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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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JANUARY, 1900.

EDITORIAL NOTES.

We close the third volume of this journal with this number. The kind words of our subscribers is ample reward for our efforts to issue a high grade organ journal that shall still be practicable and adapted to actual church use. We have not been carried away by any misplaced pedagogical zeal to educate the public taste, and yet undoubtedly that will be the net result of the use of this journal.

We promise the best possible work for the year to come. Our Organ Competition will unquestionably add largely to our resources of valuable original music while the editor will continue to furnish the very best of which she is capable. Altogether we hope to make the new volume the best in the history of this journal.

The assistant editor would like to suggest to organists who admire Mrs. Ashford's music that the introduction of "Ashford's Anthems" into their choirs would prove a very great pleasure to all concerned. It contains good high class anthems of a grade entirely practicable for any average choir, whether quartet or chorus. The publishers will cheerfully send a copy for examination for thirty days time to be returned postpaid in good condition if not adopted on receipt of eight cents for postage.

Have you ever made a systematic study of your organ? No matter what it is, pipe or reed organ, you will be surprised how many valuable combinations you are losing, if you have not. It might be well sometime to take a leisure hour and with a list of your stops before you make a record of the possible combinations, even those that you would suppose impracticable on general principles. Then try the unusual combinations so catalogued one by one with appropriate strains of voluntaries. If any of them appear of no conceivable use at any time, and such you will likely find, strike them off your record. You will have a residue of available combinations left that can be utilized as need arises and you will find the resources of your organ much greater than you had imagined from a mere desultory management of the stops.

WHY DON'T THE CONGREGATION SING?

It is to be deplored that one hears so little good, hearty congregational singing these days; for it is, in my humble opinion, a very important part of public worship, and when entered into with the proper spirit has power to unite the hearts of the people in bonds of unity and sympathy as no other feature of the service is likely to do.

The question is often asked, "Why do congregations fail to join in the singing of the hymns, leaving this joyous and worshipful part of divine service almost entirely to the choir?" Frequently the said choir consists of only four voices, and they probably do their best to put spirit and life into hymns and tunes that are intended to voice the praise, gratitude, or supplication of the multitude. Take, for example, the words, "Come, thou Almighty King," so appropriately set to Italian Hymn. The hymn is full of praise and prayer, while the tune is vigorous, dignified, melodious, and easy to sing. But it must be a very large choir to do it any sort of justice, and its demands, both from a spiritual and musical standpoint, are fulfilled only by the combined efforts of choir and congregation.

Another example, though of an entirely different character, is the familiar hymn, "Just as I am, without one plea." It is a "general confession" in poetic form, and belongs to the entire congregation rather than to the handful of singers who form the choir. In fact, nearly all the hymns in our modern hymnals are (or *should* be) the property of the congregation. But, unfortunately, they are usually quite willing to relinquish their rights and privileges in favor of the choir. There are several reasons for this state of affairs, one of them being indifference to that part of the service known as "worship." In churches where no liturgical form is followed the people take no active part in the service, for the minister not only does the preaching, but all the praying as well; and when two-thirds of the service is provided for without the assistance of the congregation, it is no great wonder that they are ready to give up the other third into the hands of the choir.

In some instances the singers are paid for their services, and many of the church members, feeling that their own vocal efforts are so inferior to the more cultivated method of the professional, prefer to listen rather than to take an active part in the hymn singing. Then there is a class who like to sing, and could do fairly well but for their timidity. But when in church the sound of their own voice frightens them. The organist can do much toward encouraging this class by giving a good, strong organ support with a sonorous pedal bass. The "roar" of the organ, as it is often called, has a reassuring effect upon them, and, though they may not know the reason for it, yet they feel a certain courage given them by this broad and deep foundation.

A second reason for the failure of the congregation to join in the singing is the antagonistic attitude frequently assumed by the choir on this point. They seem to feel that because the people of the congregation do not sing as well as they do that they have no business to sing at all. After service one may hear the singers saying to each other: "Didn't the congregation drag frightfully this morning? If they can't do better than that, I wish they would keep quiet." Now this accusation may be quite correct, but it does not mend matters to talk about them in a critical fault-finding way. And, besides, the organist and choir are sometimes as much at fault as the congregation; for, instead of taking the tunes at their proper *tempo*, they often rush through them at break-neck speed, as if they were singing against time. Their idea of singing "with spirit" seems to be to sing as fast

