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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 Karl H. Lorenz

TERMS
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   "Allegretto" ..... *E. L. Ashford*
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The Organist.

E. L. ASHFORD, - - - - - - - *Editor*
KARL K. LORENZ, - - - - *Assistant Editor*
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MAY, 1903.

THE TIME TO PRACTICE.

Most organists find it difficult to get sufficient practice during the week to give them the comfortable feeling of being "equal to the occasion" when the Sunday services roll around, and as a consequence, they are compelled to repeat, again and again, the preludes and postludes that have been doing service for many years. One of the principal obstacles in the way of regular practice during the winter season is the fact that only on Sunday is the church warm enough to allow one to remain in it any length of time without great discomfort and the danger of contracting severe cold. On the other hand, if requires a goodly amount of enthusiasm to do any genuine, hard practice in mid-summer, a season of the year when the most active and energetic musician feels his love for the divine art at a low ebb, and the question of how to keep comfortably cool assumes an importance that leaves "studies in pedal phrasing" and new voluntaries quite in the shade.

Evidently then, the best seasons for regular and effective practice are the Spring and Autumn months, and if our organists would plan the work systematically for these seasons, they could accomplish much in the way of preparing fresh music for the rest of the year. The first step ought to be taken during the winter, when a large number of voluntaries requiring an extra amount of practice should be read through at home, and the most pleasing ones selected for further study. These can be practiced on the piano until they are finger-perfect. (It would be still better if they were committed to memory, as this procedure does away with turning the music when at the organ, and leaves the hands free for changes of registration.) During the long winter evenings it would not be difficult to become familiar with twenty-five or thirty numbers, that is, the notes, time, movement, expression, etc. When this part of the work is done, and the pieces are taken to the *organ* for trial, the next step should be to practice the pedal parts separately and quite slowly. While doing this, the hands may be given a little drill in opening and closing the stops as indicated. The organist who carries out this plan faithfully will be delighted with the result, and find himself able. by its means, to add a considerable number of organ pieces to his *repertoire*, as the hands, having become quite familiar with the part for the manuals, will do the work almost unconsiously, leaving the mind free for registration and pedaling. If the weather becomes too warm before the alloted work has been accomplished, an occasional practice on the piano of the "left-over" numbers will keep them fresh and in good trim for the autumn, when they can be polished up for public service. The important point is to decide upon a plan, and then carry it out in a systematic way.

E. L. A.

A PLEA FOR ACCOMPANISTS.

A great deal has been said and written regarding the poor and inartistic work of accompanists. In many cases, their work is inferior to their ability. The reasons why, I will endeavour to state in as few words as possible. First, I wish to suggest to the soloists one remedy—the Golden Rule. Take this every day, in small or large doses, as the occasion demands, and you will reap a great reward in securing better work.

I am an accompanist myself; naturally my heart goes out to all my fellow-sufferers. They, I know, will be glad to have their side presented. If I could change and be a soloist for a few years, I should remember the days "beyond recall" and live my life according to the above rule, expressed again in these words:

"Does any man wound thee?
If so, take unto thyself the *kind* of pain
That thou mayst ne'er inflict it on another spirit."

We accompanists are anxious to work faithfully in the effort to keep pace with progressive art; but imposition is hard to bear. We all desire success, but this comes only through united effort and *consideration*, combined with musical education. May this unity be accomplished soon, for "Art is long, and Time is fleeting." My private opinion is, of course, worth a great deal to me. The only weight I expect it to have with the class for which it is expressed is to cause them to *think*. This step will at least lay the corner stone for better things.

The principal reason for the non-existence of sympathy between soloists and accompanists, is the lack of consideration shown by the former for the latter. I refer now only to the *equally good* on both sides, those working together at the same time, and by soloists I mean those requiring the service of an accompanist. Accompanists should, above all, be musically gifted. They should, moreover, be thorough students, theoretically and technically; they should be able to read rapidly, and should be full of sympathy in following the soloist. But even the best cannot be artistic, and read rapidly, and follow perfectly a difficult work at a moment's notice. They cannot, with credit to themselves, transpose a difficult, unknown composition at sight, whenever they are requested to do so. The soloists who really do unto the accompanist what they would have done to them, and are *then* given poor work, have my sanction (and that of all of my fellow-workers) to use all the strong language required to express their righteous wrath. The following incidents, experienced by two friends, are true. They are but two out of hundreds within my knowledge.

A young lady was to sing at a very artistic concert. Her carefully-studied, long-prepared selection was a difficult one. She knew that Miss T. was to play it for her. Miss T. waited every day for the music; unlike a bad penny, it never turned up. The concert night arrived, and Miss T. reached the hall in a state of great nervous excitement. The singer, full of confidence in her well-learned piece, confronted her with, "I did not send the music because you were so well known as a fine accompanist." The remark was intended to be kind, but Miss T. gazed at the cadenzas and octave passages with a sinking heart, feeling as Tom Sawyer did when he attended his own funeral. The imitations and themes in all their significance arose before her. Somehow, her high-strung condition enabled her to possess unusual concentration, and there were no noticeable mistakes. When "all was over" she returned to her home to pass a nervous, sleepless night. The singer arose refreshed, and read the account of her success in the daily press, with but a passing glance at the uncomplimentary words regarding her accompanist. The Golden Rule had evidently never been written in her Book of Life!

Two Symphony men were to play at a certain concert. Although familiar with the name and address of the accompanist, Mr. H., they lived oblivious of his existence until the concert day arrived. They then sent him word that they would "run over" their pieces with him just before the concert. One sympathises with Mr. H. in wishing that something would "run over" the men instead. On this occasion two different compositions are given him, each in a difficult key. Running passages, octave work, and glorious places for effects and colouring (over which his soul would revel at another time) now almost drive him to despair. Unlike Cæsar, he cannot do several things at once, at least, not at sight. In many places, therefore,

the patience of the soloist is severely tried. At the close, they accept the compliments they receive with Uriah Heep humility, explaining, however, that "Mr. H.'s poor work upset them many times."

O tempora! O mores! How can we expect "perfect harmony and sympathy" 'twixt such as these? Were I a Beethoven, with the language of a Shakespeare, perhaps this magazine would allow me several pages in which to express the "thoughts that arise in me" at such instances. We love our art; we have sacrificed many dear things for this dearer one, and it is no joy to us to sacrifice this on occasions when we just "get through" without a fall. Many sins have we forgiven, oh, soloist! but we, as well as the proverbial worm, may turn, and will, when you are thoughtless and unjust, and responsible for such errors.

"Search thine own heart,
What paineth thee in others
In thyself may be,"

can be applied by any artist to another.

Let all who enter into the sacred realm of music, "reverently, discreetly, advisedly, soberly, in the fear of God," try to observe the Golden Rule. The result will add nobility to art as well as to character

Many perplexities will be cleared away, without our waiting for the world to end, and music will become in all truth the "speech of angels."

F. S. DAVIS, in *The Nonconformist.*

ORGAN TUNING.

In flue pipes, generally speaking, if the discrepancy of pitch is more than a slight waver, or if a quality of a tone is very dissimilar to that of the neighboring ones, the pipe is either choked up with dirt, or else dirt, which was in it when last tuned, has blown out. In either case the pipe must be *regulated*, that is, brought to match its neighbors in quality and in power, before it can be tuned.

Pipes blowing their octave, or their fifth, may be brought back to their pitch by slightly closing the foot, or by pressing in the upper lip. Very often this defect arises from the pipe's having been driven down the mouth by a heavy-handed or hasty tuner. If so, straighten the pipe by rolling it on a board, applying pressure gently. Set the mouth with a bit of flat wood shaped like a wedge (not an ordinary steel knife), and tune with great care.

SYMPATHY.

If any pipe, correctly in tune with its own octave in the same stop, wavers when used in conjunction with another stop, there is *sympathy*. Try if turning, one or both, of the offending pipes will cure this; otherwise never, on any account, turn a pipe to speak in a different direction from that in which it was "planted" by the builder.

Do not on any account touch a pipe which serves as a common bass to two stops, unless it is very much out of tune. If so, draw the two stops that have it in common, and tune, leaving it a trifle sharp. It then will not be offensively flat when speaking on one stop only.

REED PIPES.

Reed stops rarely remain in tune long, thus requiring frequent attention. In the case of organs in remote places, or of such as are not under the regular care of a builder, organists must be content only to use the reeds for a short time after the periodical visit of the tuner, unless they are able at least to "knock them into tune" whenever they become unbearable.

The pitch of a reed pipe is modified by a wire, which lengthens or shortens the vibrating part of the tongue. When the wire is knocked upward—this is done by hitting the crook which is provided for that purpose—the tongue is lengthened, and consequently the pitch is flattened. The contrary will ensue if the wire is depressed by hitting it downward, as in driving a nail.

The tongue or vibrator cannot be absolutely straight, as it would not speak at all. The less curved the tongue is, the more prompt its speech will be. The more curved, the slower its speech, but the gain of power is enormous, as the amplitude of vibration is thus increased.

If the pipe is silent, presupposing that reed and barrel are scrupulously clean, either the tongue is not sufficiently curved or is curved so much as to blow and not vibrate.

If the note is weak, the tongue requires to be curved. If it is slow or too loud, the tongue must be straightened.

Tongues which are twisted, even though it be only an infiinitesimal degree, will either refuse to give the note desired or will produce most extraordinary sounds. They must be thrown away and new ones placed in their stead.

The most minute attention to details and absolute cleanliness are necessary. Reed pipes must never be blown with the mouth. And, generally speaking, so much skill and experience are necessary whenever anything beyond tuning is attempted that it is questionable whether it is wise for a non-professional person to attempt more.

J. W. HINTON, in "*Organ Construction*".

TUNING REEDS.

A correspondent asks for information on the above subject, saying; "Owing to the severe cold to which some of our organs are subject, where churches are not heated during the week, when the reeds are always more or less out of tune, it would certainly be a most useful thing for organists to be able at least temporarily to tune a few of the most turbulent stops so that the service of the day could be rendered at least fairly well."

The reeds are the most sensitive and delicate part of the speaking section of an organ, and one should think twice before touching them unless one has a thorough knowledge of their properties. However, sometimes a little attention from a delicate hand will greatly improve the tone of a pipe or cause a silent reed to speak and be of some use.

If a reed is silent it may be due to several causes, the principal of which are: dirt on the tongue, or the tuning-wire is driven down too far, or the tongue is out of place. On removing the pipe take off the boot and see if any dirt is visible; in which case a thin piece of clean paper passed gently over the tongue and between the tongue and the reed will oftentimes correct the trouble.

If this is of no avail, place the pipe in its position and with a screw-driver or some other long and somewhat weighty tool slightly strike the tuning-wire from below, thus driving it up till the pipe speaks; then tune it by driving it back again, striking it, always gently, on top of the tuning-wire. When the pipe is in tune try it in comparison with the pipes above and below for power, as the tuning-wire not only tunes the reed, but regulates the power of the tone. Sometimes the reed will become silent, as the tongue is driven down before the pipe is quite in tune; in such cases if the tone is not too loud the pipe can be tuned by raising or lowering the bell on top of the pipe, or if there is no bell by raising or lowering the tuning-slit at the top of the pipe.

If the reed is very refractory and does not respond to this treatment the boot should be removed, and by holding the reed up on a level with the eyes see if the tongue is square in its position, and if the tongue curls up a little and evenly as it should. To remove the tongue draw the tuning-wire down off the tongue and remove the little wooden peg which holds it in place with a knife. The tongue can then be thoroughly cleaned with a piece of clean tissuepaper and replaced. One should be careful that the tongue is replaced squarely over the slit in the reed and fastened in tightly.

All the above operations are dangerous unless one is very careful and particular not to do too much, and many reeds have been spoiled by careless tinkering of thoughtless operators. With care and judgment one can many times bring a refractory reed into line, while a litlle rough handling will completely spoil it for all time.

E. E. TRUETT, in *The Etude.*

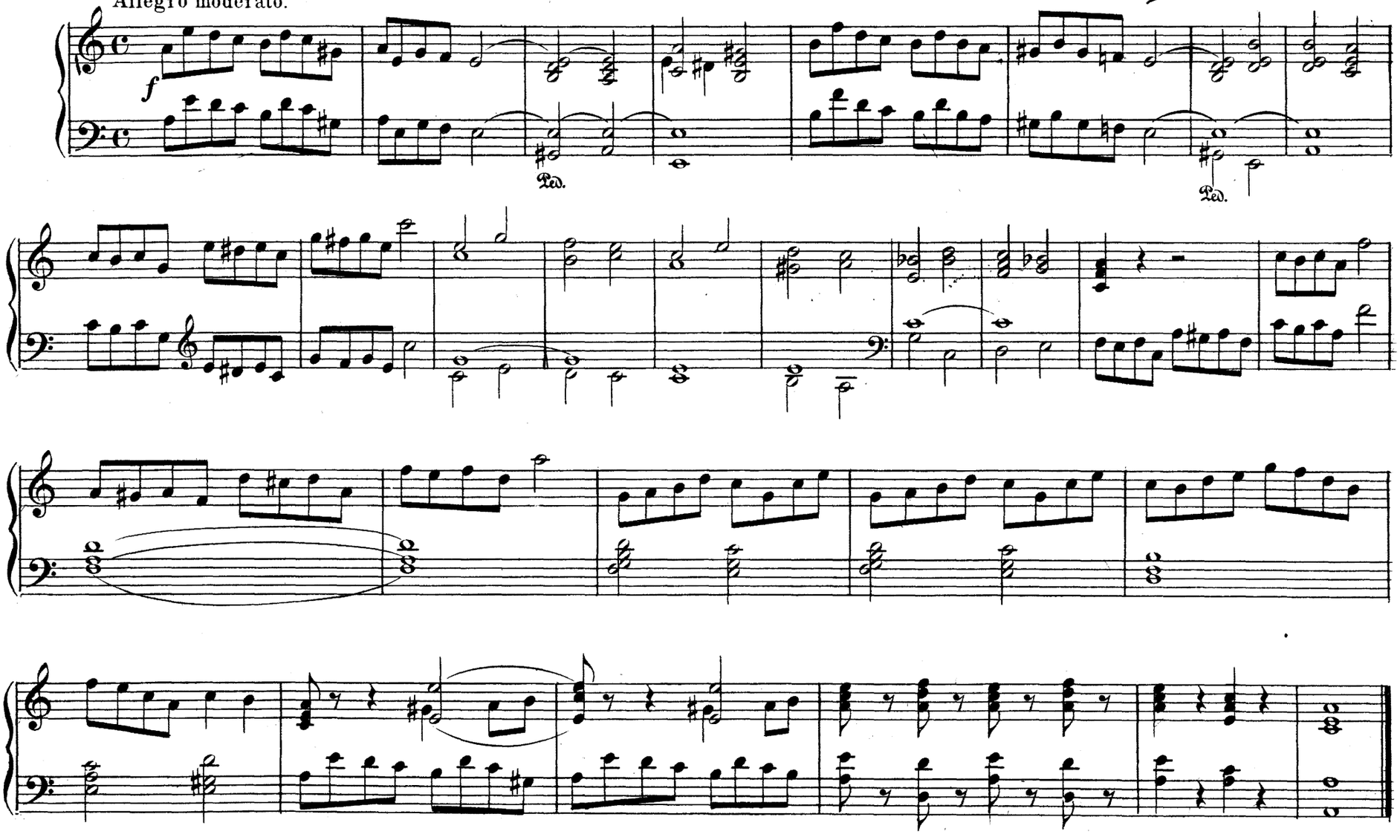
Gt. Diapasons, Flute and Principal.
Ped. Bourdon coup. to Gt.

PRELUDE.

155921

E. L. ASHFORD.

Allegro moderato.



