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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 Karl K. Lorenz

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The Organist.

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

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JULY, 1906.

THE METAL FOR ORGAN PIPES

Pure Tin.

A few brief articles on this subject will be of interest to those who are intending to contract for new organs. At present it is customary to mention in specifications that spotted metal shall be used for all the pipes, and often certain stops of the Gamba class are specified to be either of pure tin or of 50 per cent tin. Now it is of more importance to have the metal of sufficient thickness so that the pipes shall give a firm, resonant vibration, than to have the composition of the metal of the richest and most costly substance. Builders often make the assertion when they use a high percentage of tin that a better tone is produced by using thin metal. This is a false statement, and is made simply to cut down the expenses of material used I have the testimony of a reliable workman who was in the employ of such a builder, that it was customary in that factory to use for the regular organ metal only 12 per cent of tin, 85 per cent of lead, and 3 per cent of antimony! In order to make a satisfactory casting of the metal in sheets, so that the particles will not separate in cooling, the Pure Tin which the organ builders use has 10 per cent of lead amalgamated with it. This gives the hardest and toughest, as well as the most costly, metal used for organ pipes. Even this strong composition should be thick enough to be unyielding to the most intense grasp of the hands when made into the treble pipes. But 50 per cent tin and lead each is just as serviceable. Such is the composition of the pipes of the old Haarlem organ, built in 1738, which are yet in use. The German, Belgian, and French builders have in past years used a higher percentage of tin than English and American builders. When an organ builder specifies tin, about 75 per cent of tin is used, while pure tin has 90 per cent of tin, as before stated.

Spotted Metal.

When 50 per cent tin and lead forms the proportion in casting the sheets of metal from which organ pipes are made, as the metal cools the exposed surface becomes indented with a pustular appearance having a bright lustre. When 40 per cent of tin is used, the surface is more dull and the crystallization shows itself in large mottled spots of a somewhat symmetrical appearance. This is considered the standard quality for organ pipes, and is of sufficient richness for all purposes, providing the metal is thick enough. In order to save in the cost of metal, some pipe makers plane the cloth side of the sheets so that when the pipes are made the top of the pipe is thinner than at the mouth, which is not commendable, as the metal should possess the same resistance throughout in order that the vibrations shall be firm. Where the metal of a stop like the Open Diapason is too thin, the tone lacks solidity and resonance. When this metal is first cast, it is somewhat tough and springy, which becomes mellowed and softened after a few months' exposure to the air, and with certain delicate toned pipes this springiness affects the tuning and voicing of pipes made directly from new metal. For this reason it would be better to make such stops from metal which has been cast a year, which is not done by builders. The use of spotted metal, in itself, does not affect the quality of tone, providing there is no scrimping in the thickness of sheets.

It may be set down as a rule which all builders of experience acknowledge, that it is not the percentage of tin used which enriches the musical value of organ pipes, but the firmness of the metal, whatever the combination, united with a scientific scale of proportion and artistic voicing. This may be illustrated by the use of common gum shellac from which bric-a-bac articles are made in various forms and colors. Some of these are made with such skill that they are sold for fabulous prices, not for the value of the substance from which they are formed, but on account of the highest art which they embody as representative of the talent of the designer.

Plain Metal.

Having made the statement that the quality of the tone does not depend upon the intrinsic cost of the substance, but upon the firmness and durability of the metal, a few words may be said in regard to plain metal. This composition varies with different builders from 5 to 25 per cent of tin, the majority of pipes having 5 per cent of tin, or waste cuttings of the metal department. Many builders purchase all the lead lining of foreign tea chests and melt it for the plain metal.

In the four-manual organ in Tremont Temple, Boston, which was burned in 1879, there was a mellow-toned Stopped Diapason in the Swell made of lead only. Lead alone is not suitable for organ pipes, as its weight and softness causes pipes to crush down at the mouth and feet. Nearly all organs made in the early part of the last century which had the display fronts made of plain metal, exhibited this crushing, and when zinc was brought into use they were replaced. Some builders are so careful to guard against the crushing of the feet that even where 40 per cent tin is used, all the inside Open Diapason pipes below Tenor F are made with zinc feet, where the spotted metal is carried below this note. Plain metal pipes are generally planed on both sides of the sheet to give a smooth surface externally and to take off the roughness caused by the ticking marks of the cloth on which it is cast. Antimony was formerly much used to give hardness to plain metal, but was discarded when tuning by the use of the slotted rolls was introduced, as it was so brittle that the rolls broke off easily, and even in coning the metal would break off. Tuning slides are now superseding the roll method of tuning, even where the pipes are slotted. Firmness and thickness are the essential points in securing a solidity of tone, the scale and artistic voicing determining the timbre, as previously stated.

Zinc.

The use of zinc for the basses of organ pipes was introduced in the United States about 1847. When received from the rolling mills at the mines it is in the form of sheets of various thicknesses, about three feet wide, and is shipped in cylindrical iron boxes, in long rolls. In this state it is hard rolled, and before it is used in organ pipes it is annealed by being baked by the organ pipe maker, before it is cut up. This is done usually by placing the roll in the casting kettle and covering it, and then heating it carefully without melting until it is so softened that it will bend without breaking, and stay in place when it is formed into pipes. Hard-rolled zinc is very brittle and springy. It is generally used below Tenor F in 8 ft. stops, while some builders use it from Tenor C downward. It should be used thicker than is generally customary otherwise the tone is light and not pervading. This deficiency is very marked when used in 16 ft. Pedal stops as compared with wood pipes of the same pitch. The upper lip and language of a zinc bass should be very thick and solid, being usually of heavy pipe metal. Cheap builders simply flatten the upper lip in the zinc itself without inserting thick pipe metal. There is also an insertion of pipe

metal at the top of the pipe for the slotted tuning roll. Zinc is used for the stems of reed pipes which are topped with pipe metal. Large zinc pipes are frequently clamped around the bodies with thick zinc collars to make the vibrations firmer. Concerning the thickness and solidity of an organ pipe, it should be firm enough to resist any tremulous vibration of the material of which it is made, otherwise the musical vibrations do not give their requisite firmness, as there would be conflicting sound waves between the aerial and material vibrations.—*The Musician.*

CONGREGATIONAL SINGING.

This subject "How to Obtain Good Congregational Singing" is not, by any means, a new one. It has for many years attracted the attention of our best organists and pastors and so far as my knowledge extends, they have not discovered a satisfactory solution of the problem. Congregational singing must always be recognized as a feature of church services, and therefore the best efforts of musicians are continually directed towards the improvement of present methods. Every organist has given the subject more or less consideration, and my views are given in the hope that they may help to solve the difficulty.

Laying partly aside the question of whether it is better to have congregational singing or choir work, to my mind neither the one nor the other should be dispensed with entirely, but they might be divided as follows: The anthems, etc., should undoubtedly be sung by the choir, and the hymns only by the congregation, as it is here that the congregation could be of such great value, for it is the natural desire of the people to join in the hymns, to which fact anybody can testify.

I am decidedly of the opinion that the best way to bring about congregational singing is by such methods as the following: The hymns themselves should be simple and of chorale form; nothing of an emotional character being employed. Again, the melody only of the hymns should be printed for congregational use; this is important, in order—speaking very plainly—to prevent every person who thinks he can sing putting a second, third or fourth part to the melody. The telling effect of unison choruses has been well demonstrated in secular work, as for example, in the old Italian, and particularly the Meyerbeer operas. For supposing that the congregation would sing reasonably correct, a second, third or fourth part, a most inaccurate balance might result; many sopranos and bassos, but no alto or tenor worth speaking of, or, perhaps—oh, misery!—everybody might leave the soprano or bass to his neighbour and sing alto or tenor. Imagine the result! Moreover, the hymns should be printed in neither too high nor too low a key. This can be done, even if it does bring the original bass higher or lower than usual, as it is played on the organ.

The hymns should be taught properly in the Sunday-school to all the children. This is of paramount importance. By properly, I mean that the organist, or some one well qualified in teaching, should instruct the children in the melody of the hymns. They should be taught to make the attacks promptly at the given signal, which might be done in the old-fashioned way of two or three leading notes, and then the prompt attack. Then after the children know their lesson, so to speak, let them be scattered all over the church, it does not make any difference where, since there are no harmonies to be sung.

Before the hymns are given out, let the pastor invite the congregation earnestly to join in the singing and follow the lead of the little ones and the organist, and the chances are that the people will sing quite creditably.

Is it not inherent in human nature to want to join in a chorus? and the more that are singing, the more who will want to sing.

The singing of one's neighbour in a congregation may sound discordant, but it is the general effect, after all, that tells, and the good singers, or those who know something about music, generally outnumber the poor ones. It is true that the only ones to hear the combined effect are the organist and the pastor; but what of that? When a large choir is doing the singing, the only ones to hear it are the congregation and pastor.

Let me explain. An orchestra player hears only the instruments in close proximity to him; the same may be said of large oratorio choruses, where each one generally only hears his nearest neighbours. only once in a while getting the general effect, and this mainly if the particular voice each is singing (soprano, basso, etc.) is silent. I have played for congregational singing, and while I appreciate that it might sound rough to those in the midst of it, the general effect was soul-stirring and grand.

Then another point. The choir, when sitting away from the congregation should not sing while the congregation does, for the reason that it takes time for sound to travel. The organist will hear the choir first, the congregation next, or perhaps the choir, to the utter exclusion of the congregation, which it is very essential he should hear, in order to lead them as he wishes - loud, soft, crescendo, diminuendo, and this can be done, for people always wait to follow a leader, as well when they are joining in a chorus as at any other time. I do not think a precentor necessary, but rather a hindrance, for the organist would have to see him, and in many churches the congregation has its back to the organist, and oftener still it is a case of back to back, and one has to trust to sound in order to know exactly how to lead the congregation, a fact I know from experience. The children, I think, are quite precentor enough. Let all be in earnest, be not afraid to sing out and not have any false pride; each do his best, and let it be understood as a regular part of the service. Moreover, to return a moment to the fact of no choir and no precentor, a congregation should be taught to rely on itself—once or twice, at the start, may bring failure, but when it finds no assistance but the children it will sing out.

A word to the organist; do not be afraid to use full organ often at the start. You can do your toning down later.

The experiment is worth the trying, I am persuaded.—*The Nonconformist Musical Journal.*

THE ALL-ROUND STUDENT.

Great mechanical talent, well developed, gives fine technic. With intellect and emotion wanting or feeble and a little variety added we have a technician—a fellow who sits down to the piano with an air of "see how grandly I play" and plays only operatic fantasias bristling with difficulty. Music to him is athletics and gymnastics. We did not come to be astonished. To hear the average music pupil play his last selection would give us more pleasure.

The musician who understands—the intellectual. Here we have one who, if he has command of language, can talk. If we were to hear him in a company of musicians we would like, above all others, to hear him play; though really he cannot play at all, if, as is often the case, he has no technic. And if he has technic and no emotion, his playing, though correct and, perhaps, in a manner brilliant, will be cold—possibly even dry. He might write a good text book on harmony or musical form, be a good music critic on a daily paper or a fine lecturer on musical topics; but, on the whole, we would rather hear some one else play.

The highly emotional. Here we have the young Miss who weeps at the first slightly pathetic scene at the opera. Does *she* love music? Why she "raves over it," and when her teacher gives her a new piece, she is "so carried away with it" that she misses half the notes. And as for rhythm or accentuation—how can such common everyday things ever find place or claim attention in such fine music? "It's perfectly grand" (only a nice little polka). Deliver us from her if she has not technic and little musical intelligence.

Let us seek, rather, to be this "some one else" alluded to above—the well-rounded music student who possesses in greater or less degree (we all do) each of these talents and who carefully cultivates them all.

ERNEST BROCKMAN, *in The Etude.*

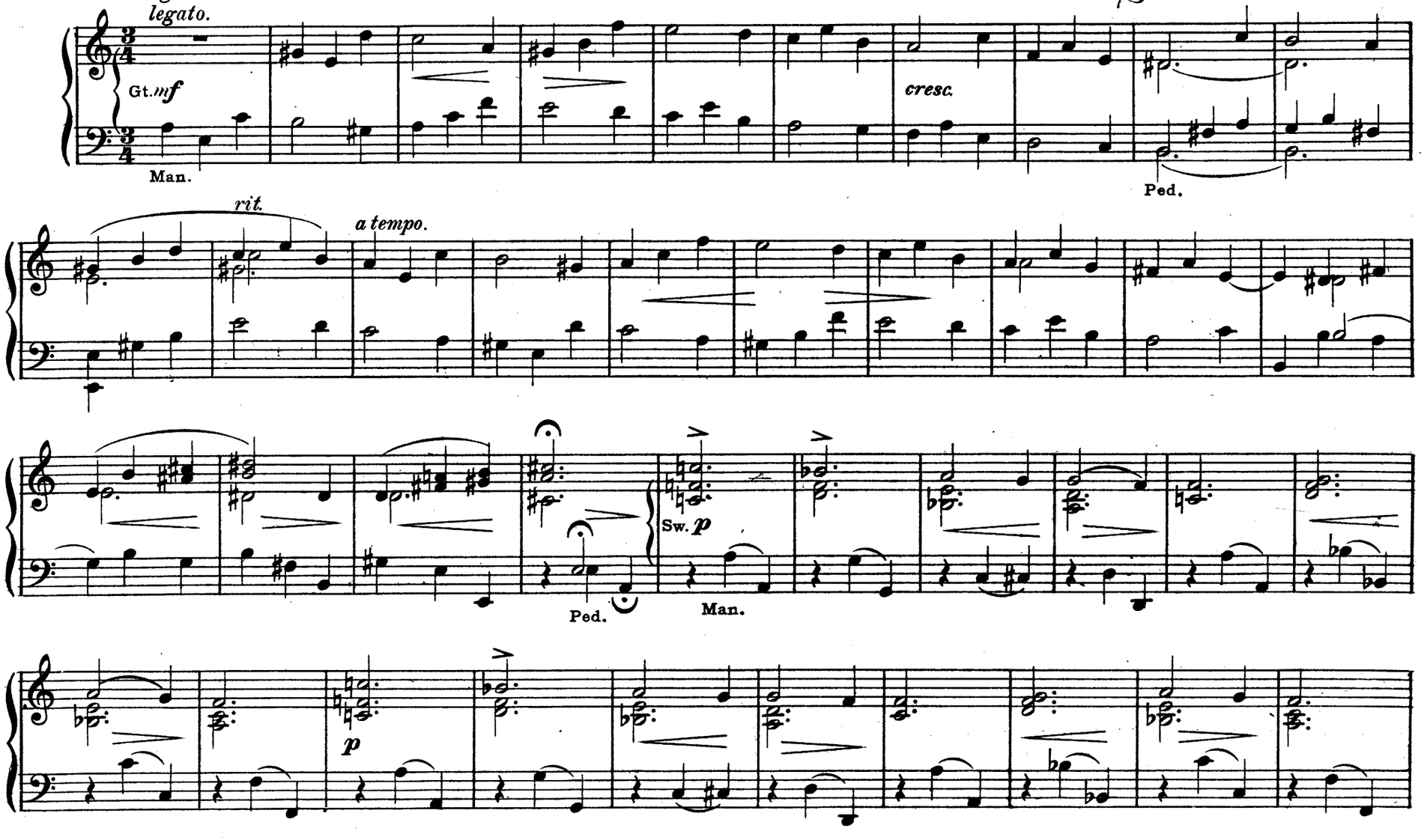
POSTLUDE.

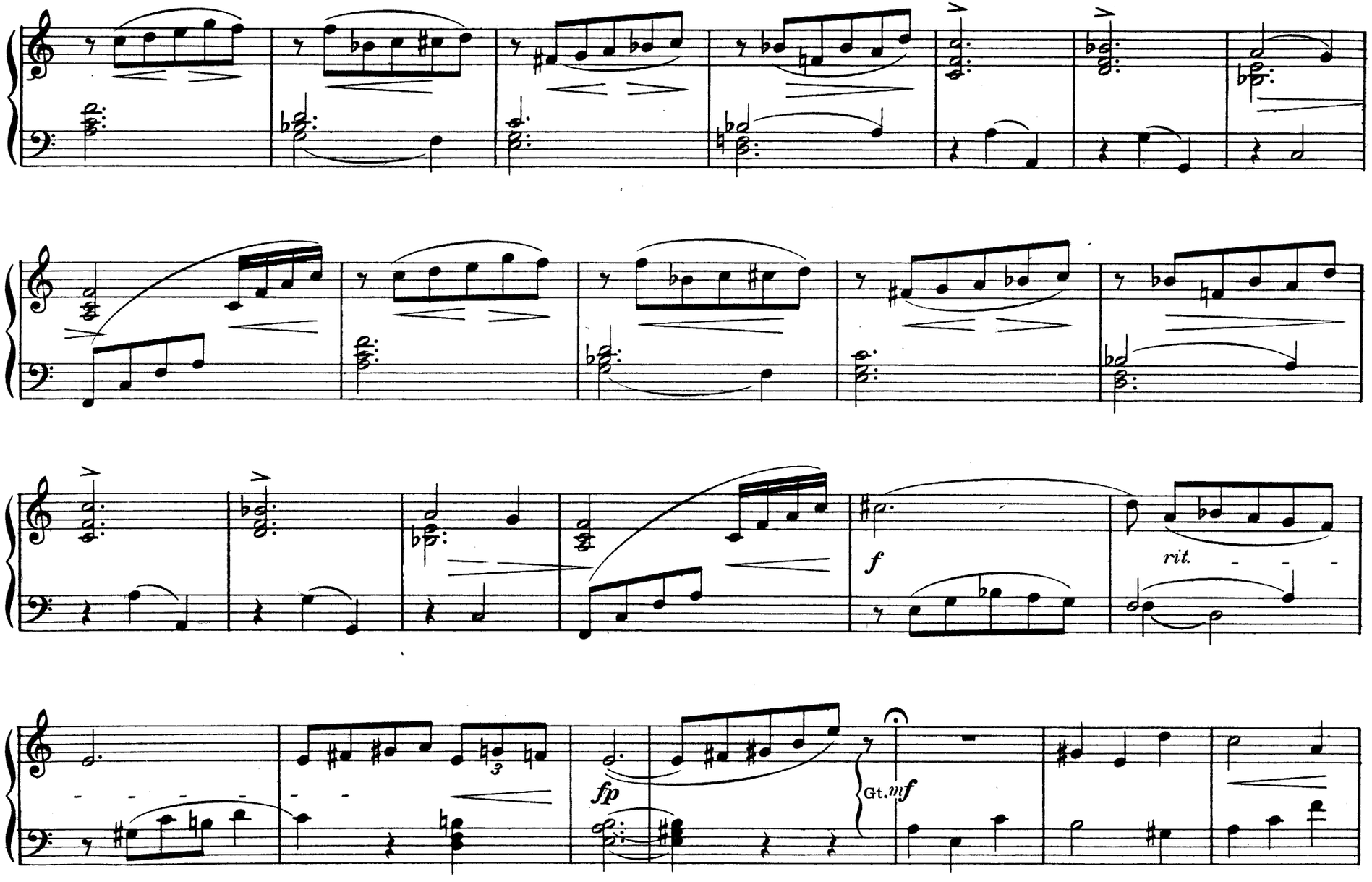
Gt. Full.
Sw. Full coupled to Gt.
Ped. Op. Dia.