as possible, no matter whether the hymn be lively or grave in character. This style of rendition not only intimidates the singers in the congregation, but in many cases completely ruins the beauty of the hymn by depriving it of its natural dignity and repose. This is especially the case with choral tunes, as, being written in notes of equal length, they must depend largely upon smooth and compact motion for their beauty and impressiveness. When a tune of this character is taken faster than the normal *tempo*, it is impossible to gain the proper effect, and the end of the second verse usually finds the congregation out of breath, so that the choir have it all their own way during the remainder of the hymn, and take their seats with the triumphant feeling that they have "bested" the congregation once more. Now, leaving out the lack of spirituality in such a performance,—and what else can we call it?—it is also very inartistic: in the first place, because the music has not been rendered in the proper movement; in the second place, because it would have been in better taste to give way just a little to the slowness of the congregation rather than to run away from them as though they were afflicted with a musical plague. Many organists and choir leaders have a queer idea of prompt singing. They seem to think it consists in singing as fast as possible, whereas promptness is just as effective in a *slow* movement as in a rapid one, and possibly even *more* so. Prompt singing consists, first, in every voice attacking each note at the same instant; second, with a full vigorous tone that admits of no uncertainty or hesitation; third, with judicious management of the breath, so that the close of a line or phrase may not die away faintly, but be as strong and full as the beginning; fourth, with careful attention to the rests, not dragging the notes over into a period of silence, but letting go of them promptly and with one accord. Hymn singing on this plan will prove an inspiration to a congregation and induce them to join in "the harmony of sweet sounds."

But there are still other causes of an unfavorable nature for which the leader and organist must be held responsible, as they are in a position where they can do much by well-directed effort to aid in the good work, or, on the other hand, hinder it by their indifference and neglect.

One of the most important factors in successful congregational singing is the selection of appropriate tunes, tunes that are familiar to the people, and that have musical merit as well. These should be sung again and again, and new tunes introduced sparingly. They should be selected with a view to the ordinary compass of voice, namely, mezzo soprano and baritone, and as E (fourth space) is about the limit of these voices, it would be wise to select tunes within this range for the reason that persons who have not been taught to read music will nearly always follow the melody or treble part. Consequently, when this part runs too high for them, they are obliged to follow the example of the colored divine who said, "He let Brother Brown preach in his church right often, but he always subsided hisself at communion."

The choir leader is not doing his full duty if he fails to analyze the tunes in the hymnal and make such selections as he believes will be most useful and acceptable to the congregation. He should also acquaint himself with the correct movement, and insist that they be so rendered by the choir in every instance. Above all, he should remember that the people cannot sing heartily and promptly unless they are perfectly familiar with the music. Bishop Quintard, of beloved memory, once said to me, "I like the old tunes and chants, so the congregation can join with the choir, for you know the psalmist says, 'Let the *people* praise thee, O God, yea, let *all* the people praise thee.'" It should be the privilege of the choir leader to assist and encourage the congregation in this act of worship by every means at his command, and thus bind minister, choir and people together "in golden chains about the feet of God."

