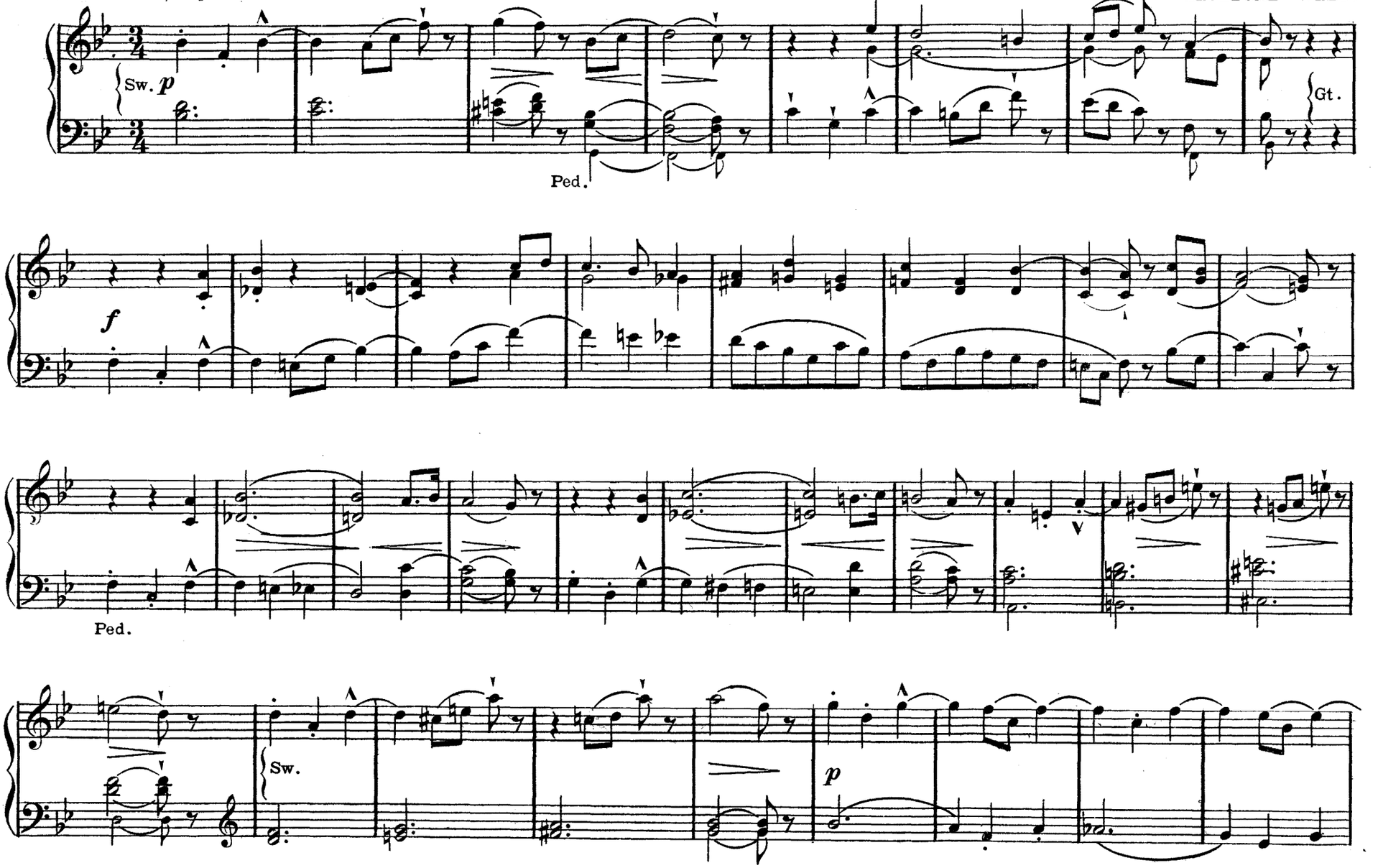
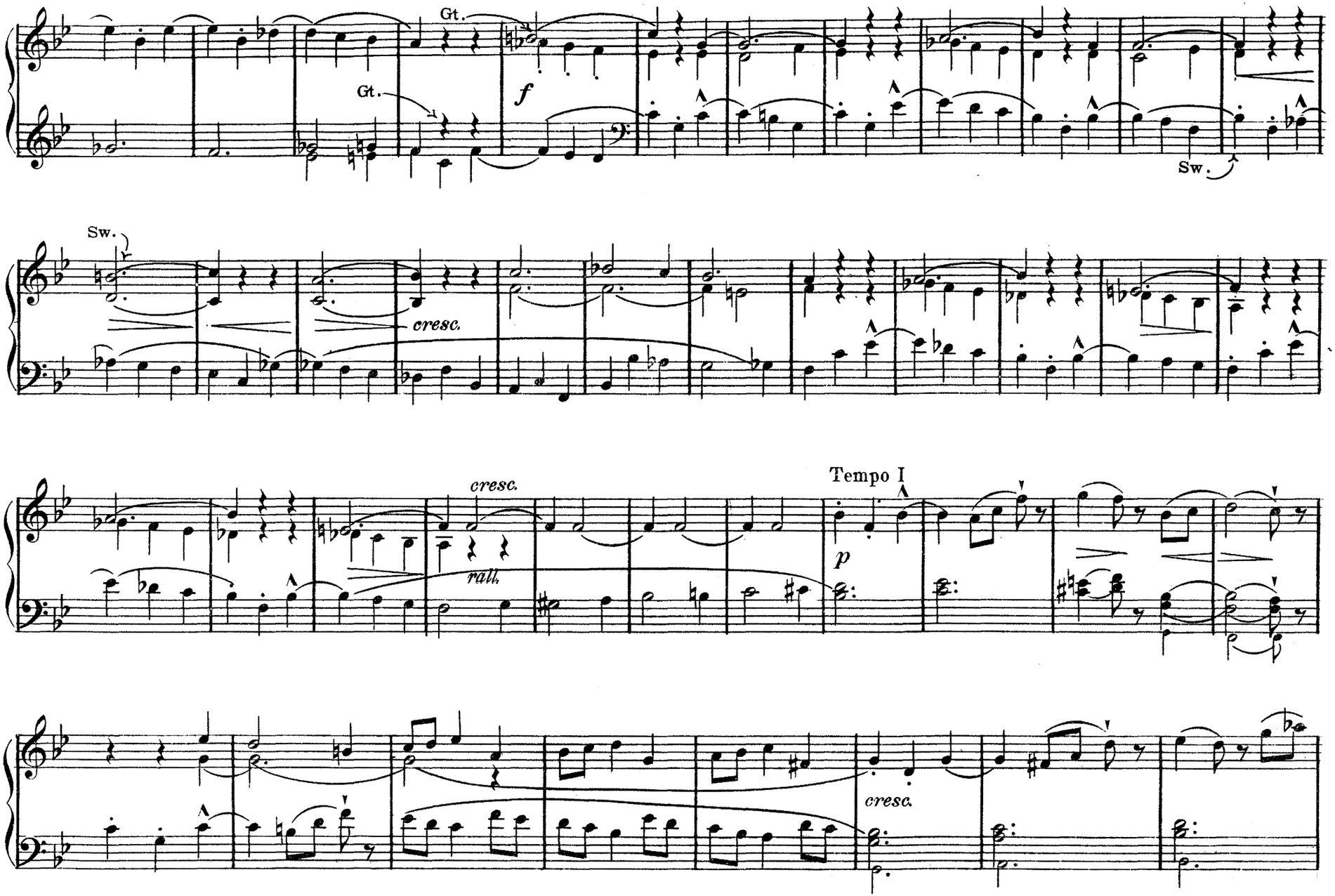