J. P. GOTTHARD.

155490

Allegro Moderato.

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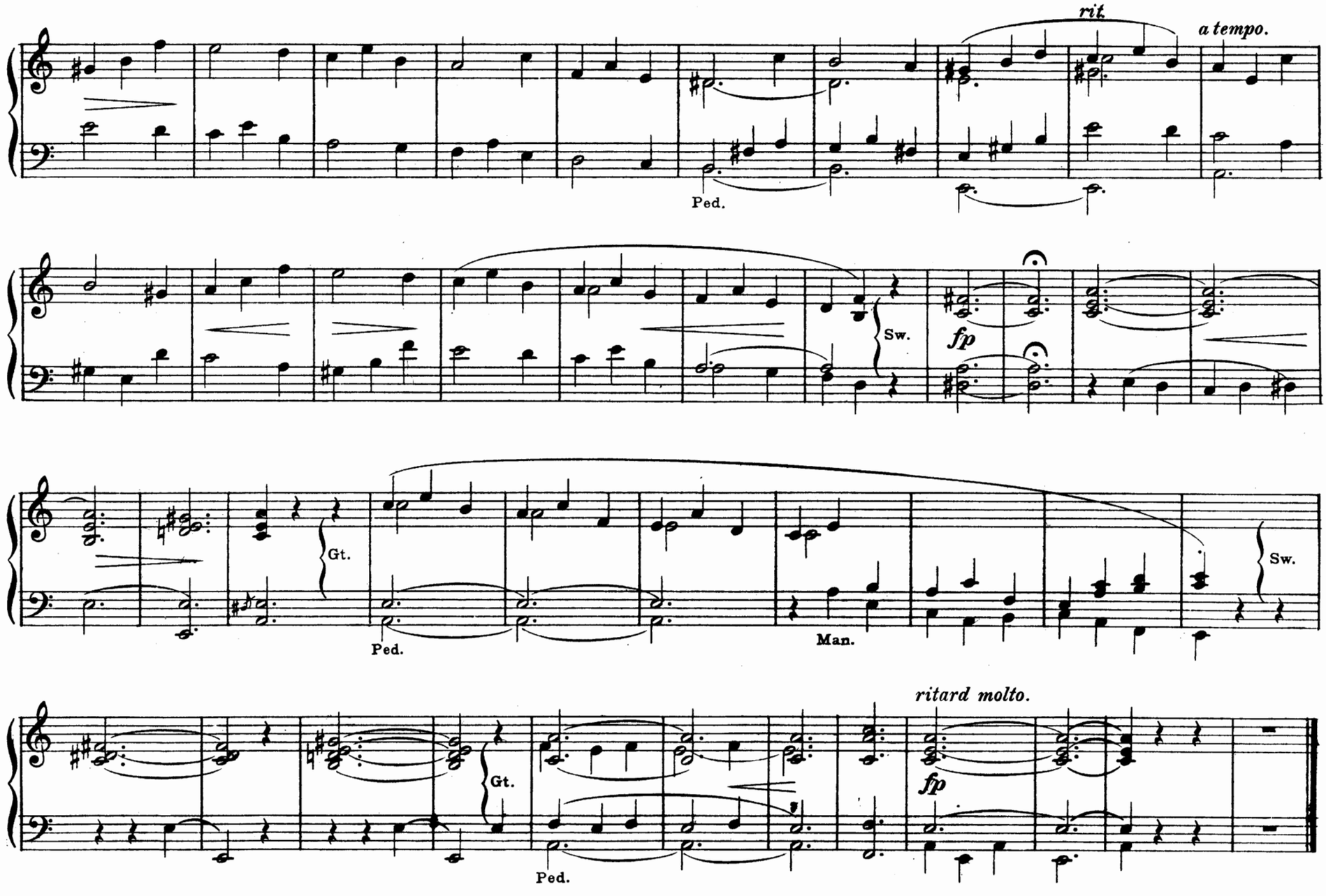
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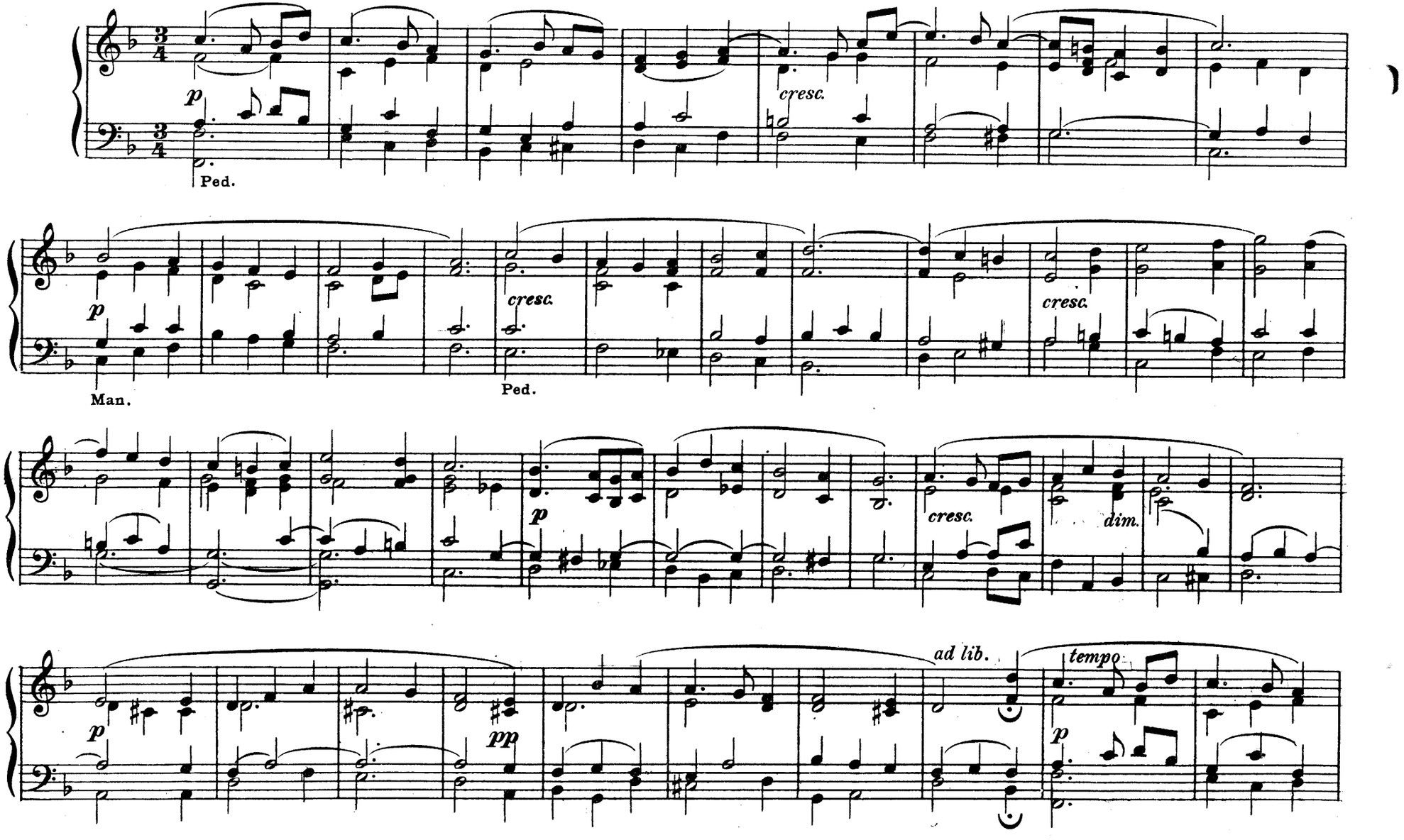
Ped.
Sw.
fp
Gt.
Ped.
Man.
Sw.
ritard molto.
fp
Gt.
Ped.

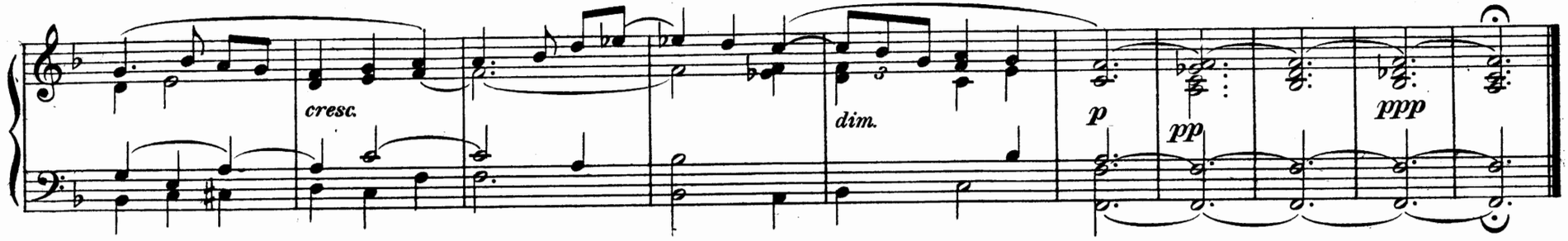
INTERLUDE.

Sw. St. Dia, Oboe and Flageolet.
Ped. Bourdon.

Andante grazioso.

GEORGE BARHAM.

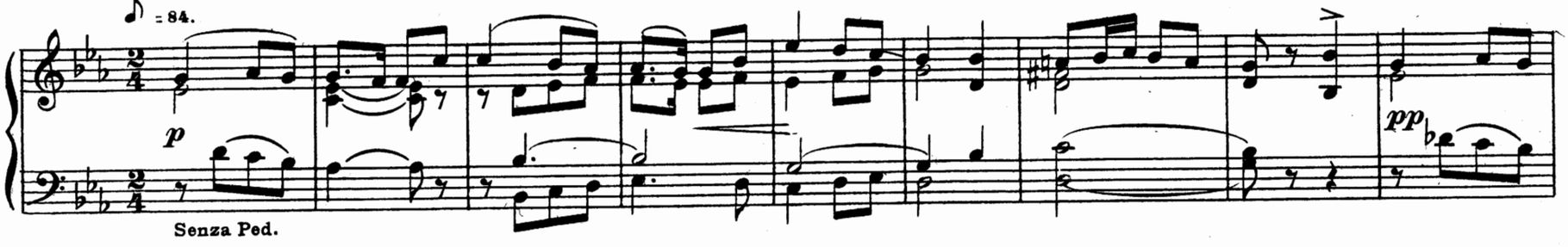


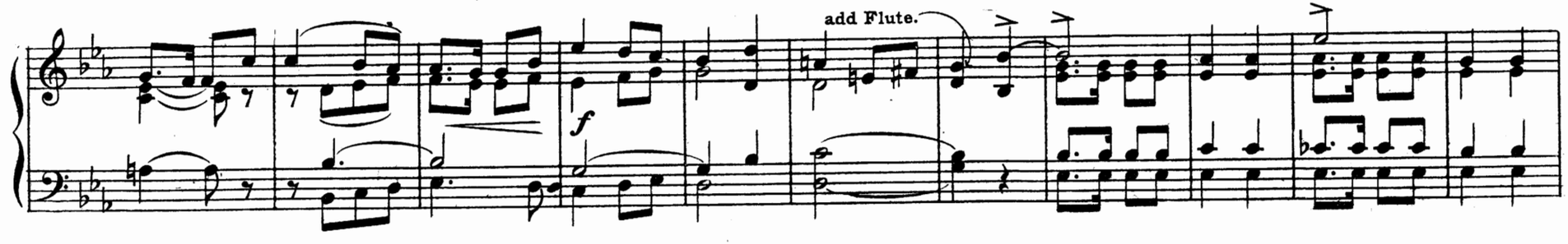


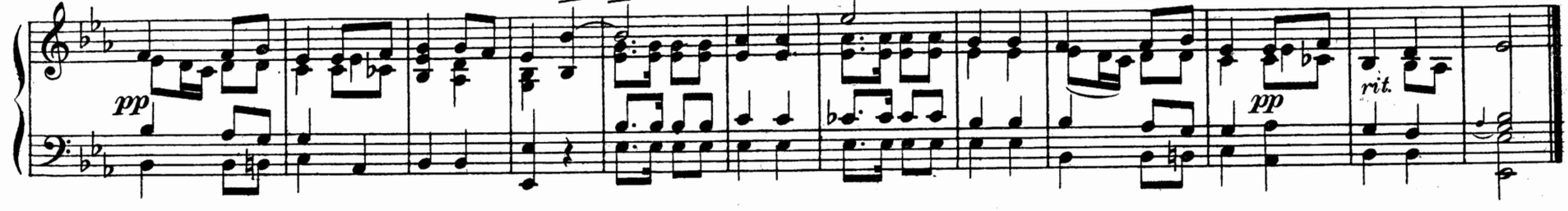
ANDANTE.

Sw. Open Dia.

F. MYERS.





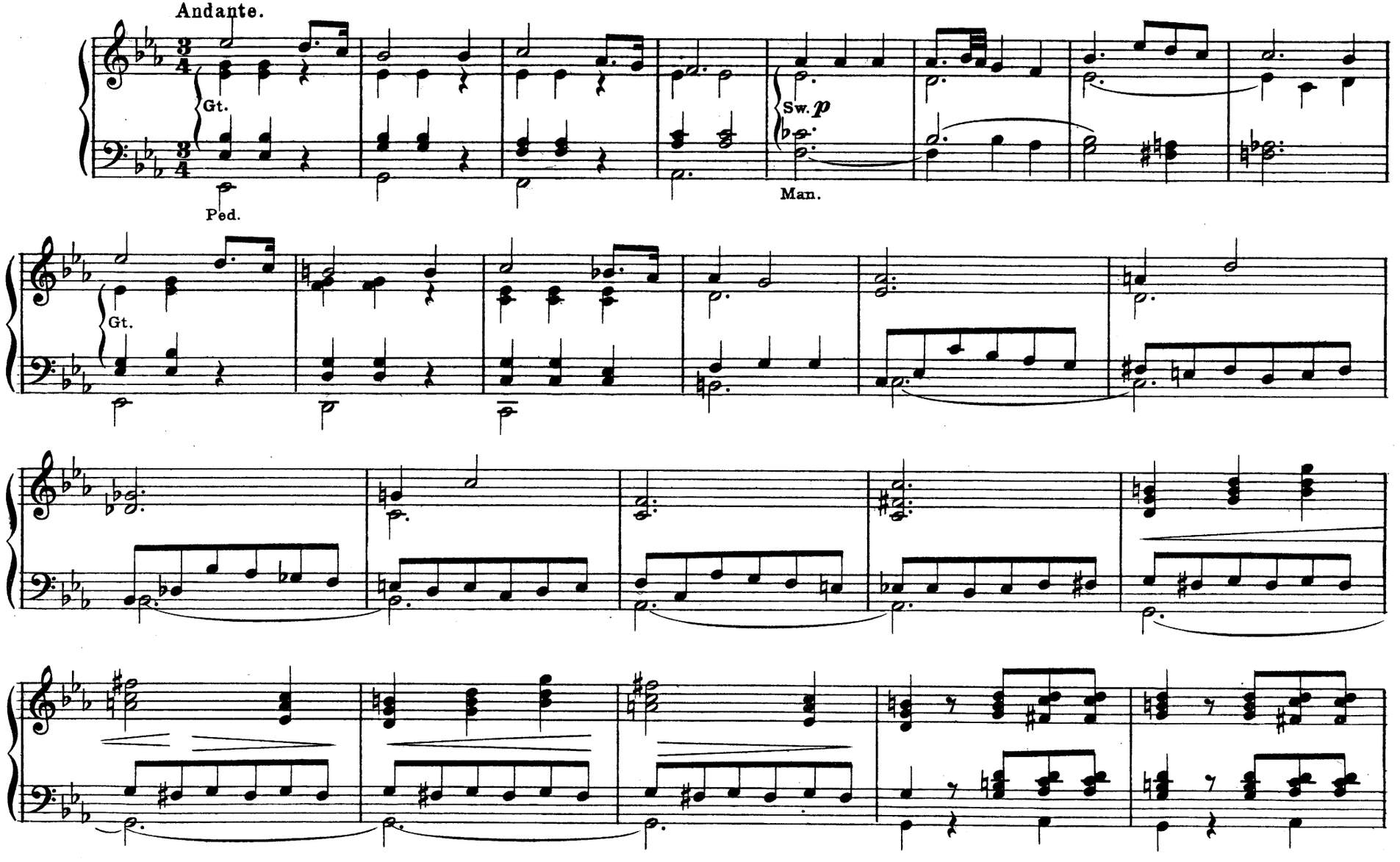


OPENING VOLUNTARY.