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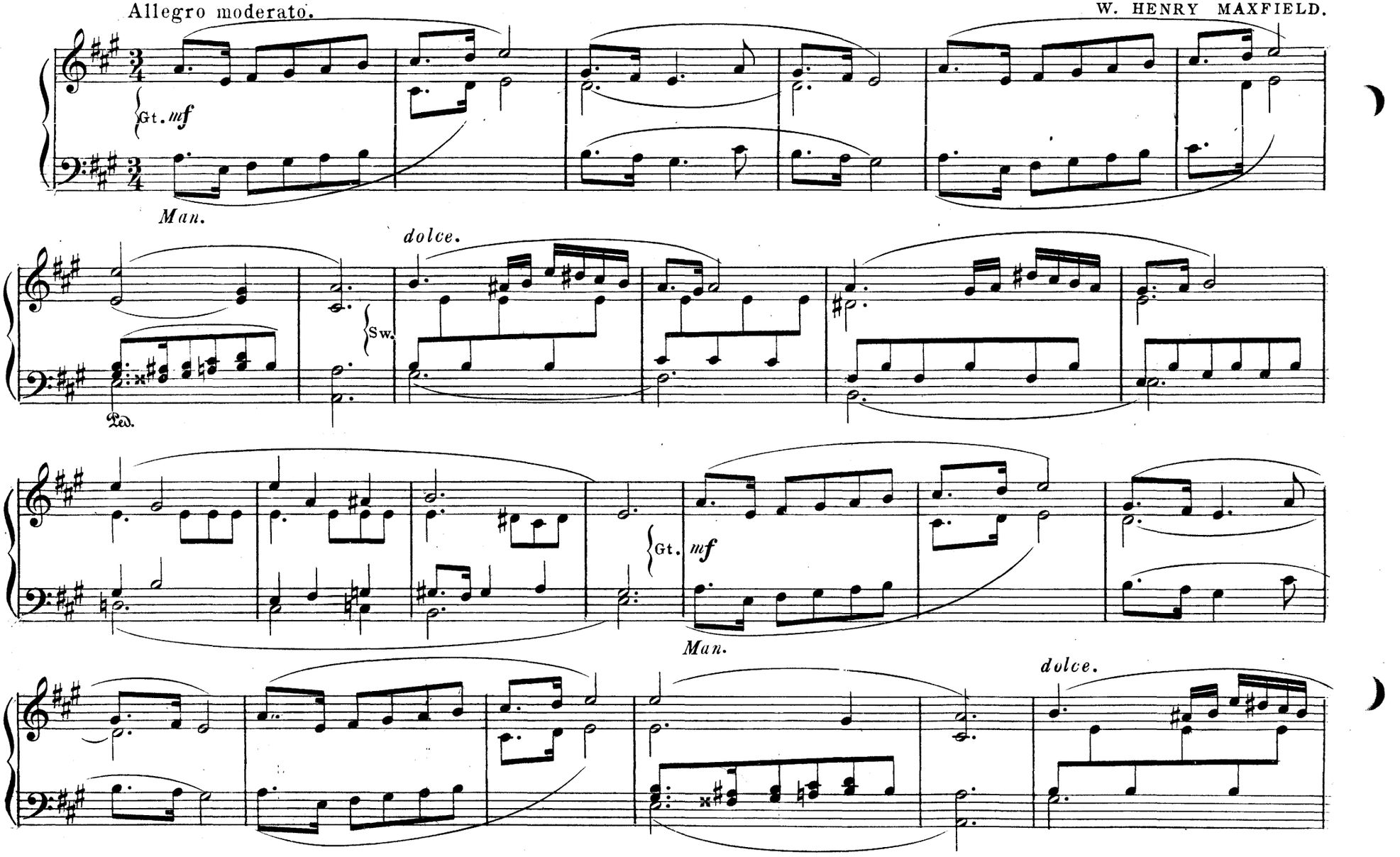
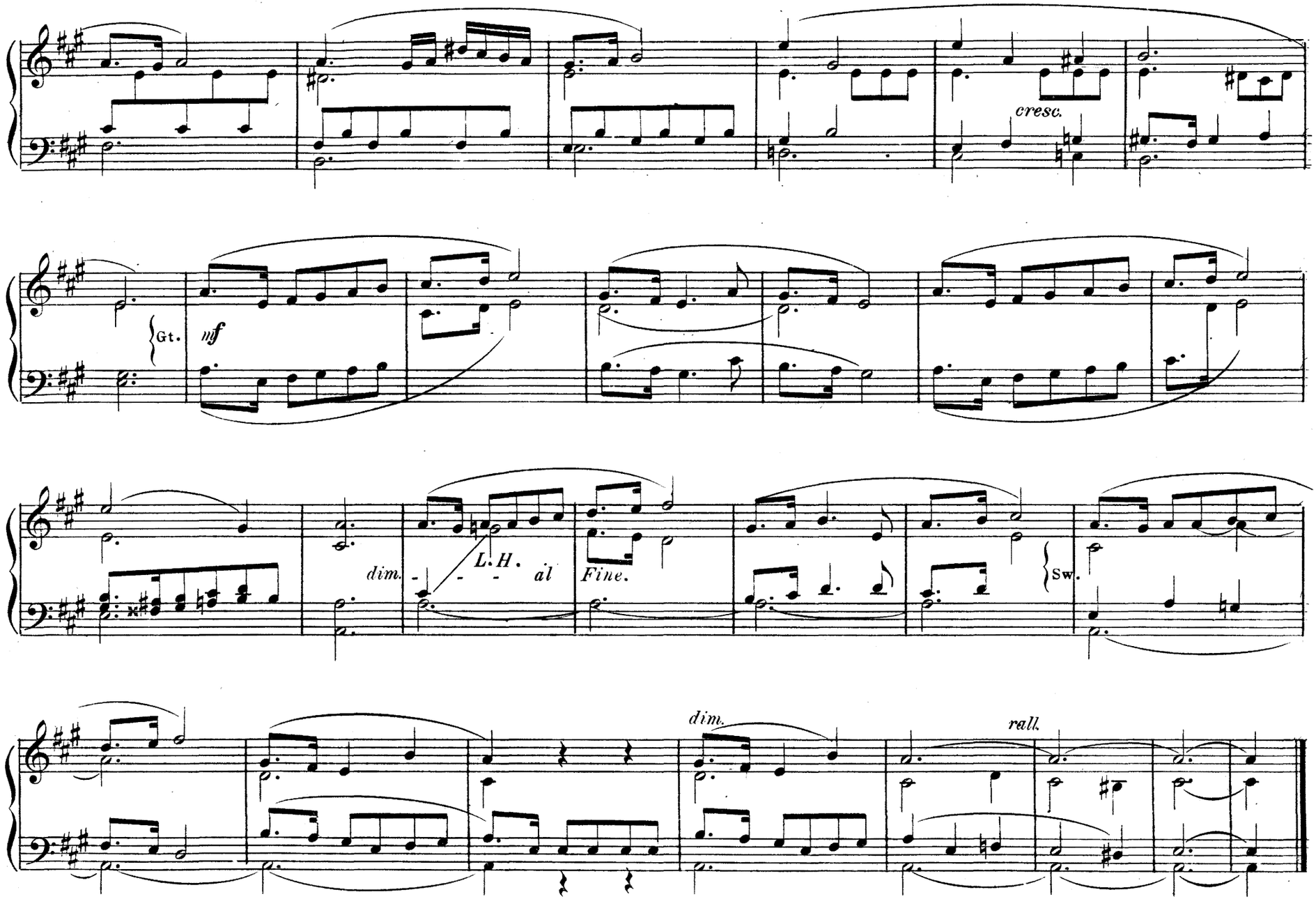
36 Gt. Diapasons & Principal.
Sw. Soft 8′ and 4′.
Ped. Bourdon coup. to Sw.

A MORNING SONG.

Allegro moderato.

W. HENRY MAXFIELD.



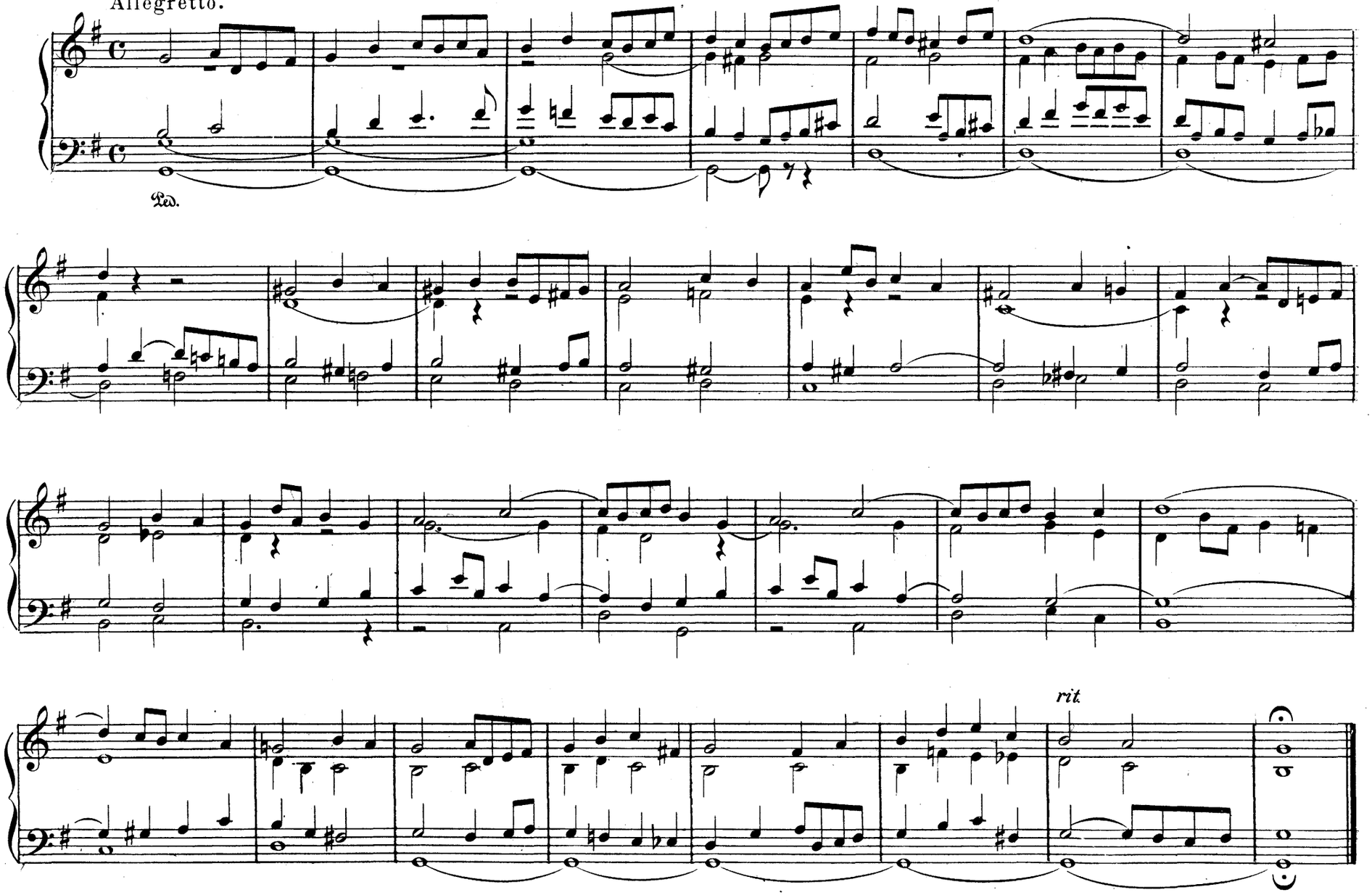

cresc.
Gt.
mf
dim.
L.H.
al
Fine.
Sw.
dim.
rall.

HYMN OF PRAISE.

Full Organ.

Allegretto.

ADOLPH HESSE.

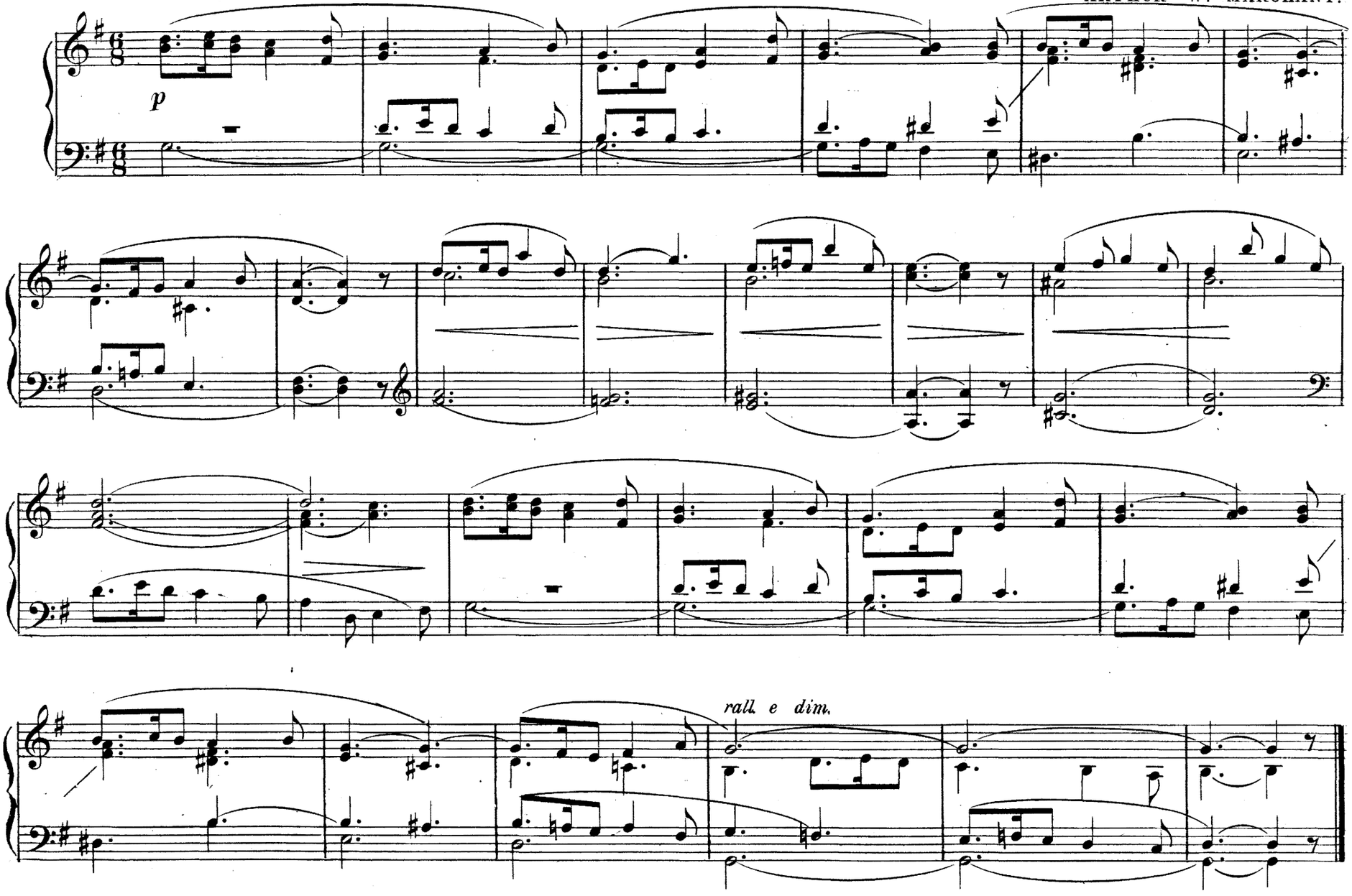


Sw. Oboe, Salicional, Flute & Bourdon.
Ped. Bourdon.

SICILIANO.

Andantino pastorale.

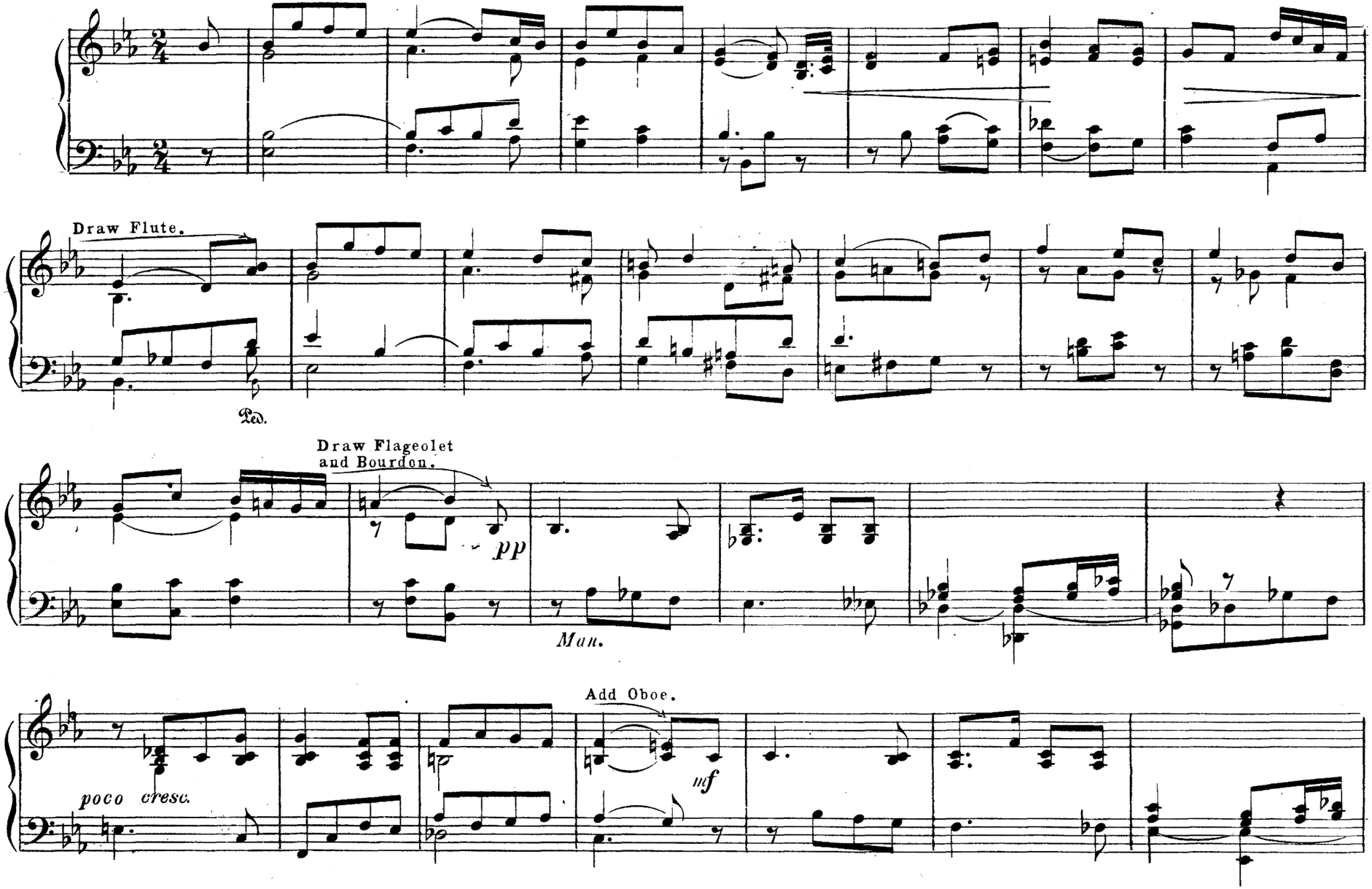
ARTHUR W. MARCHANT.



40 Sw. Soft 8.
Ped. Bourdon.

MELODY.