p
Ped.
Man.
Ped.
Oboe off
rit.
Tempo primo.
Man.
Ped.
Man.
Ped.
Reduce to Dul.
Man.
pp
piu lento.
Ped.

Sw. 8′ and 4
Great. Diapasons.
Ped. Bordon, coupled to Sw.

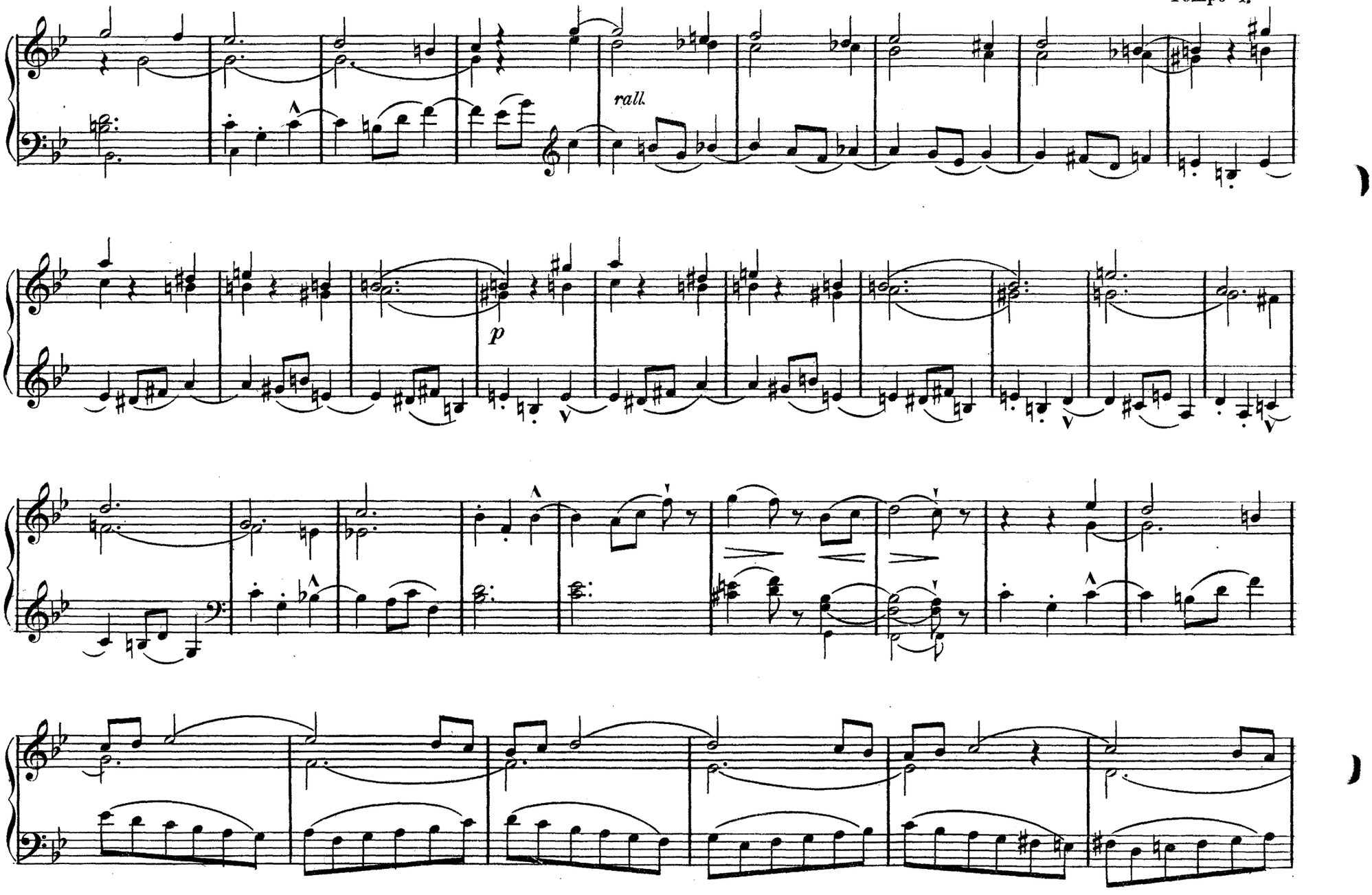
ALLEGRETTO.