Gt. Diapasons.
Sw. Diapasons, Flute, Cornet and Bourdon coupled to Gt.
Ped. Bourdon coupled to Sw.

E. L. ASHFORD.

Andante.



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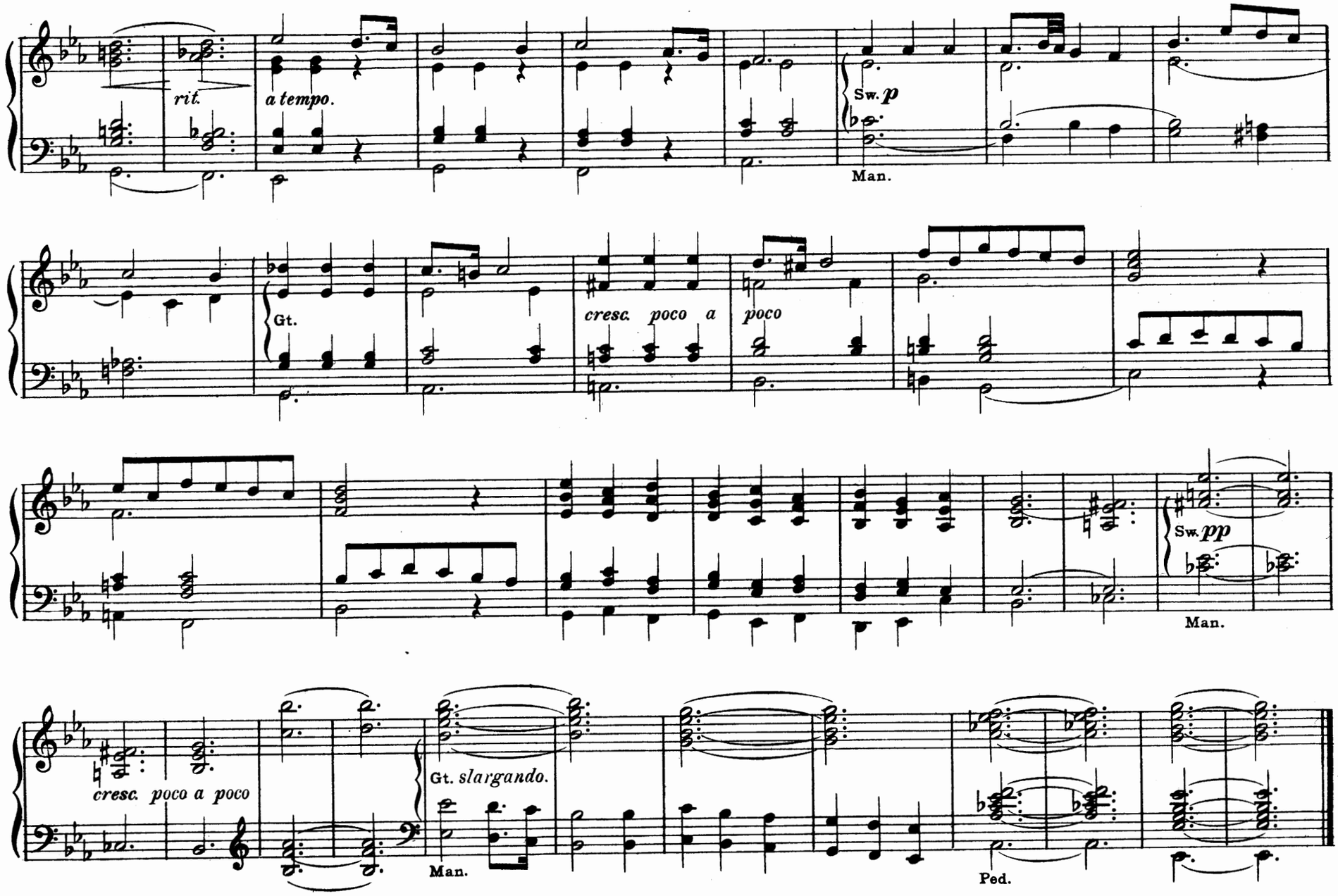
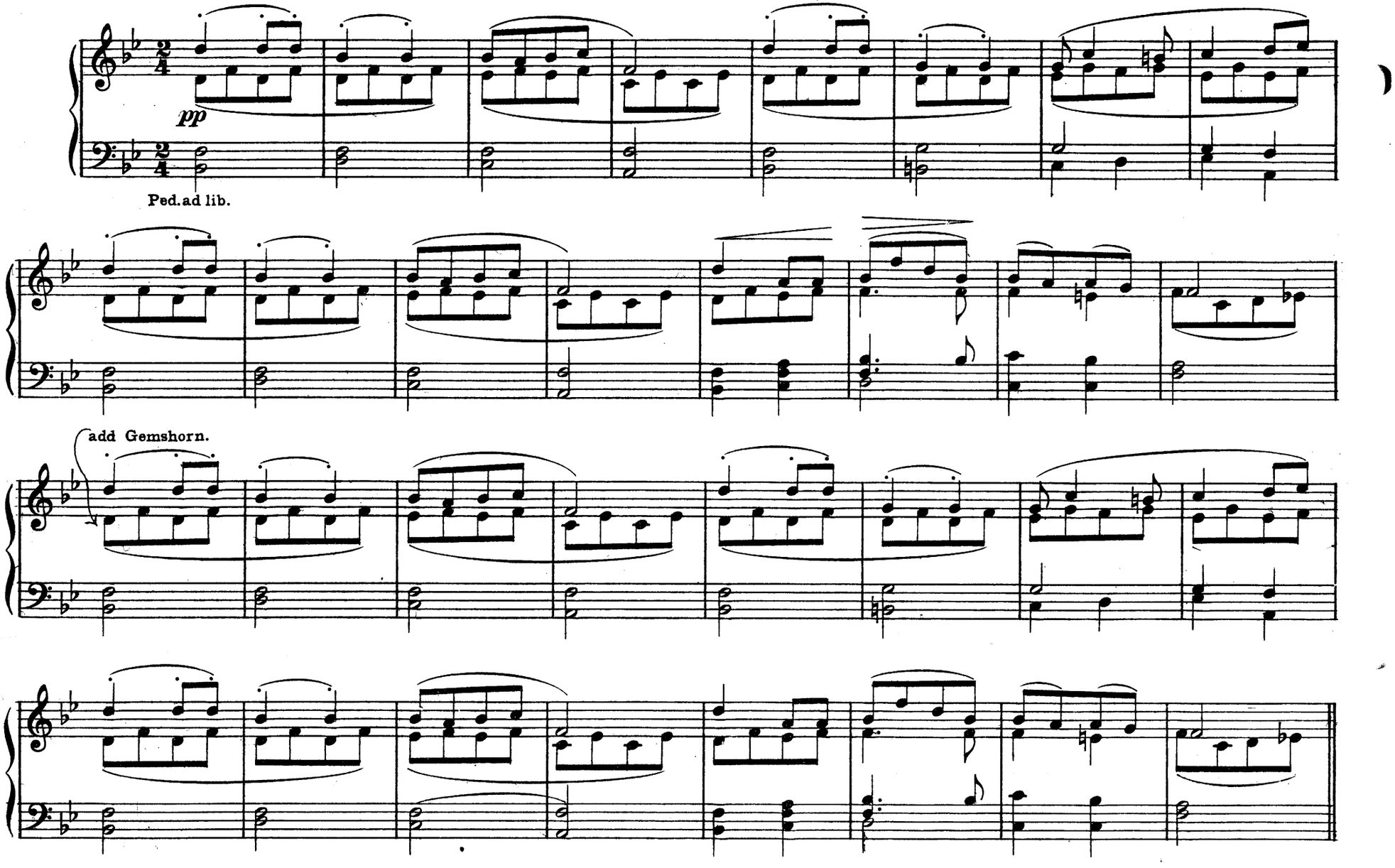

rit.
a tempo.
Sw. p
Man.
Gt.
cresc. poco a poco
Sw. pp
Man.
cresc. poco a poco
Gt. slargando.
Man.
Ped.

Sw. Soft String tone.

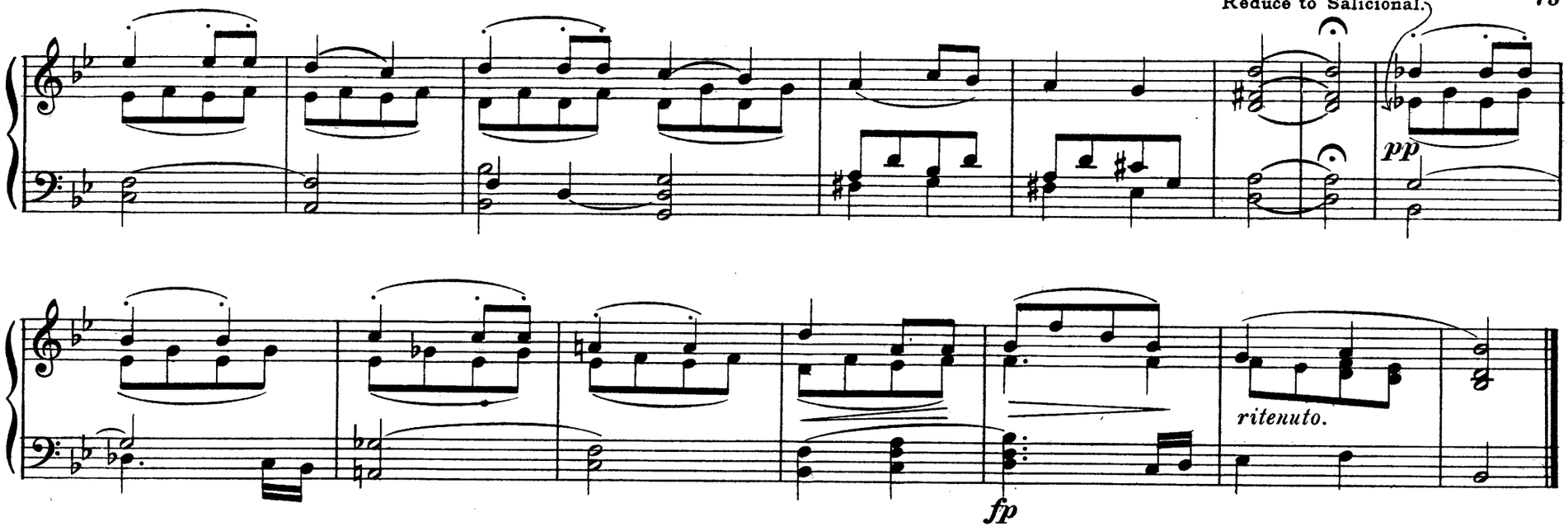
IMPROMPTU.

Andante. ♪ = 120.

FR. SCHUBERT.



Reduce to Salicional.

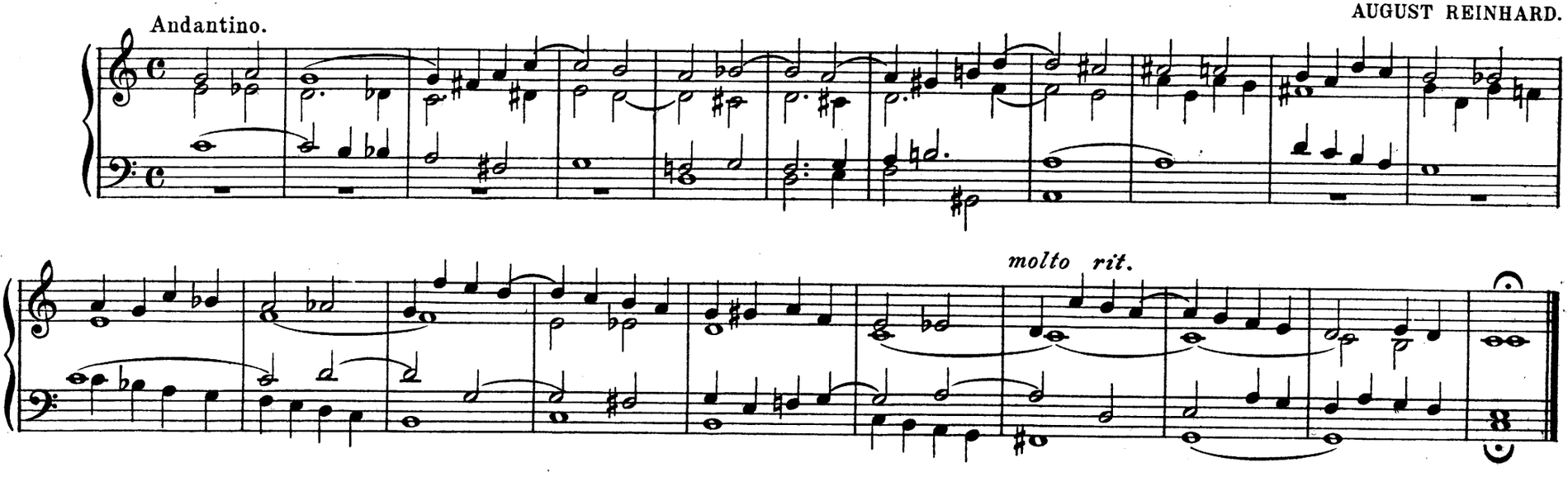


PRELUDE.

With Soft Stops.

AUGUST REINHARD.

Andantino.

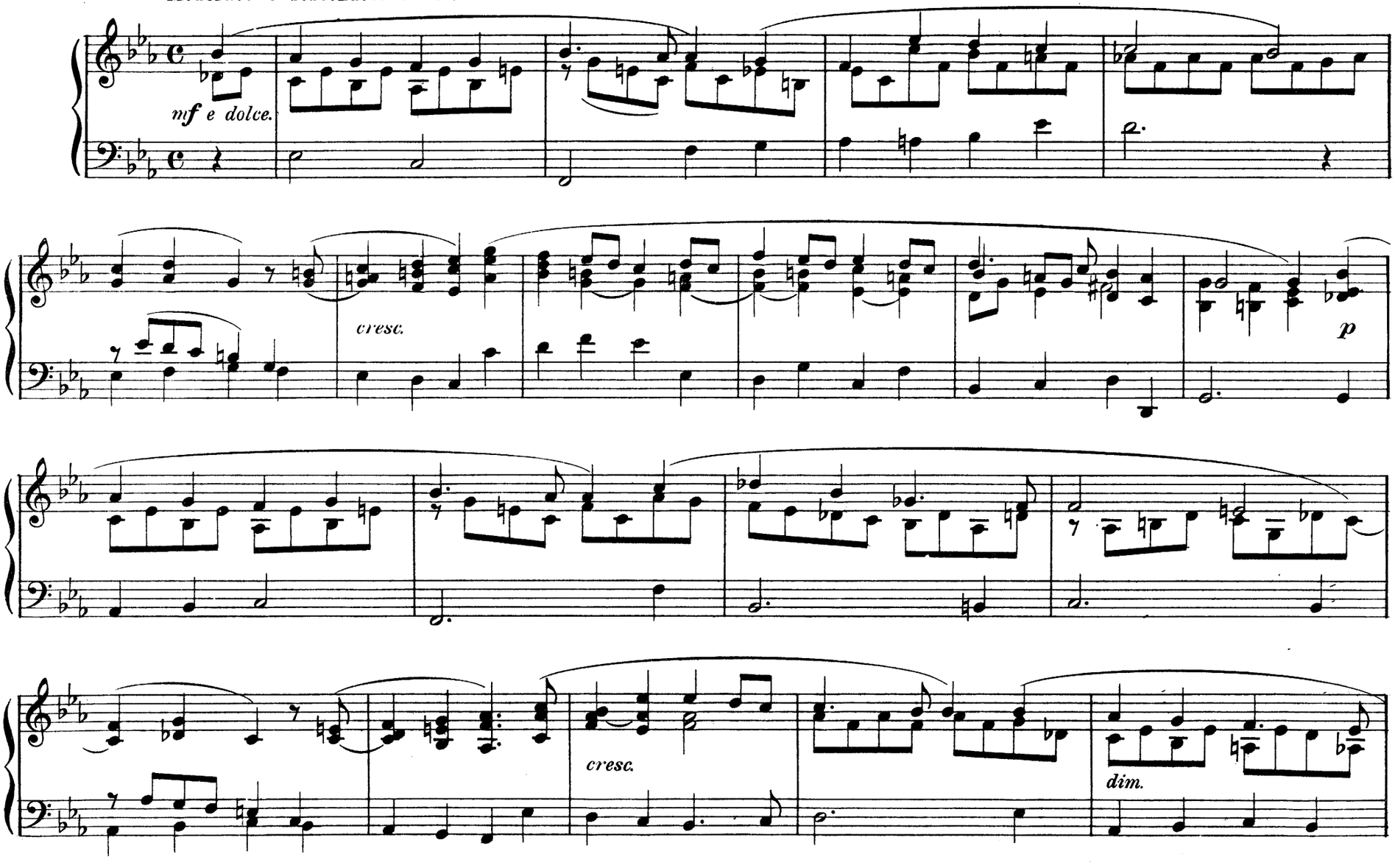


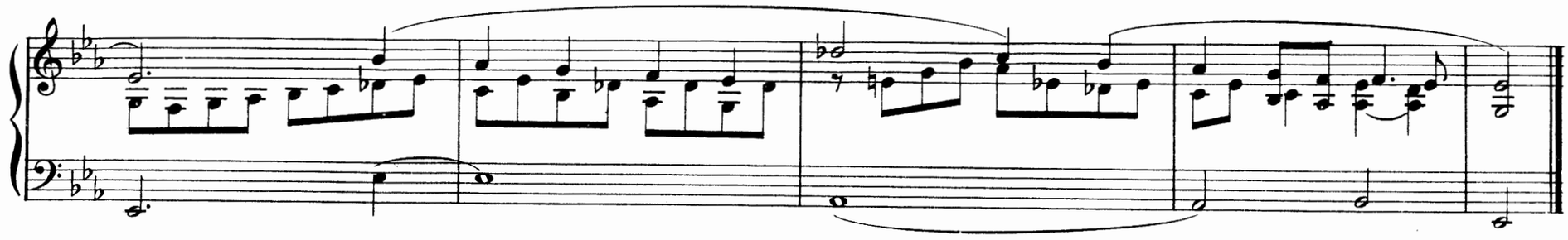
SABBATH EVE.