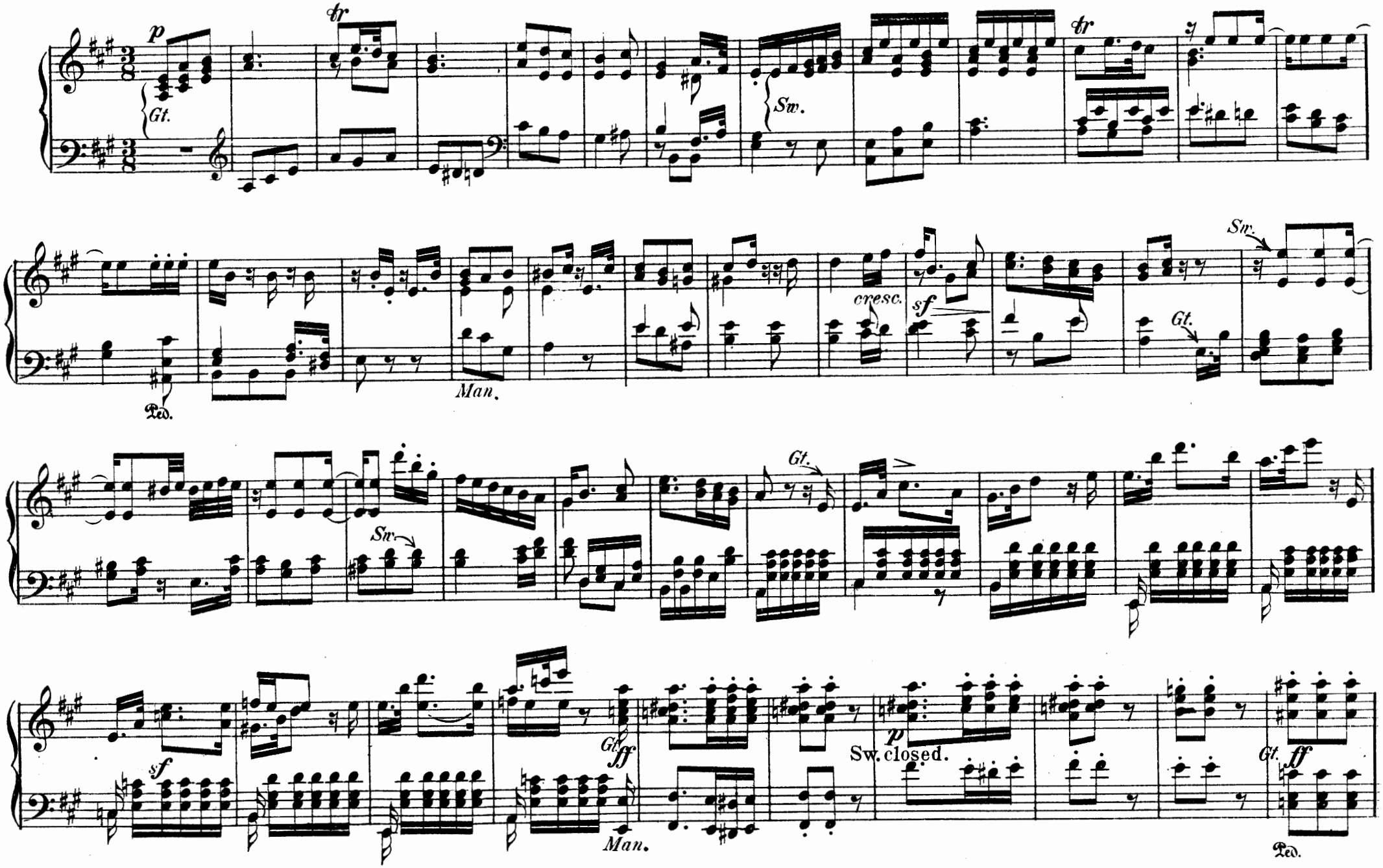
It is strange that so few organists realize the importance of good hymn-playing. They will spend hours practicing on an organ voluntary or preparing the accompaniment for an elaborate solo or anthem and then actually blunder through the hymns Sunday after Sunday, playing out of time, hitting false notes in the pedal, and frequently bungling the harmony until the composer would really have trouble to recognize the offspring of his own brain. This may seem a sweeping assertion, but I feel sure the facts warrant it. The trouble is that most organists have a lofty contempt for hymn tunes, considering them trivial and commonplace, and consequently unworthy of their study or consideration. This is a mistaken view of the matter. If analyzed, such tunes as Dundee, St. Thomas, Hursley, Melcombe, St. Ann's, etc., will be found to contain more "musical meat" than the fashionable anthems and quartets patronized by our modern choirs. Having stood the test of many years' wear, they justly take their place among the classics of sacred song, and are entitled to respectful treatment—and study, if necessary—in order to do them justice. A tune correctly and intelligently "given out" by the organist will incite both choir and congregation to their best efforts. In former "Hints to the Organist" I endeavored to emphasize the importance of this last suggestion. The leader may insist upon the proper *tempo* and spirit at choir practice, but, after all, it devolves upon the organist to set things going right when Sunday comes. He rarely ever plays the tunes too slow, but *very* often too fast; and when this is the case, his playing, instead of proving a guide to choir and congregation, simply leads them astray, for it is almost impossible for even trained musicians to keep pace with his rapid and undignified *tempo*. So the choir begins to drag at the very start, and the congregation tries to follow organ and choir with a distressing result that reminds one of the Widow Bedott's description of a hymn-singing episode in which she said, "Everybody sang on their own hook, and they all had a different hook."

A common weakness among organists when playing hymns is to "see-saw" on the swell pedal, playing one measure *forte*, the next *piano*, with abrupt *crescendos* and *diminuendos* sandwiched in between. It is surely unnecessary to point out the disadvantages of this method of playing, for a moment's thought on the subject will convince one that it utterly defeats the specific purpose of the organ, which is to give adequate and reliable support to the voice and supply a good solid foundation of harmony for the mass of melody which is the inevitable result of so many persons singing treble. For this purpose the diapasons, principal, and 12th of the great organ are the most useful, with the diapasons of the swell coupled to Great when more power is needed. But, at all events, the *volume* of tone should be kept equal and regular; and, while not strong enough to drown the voices, at least of sufficient power to lead choir and congregation, so that all may sing heartily and without fear.

Gt. Soft 8' and 4'.
Sw. Full, without reeds.
Ped. Bourdon.
Sw. to Gt.

LARGHETTO.

BEETHOVEN.
(From 2nd Symphony.)



Sw. p

cresc.

p

cresc.

f

ff

Gt.

Ped.

Sw.

f

p

Gt. f

Sw.

p

Sw.

cresc.

pp

Gt. Gamba.

Man.

Sw.

Ped.

sf sf sf p

Reduce Sw. to Dul. and Flute.

pp

cresc.

Gt. ff

sf sf ff Sw. p

Gt. Full to 15th.
Sw. Full, without reeds.
Ped. Bourdon.
Gt. to Ped. coupled.