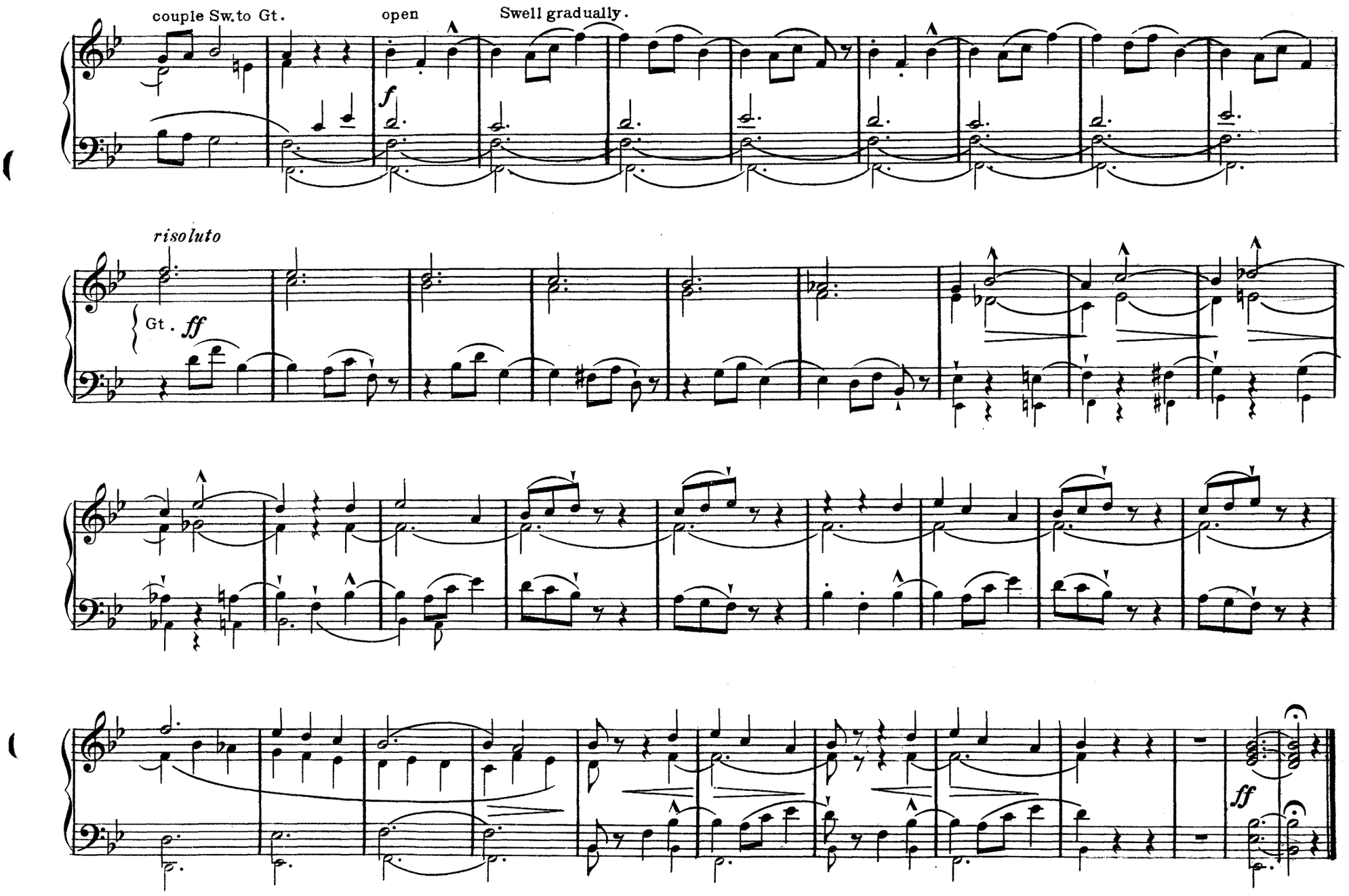
LEFÉBURE WÉLY.




Gt.
Gt.
f
Sw.
Sw.
cresc.
cresc.
rall.
Tempo I
p
cresc.

Tempo I.