Sw. Soft Diapasons.

WILLIAM METCALFE.

Moderato e sostenuto. ♩ = 72.



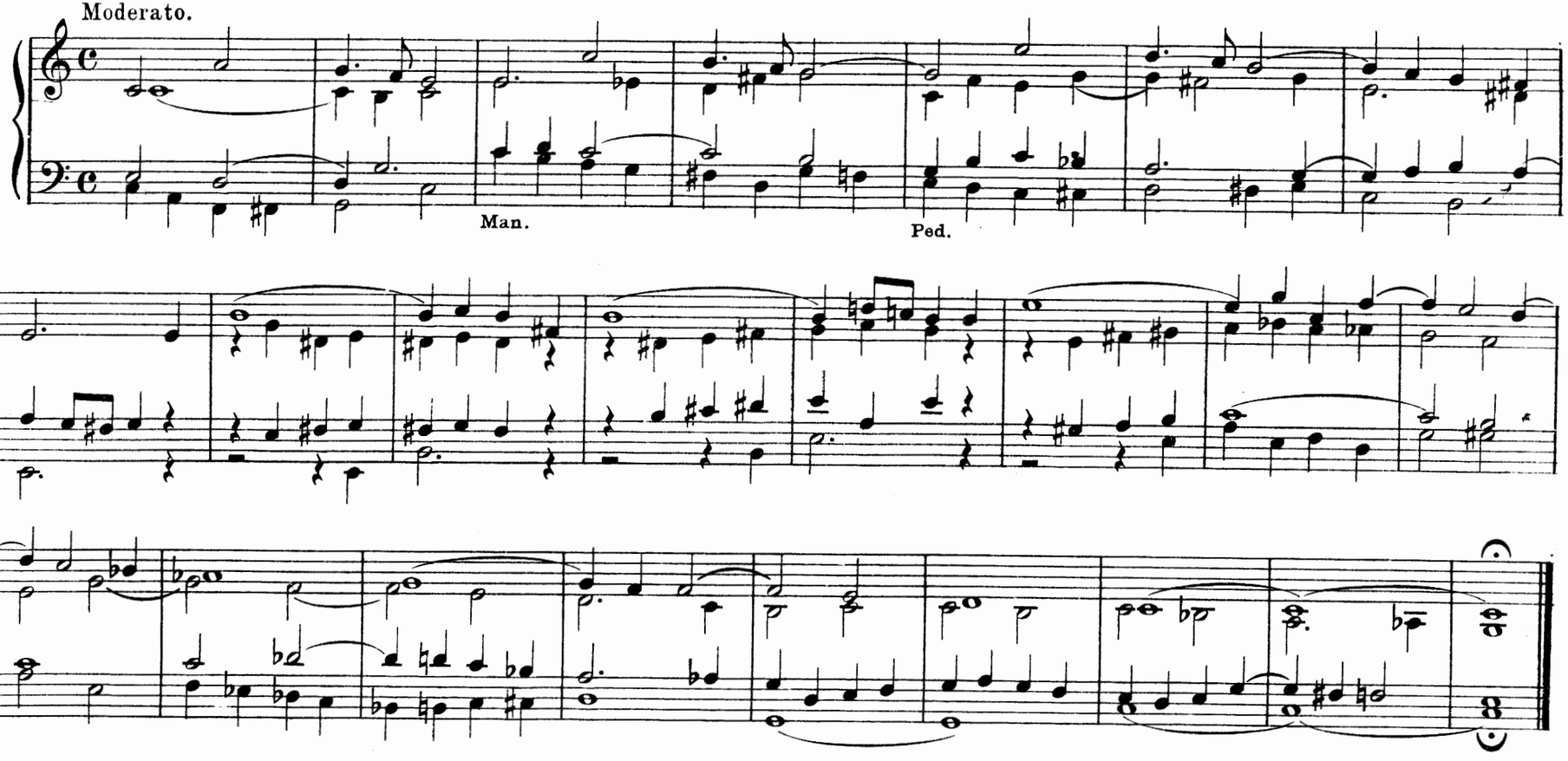


PRELUDE.

With Soft Stops.

AUGUST REINHARD.

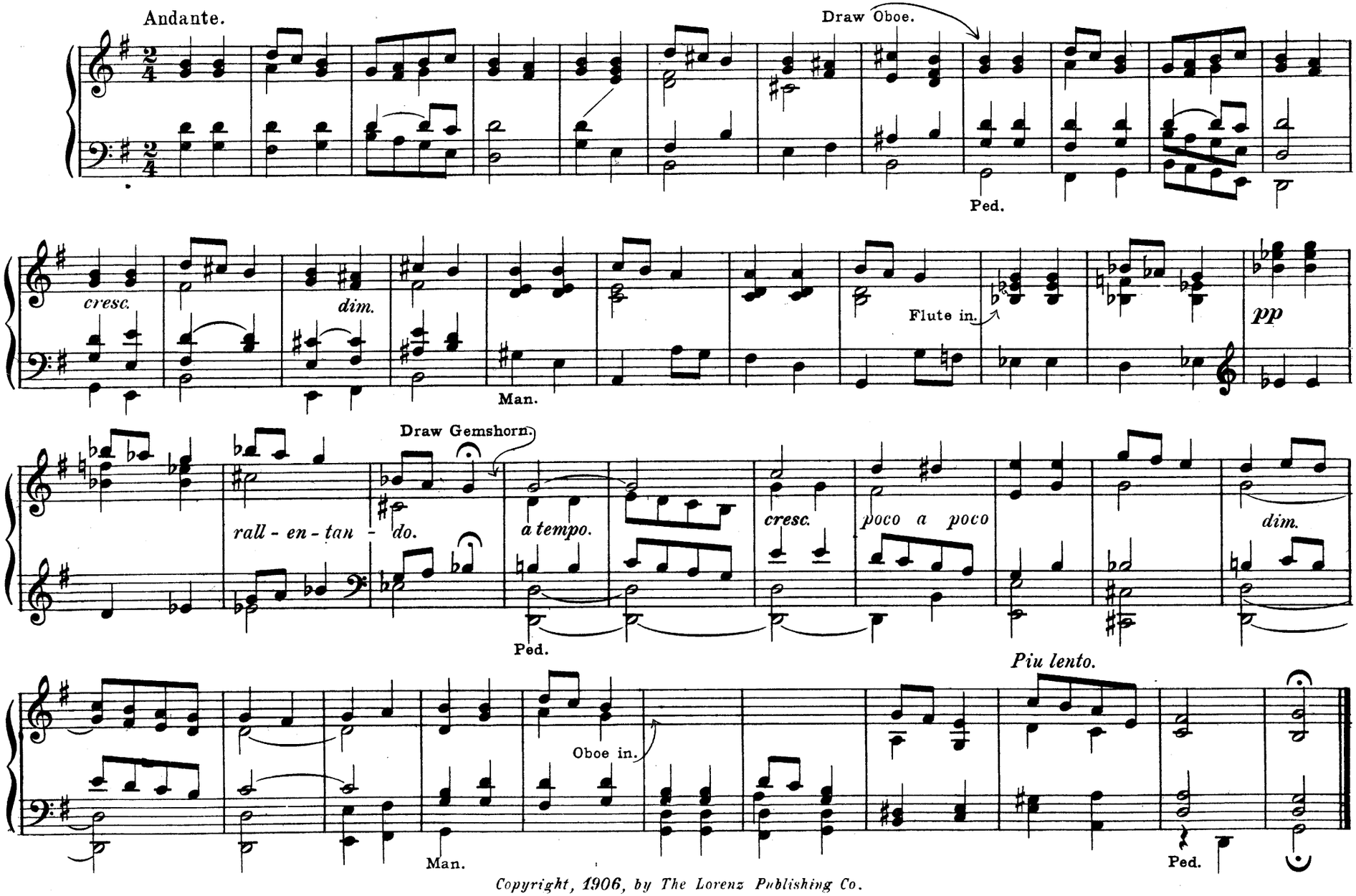
Moderato.



COMMUNION IN G.

Sw. Soft String Tone.
Ped. Bourdon, coupled to Sw.

E. L. ASHFORD.



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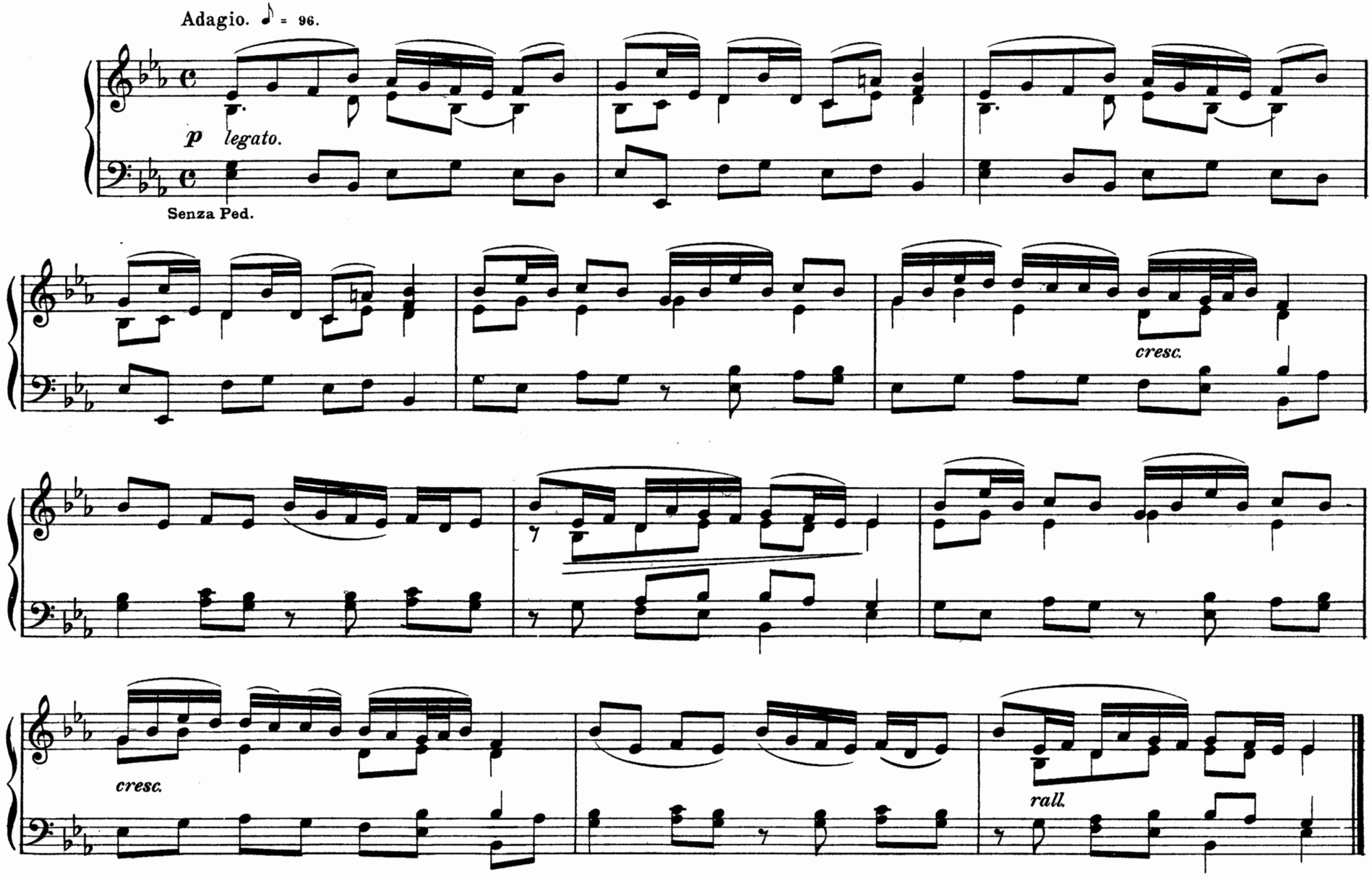
THE HARMONIOUS BLACKSMITH.

Sw. Soft Stop.

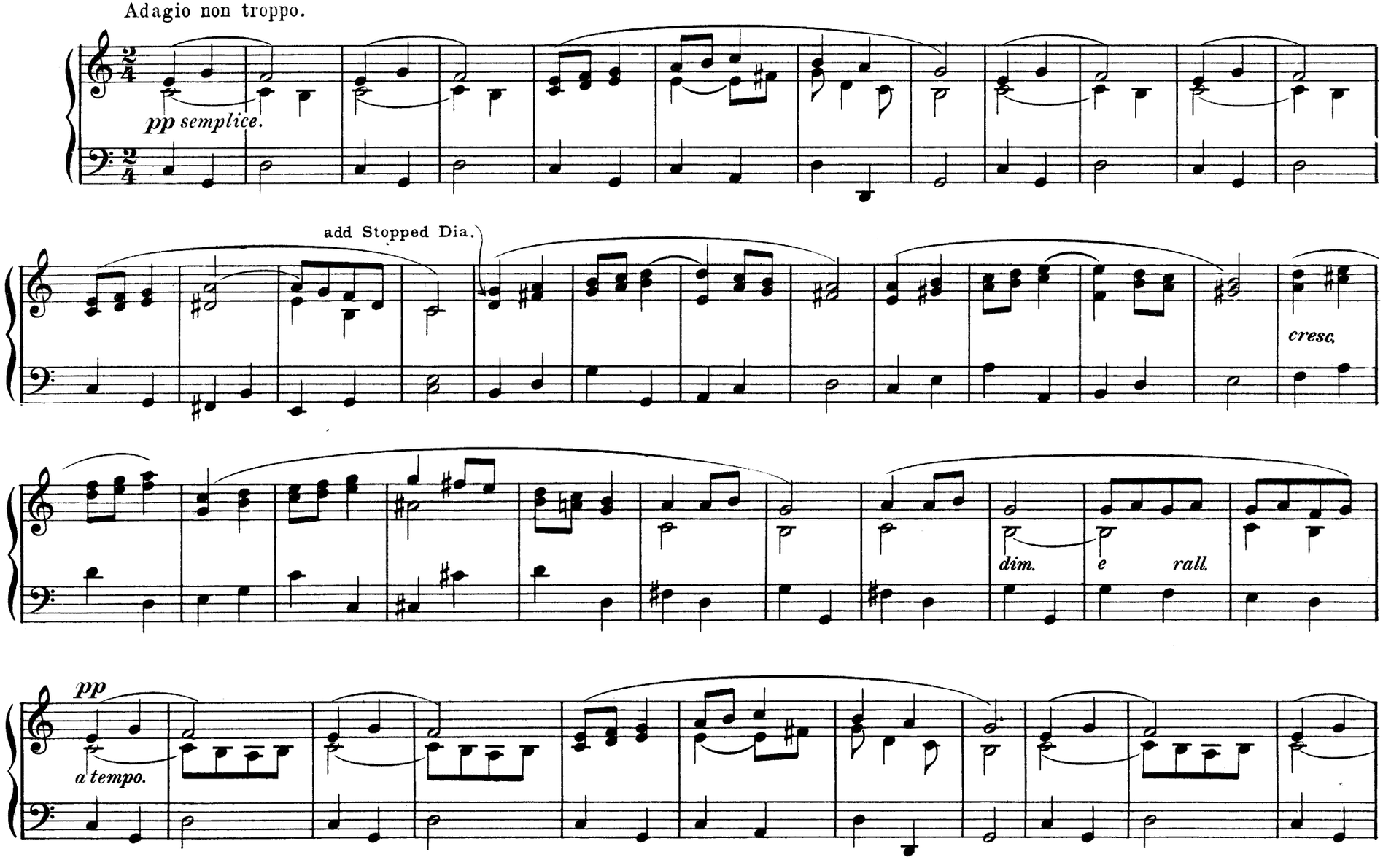


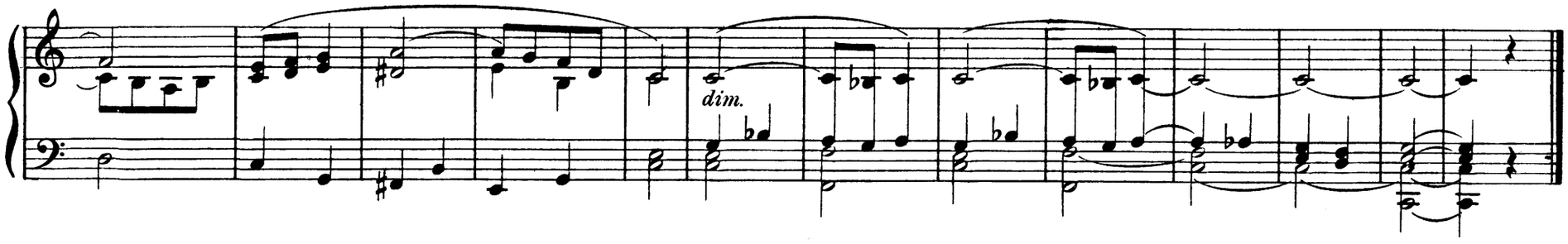
Sw. Salicional and Tremulant.

BERCEUSE.

Slumber Song.