PRELUDE IN D.

E. L. ASHFORD.

f *Gt* Ped. *Sw.* Ped. *pp* *f* *Gt.* Ped.

p *Sw.* Ped. *Gt.* Ped.

Ped. Ped. Ped. *ad lib.*

Sw. *ritenuto.* Gt. to Ped. off.

Meno mosso. *Sw.* *con anima.*

cresc.

poco rit.

a tempo

poco a poco rall.

Ped.

Tempo Imo

Gt. to Ped.

Ped.

Ped.

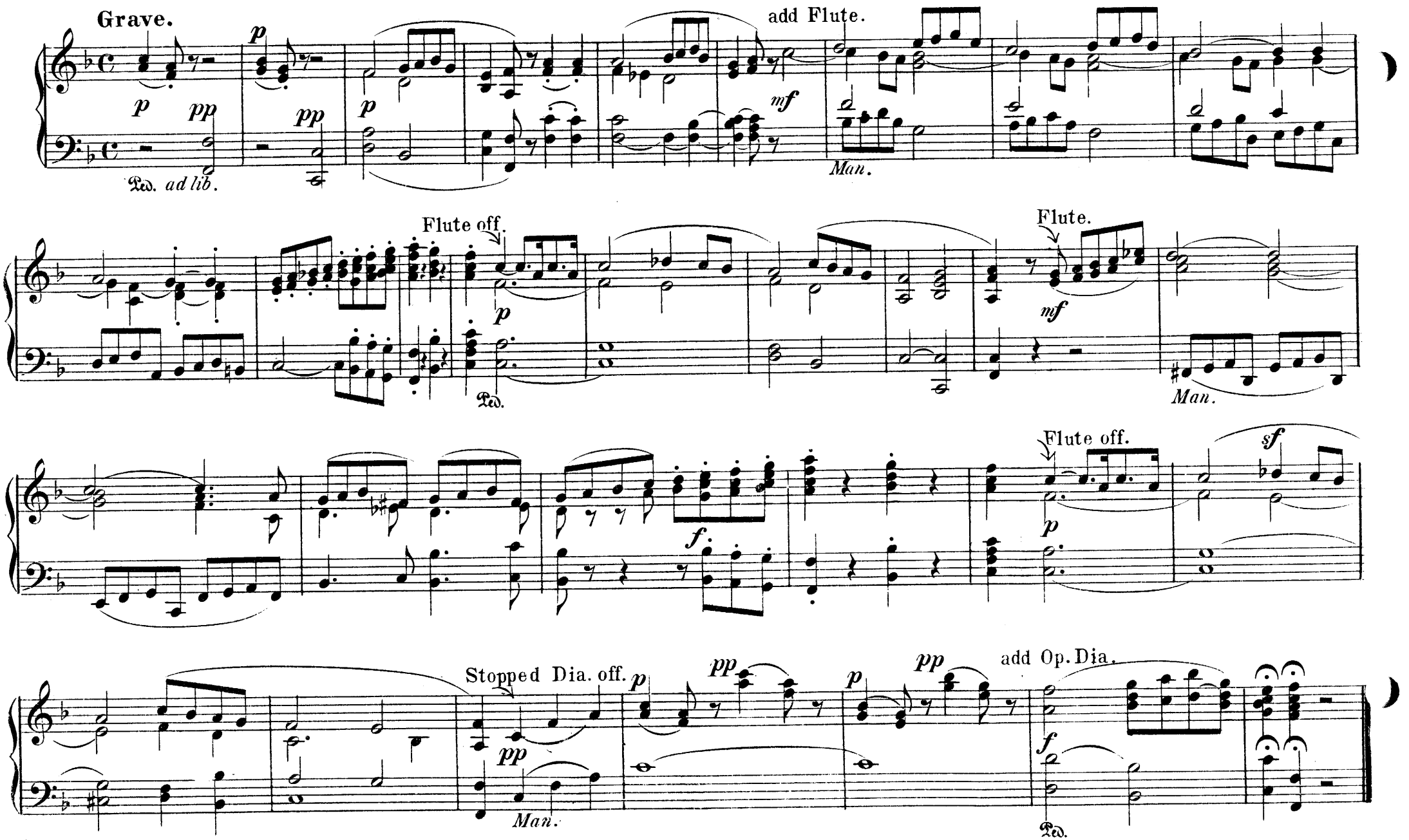
Sw. to Gt.

Ped.

Sw. Salicional & Stopped Dia
Ped. Bourdon.

VIRGIN MADRÉ.

JOSEPH HAYDN.
From the "Seven last words.



Gt. Full, without Reeds.
Sw. Full, coup. to Gt.
Ped. Bourdon.
Sw to Ped.

POSTLUDE.

J. HORSPOOL

Allegro. ♩ = 116.

Gt. *ff*

p Sw.