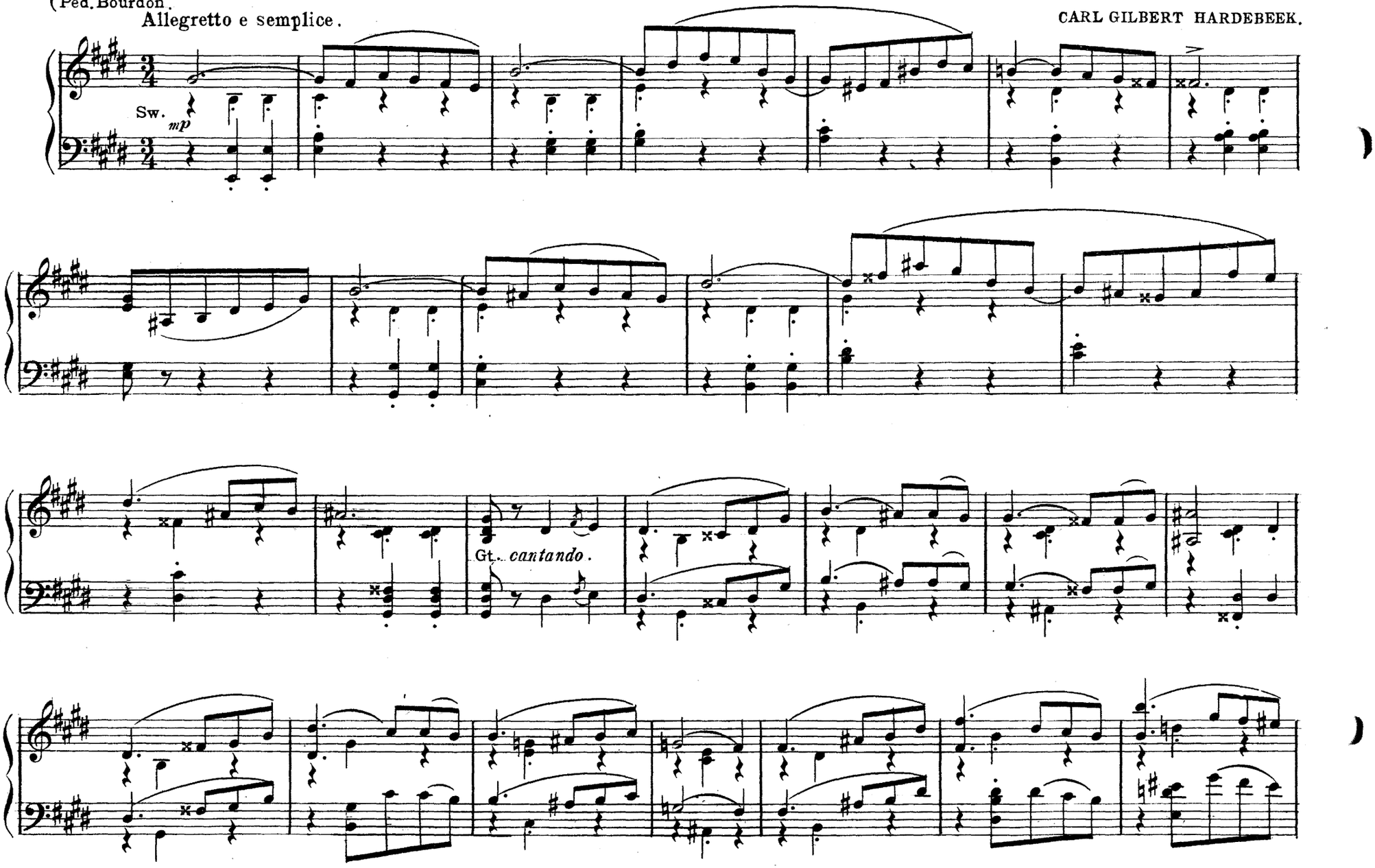

couple Sw. to Gt.
open
Swell gradually.
f
risoluto
Gt.
ff
ff

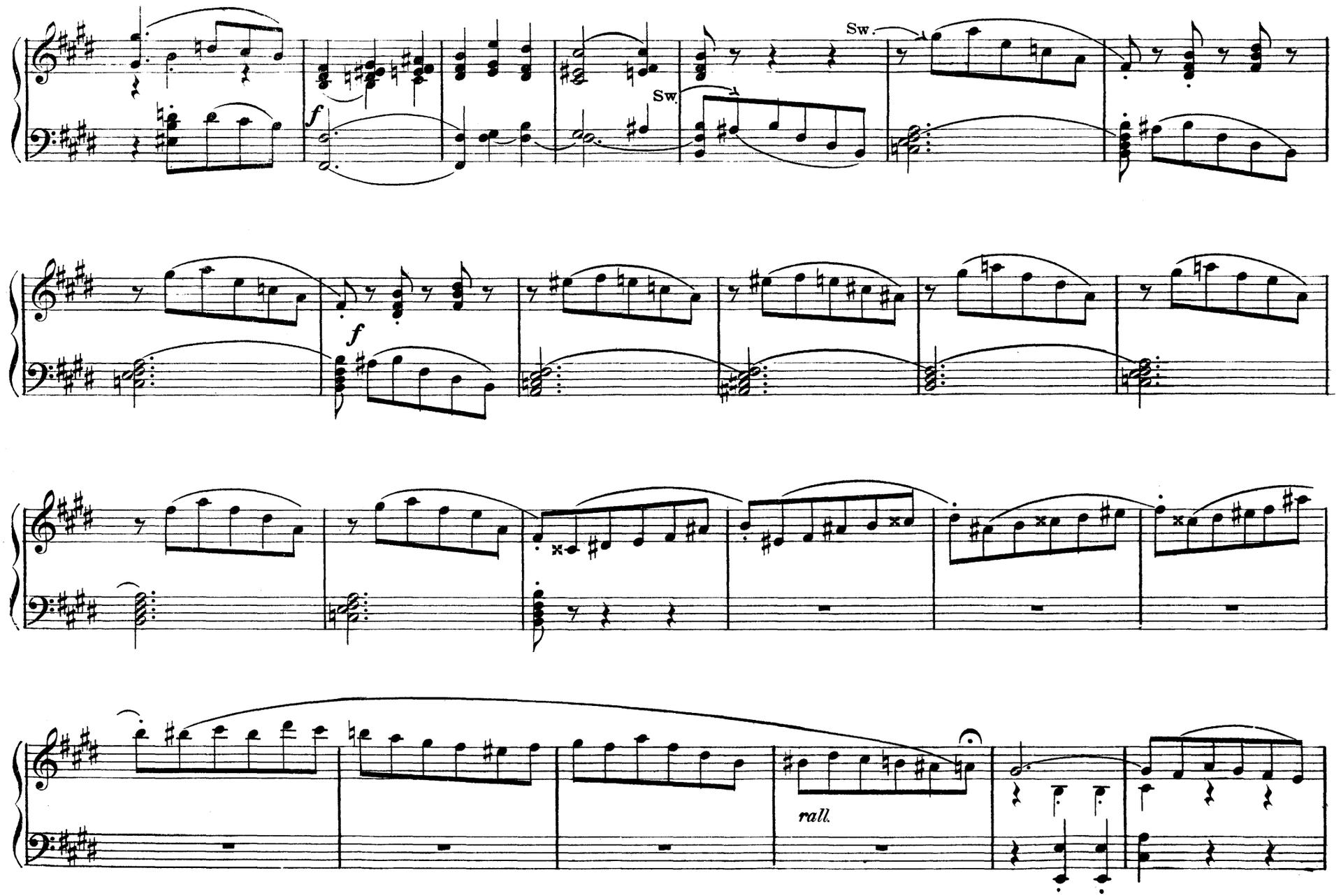
Gt. Stopped Dia, Melodia and Principal.
Sw. Oboe, Dul, and Piccolo.
Ped. Bourdon.

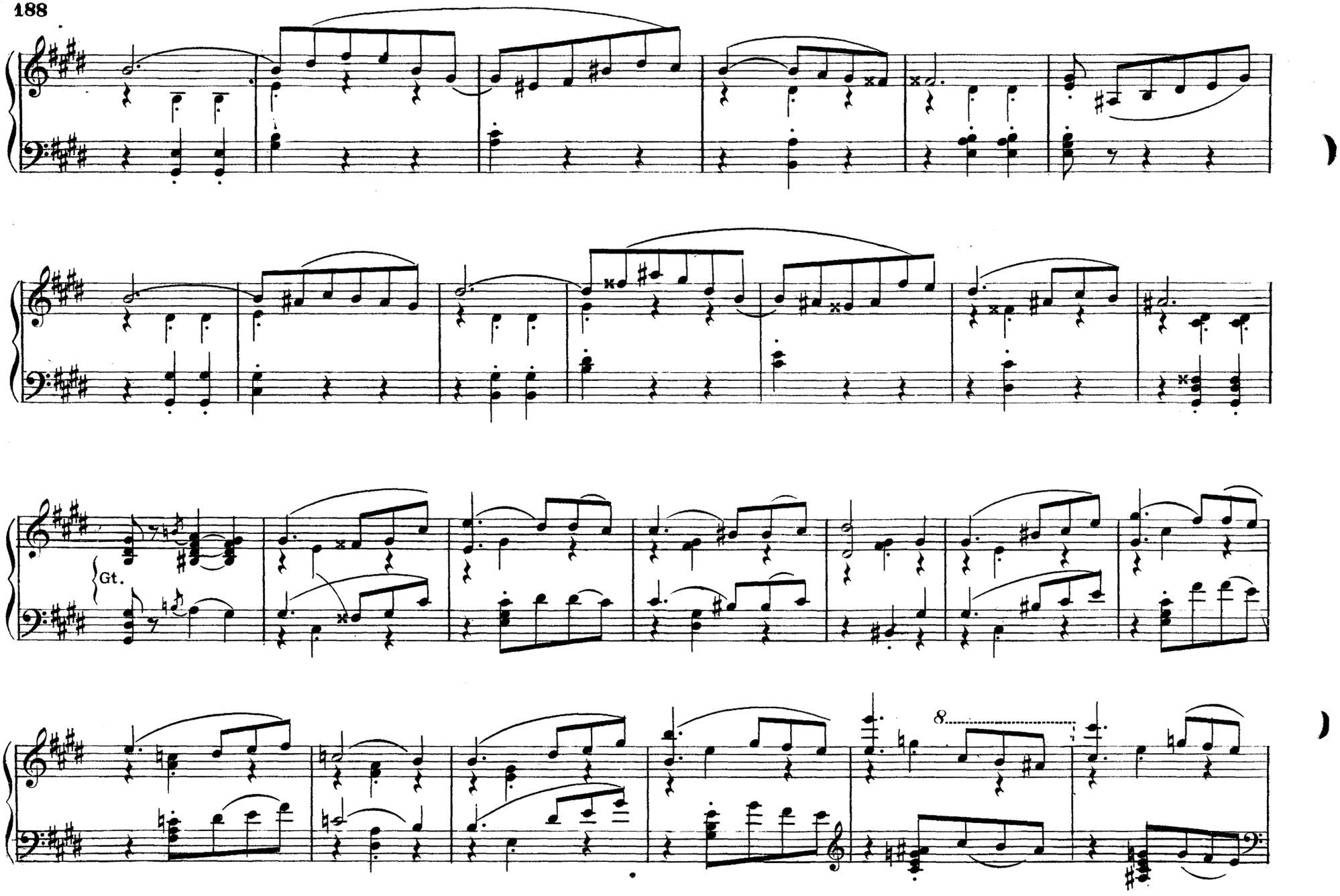
SONG OF SPRING.