W. HENRY MAXFIELD.



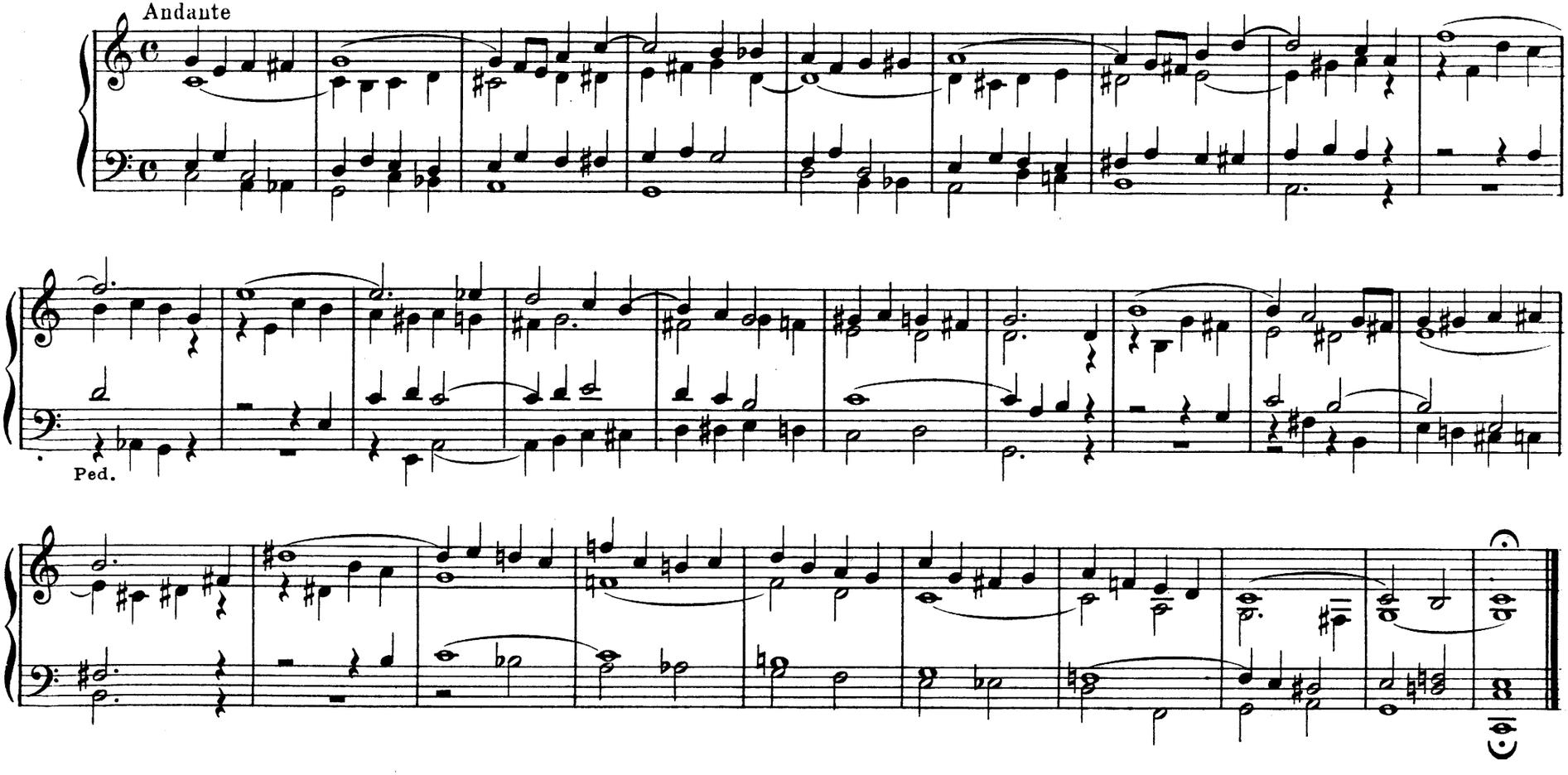


PRELUDE.

With Soft Stops.

AUGUST REINHARD.

Andante

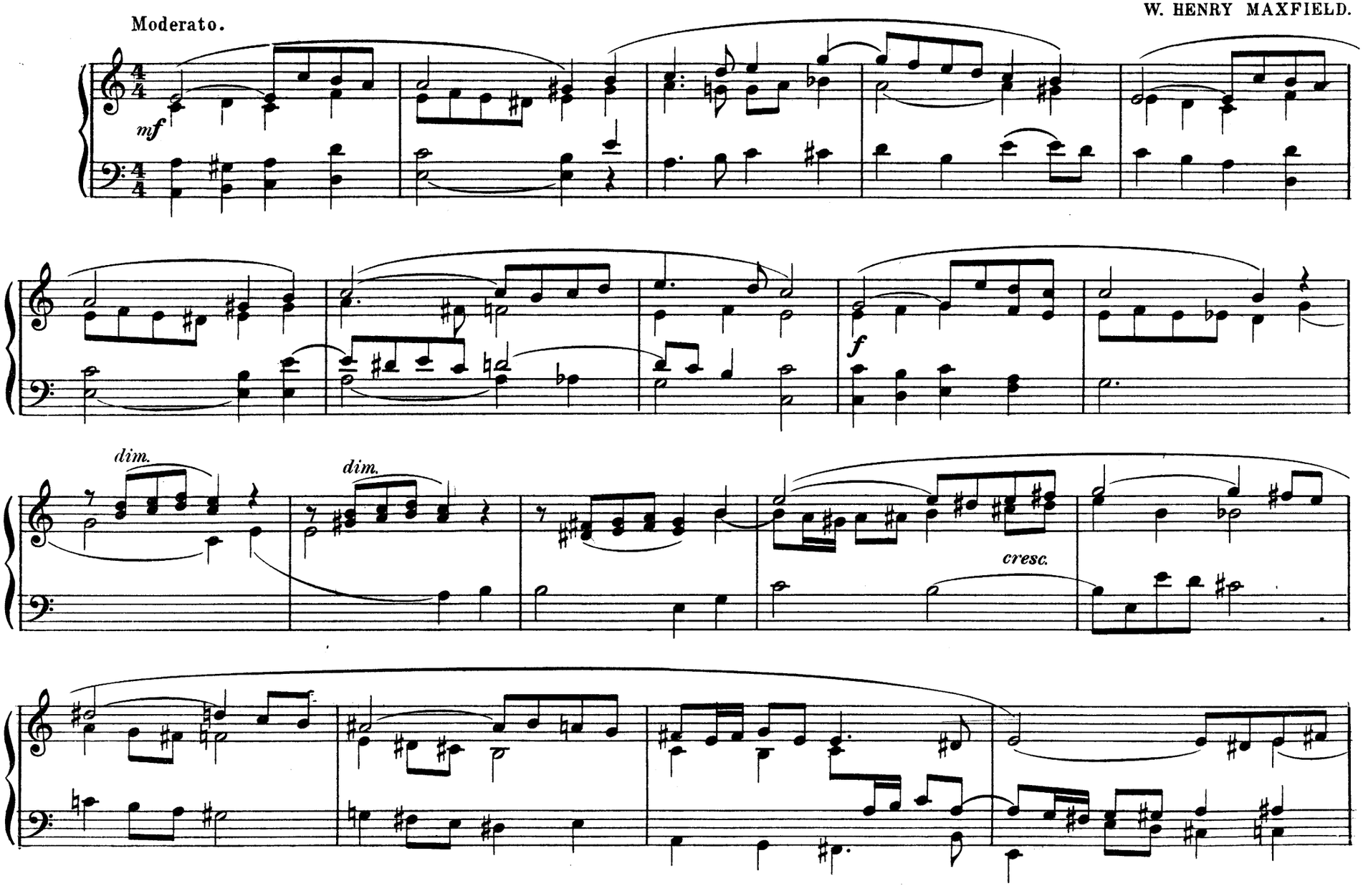


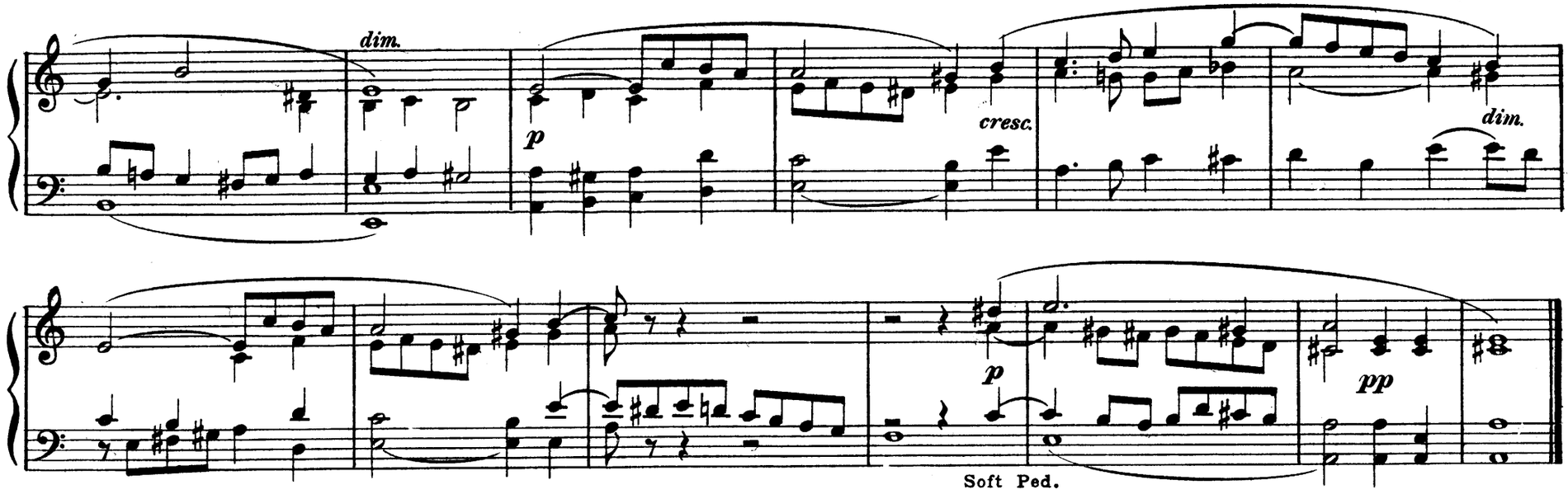
OFFERTOIRE.

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

W. HENRY MAXFIELD.

Moderato.

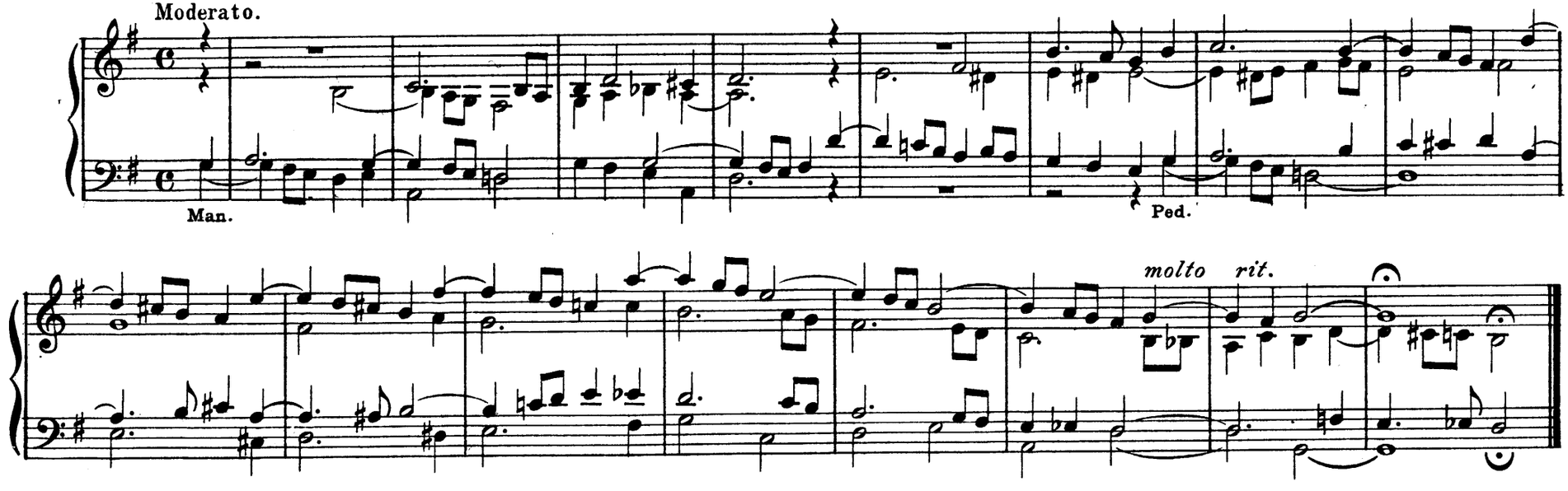




PRELUDE.

With Soft Stops.

AUGUST REINHARD.

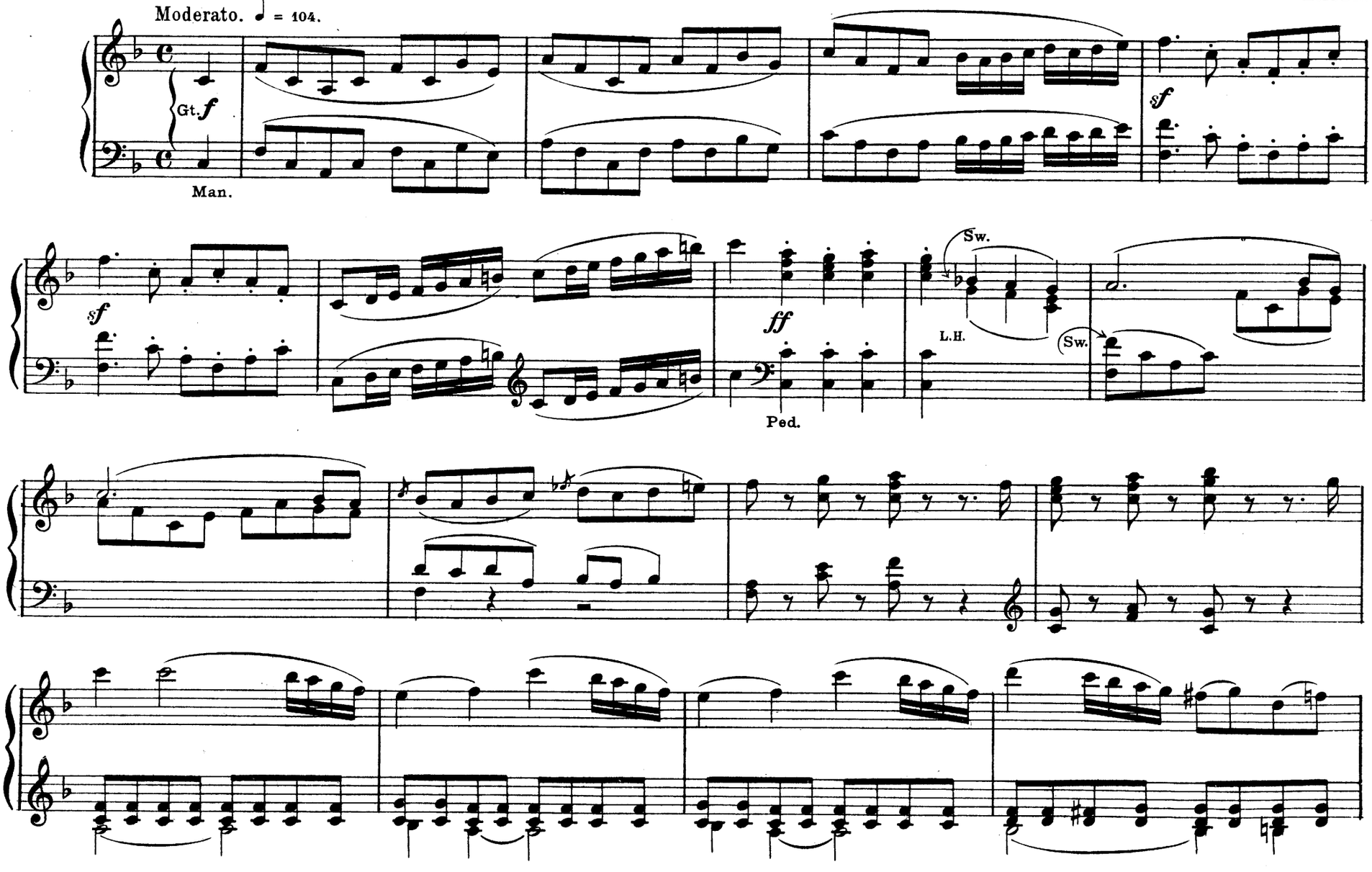


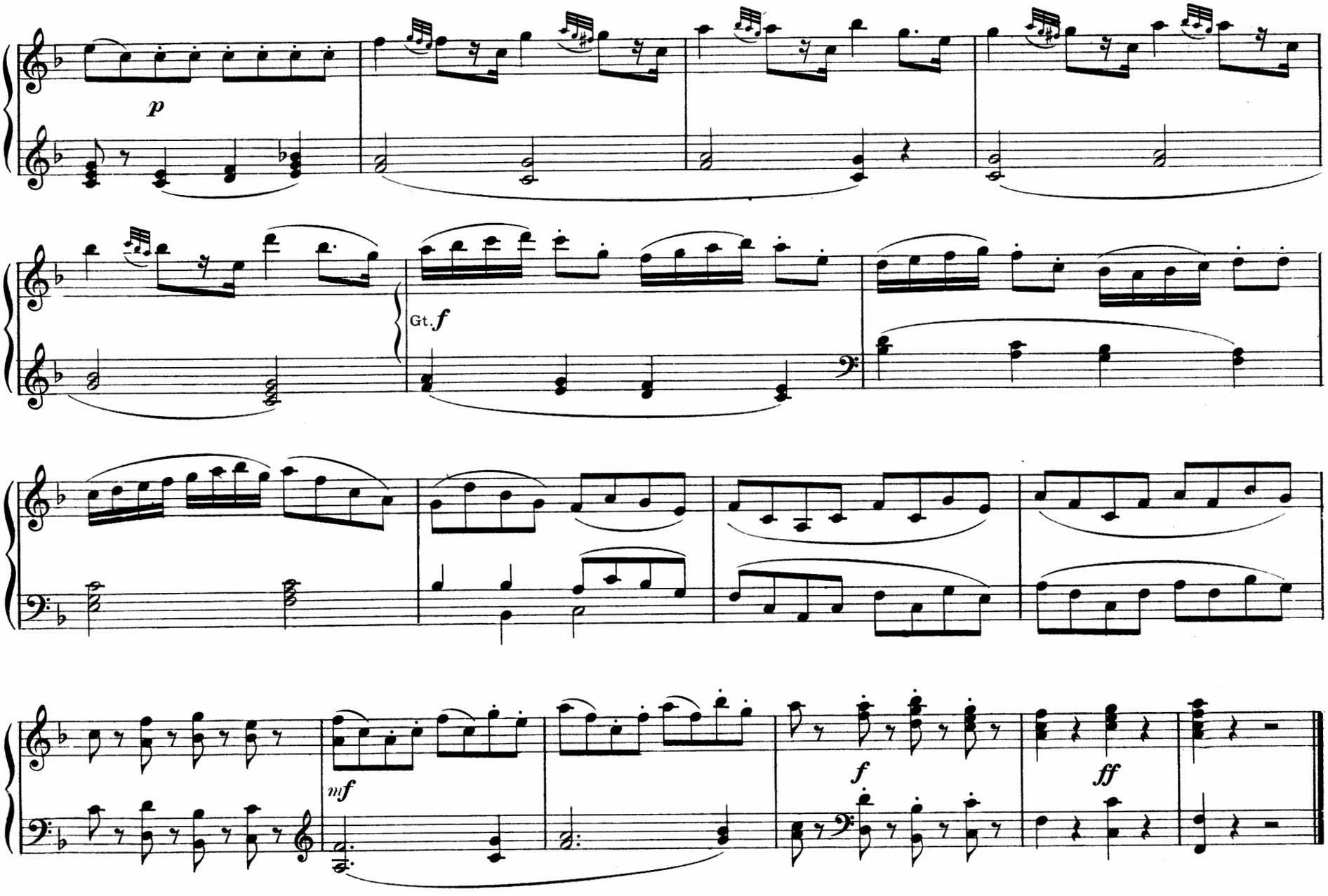
Gt. Diapasons.
Sw. 8' and 4' coupled to Gt.
Ped. Bourdon.