Gt. *ff*

Sw.

p

Gt. *ff*

170
Sw. Soft 8' and 4'.
Pd. Bourdon.

ANDANTE.

REGD. MUSSELL.

Cantabile.

mf

sf

add Oboe & Principal.

cresc.

f

mf

dim.

rit.

Oboe off.

a tempo

sf

Coda.

Slower.

p

dim.

pp Reduce to Stopped Dia.

ppp

Ped.

Gt. Clarabella and Flute.
Sw. Oboe, Gemshorn, Piccolo and Bourdon.
Ped. Bourdon.

"GOD BE WITH YOU."

E. L. ASHFORD.

Andante con moto.

Gt. Sw. Gt. Sw.

Andante.

Sw.

Sw. Op. Dia.

Ped. Ped.

add Gt. Op. Dia.

Gt. con anima.

Sw. Op. Dia. off.

close Swell gradually.

Sw.

morendo.

Ped.

Sw. Salicional & Stopped Dia
Ped. Bourdon.

BALLAD.

J. HORSPOOL.

Moderato con espress. ♩ = 76.

rit.

atempo

rall. e dim.

SHORT VOLUNTARY.

FOR SOFT STOPS.

J. T. MUSGRAVE.

Andante.

Ped. *ad lib.*

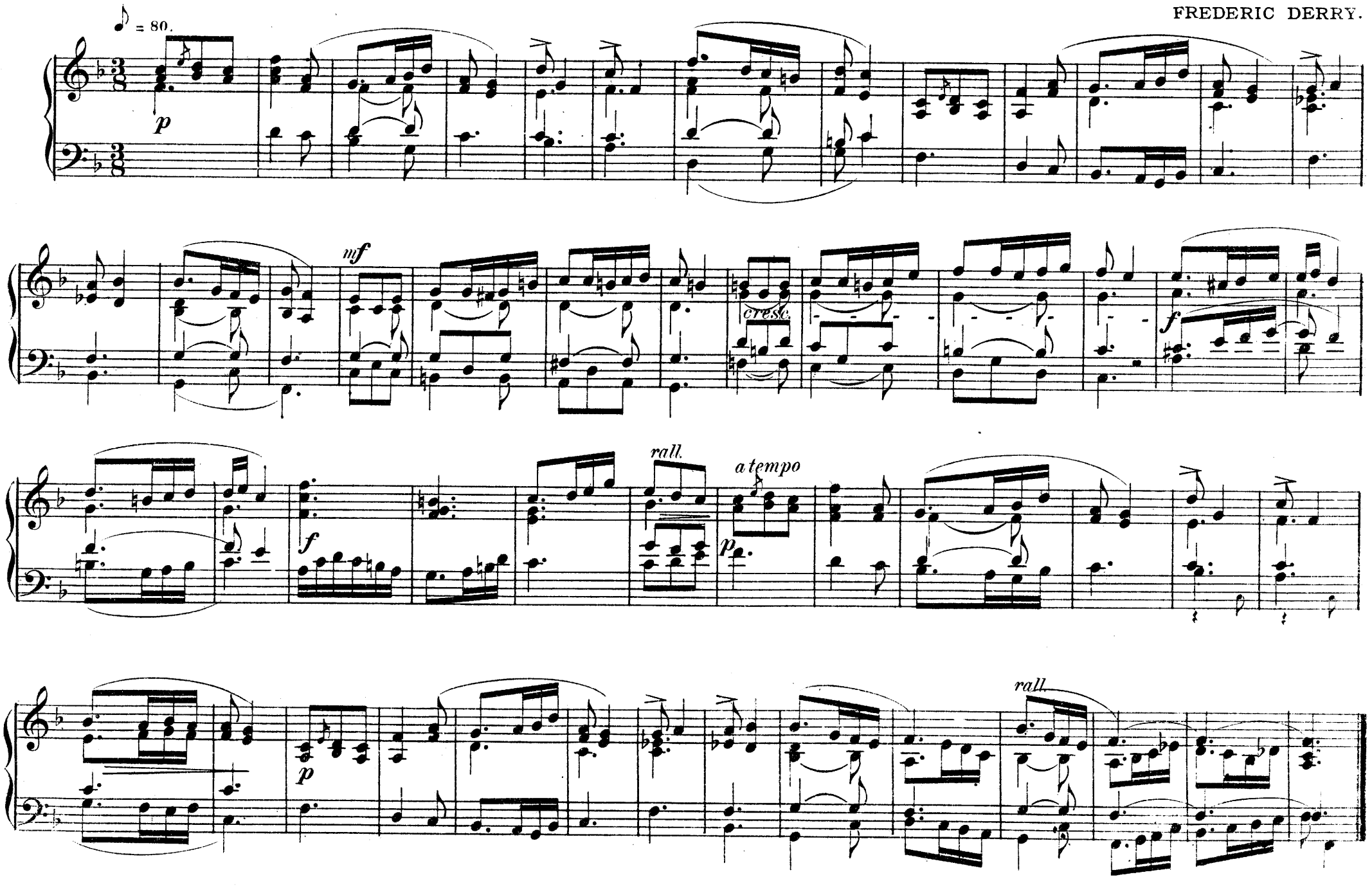
dim.

rall.