E. L. ASHFORD.



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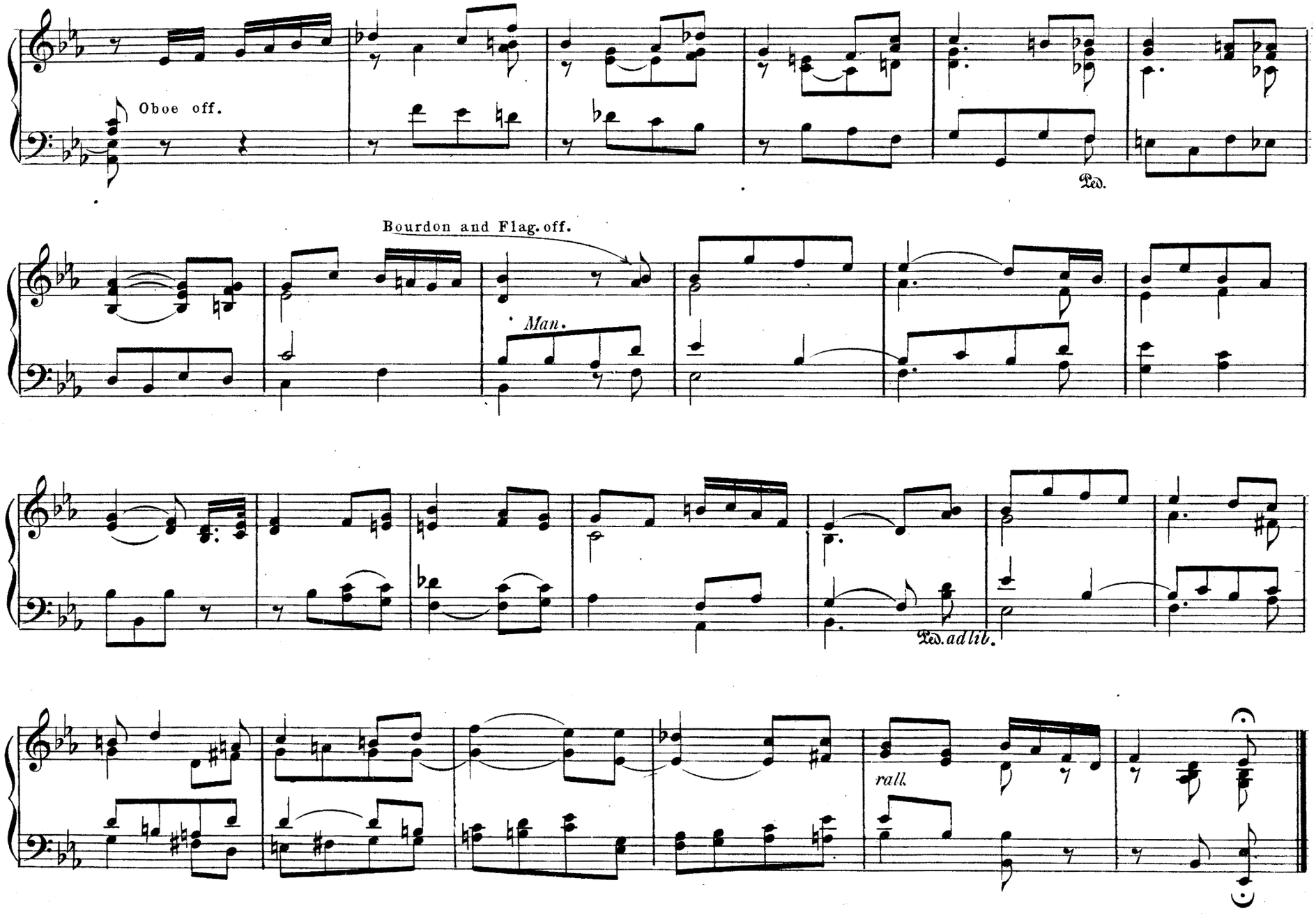

Oboe off.
Ped.
Bourdon and Flag. off.
Man.
Ped. ad lib.
rall.

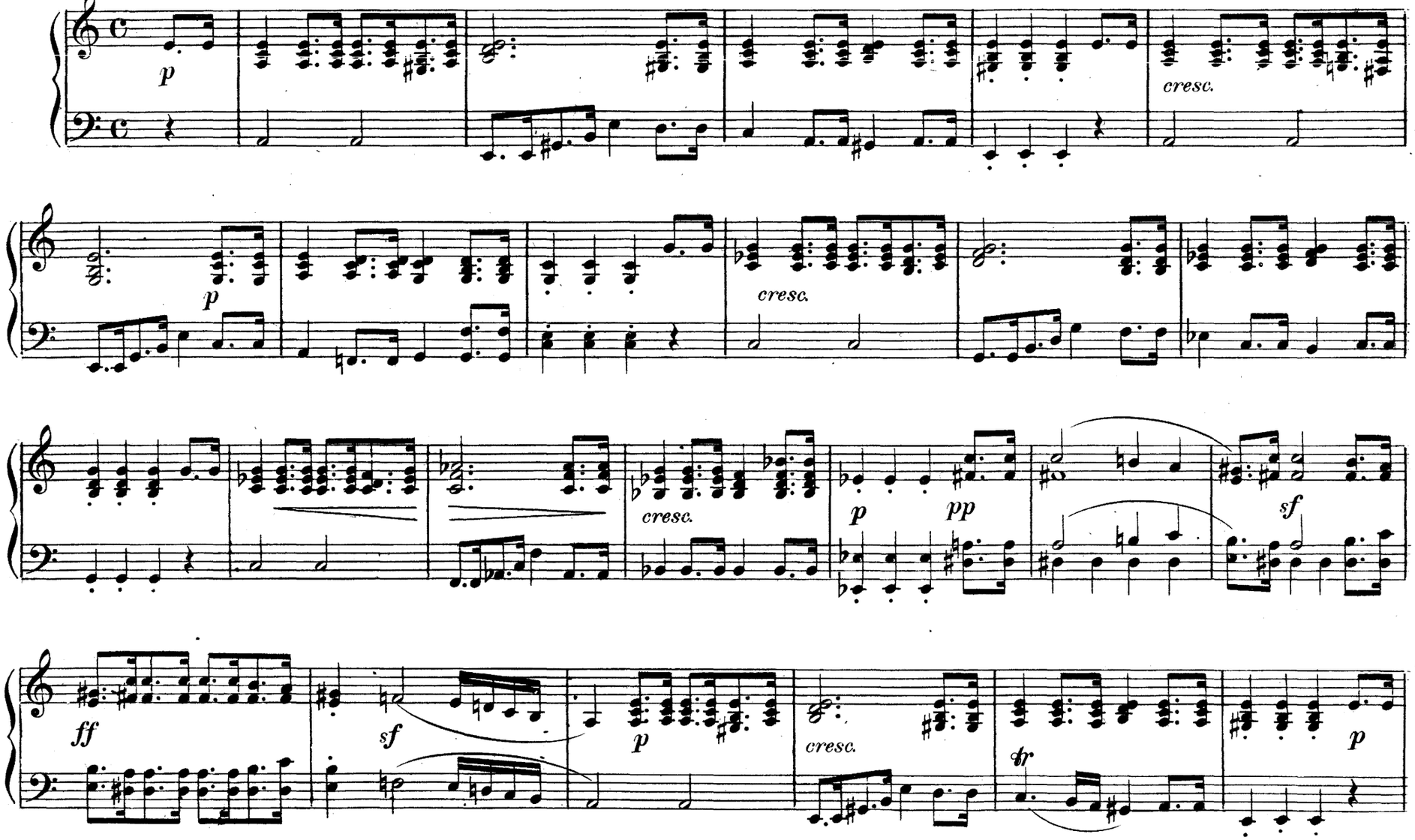
FUNERAL MARCH.

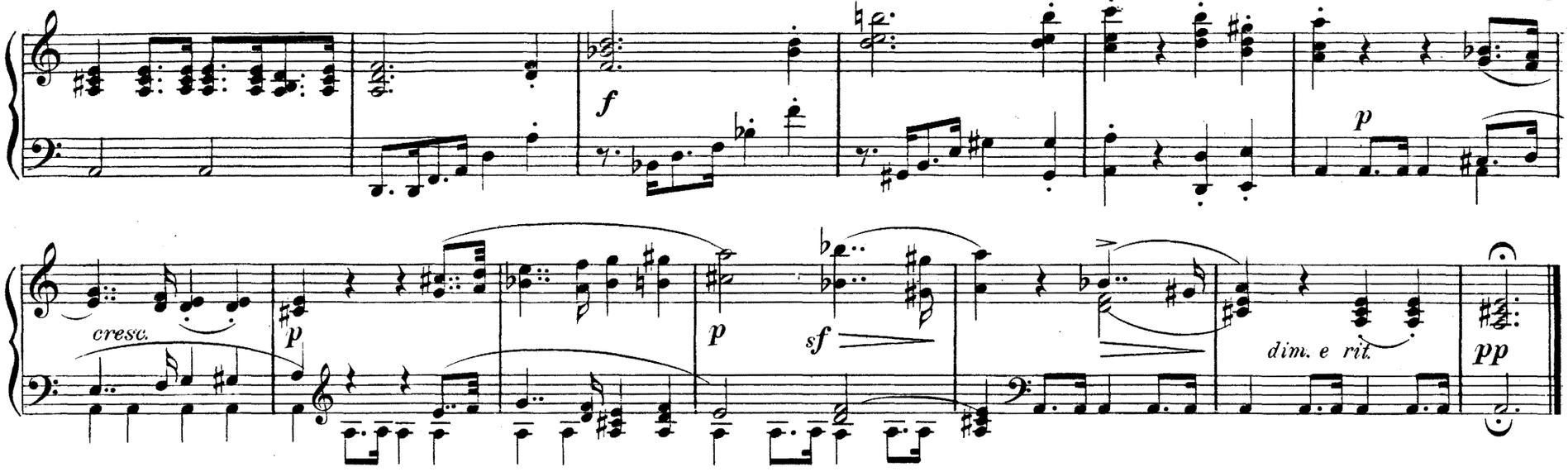
FROM SONATA OP. 26.

BEETHOVEN.

Sw. Soft 8′
Ped. Bourdon.

Maestoso andante.



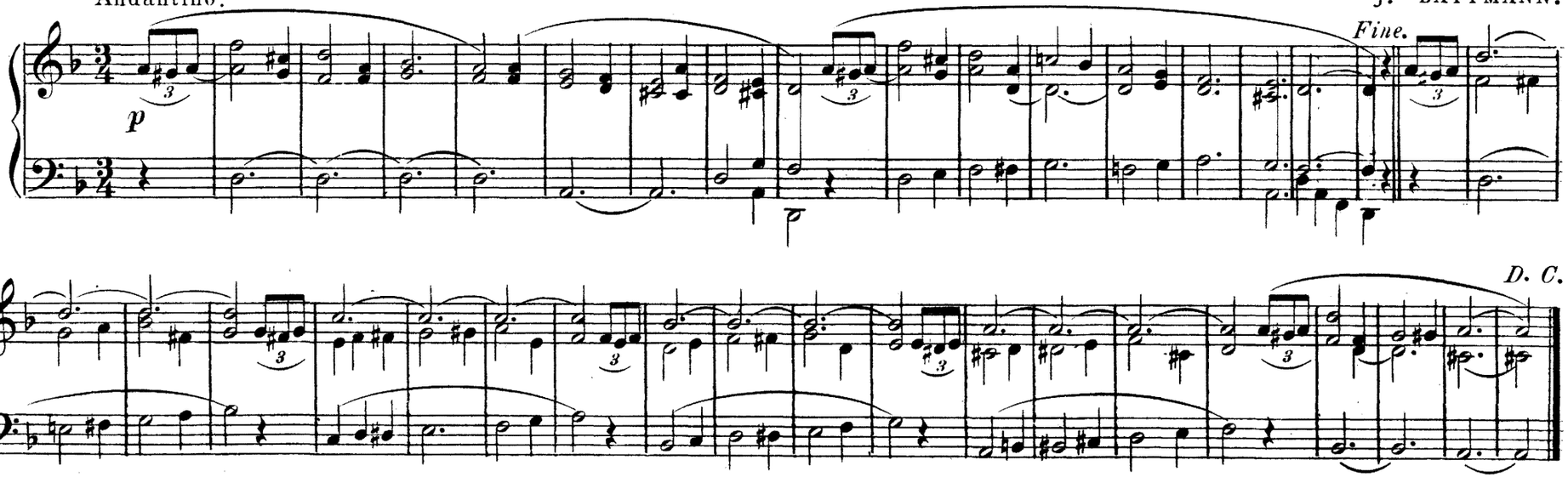


COMMUNION.

Sw. Soft stops.

Andantino.

J. BATTMANN.

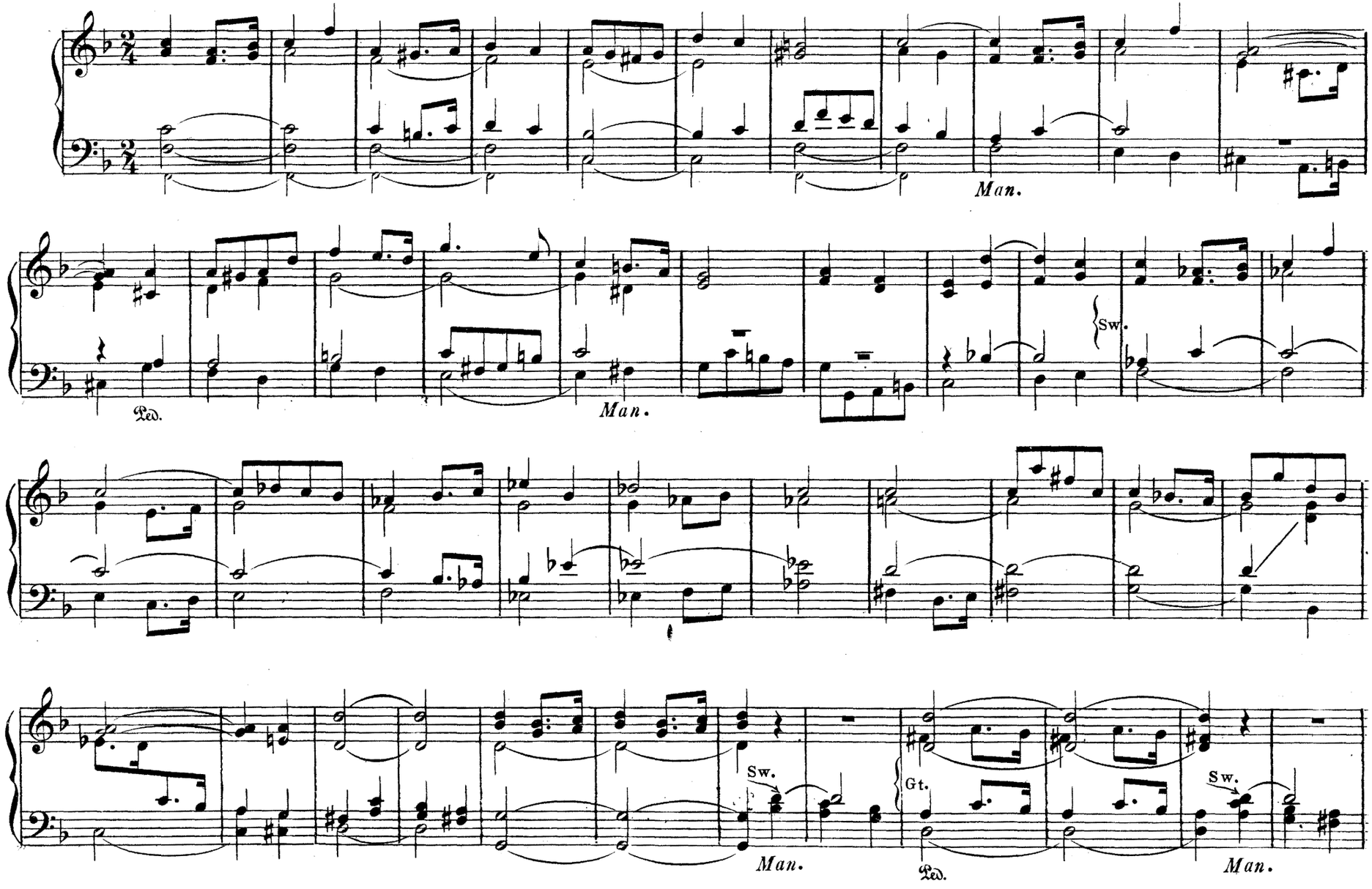


Gt. Diapasons.
Sw. Op. Dia, Oboe and Flute.
Ped. Bourdon.

A SONG OF JOY.

Voluntary for Children's Day.