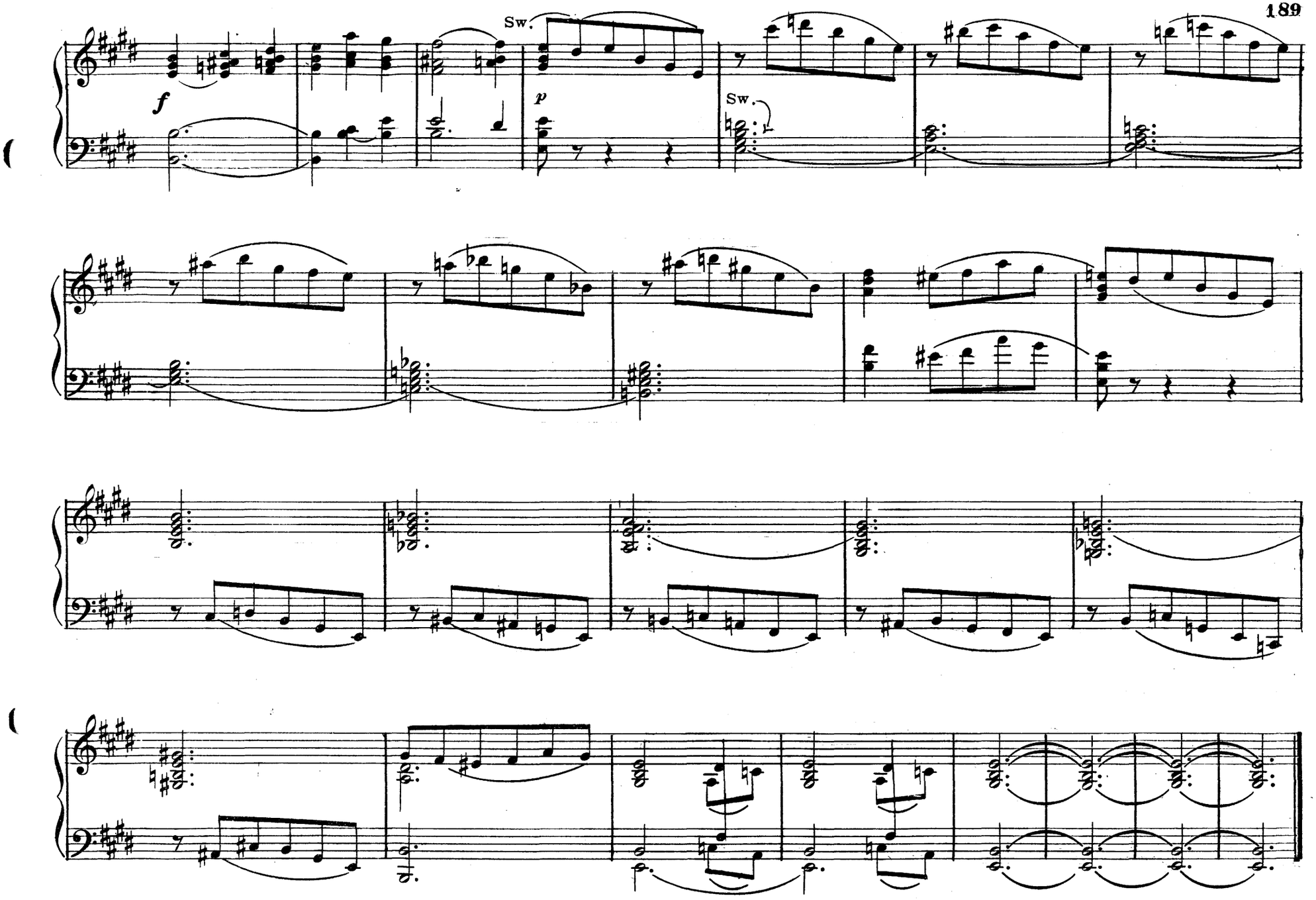
Allegretto e semplice.

CARL GILBERT HARDEBEEK.




Sw.
Sw.
f
f
rall.