ON MIGHTY PENS.

Creation.

HAYDN.



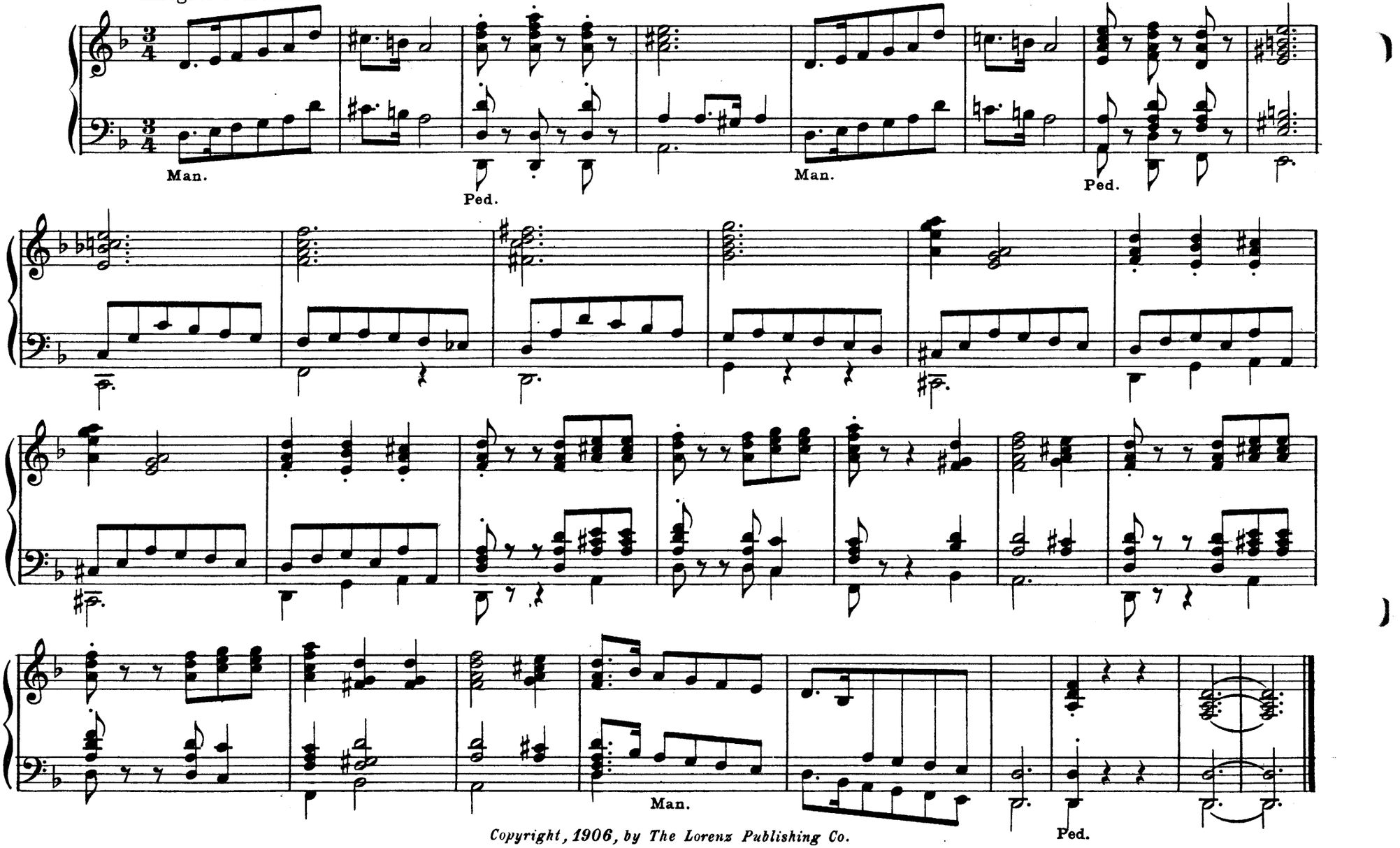

p
Gt.
f
mf
f
ff

CLOSING VOLUNTARY.

Full Organ.

E. L. ASHFORD.

Allegretto Moderato.



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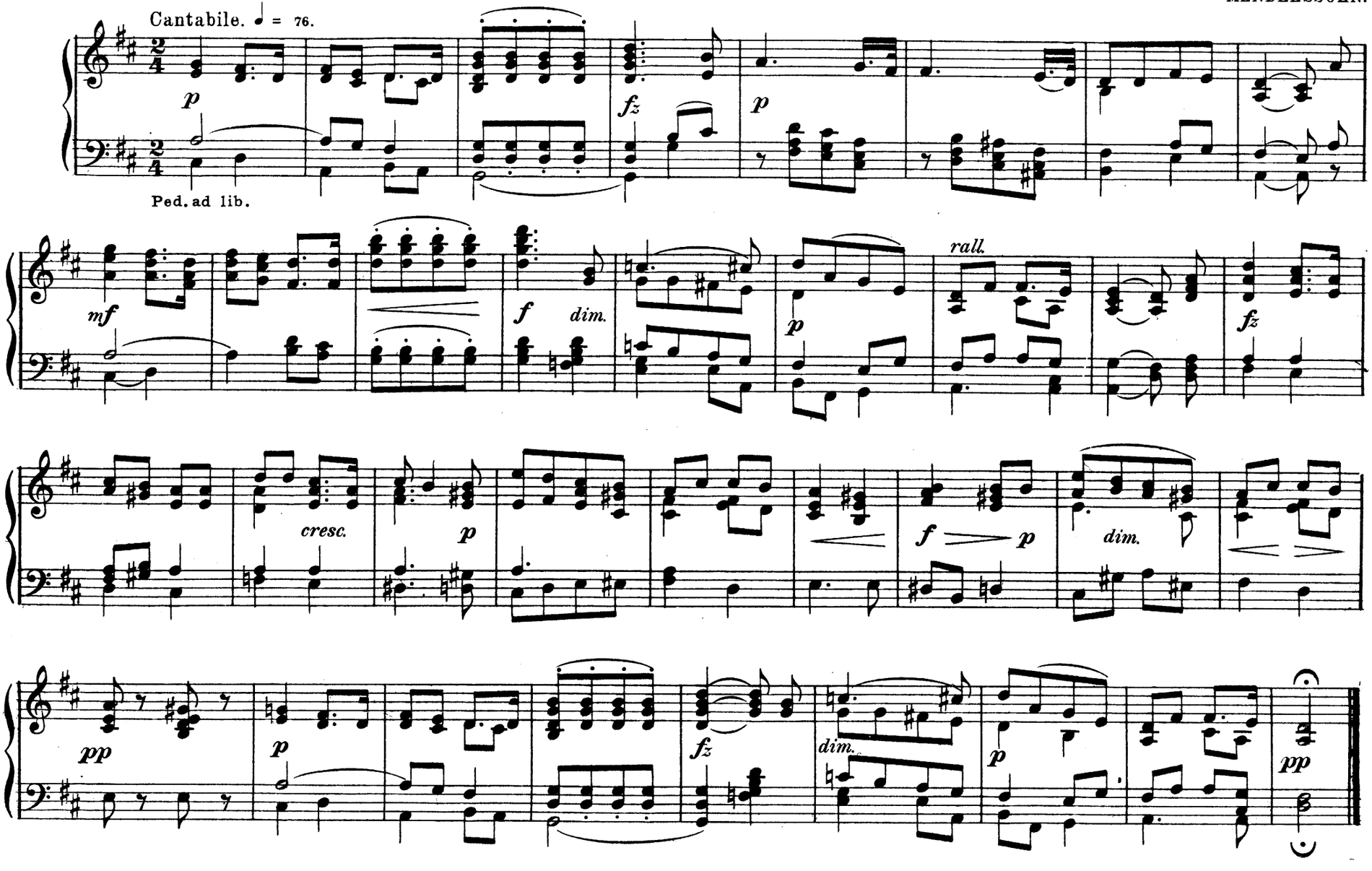
HYMN OF PRAISE.

Full Swell.

MENDELSSOHN.

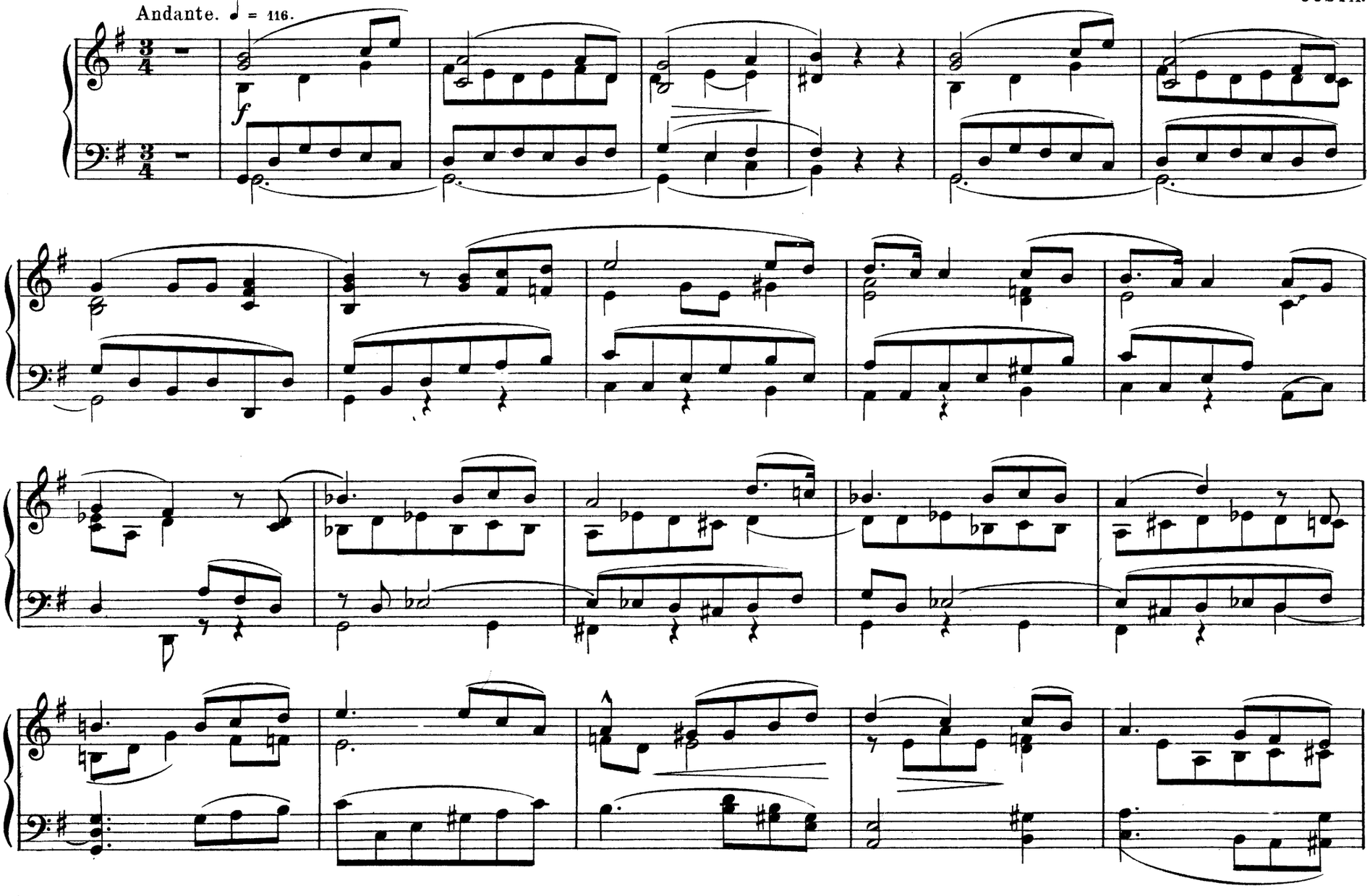


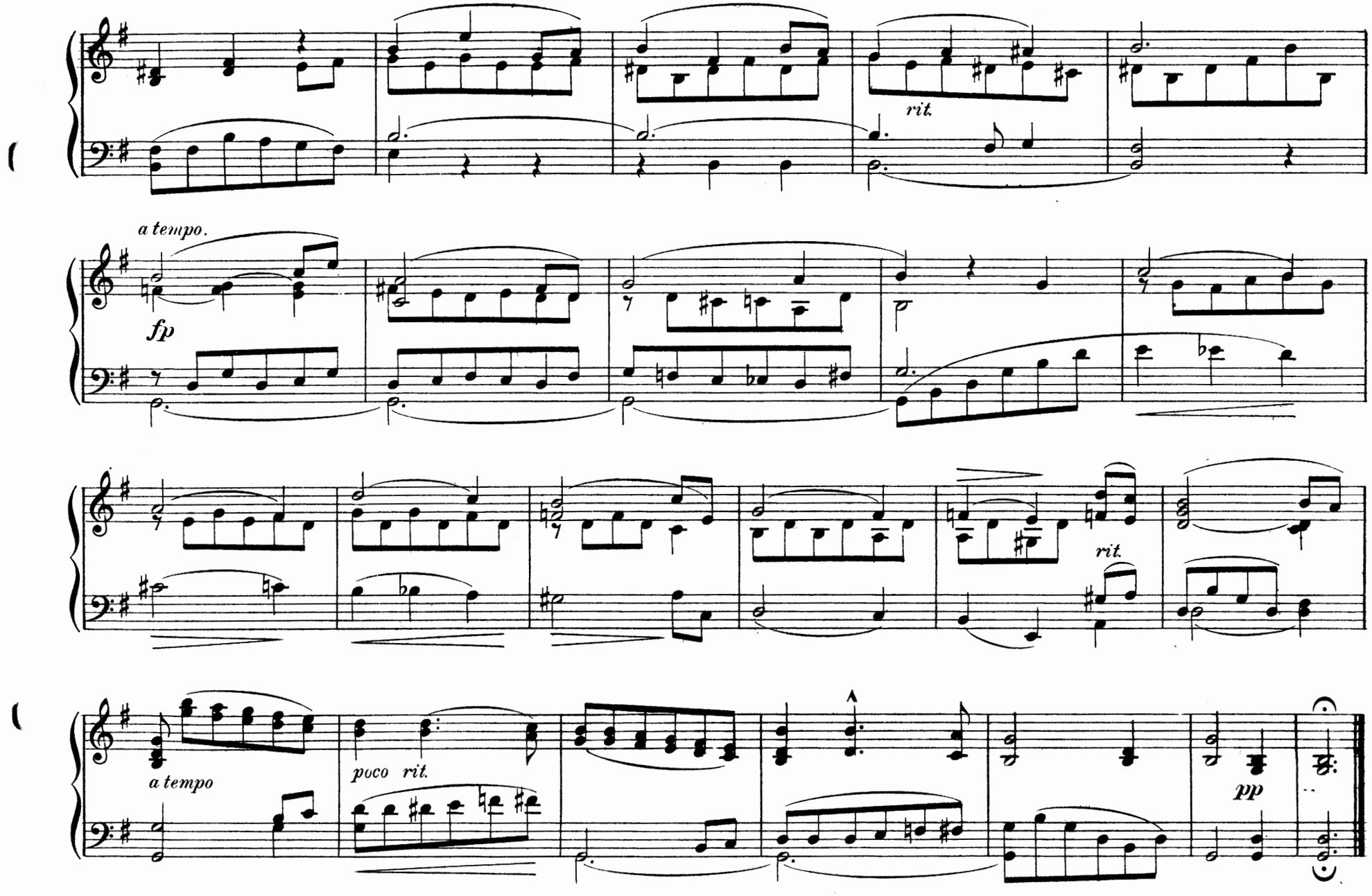
Gt. Melodia and Principal.
Sw. Soft 8' and 4' coupled to Gt.
Ped. Bourdon.