E. L. ASHFORD.



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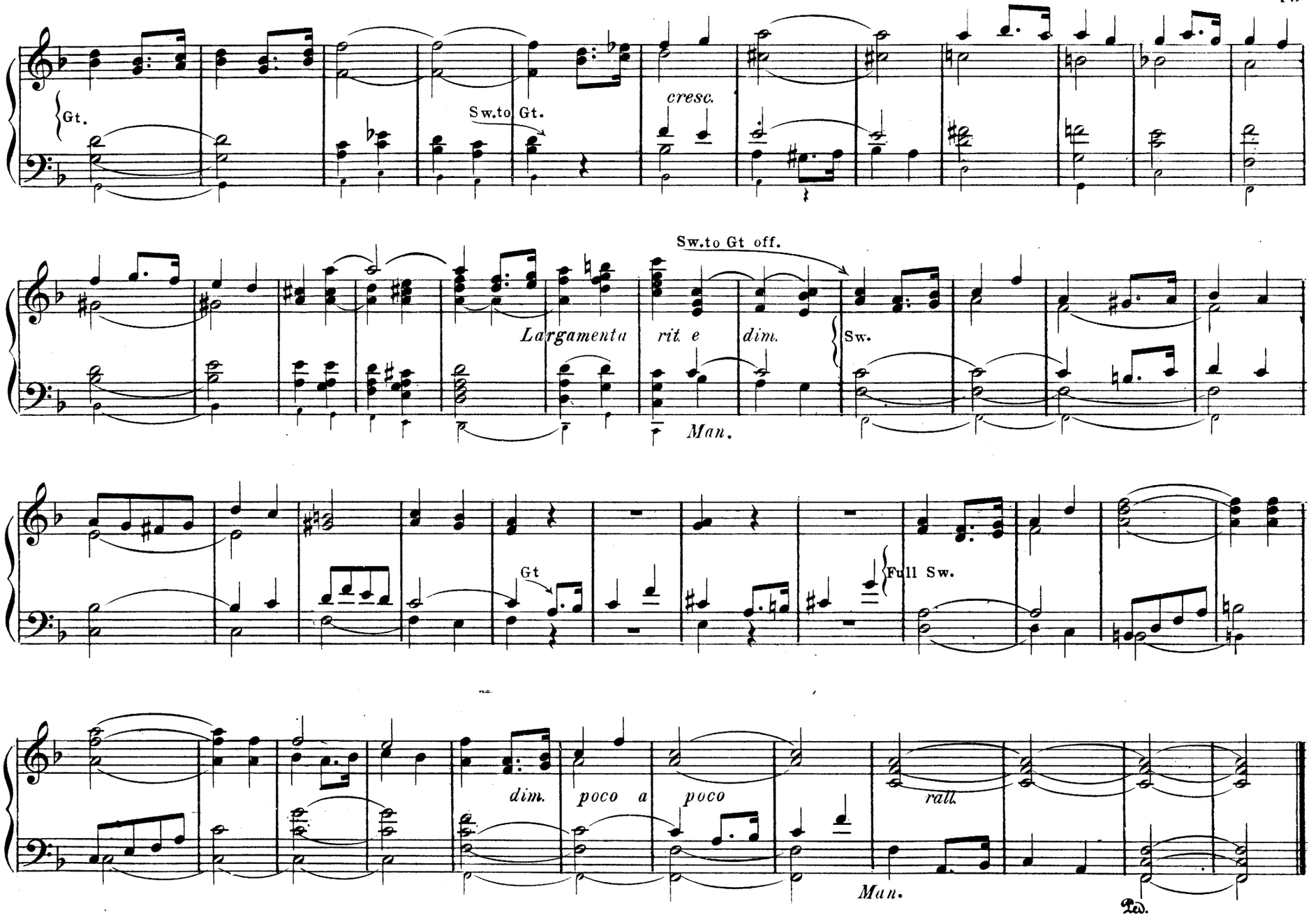
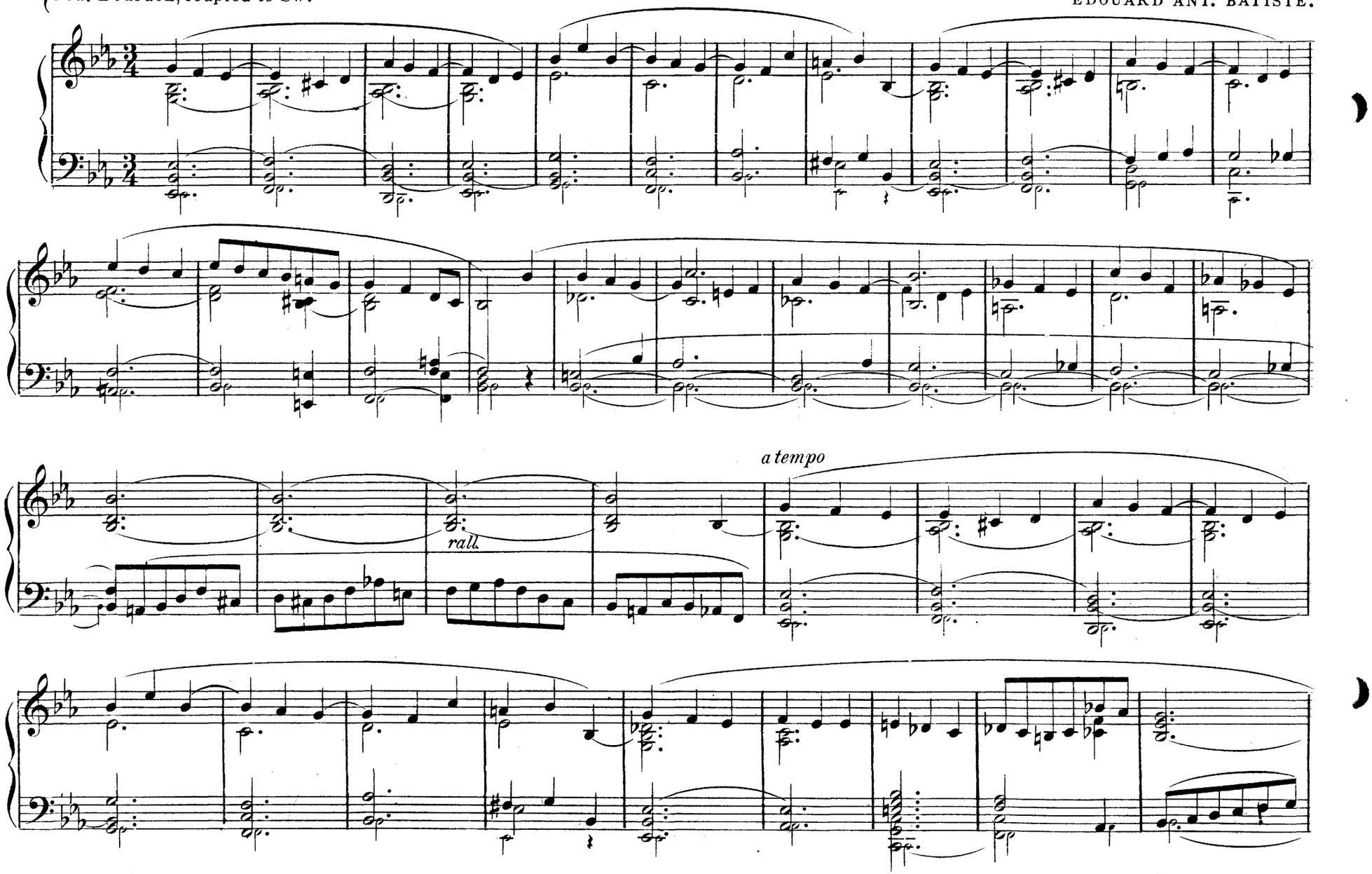
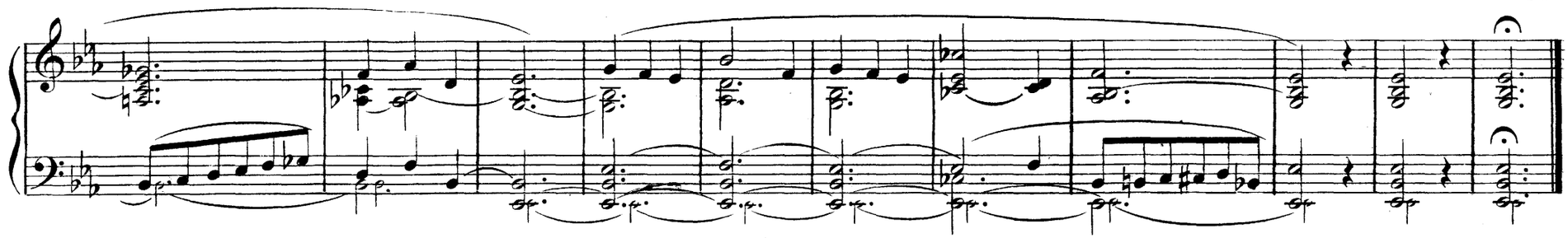

Gt.
Sw.to Gt.
cresc.
Sw.to Gt off.
Largamenta
rit. e
dim.
Sw.
Man.
Gt
Full Sw.
dim.
poco a
poco
rall.
Man.
Ped.

Sw. Soft 8′ and 4′.
Ped. Bourdon, coupled to Sw.

ANDANTE.

EDOUARD ANT. BATISTE.



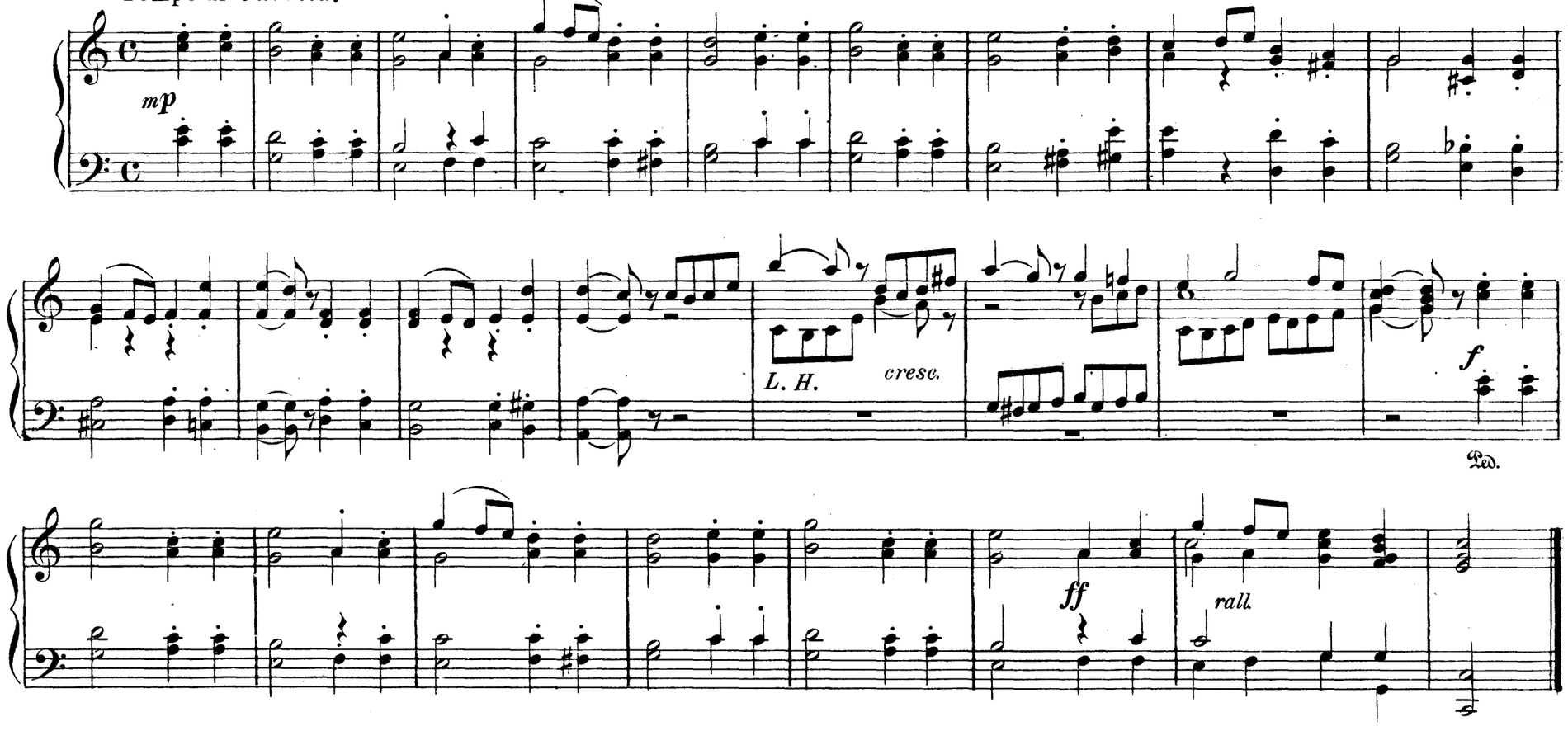


A SONG OF MAY.

Sw. Soft 8′ and 4′.

Tempo di Gavotta.

W. MORLEY.

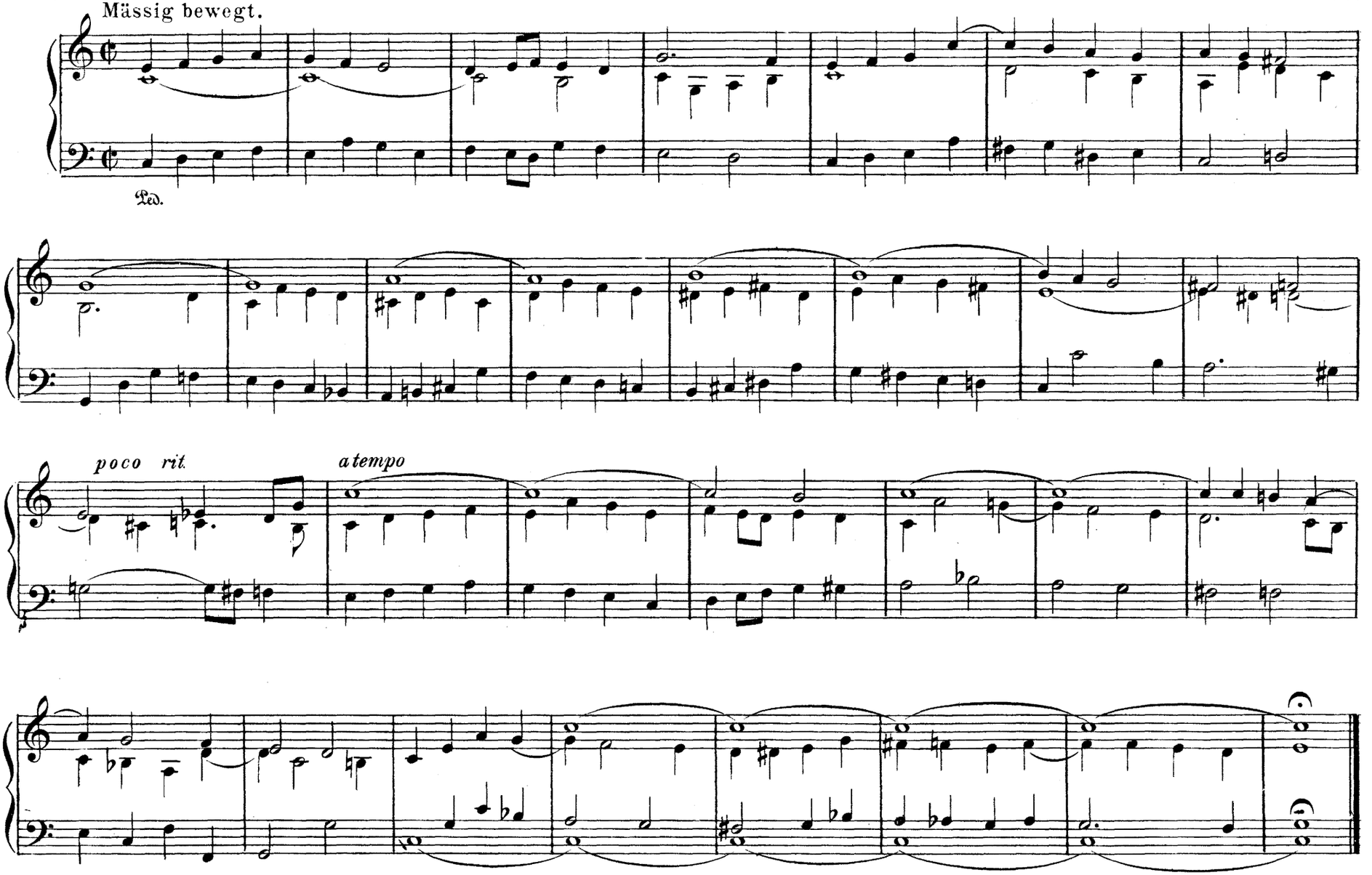


Gt. Diapasons.
Ped. Bourdon coup.to Gt.

DIAPASON MOVEMENT.

RUDOLF BIBL.

Mässig bewegt.

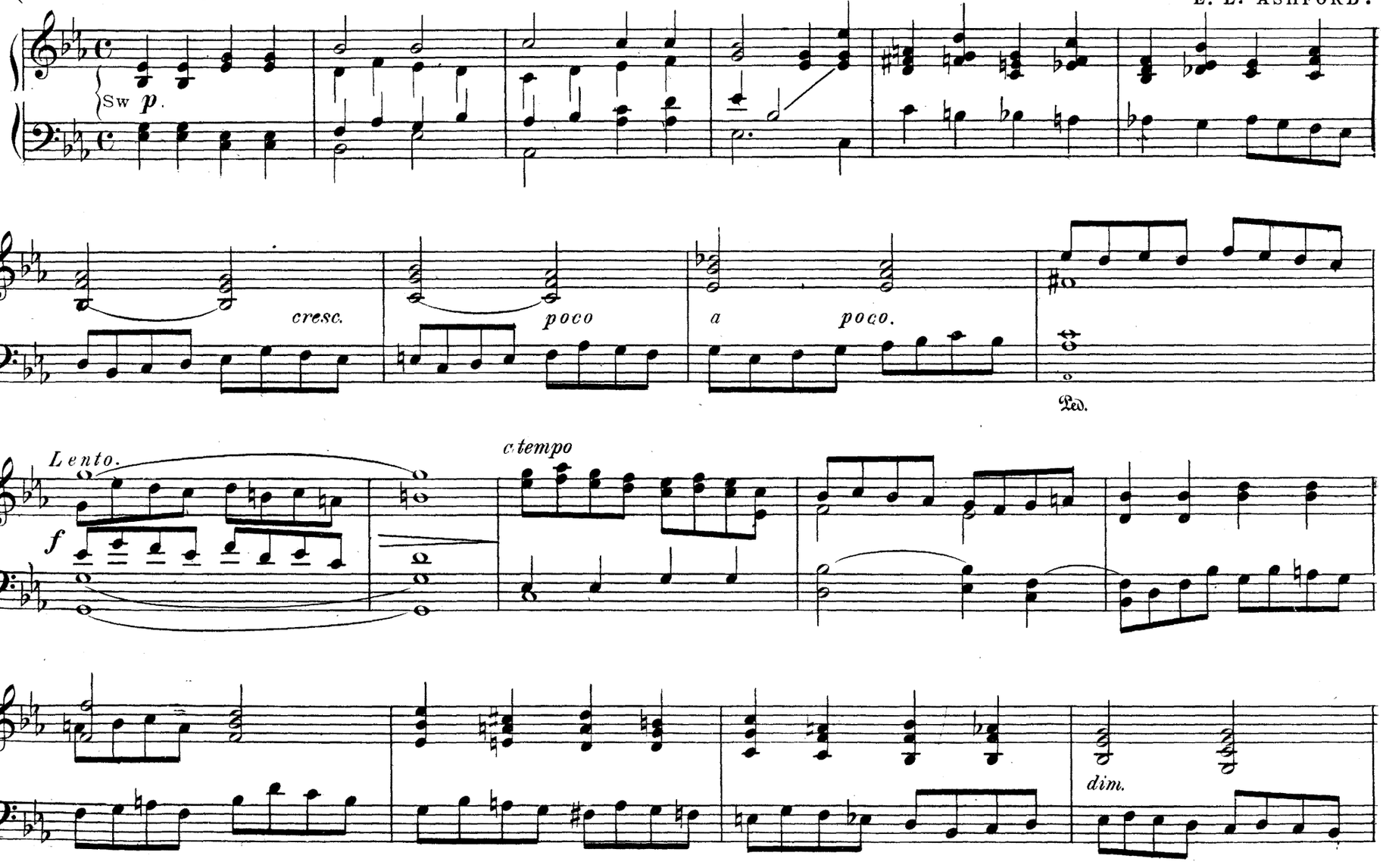


HOLY, HOLY, HOLY.