Gt.
8

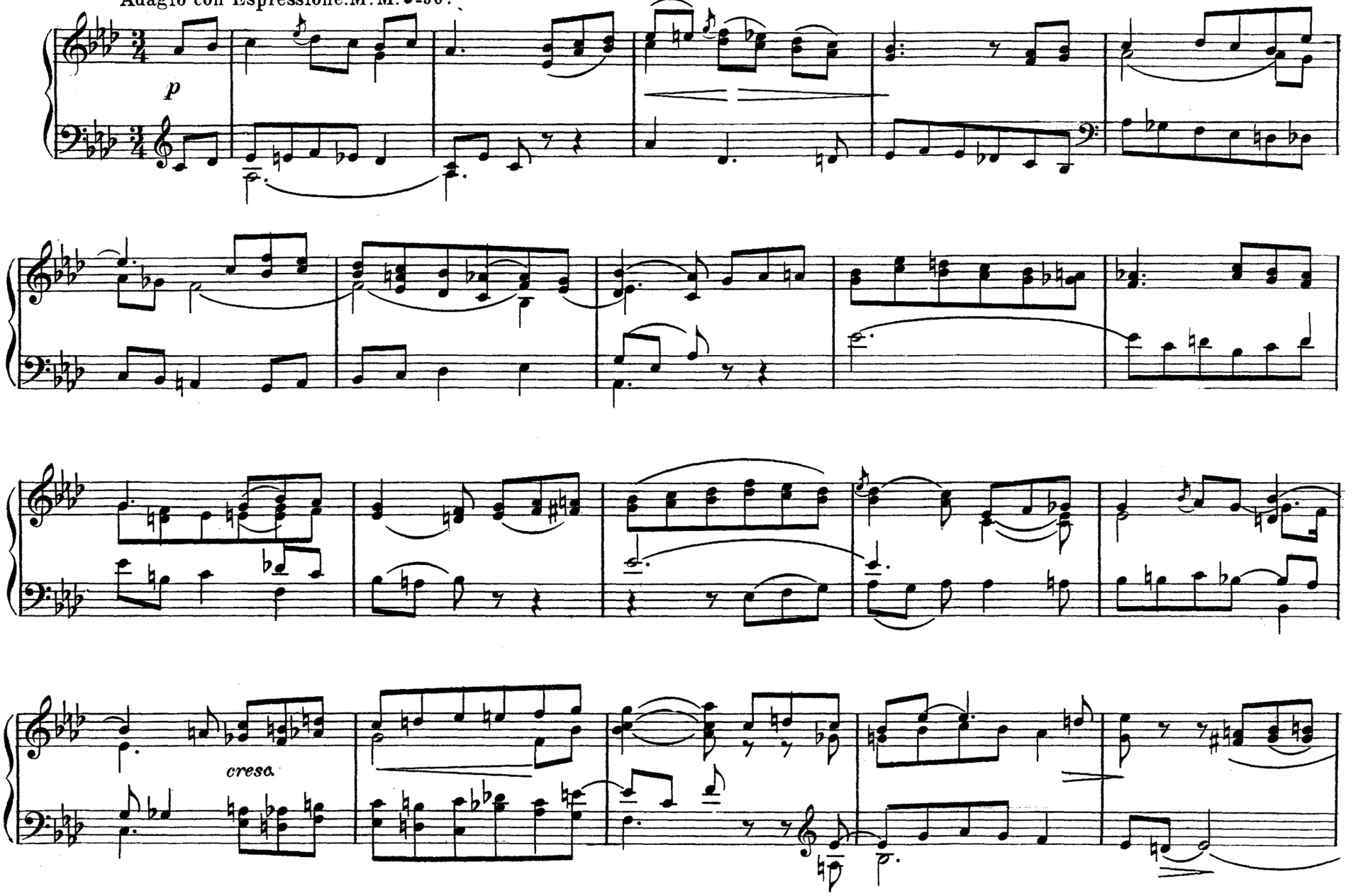

Sw.
f
p
Sw.

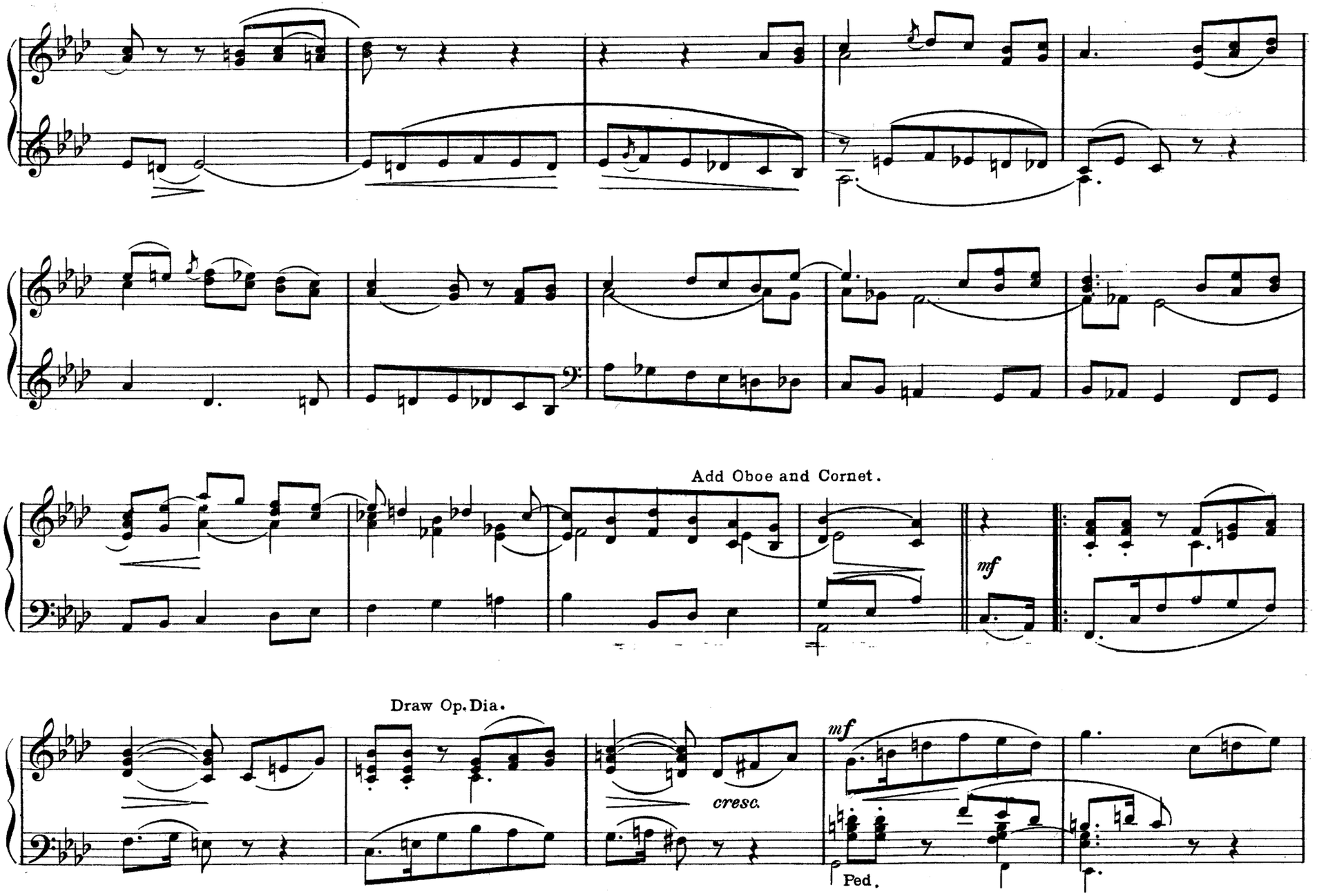
ADAGIO IN A FLAT.

