MODERN ORGAN SCHOOL

RICHARDSON'S NEW METHOD

FOR THE

PIANO-FORTE.

An Improvement upon all other Instruction Books, in Progressive Arrangement, Adaptation and Simplicity. Founded upon a New and Original Plan, and Illustrated by a Series of

PLATES SHOWING THE PROPER POSITION OF THE HANDS AND FINGERS.

TO WHICH ARE ADDED THE RUDIMENTS OF HARMONY AND THOROUGH BASS.

BY NATHAN RICHARDSON,

THE AUTHOR'S PREFACE.

SINCE the publication of the MODERN SCHOOL, I have consulted many eminent composers and professors, in relation to its plan or system. While bestowing praise on it as a whole, they have invariably disapproved the difficult progressions, and the complexity of many important features, a lucid treatment of which, in a course of Piano-forte instruction, is so indispensable to the sure and rapid advancement of the pupil.

Becoming at length satisfied of ht be made, and were obviously needed, I determined, if possible, to remedy the defi n the country, I commenced a thorough and critical examination of my first Method, on an improved plan, which I now offer to the public, confident that it will be found races the principles of all other Piano-forte instruction books, and at the same time m ceived, and tend to give the NEW METHOD a wide popularity.

Specimens of the compositions of Mozart, Heller, Dreyschock, Mendelssohn, Thalberg and others are interspersed, by ne degree imbibe the styles of those eminent masters, instead of confining himself, as i hor.

I have endeavored to take the st the first rudiments of music, to the highest department of the art of Piano-forte play resting pieces, which are so often uselessly employed to enlarge and fill up a book. st the pupil and make practice a source of pleasure, instead of discouraging him wit

The plates illustrating the various se on the subject by L. KOHLER, one of the highest authorities among the modern pre

At the conclusion of the work, a cl partment of music much neglected, although of the utmost importance to every one ake teaching the Piano a profession. The examples, exercises and explanations here ent the pupil will find an introduction to the works of the great masters much less diffi

This LAST AND BEST WOR r in Excellence to all other "Methods," "Systems," and "Schools," a e Acquirement of a Thorough Knowledge of Piano he Rudimental Studies !

The following are selected from the by the Publishers. Hundreds of similar opinions migh admirable work.

It is in this part of the work (five-finger and s that the heart of the whole matter lies, and Mr. has done wisely to lay out his chief force in this. be possible, we think, to find a course of exercise graduated. A matter of equal consequence, as the education of a true musical feeling and taste is the selection of actual pieces of music, or mu as a live thing of beauty, with a soul in it, and dry bones and framework. The pieces, from the wards, meeting the young traveller each at the his toilsome ascent, are unexceptionable in point style, and there are many of great beauty.—Dwi of Music, Boston.

MR. RICHARDSON seems to have mingled th sweets of "amusements" with his pill of necessary drudgery, which are calculated to reconcile the ear, fortify the patience, and sweeten the temper of those subjected to household piano practice. For this reason, we do not shrink from his many leafed book—knowing that its bulk means more pleasure than pain, more music than dissonance, more recreation than tedium.—Musical World, New York.

A Method is not for artists, but for beginners who want to become artists; and as Mr. RICHARDSON'S New Method answers this purpose, it is the right one, and deserves our hearty recommendation.—Musical Review, New York.

This work cannot fail to insure a most satisfactory progress in the art of playing the piano-forte, if used with intelligence and practised with diligence; and it is sufficient to say, that it seems to me to combine everything of value as a Method, in the present advancement of piano playing, heretofore scattered among a dozen or more Methods of different authors, and it must speedily supersede all other Methods now in use.—A. T. THORUP, Teacher of Music, New Bedford, Mass.

I consider it the highest perfection of anything in the shape of an Instruction Book for the Piano, being a complete guide for those desirous to become accomplished performers.—J. BELLAK, Teacher of Music, Philadelphia.

I have no hesitation in saying, that for instruction on the piano no work of equal merit has ever come before the public. —C. H. LOEHR, Teacher of Music, Rogersville, Tenn.

I have examined it thoroughly and think it superior to every work for the Piano I have seen. It greatly lightens the task of both teacher and scholar, and is really entertaining throughout. I recommend it to my fellow teachers.—S. L. PECKHAM, Teacher of Music, Wakefield, R. I.

RICHARDSON'S New Method I have used since its publication, with the greatest success, and experience teaches me it is not only the *best*, but the *cheapest* work for the Piano Forte ever published.—HENRY MEAKIN, Music Teacher, Albion College, Albion, Michigan.

I consider RICHARDSON'S New Method for the Piano the very best instruction book for every pupil who desires to make rapid and thorough progress in acquiring a practical knowledge of playing.—H. F. CHALAUPKA, Music Teacher, Coburg, C. W.

This new work is having an unprecedented sale, and it must for a long time retain its superiority.—Christian Freeman.

Such of our readers as desire a really good piano instruction book will do well to order a copy of RICHARDSON'S New Method. It is all that it is represented to be.—Godey's Lady's Book.

It is perfect in its plan; and, after careful examination, we have no hesitancy in recommending it to our readers as possessing many merits not claimed by other works of the kind. Daily Herald, Cleveland, Ohio.