FOR TRINITY SUNDAY.

E. L. ASHFORD.

Gt. Melodia, Dul. Dopple Flute, and Principal.
Sw. Soft 8' and 4'.
Ped. Bourdon coupled to Sw.



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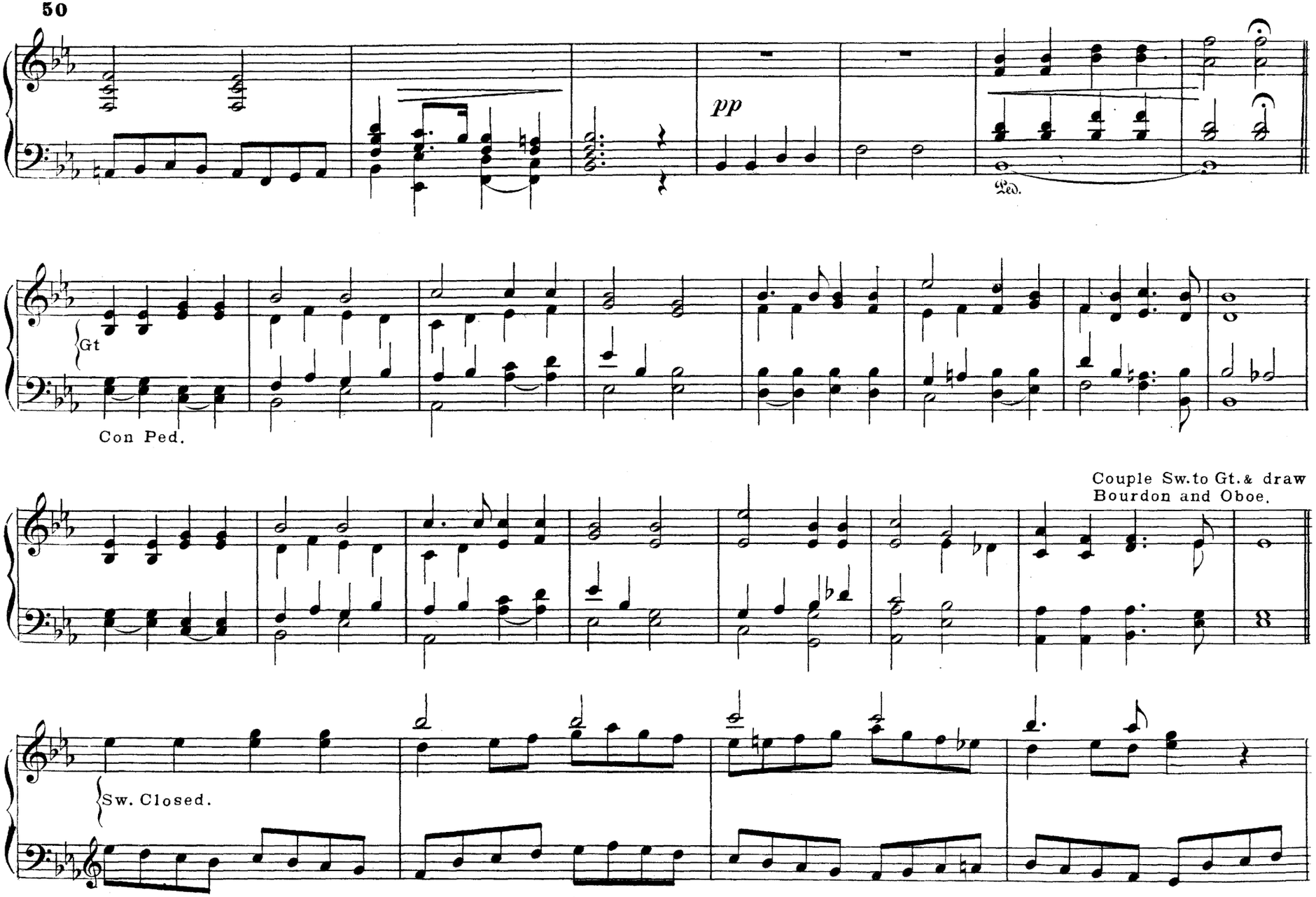
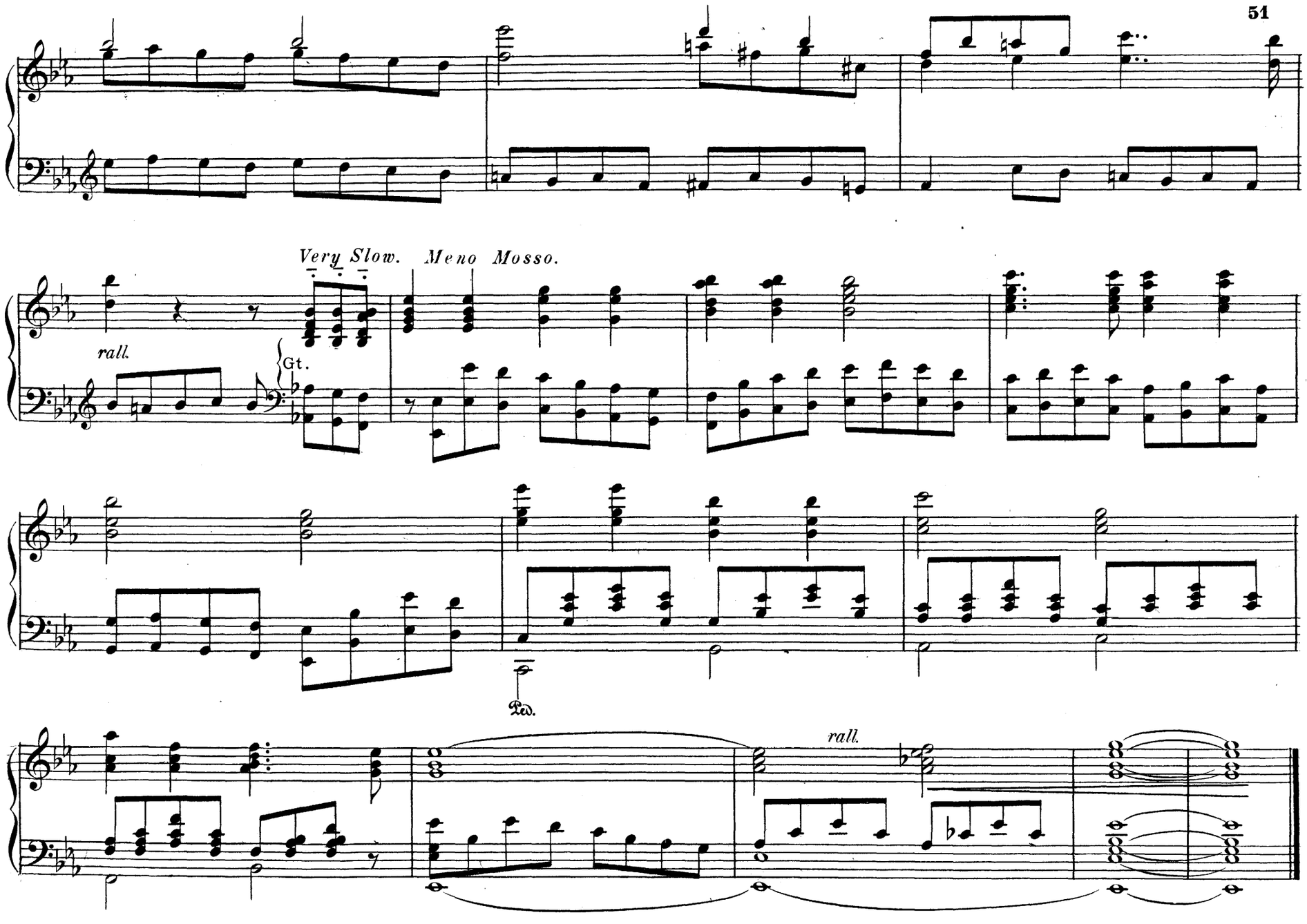

pp
Ped.
Gt
Con Ped.
Couple Sw.to Gt.& draw
Bourdon and Oboe.
Sw. Closed.

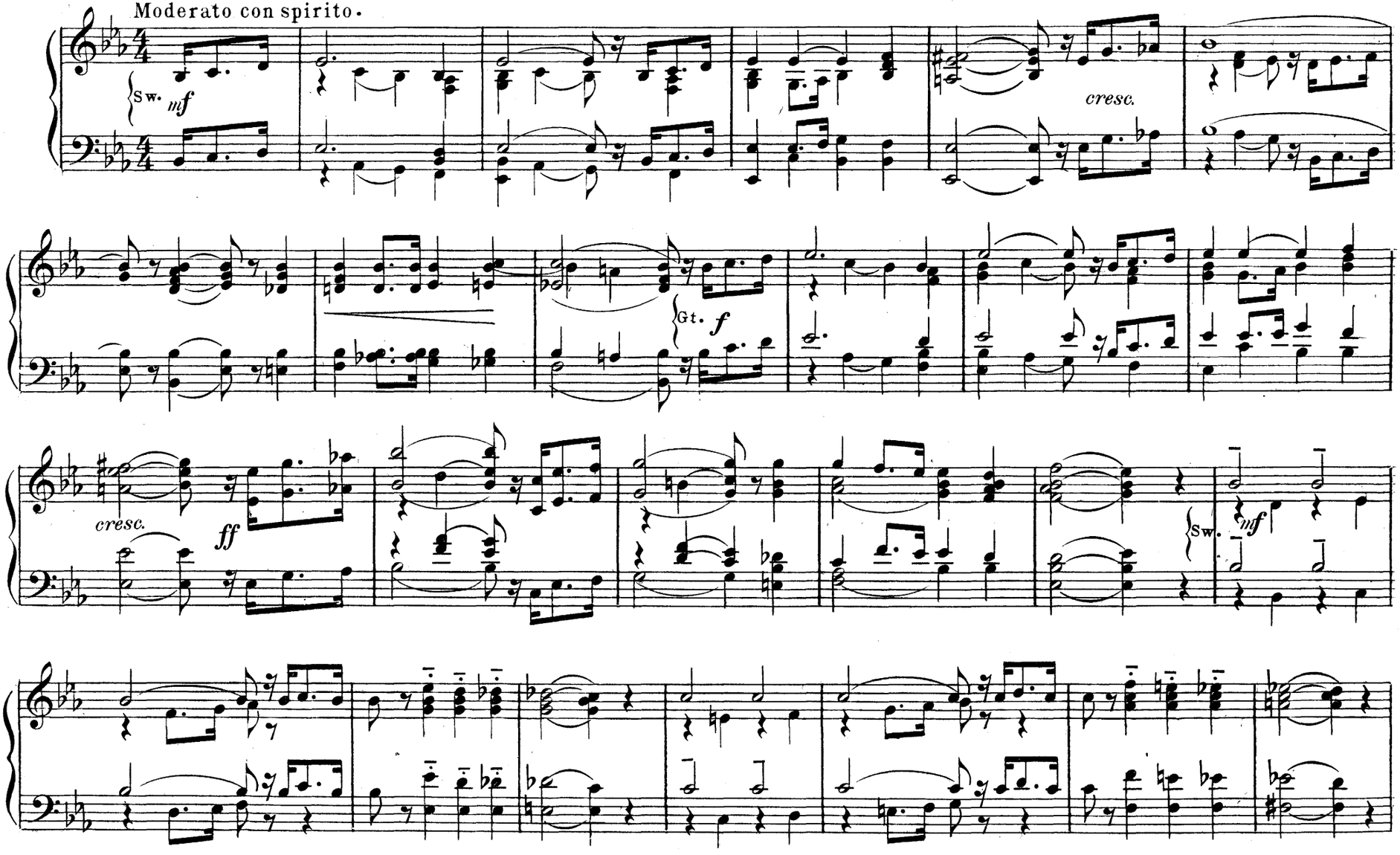

Very Slow. Meno Mosso.
rall.
Gt.
Ped.
rall.

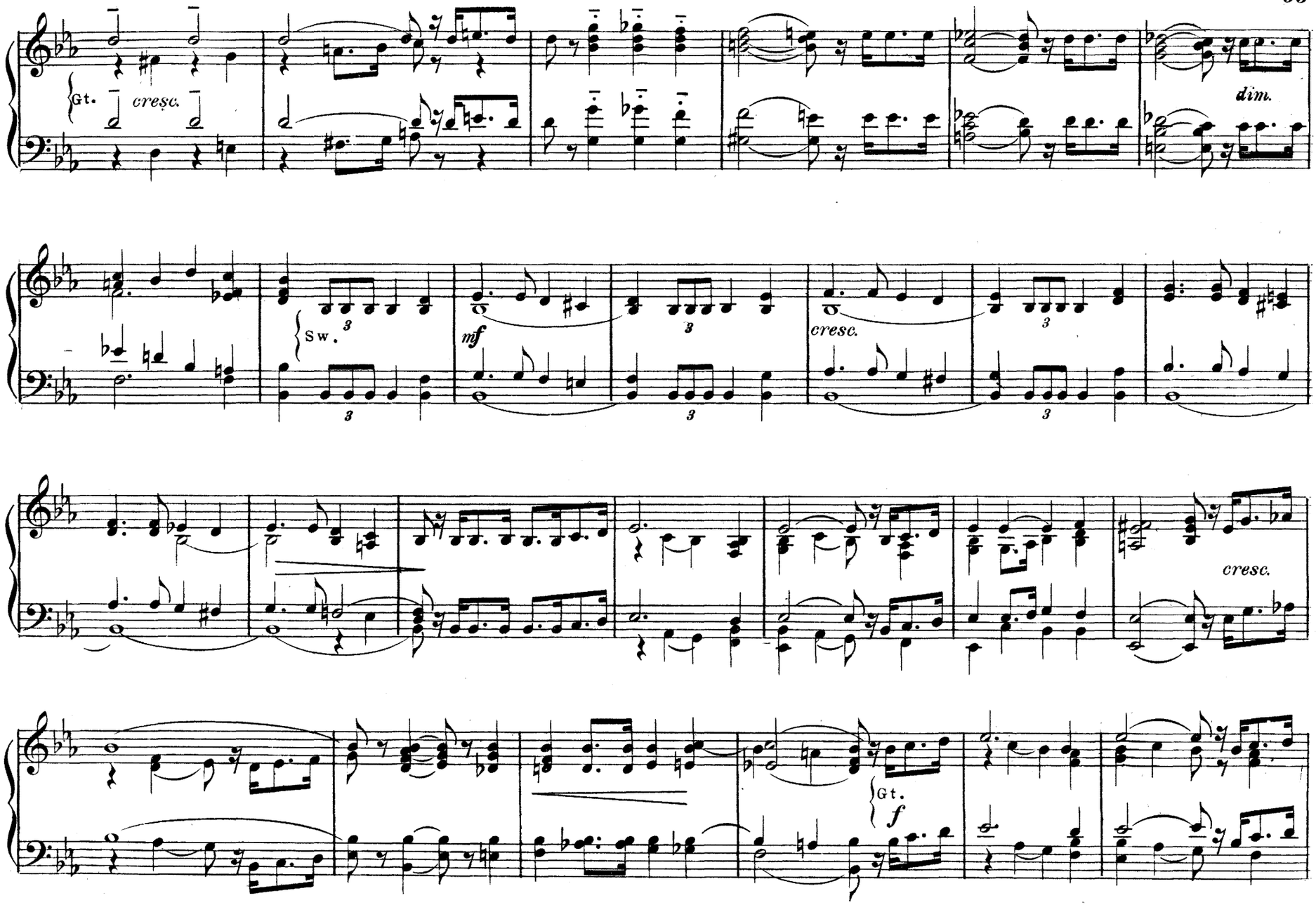
GRAND CHŒUR.