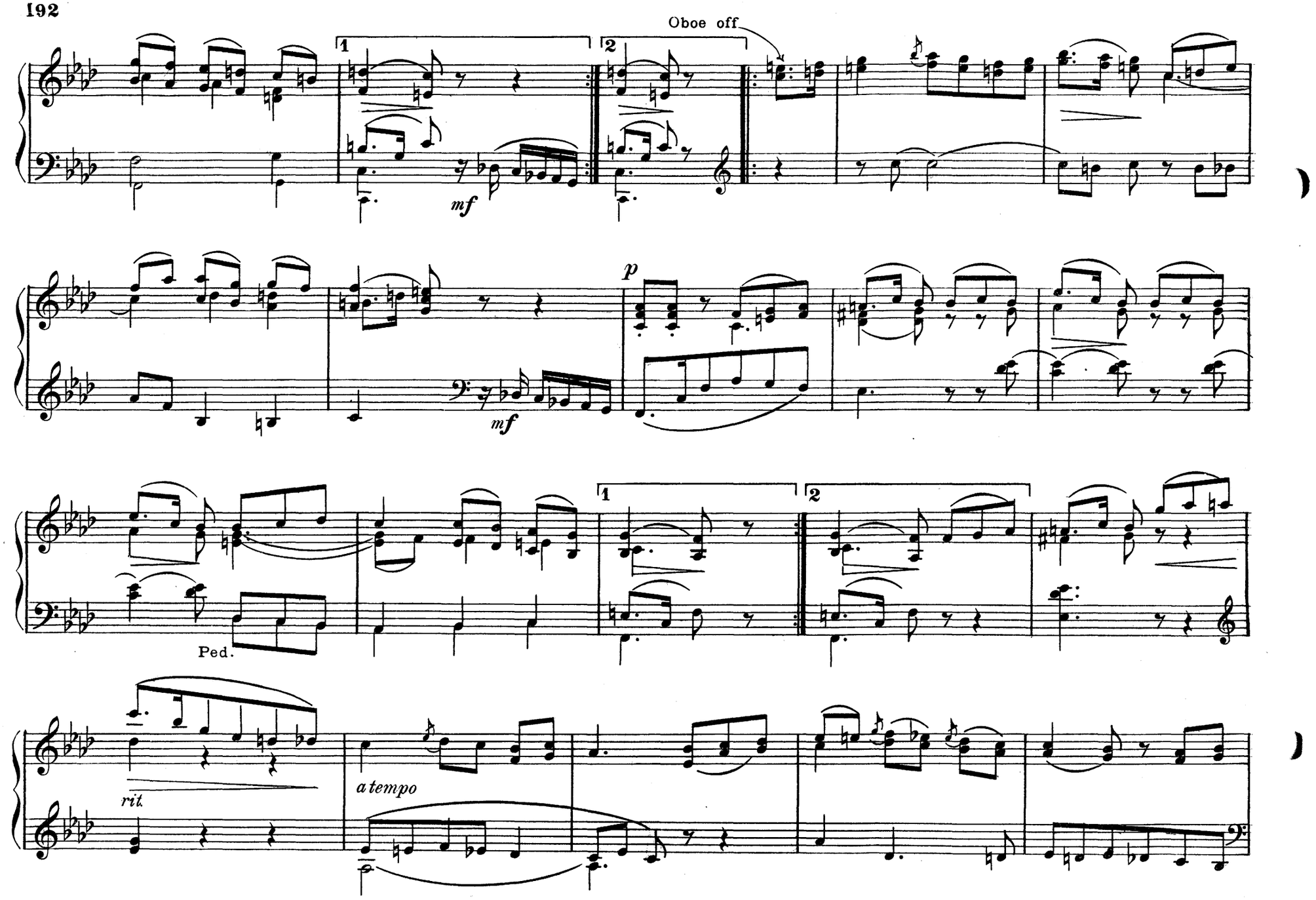
Swell. Stopped Dia. Dulciana and Flute.
Ped. Soft 16 ft coupled to Swell.

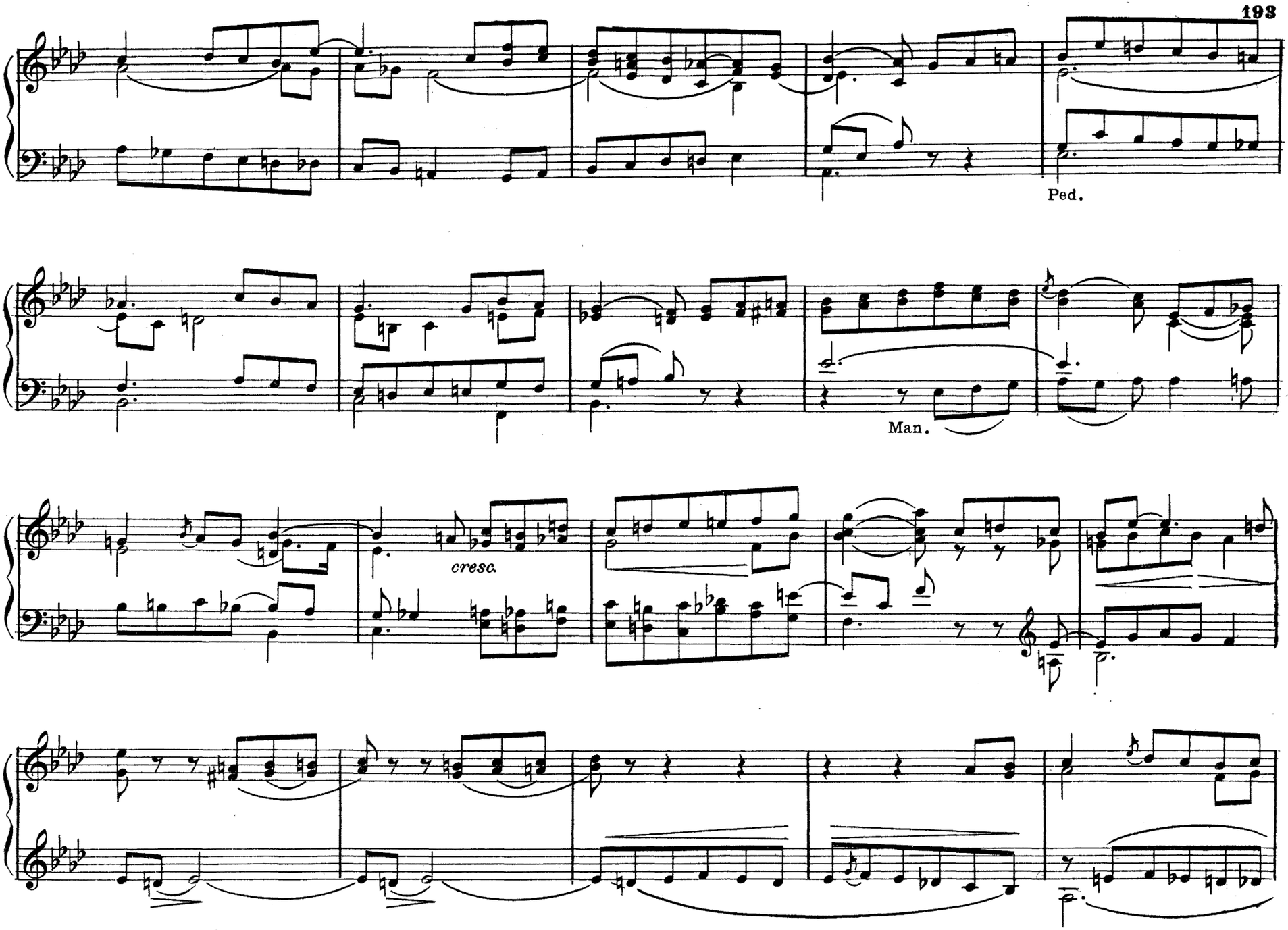
JOHN KINROSS.