Sw. Salicional, Melodia & Flute.
Ped. Bourdon.

LARGHETTO.

FREDERIC DERRY.



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Gt. Soft' 8 & Principal.
Sw. Salicional, Stopped Dia. & Gemshorn.
Ped. Bourdon.
Sw. to Gt.

ALBUM LEAF.

Andante quasi Allegretto.

E. L. ASHFORD.

♩ = 80.

Sw. closed.

Man.

poco cresc.

Ped.

Ped.

Gt.

Man.

cresc.

Ped.

dim.

Sw.

add Oboe

Sw.

poco rall. e dim.

Ped.

Ped.

very slowly.

a tempo

Oboe off.

rallen tan do

pp

a tempo

Gt.

Gt.

sempre Ped.

pp

Sw.

Sw.

Man.

Piu Lento.

Tenuto.

Ped.

Sw. Stopped Diapason.
Ped. Bourdon.

MEDITATION.

Andante tranquillo. ♩ = 69.

PERCY F. RAMSEY.

add Flute.

p

R.H.

Man.

Ped.

R.H.

dim. e rall.

Sw Salicional, Stopped Dia., Violina & Gemshorn.
Ped. Bourdon.

ANDANTE CON MOTO.

HUGH CLENDON COLLIS

♩ = 50.
sempre legato.

mf

Ped.

Man.

Ped.

Ped.

Man.

mf

Ped.

Man.

Ped.

Man.

Ped.

Gt. Dulciana.
Sw. Soft 8'.
Ped. Bourdon.
Sw. to Gt.

ALONE WITH THEE.

P. TOTTENHAM LUCAS.

Sw. closed.

Sw. *p*

Man.

rall.

R.H.

open Sw.

a tempo

Gt.

Ped.

cresc.

f

dim.

rall.

a tempo

Sw. *pp*

mf

dim.

rall.

Gt. Stopped Dia. and Gamba.
Sw. 8' and 4'.
Ped. Bourdon.

ST. AGNES' EVE.

"Deep on the convent roof the snows
are sparkling to the moon."

E. L. ASHFORD.

♩ = 80.

Sw closed.

Ped.

Man.

Ped.

poco accel.

Man.

Piu Lento.

dim. e rallentando.

a tempo

Gt.

Sw. closed.

Ped.

Open Sw. gradually.

poco rall - en - tan - do

dim.

Man.

Ped.

Ped.

Gt. Melodia or Dul.
Sw. Clarabella.
Ped. Bourdon.

ADAGIO.

JOSEPH HAYDN.
From Quartet Op. 2. No. 6.

Adagio.

Sw. p

Man.

Ped.

Man.

tr

Gt.

Gt.

Ped.

Sw.

Man.