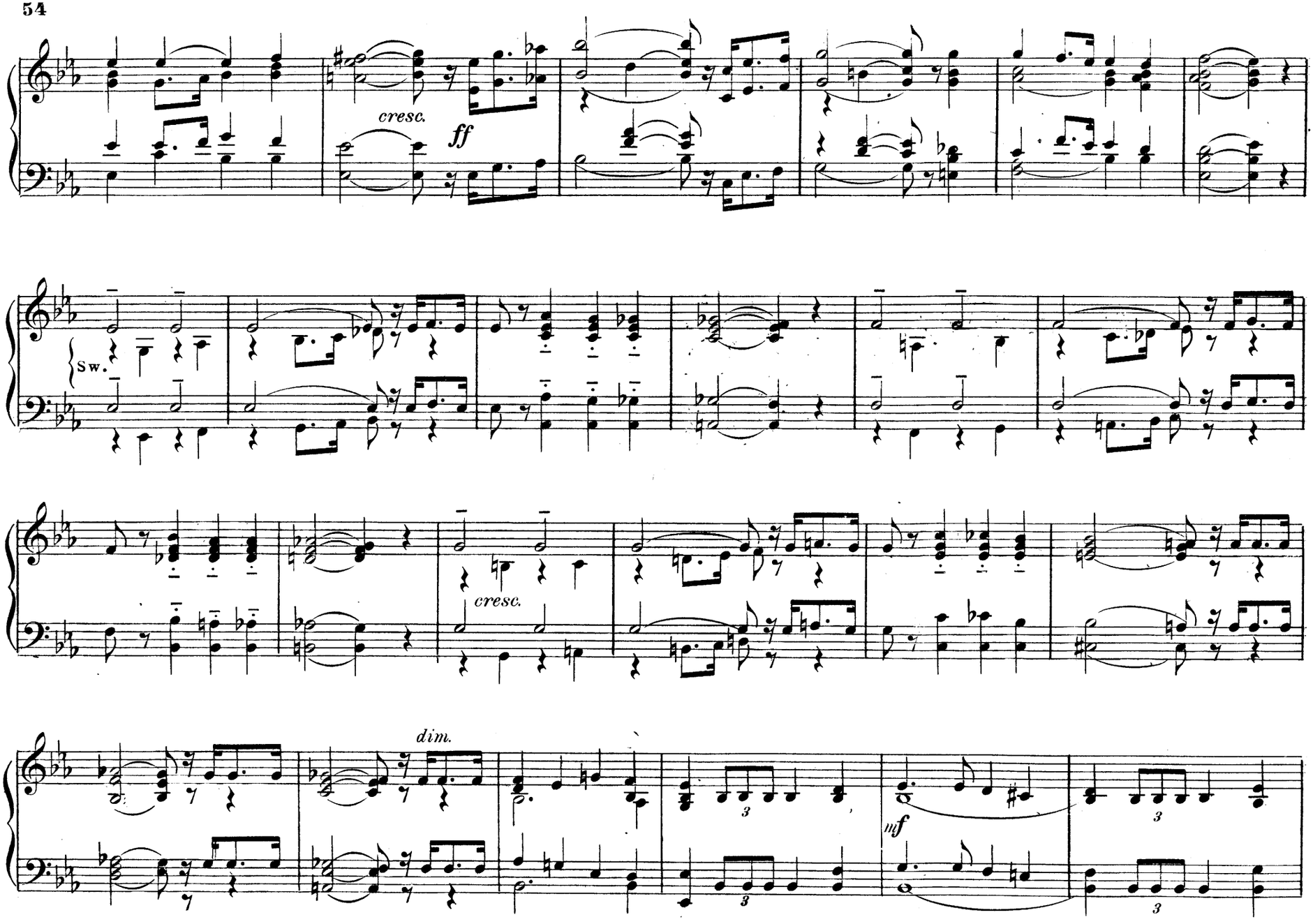
Gt. Full.
Sw. Full.
Ped. Bourdon and Violincello.
Sw. to Ped.

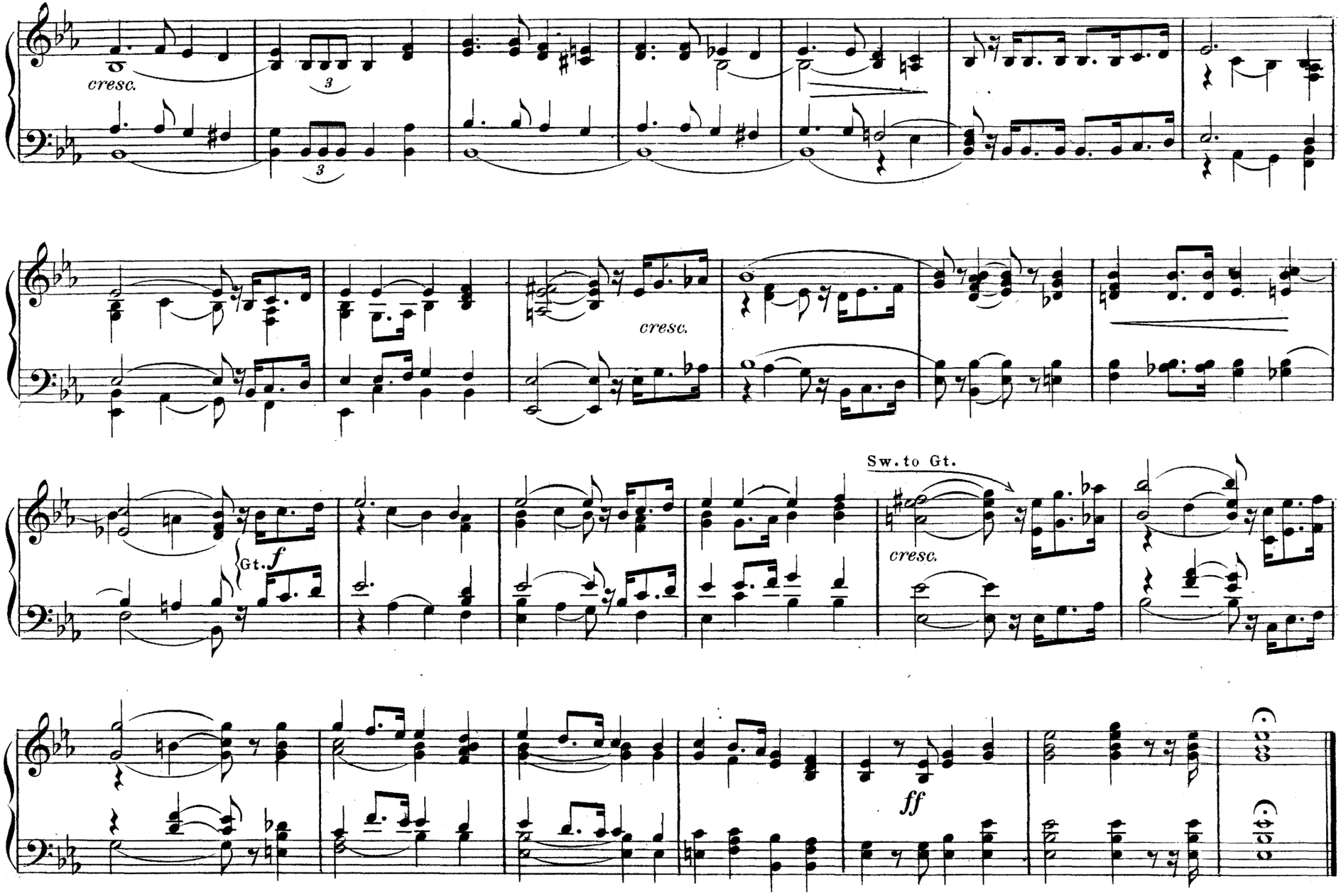
ARTHUR W. MARCHANT.

Moderato con spirito.




Gt.
cresc.
dim.
Sw.
mf
cresc.
cresc.
Gt.
f


cresc.
ff
Sw.
cresc.
dim.
mf

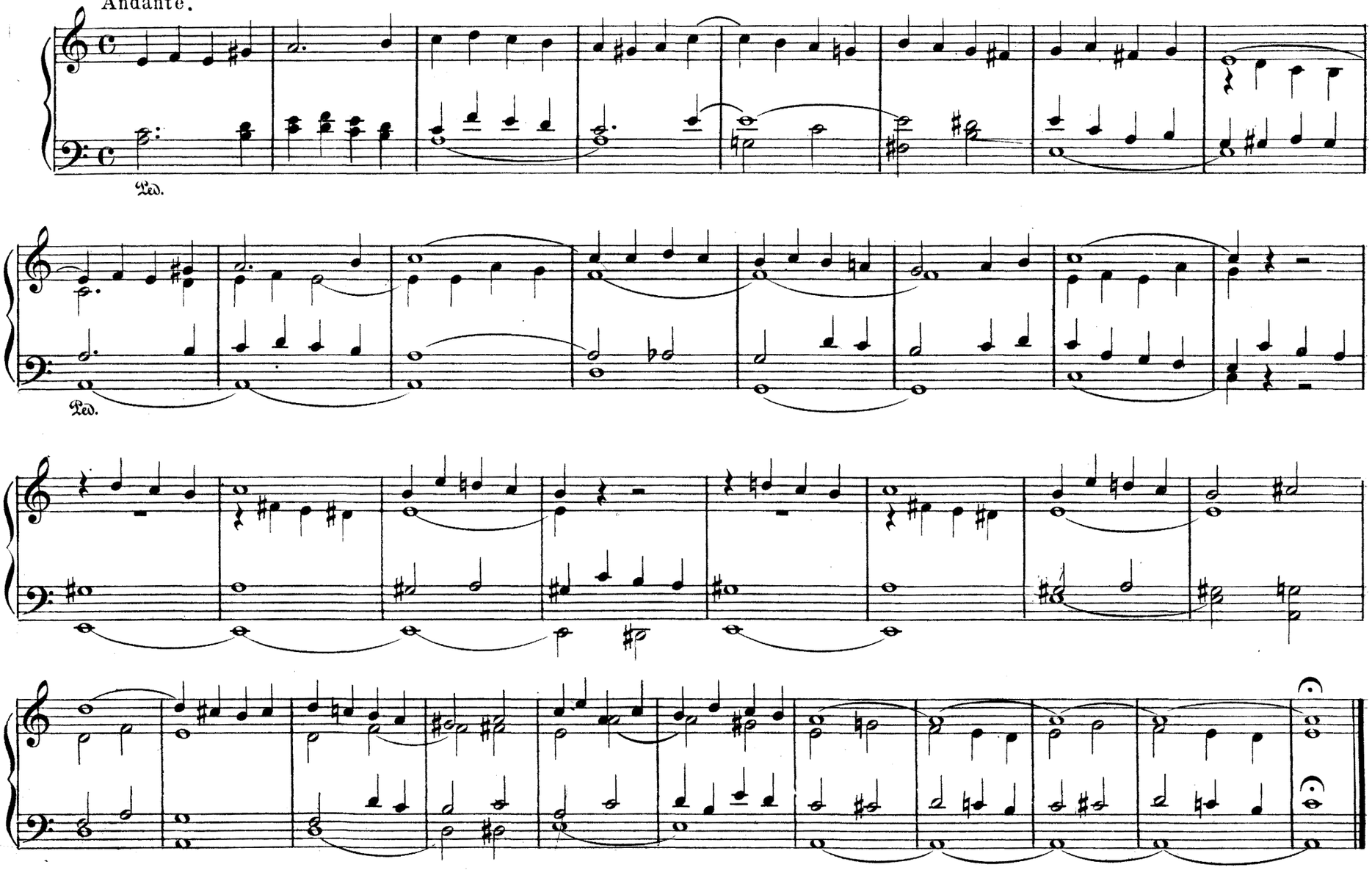

cresc.
3
3
cresc.
Gt.
f
Sw. to Gt.
cresc.
ff

COMMUNION.

Sw. Soft 8 ft.
Ped. Bourdon coup.to Sw.

ADOLPH HESSE.

Andante.

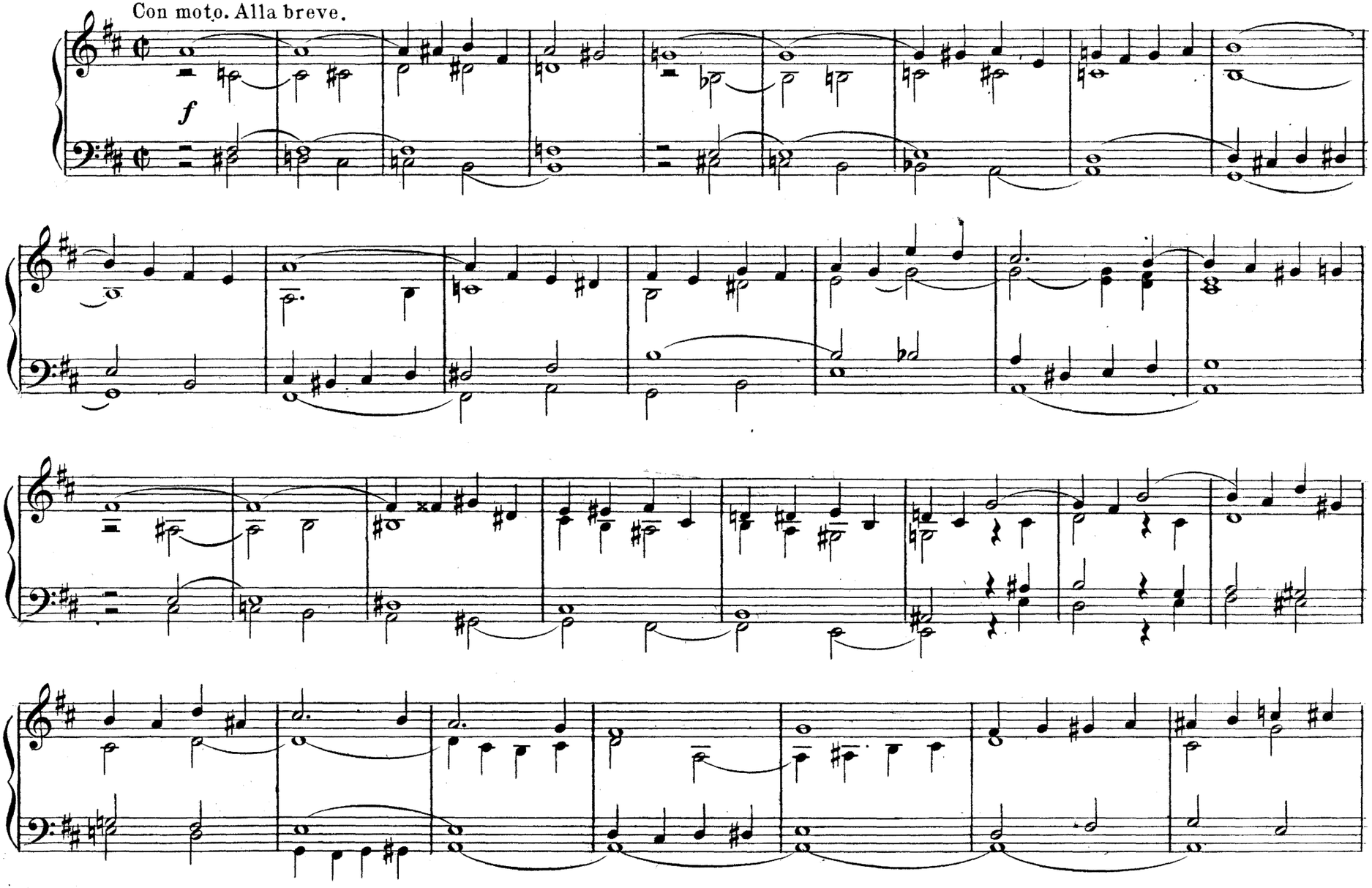


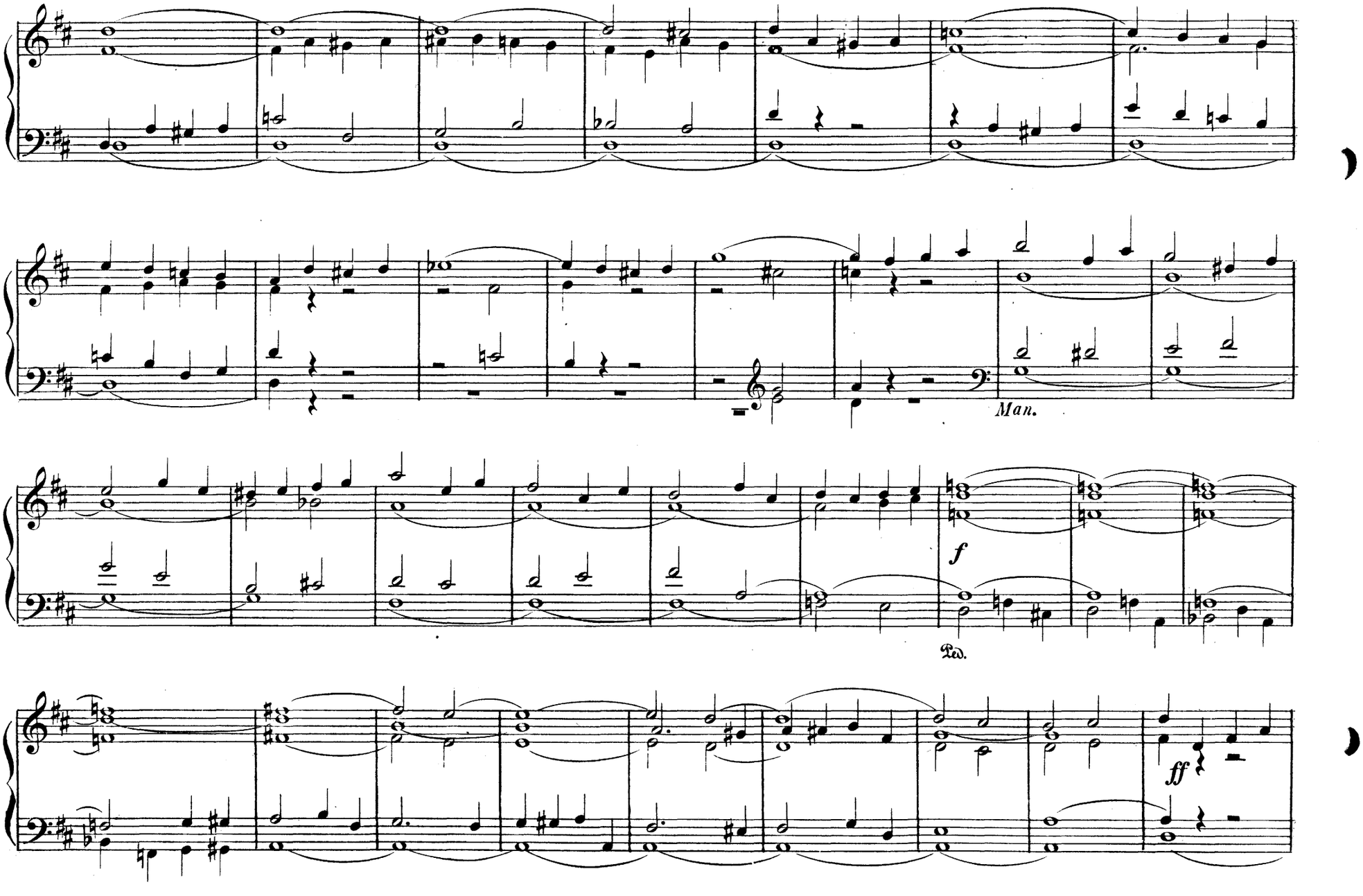
Gt. Full without Reeds.
Ped. Op. Diap.