TURN THEE UNTO ME.

Prayer from ELI.

COSTA.

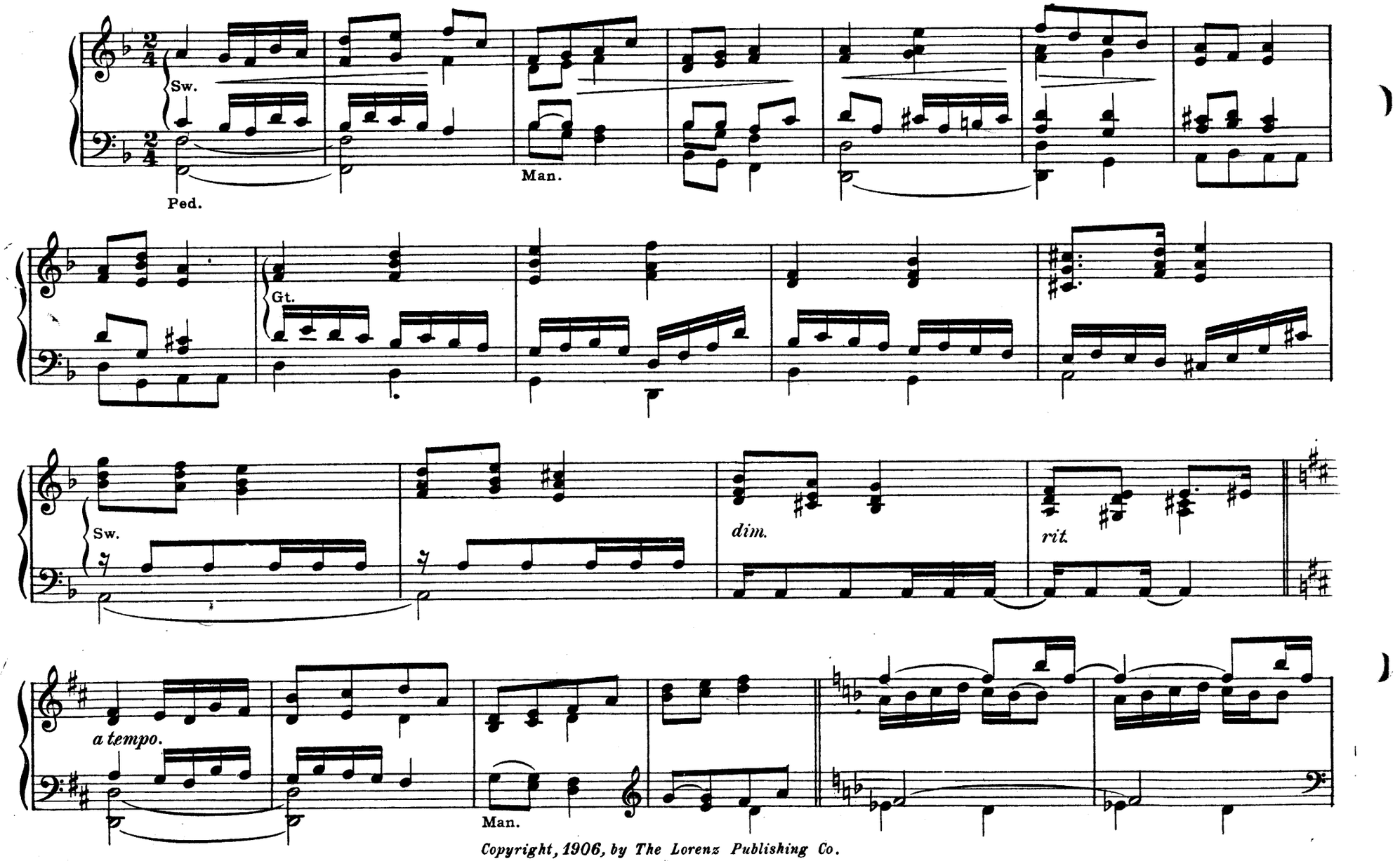



rit.
a tempo.
fp
rit.
a tempo
poco rit.
pp

Sw. Soft 8' and 4'.
Gt. Melodia or Clarabella.
Ped. Bourdon, coupled to Sw.

REVERIE.

E. L. ASHFORD.



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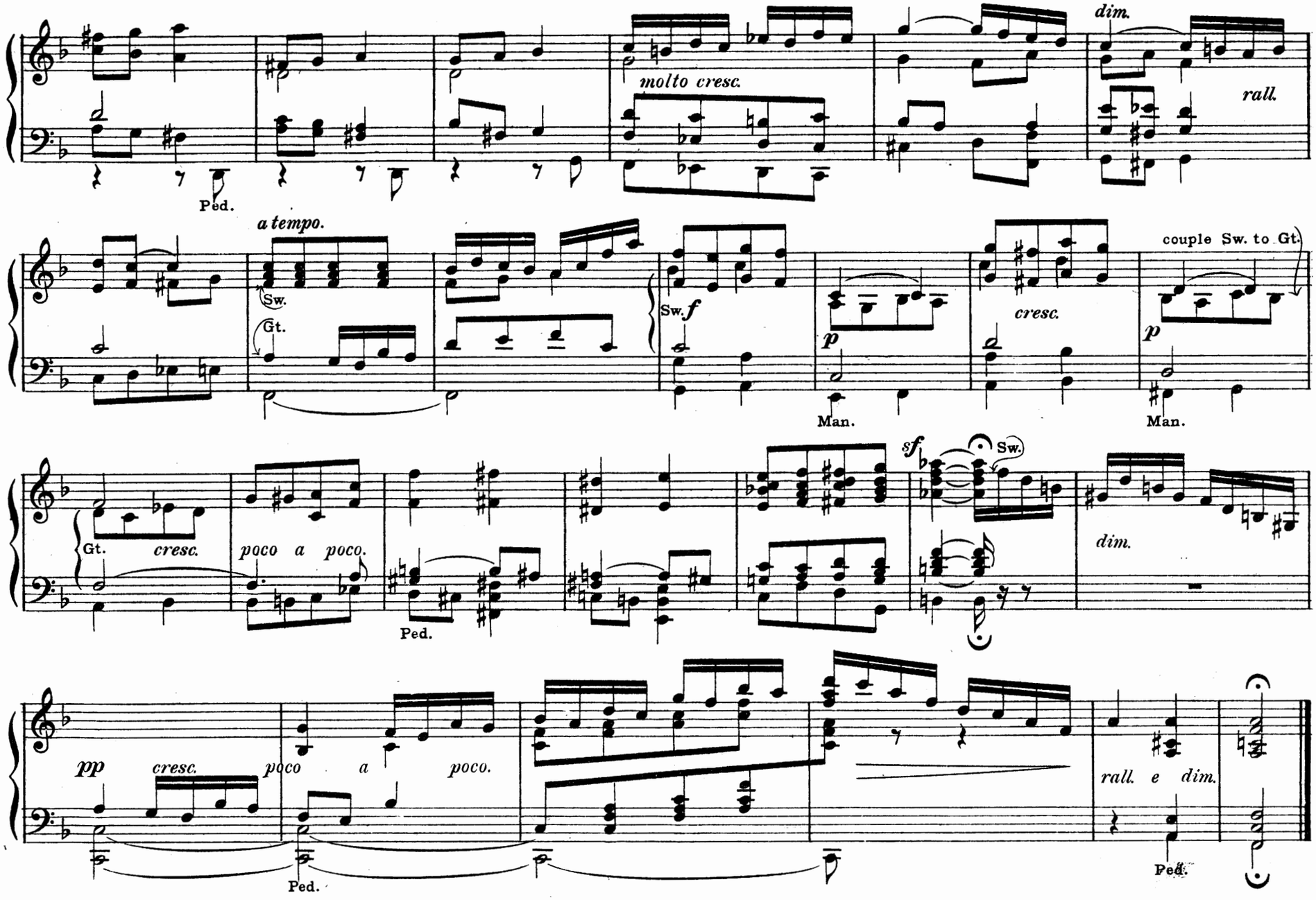
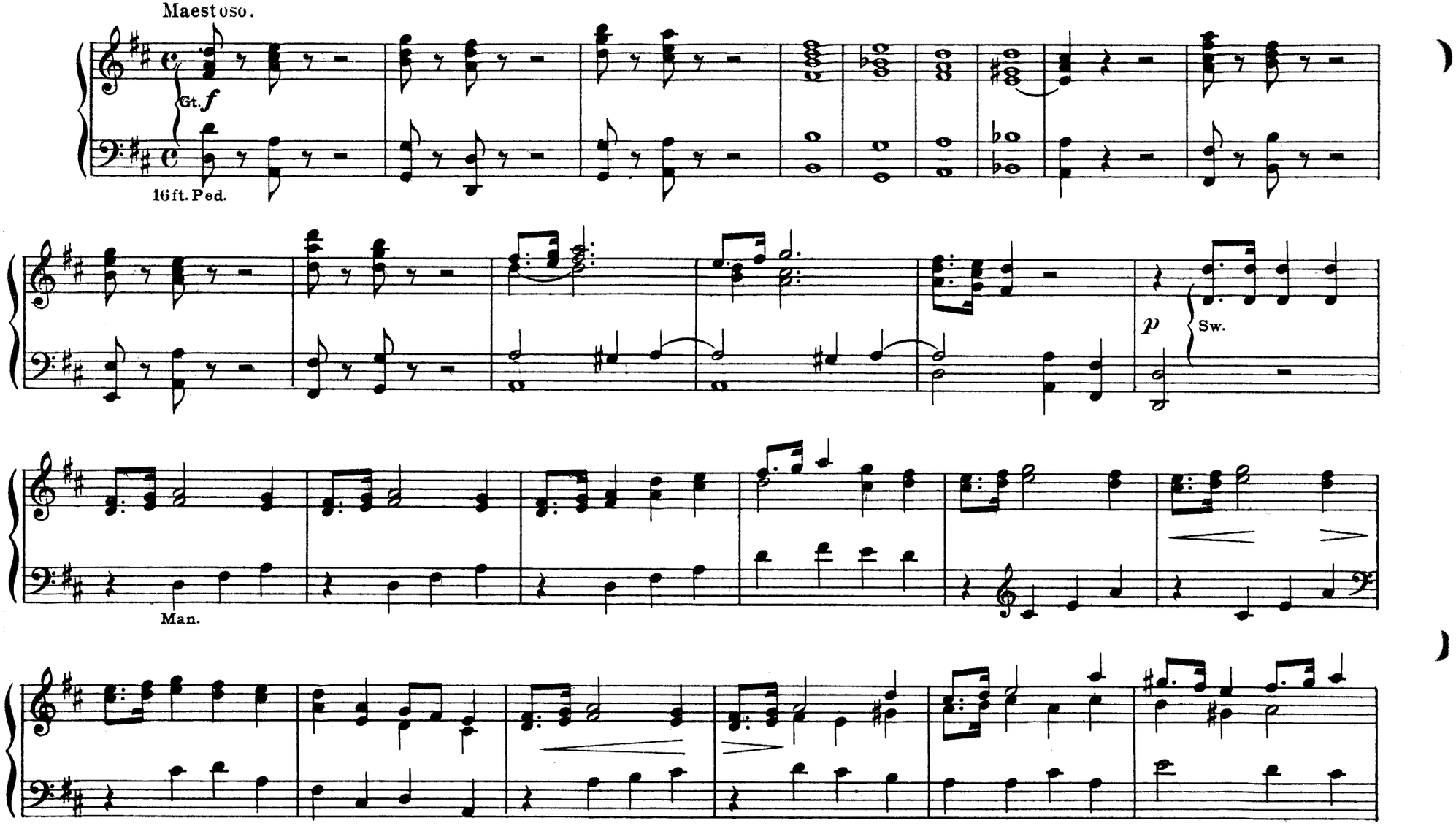
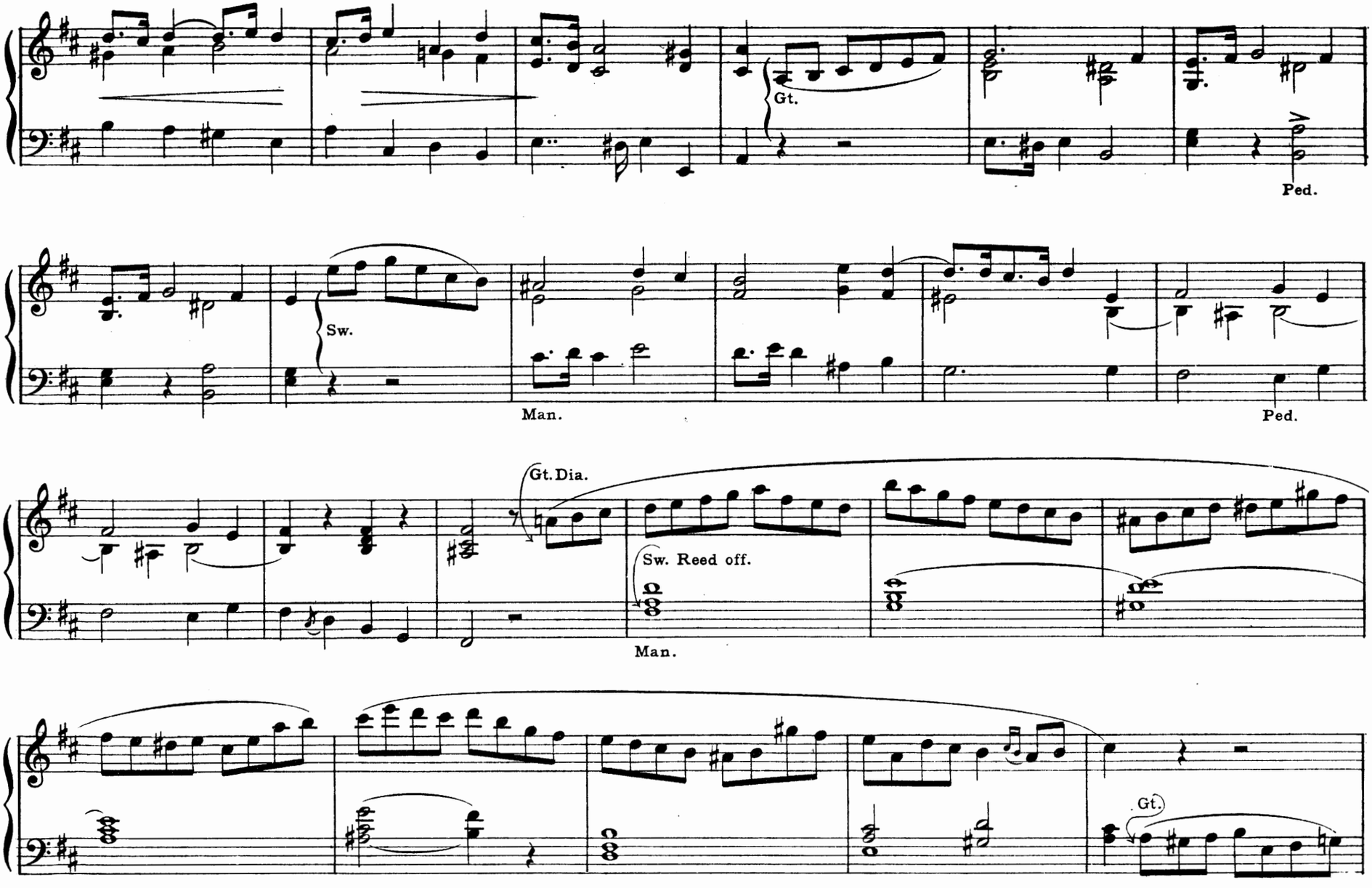

molto cresc.
dim.
rall.
Ped.
a tempo.
Sw.
Gt.
Sw. f
p
Man.
cresc.
couple Sw. to Gt.
p
Man.
Gt. cresc.
poco a poco.
Ped.
sf
Sw.
dim.
pp
cresc.
poco a poco.
Ped.
rall. e dim.
Ped.