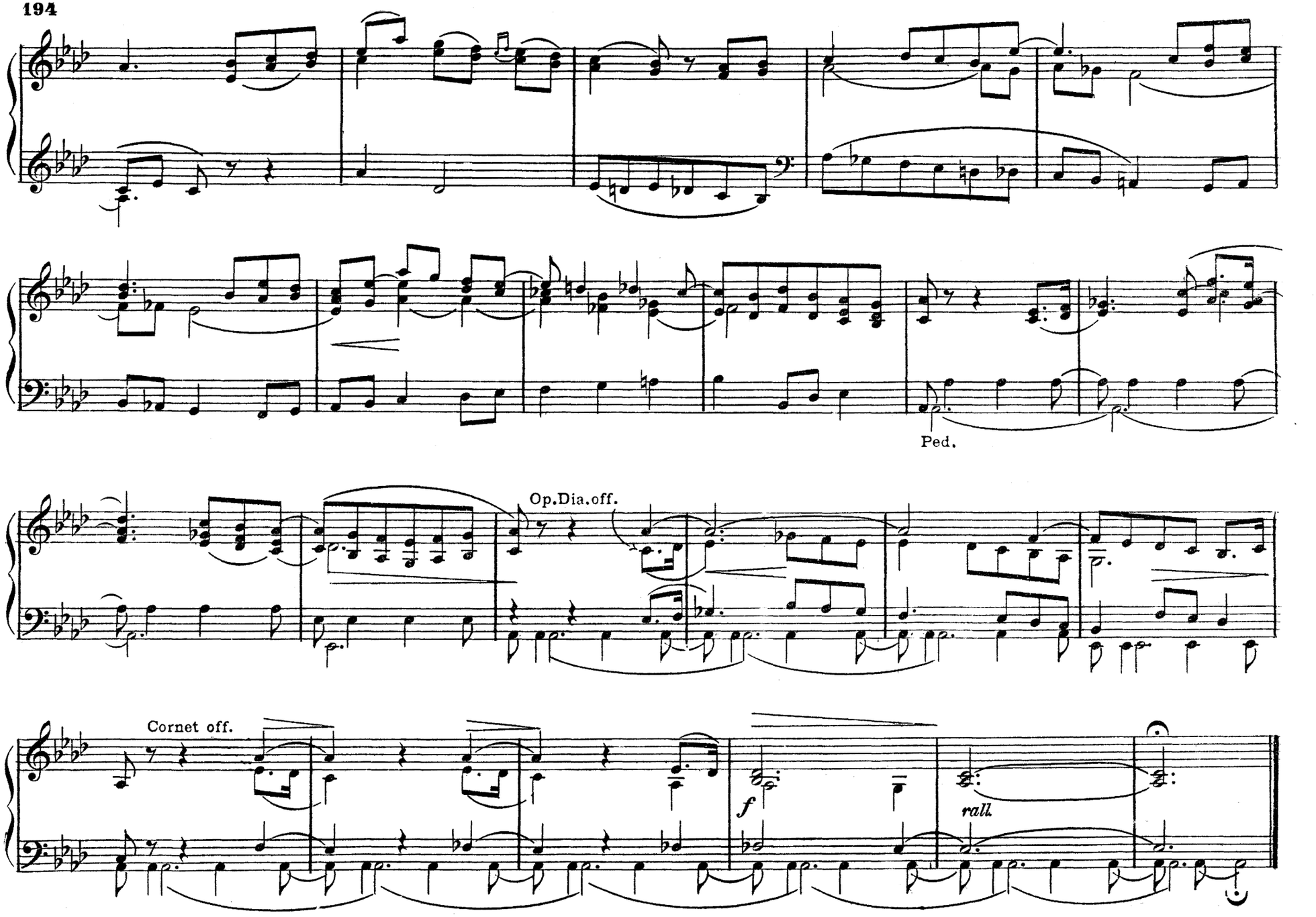
Adagio con Espressione. M. M. ♩=50.




Add Oboe and Cornet.
mf
Draw Op. Dia.
cresc.
mf
Ped.


Oboe off
1
2
mf
p
mf
1
2
Ped.
rit.
a tempo


Ped.
Man.
cresc.


Ped.
Op.Dia.off.
Cornet off.
f
rall.

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Ein' Feste Burg.
Evening Hymn.
From Greenland's Icy Mountains.
God Be with You.
Holy, Holy, Holy.
I Love to Tell the Story.
I'm a Pilgrim.
Jerusalem, the Golden.
Joy to the World. (Christmas.)
Just as I Am.
Lead, Kindly Light. (Funeral.)
Lenox.
Lord, Dismiss Us.
My Faith Looks up to Thee.
Nearer, My God, to Thee.
Nun Danket Alle Gott.
Oh, Come, All Ye Faithful. (Christmas.)
Onward, Christian Soldiers.
Pass Me not.
Refuge. (Jesus, Lover of My Soul.)
Rock of Ages.
Softly Now the Light of Day. (Seymour.)
Spanish Hymn.
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This Journal started seven years ago, with no circulation and with an easy grade of music. It now has a larger circulation than any like journal in the world published by others, and its music has risen to a high grade, that the most artistic musicians can sing and hear with pleasure. In educational value it has had no peer, for hundreds of choirs have gone up in elevation of taste and in executive ability with it. The style is artistic, but the grade of difficulty is always practicable for volunteer choirs of some training. The authors are of the highest standing and furnish their best compositions. We accept nothing less. The church year finds constant recognition, while occasional subjects—such as Evening, Temperance, Missionary, Funeral—are supplied. Every want of the choir that can be foreseen is met. The Choir Leader is indispensable to the running of a high grade chorus choir.

"THE WHITE."

THE CHOIR HERALD.

Edited by E. S. LORENZ.

CHAS. H. GABRIEL and L. O. EMERSON, Associate Editors.

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SHALL IT REMAIN SO?

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NEW YORK. DAYTON, OHIO. CHICAGO.