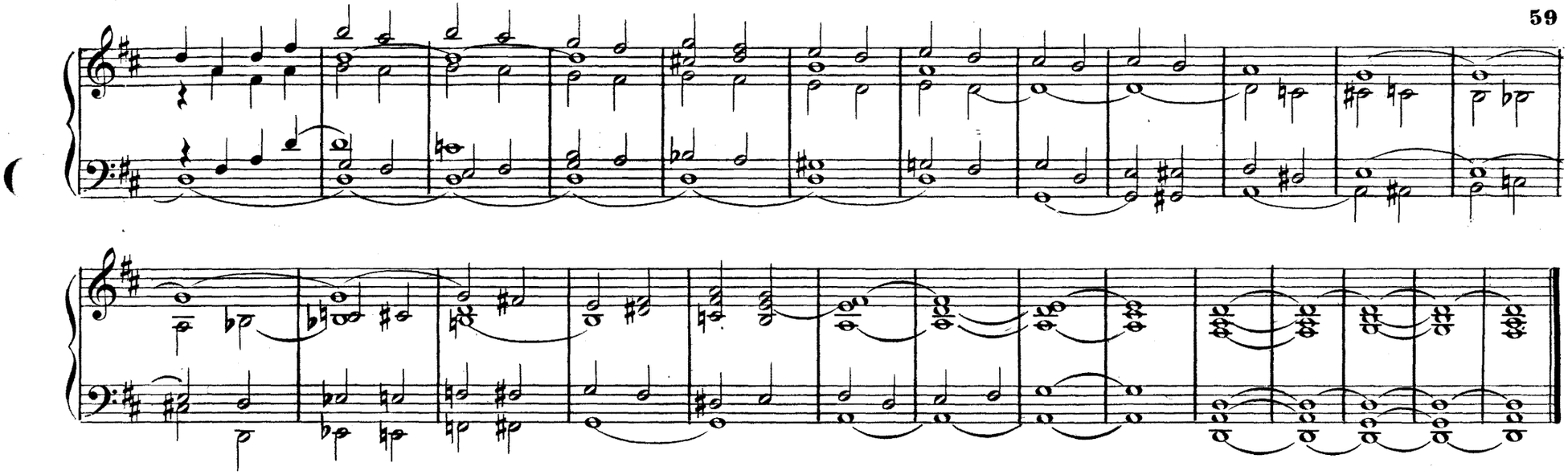
POSTLUDE.

AUGUST REINHARD.

Con moto. Alla breve.




Man.
f
Ped.
ff

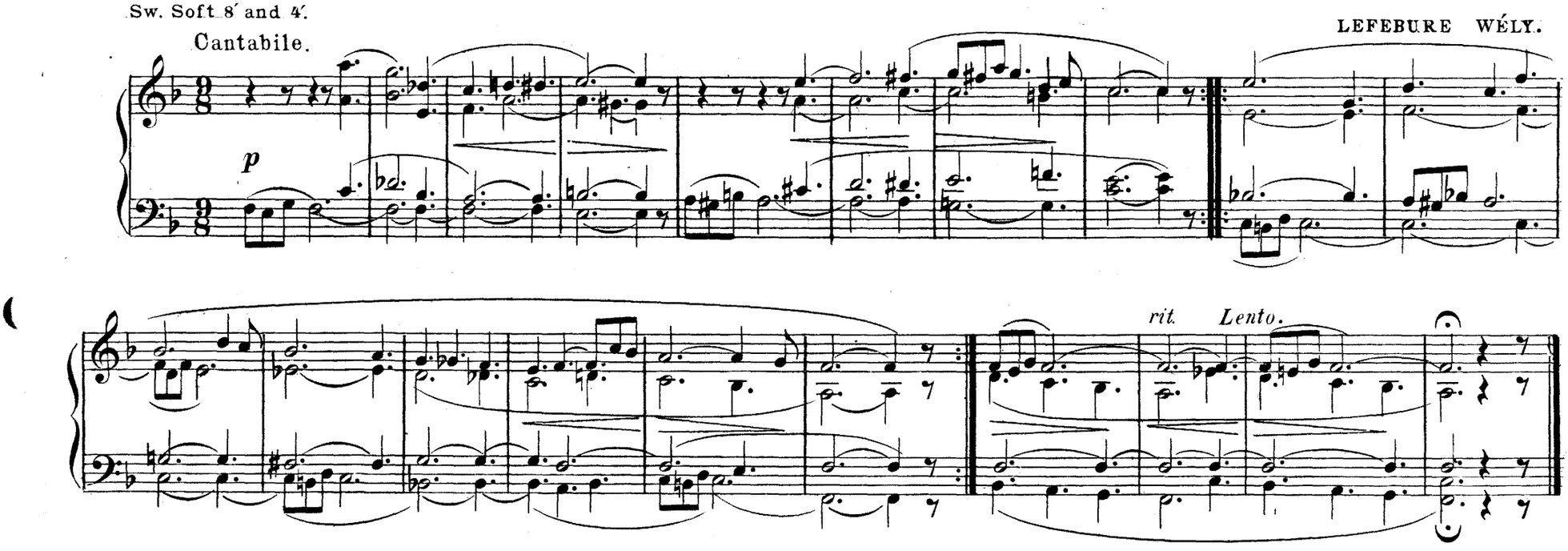


MEDITATION.

Sw. Soft 8′ and 4′.

Cantabile.

LEFEBURE WÉLY.

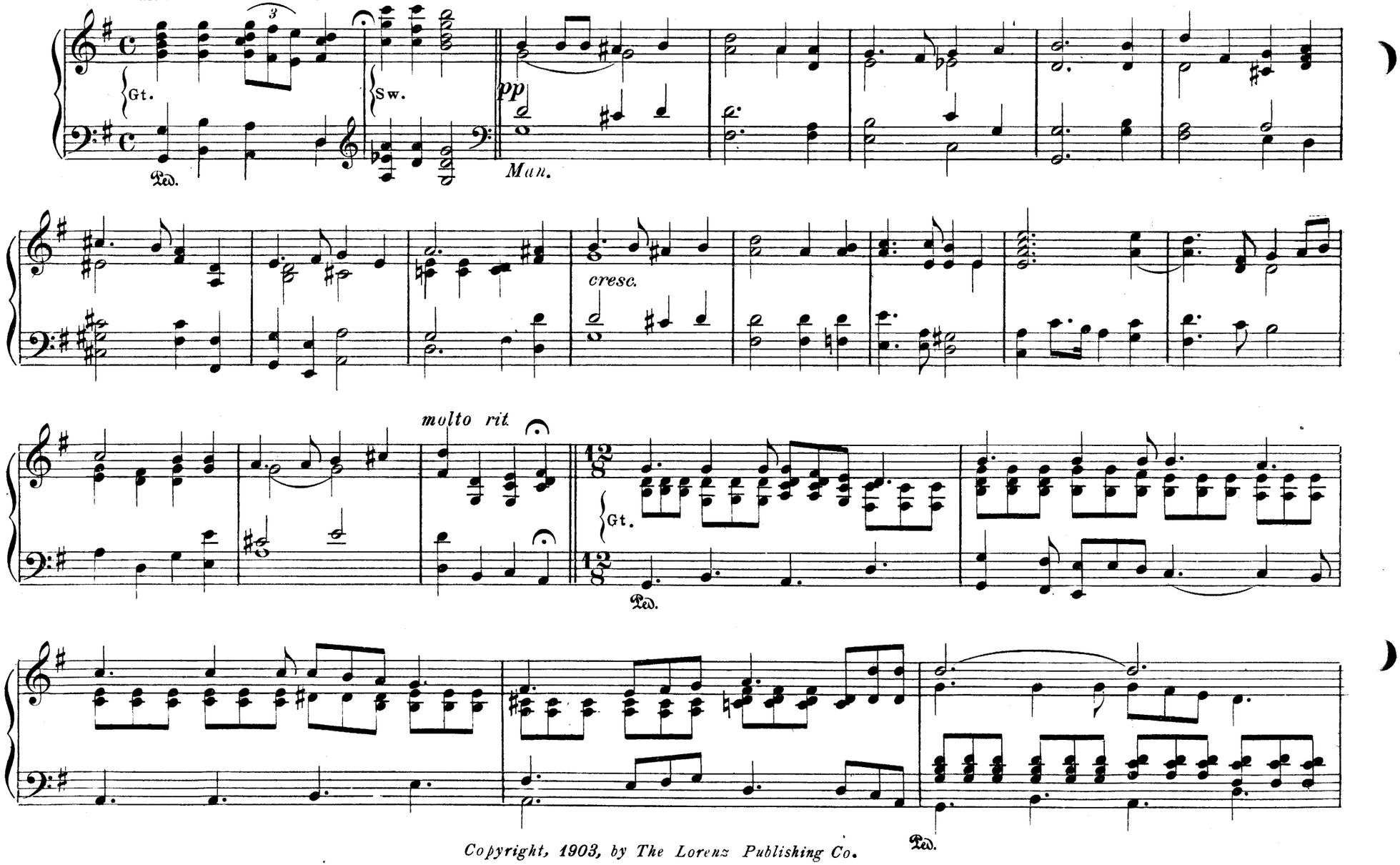


Gt. Diapasons and Gamba.
Sw. Soft 8ft.
Ped Bourdon.

A DREAM OF PARADISE.

Transcription by E. L. ASHFORD.

Andante Maestoso.



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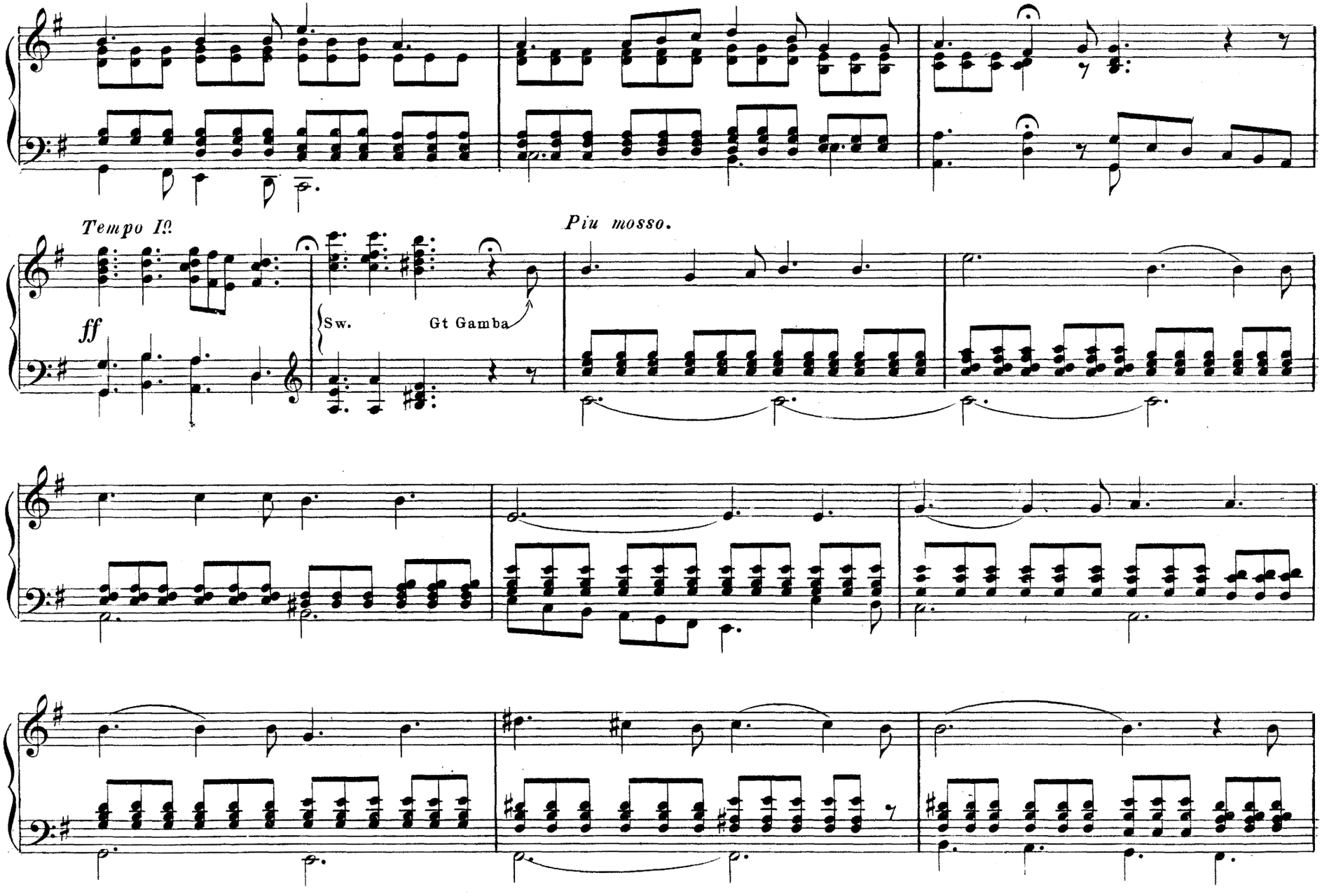
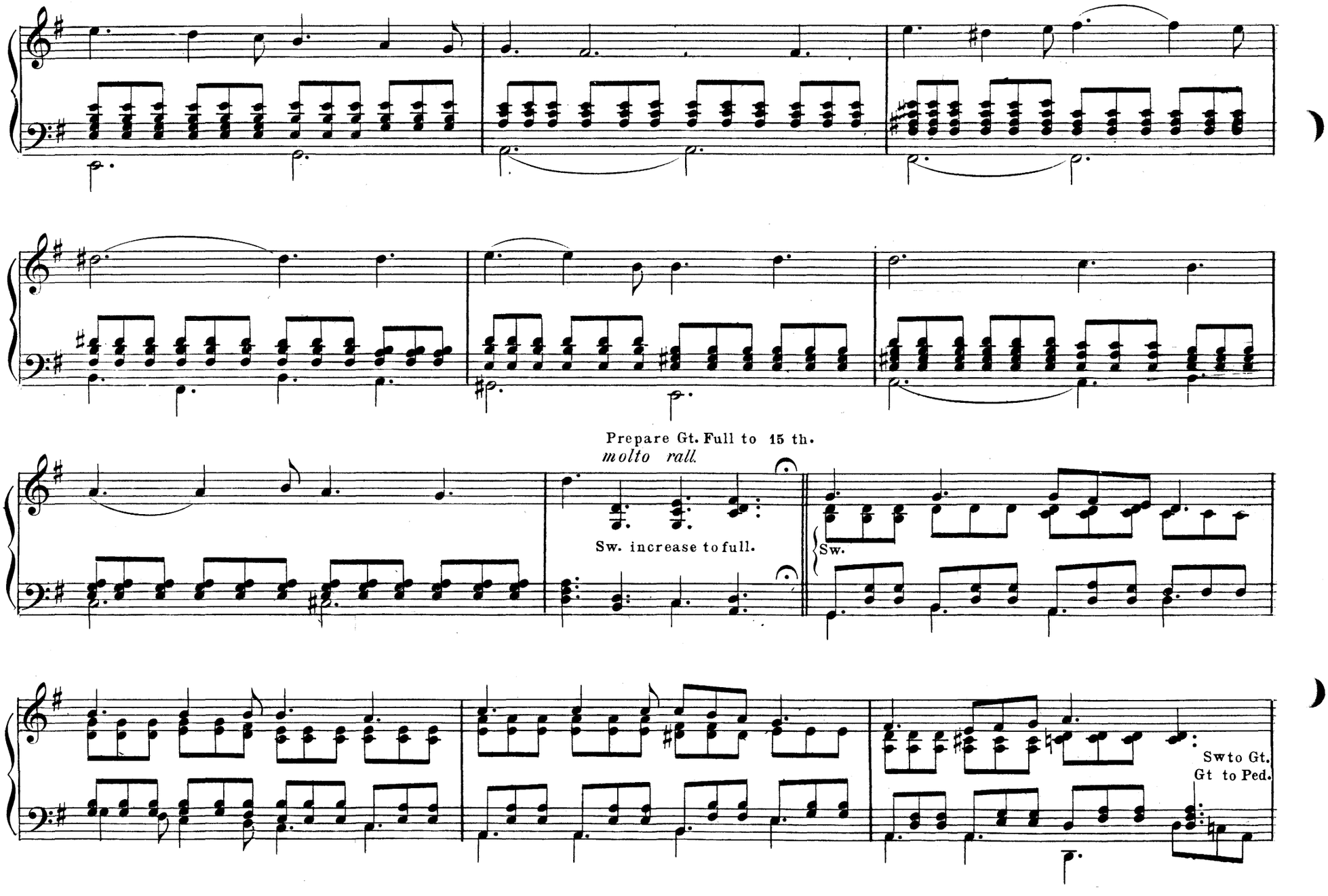
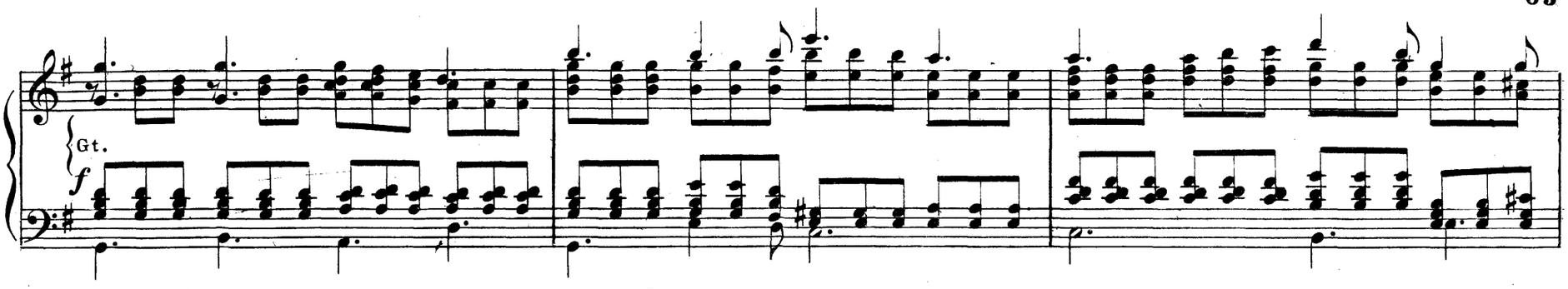
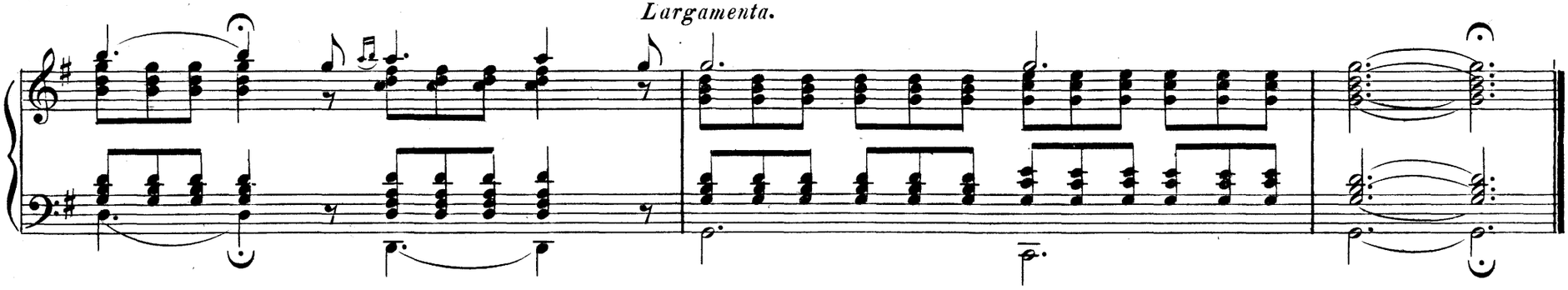