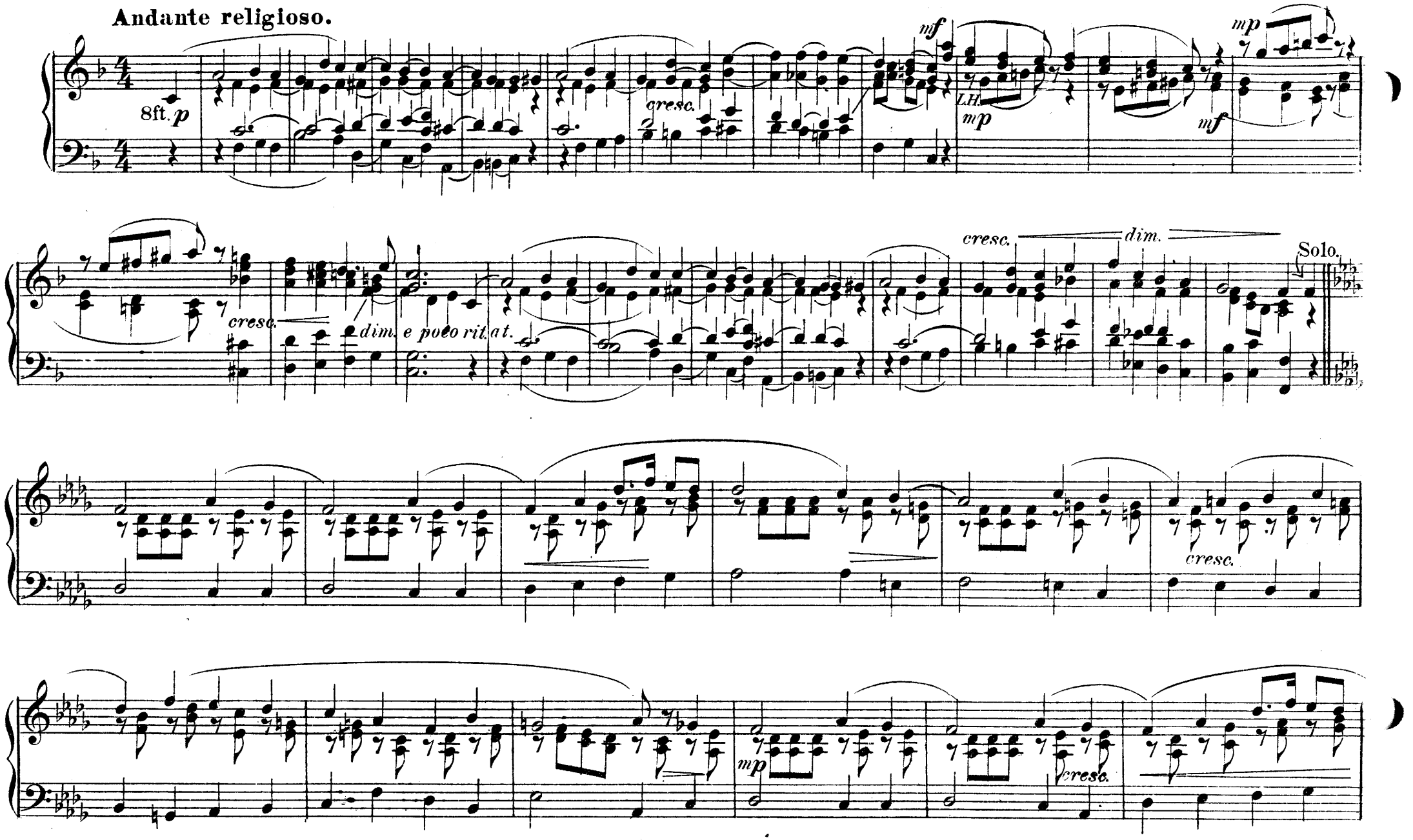
cresc.

p

Ped.

MORNING PRAYER.

ALFRED W. FISHER



pp

p

cresc.

rit.

a tempo

mf

cresc.

L.H.

cresc.

f

dim.

rit. rit. molto. mf a tempo

cresc. dim. p rit. poco a poco pp

PRELUDE.

Sw. Soft 8ft.
Ped. Bourdon.

Adagio.

Ped.

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

MARCH IN C.

Allegro moderato.

R. G. THOMPSON.

f

Ped.

Ped.

Ped.

p *cresc.* *p*

cresc. add Trumpet. *Gt.* *f* *Sw.*

Gt. *ff* *Sw.* *p*

cresc. *p* *cresc.* Trumpet off. *Gt.* *f*

ff

Trumpet.

sf *sf* *sf* *sf* *sf* *sf*

Slower.

Most affectionately dedicated to my friend W.C.Marsh.

FESTIVAL PRELUDE.

W. T. UPTON.

Allegro moderato.

ff

a la Chorale.

rit.

f a tempo

Ped.

mf

cresc. ff

dim.

espressivo.

p dolce.

cresc.

Ped.

ff

Ped.

mf

ff

dim.

Poco Andante.
(Voix Celeste.)

pp

Flute.
Dulciana.

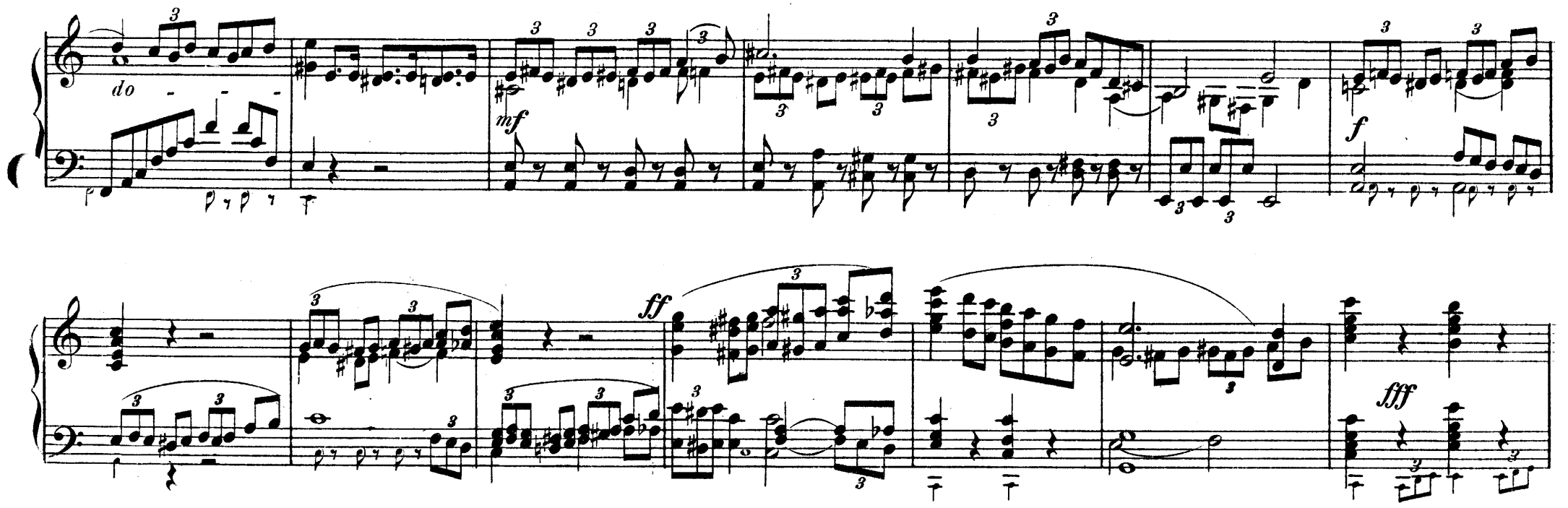
A la Marcia.