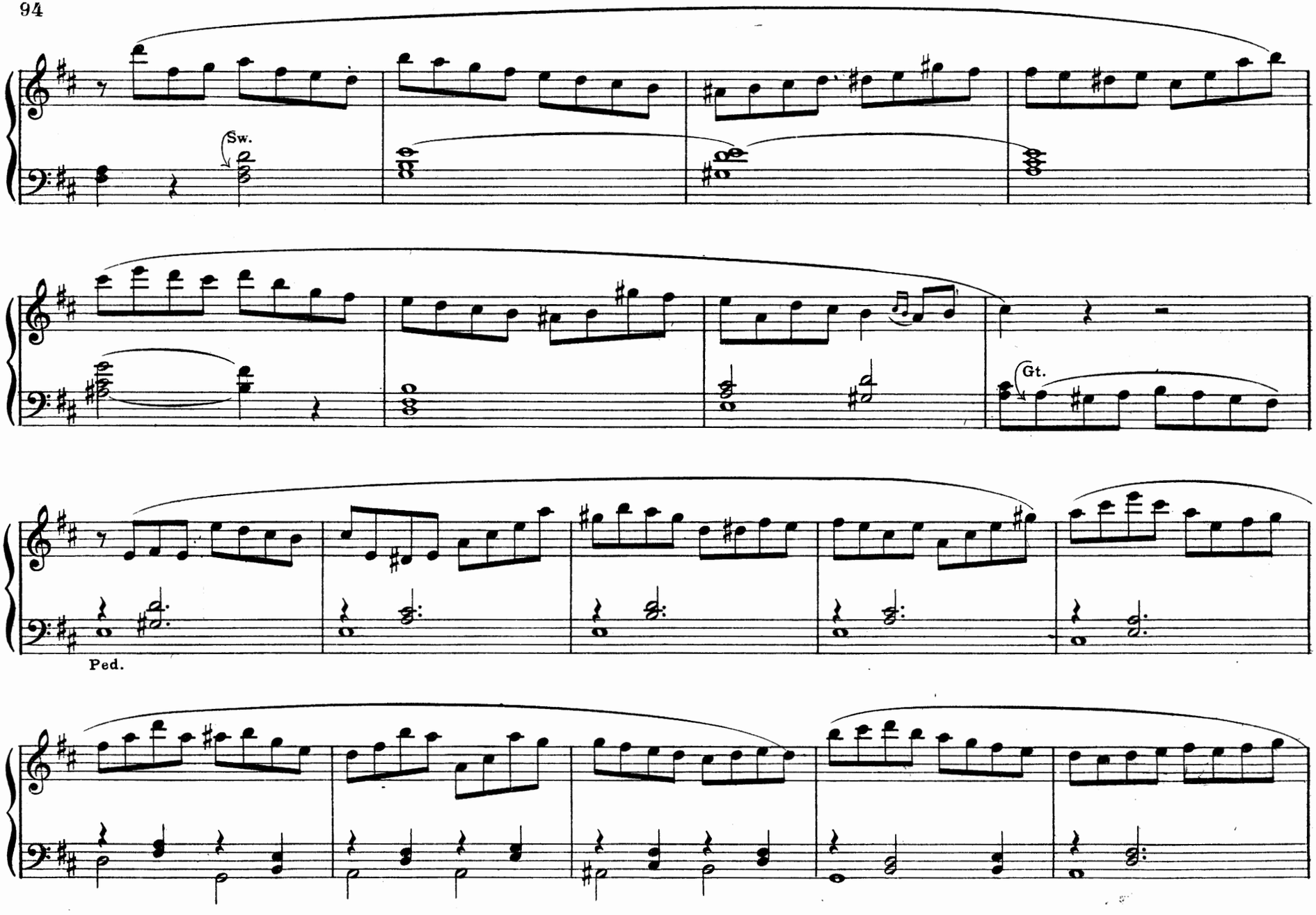
CONCLUDING VOLUNTARY.

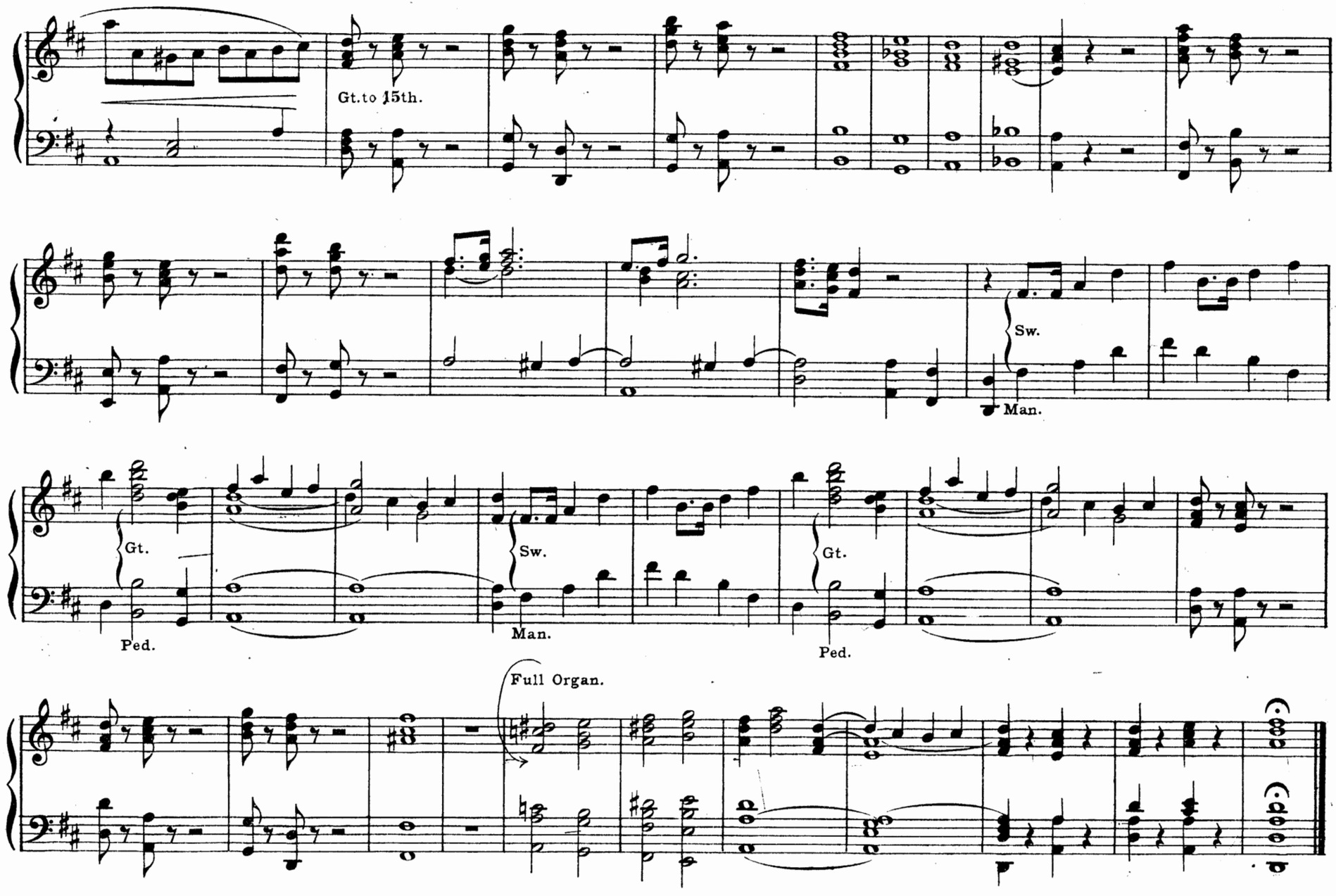
Sw. to Prin with Ob.
Gt. to 15th.
Sw. coupled to Gt.

ARTHUR HENRY BROWN.




Gt.
Ped.
Sw.
Man.
Ped.
Gt. Dia.
Sw. Reed off.
Man.
Gt.

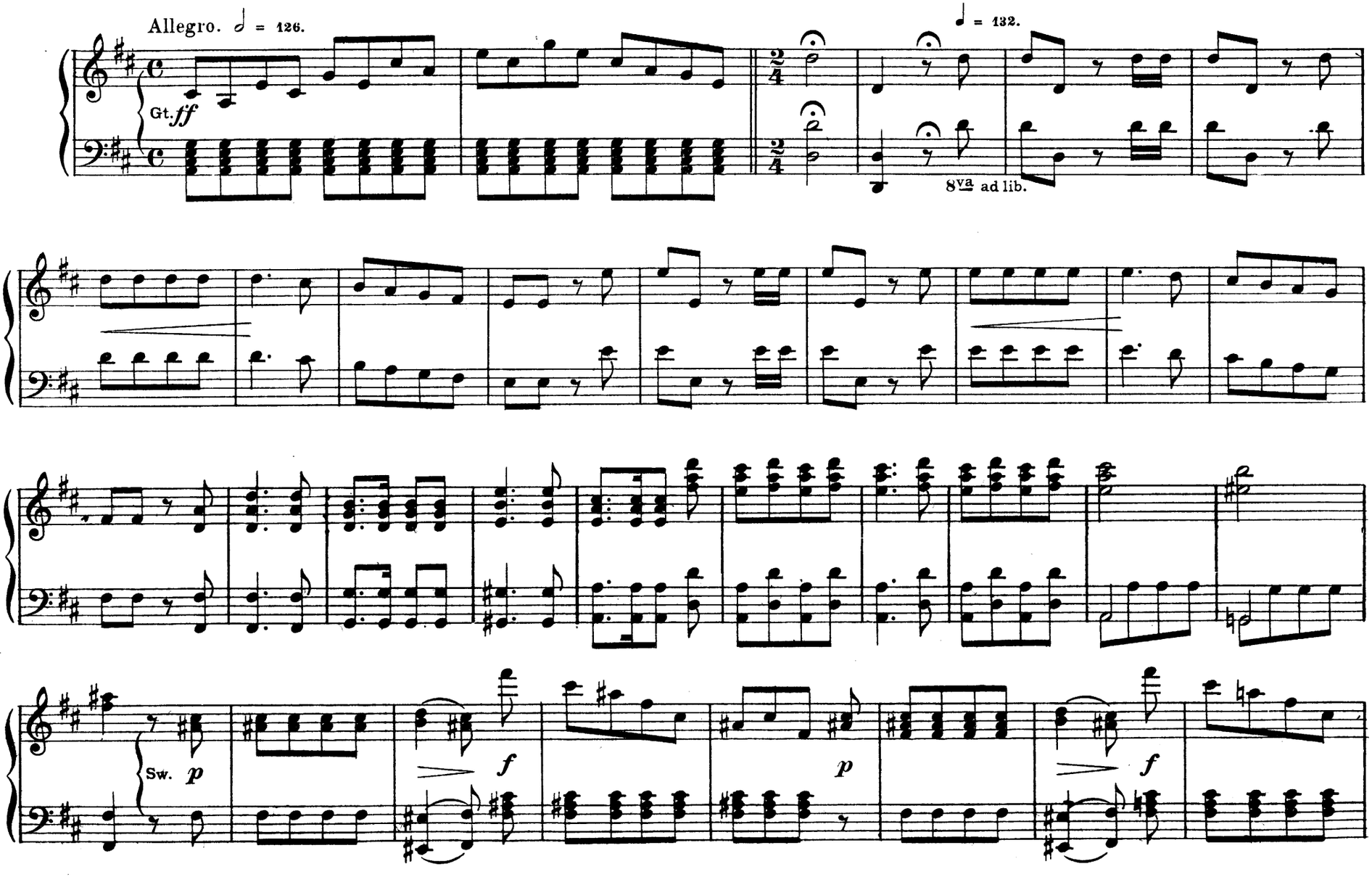

Sw.
Gt.
Ped.

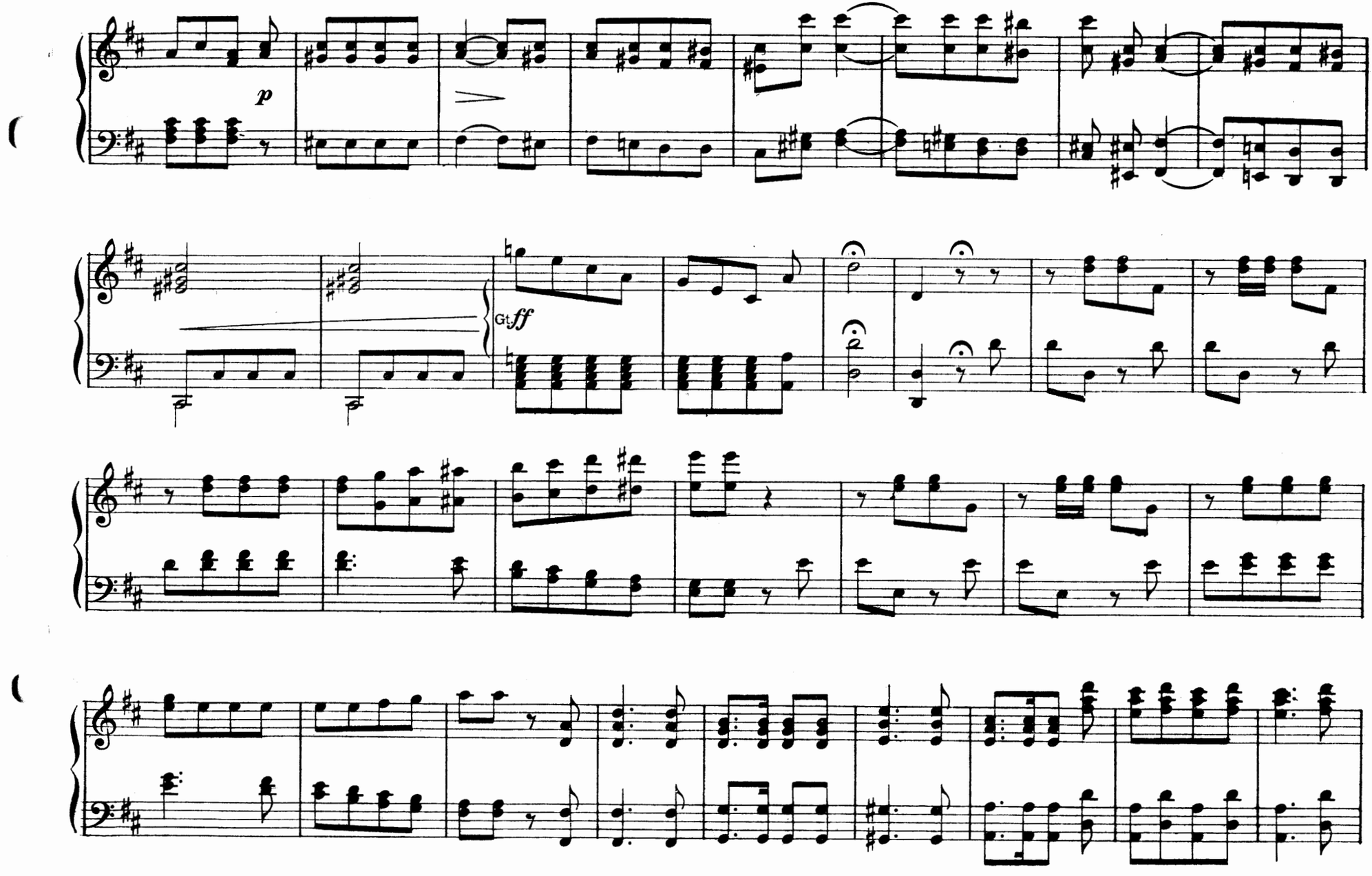

Gt. to 15th.
Sw.
Man.
Gt.
Ped.
Sw.
Man.
Gt.
Ped.
Full Organ.

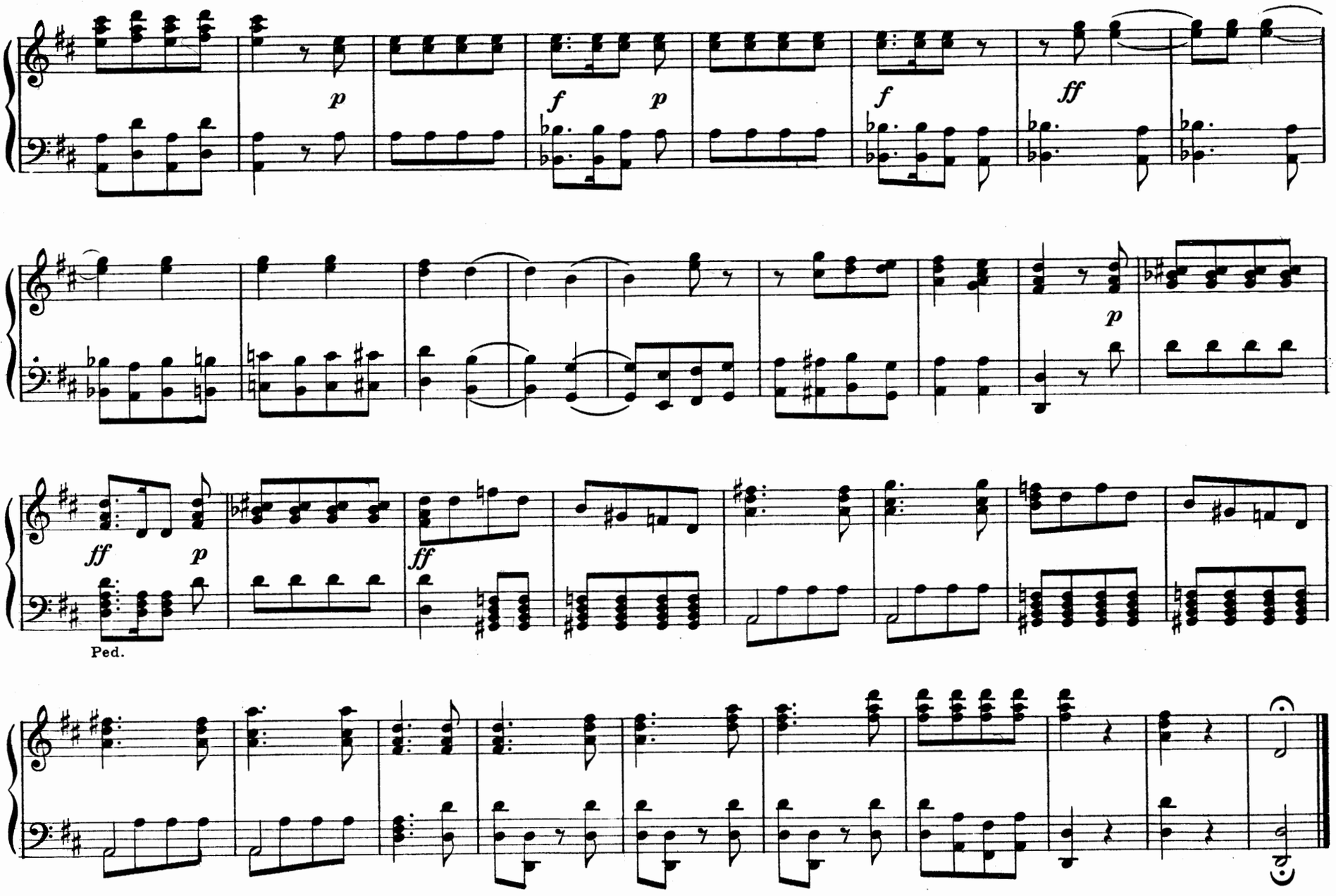
ENGEDI.

Full Organ, all couplers.

BEETHOVEN.




p
Gt
ff



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Avison (Christmas.)
Christ the Lord is Risen To-Day. (Easter.)
Come, Ye Disconsolate.
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.
Sun of My Soul.
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The Old Hundredth.
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