Tempo I?
ff
Sw.
Gt Gamba
Piu mosso.


Prepare Gt. Full to 15 th.
molto rall.
Sw. increase to full.
Sw.
Sw to Gt.
Gt to Ped.



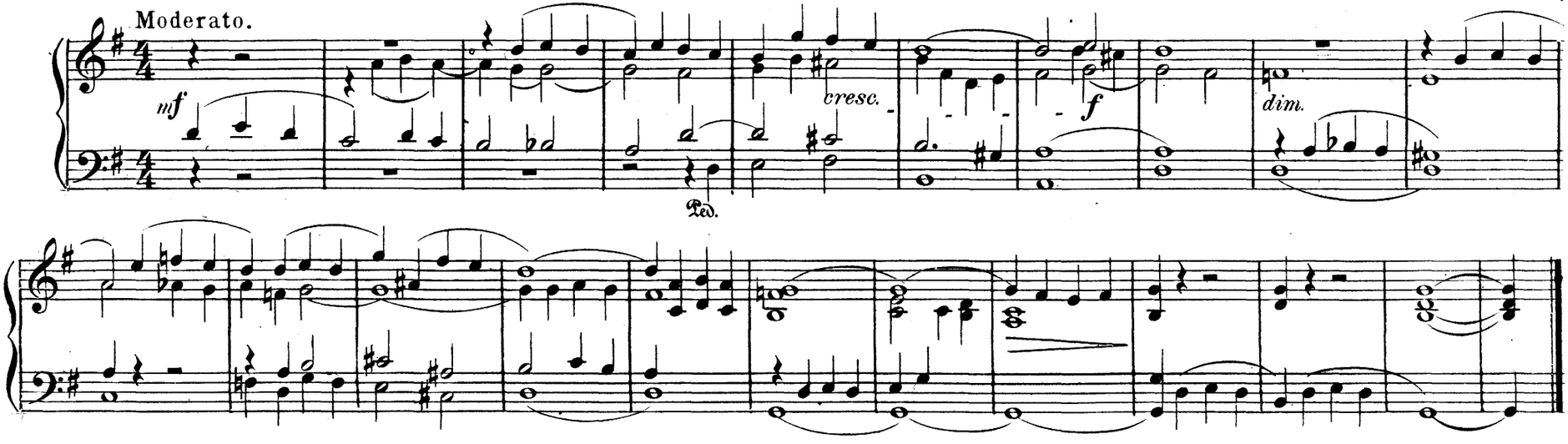
Largamenta.



PRELUDE.

Sw. Diapasons.

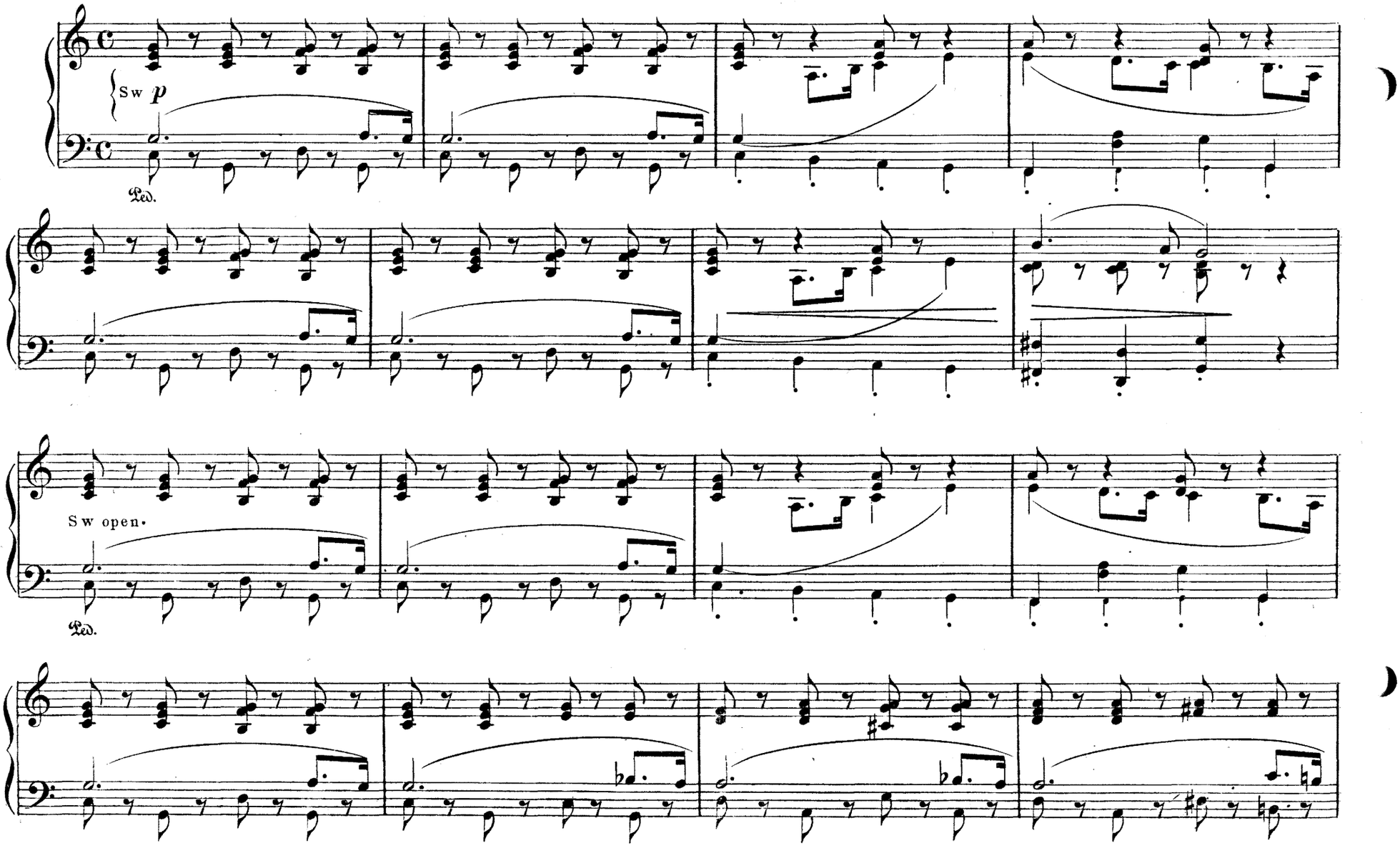
W. HENRY MAXFIELD.

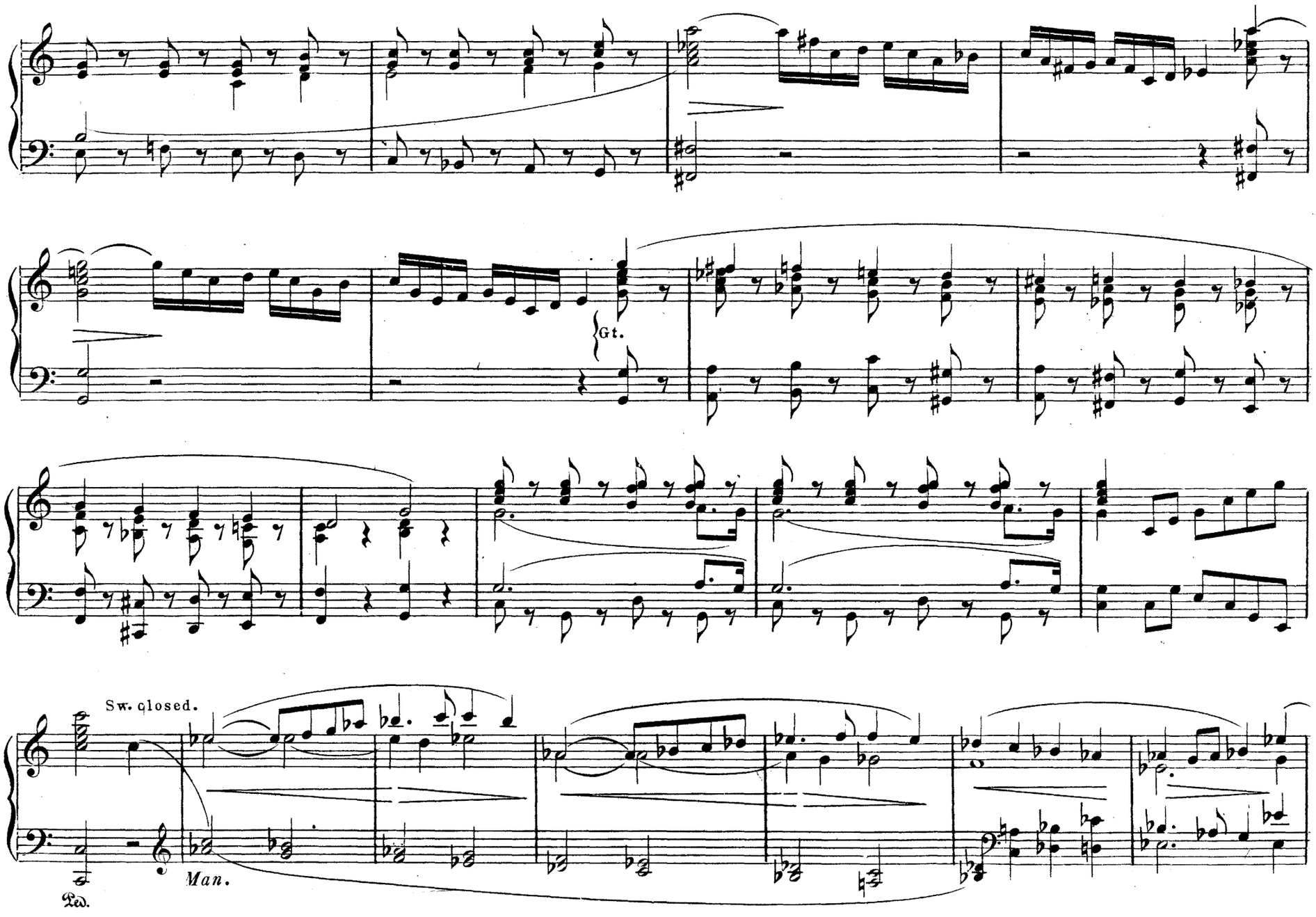


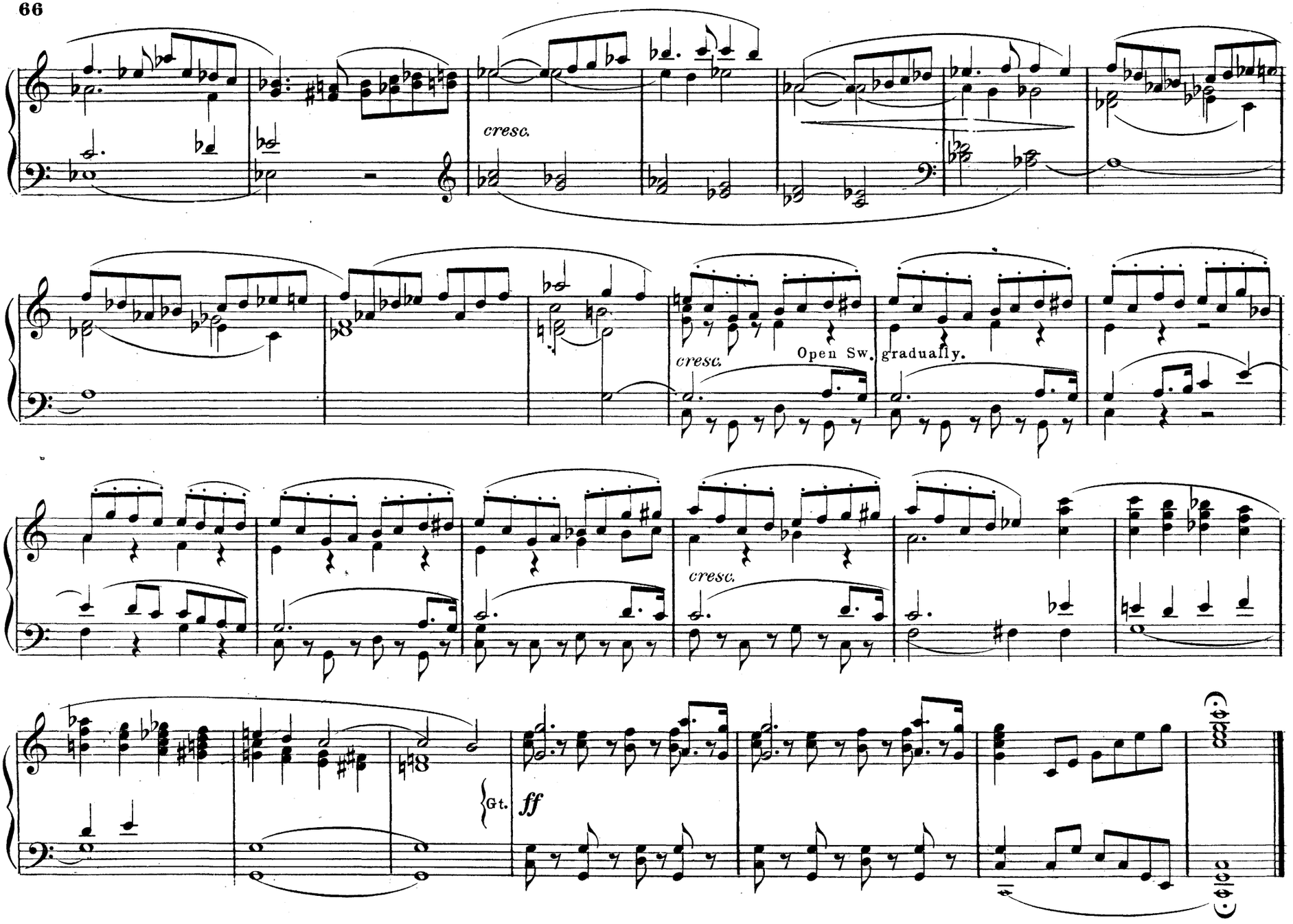
Gt. Full to 15th.
Sw. Full closed.
Ped. Bourdon
coup to Sw.

PROCESSIONS=MARSCH.

OTTO DIENEL.




Gt.
Sw. closed.
Man.
Ped.


cresc.
cresc.
Open Sw. gradually.
cresc.
Gt.
ff

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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.)
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