ff

dim.

cres

cen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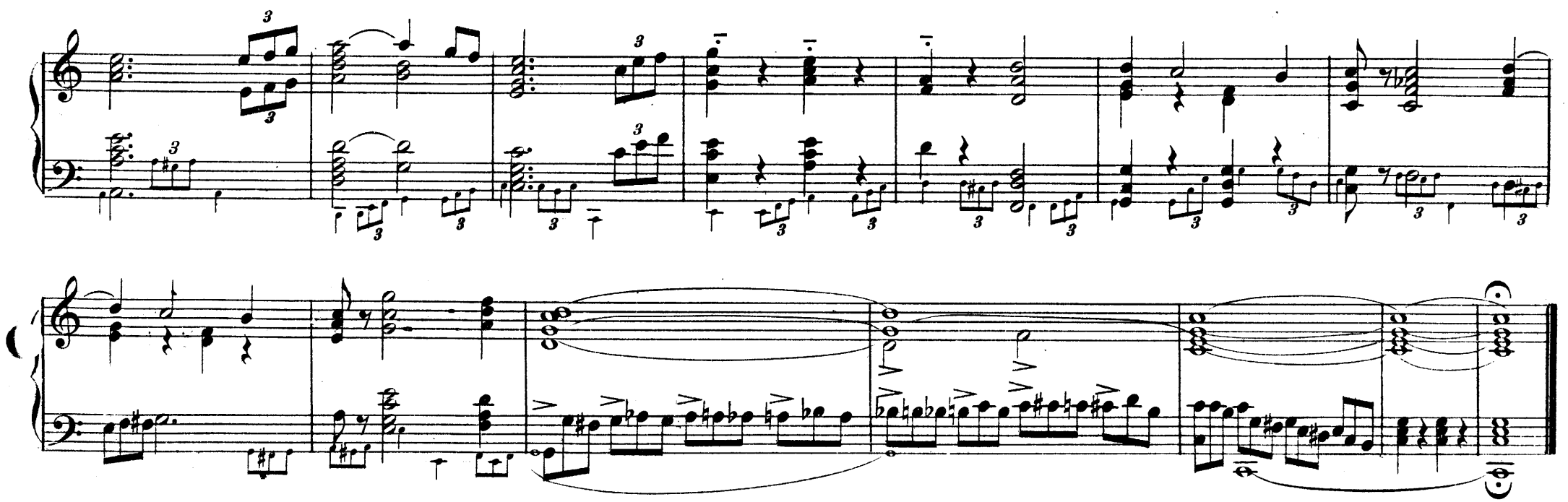

COMMUNION.

CHARLES VINCENT.

Larghetto. ♩ =

Manual.

Pedal.

Sw. st. Diap. & Ob.

Ch. soft 8ft.

rall.

Sw.

a tempo

Sw. Diaps. without Reed.

soft 16 ft.

Gt. st. Diap. with Sw.

Sw.

Gt.

Sw.

Ch.

Sw. st. Diap. & Ob.

Ch.

Sw.

Ch. Gamba.

Sw.

rit.

a tempo

rall.

Sw.

a tempo

a tempo

rall.

Sw. Diaps.

Gt st Diap. with Sw.

Sw.

Gt.

Sw.

Gt.

molto rall.

Sw.

pp

SELAH.

EDWIN LEMARE.

Adagio.

soft Sw.

Manual.

Pedal. 8ft coup. Sw.

soft Ch.or Gt. coup. Sw.

L.H.

cresc. poco a poco

f

16ft. coup.

dim.

soft Sw.

dim. e rall.

16ft. only senza Coup.

32 if in Organ.

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