RICHARDSON'S New Method is certainly among the best works of the kind extant. It embraces the principles of all other piano-forte instruction books, while many new and important ideas are introduced.—The Tablet, New York.

'SON'S New Method for the Piano-forte will probably every other work of the kind now in use.—The Daily oster.

he best arranged books for pupils learning the piano ve ever seen.—The Morning Herald, Montreal, C. E. there are a thousand works for the piano, it is hard itively which is the best, because every work posses- eculiar and striking excellence; but, among all that een, RICHARDSON'S New Method holds a conspicuous he ground of solid and enduring merit.—The City ladelphia.

anners, and in fact those who have taken lessons, we d the purchase of RICHARDSON'S New Method for -forte, a book which is an improvement on all other instruction books, and one that is highly recommended by the Syracuse Musical Academy as being the best published.—Daily Journal, Syracuse, N. Y.

The thorough manner, the concise and lucid treatment, in which every thing relating to the matter is disposed of is one of the chief recommendations of the work. The usually verbose explanations and complication of technical terms are avoided; and common sense, plain talk, and brevity are substituted.—The Daily Journal, Boston.

We have given this new work a thorough examination, and must pronounce it the best course of instruction for the piano that we have ever seen. It is more progressive and complete than any similar work extant.—The Advertiser, Chattanooga, Tenn.

There is no text book for the student of the piano at all comparable in value to this. We most cordially recommend it as superior to all others—an opinion which an intelligent musical community are indorsing in a substantial manner.—The New Covenant, Chicago, Ill.

This work is distinguished by great and peculiar excellencies. It embodies in a clear and useful form all the results of musical practice. It is full and explicit in all the usual elements and definitions, succeeded by a gradual series of five-finger exercises interspersed by beautiful little compositions, by which the tedium of musical practice is very much diminished.—The Moravian, Bethlehem, Pa.

Teachers and Scholars can order this work with perfect reliability upon its being, in every particular, all that it is represented to be. Two editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent.

☞ Be sure that in ordering it you are particular in specifying the "NEW METHOD." Price, $3.75. Mailed, post-paid, to any address. Sold by all Music Dealers. A critical analysis of this work sent free to any address.

Oliver Ditson & Co., Boston: C. H. Ditson & Co., New York.

☞ **150,000** Copies of this work have already been sold, and the sale, which is steadily increasing, is now at the rate of **25,000** per year. ☜

Valuable Music Books published by Oliver Ditson & Co., Boston: C. H. Ditson & Co., New York.

Sent, postage paid, on receipt of price.

WORKS ON MUSICAL COMPOSITION.

Weber's Theory of Musical Composition. Treated with a view to a Naturally Consecutive arrangement of Topics. Translated from the third enlarged and improved German edition. With Notes. By JAMES F. WARNER. 2 volumes. $6.00.

Woodbury's Elements of Musical Composition. With rules for arranging Music for full Orchestra and Military Bands. By I. B. WOODBURY. 75 cents.

Guide to Musical Composition. For those who desire in a short time and without a teacher to acquire the art of inventing Melodies, and of providing them with suitable accompaniments. Especially of composing the easier kinds of musical pieces. By HEINRICH WOHLFAHRT. Translated by J. S. DWIGHT. Cloth, $1.25.

STANDARD WORKS ON THOROUGH BASS AND HARMONY.

Johnson's Harmony. Practical Instructions in Harmony, upon the Pestalozzian or Inductive System; teaching Musical Composition and the Art of Extemporizing Interludes and Voluntaries. This work is designed for "new beginners." It imparts a knowledge of Harmony by exercises which the student is to write. The utmost simplicity of language has been used in the explanations. By A. N. JOHNSON. Price $1.25.

A New Manual of Thorough Bass, and Text-Book of Musical Theory. By EDWARD B. OLIVER, Principal of the Mendelssohn Musical Institute, Boston. For beginners, and even for advanced scholars as a book of reference, it will be found invaluable. Price, in cloth, 67 cents; boards, 50 cents.

First Steps in Thorough Bass. In Twelve Familiar Lessons between a Teacher and a Pupil. Price 75 cents.

Burrowes's Companion to Thorough Bass Primer. Being Fifty Preliminary Exercises, consisting of a Bass and Melody; to which is added a Key to the Exercises. This is one of the finest works on Thorough Bass extant. Price 75 cents.

Elements of Thorough Bass and Harmony. Designed for the use of Schools, Classes, and Conservatories, and as an aid in acquiring the ART OF PLAYING CHURCH MUSIC, and of extemporizing. By L. H. SOUTHARD. Cloth, 67 cents; boards, 50 cents.

PRIMERS, DICTIONARIES, AND THEORETICAL WORKS.

Calcott's Musical Grammar. In Four Parts. I. Notation. II. Melody. III. Harmony. IV. Rhythm. Containing within a small compass the leading principles of Music. By Dr. CALCOTT. Price $1.00.

Clarke's Musical Catechism. Designed for the assistance of Teachers of the Piano-forte. Prepared from the One Hundred and Eighth English Edition. 38 cents.

Five Thousand Musical Terms. A Complete Dictionary of Latin, Greek, Hebrew, Italian, French, German, Spanish, English, and such other Words, Phrases, Abbreviations, and Signs as are found in the Works of all eminent Musical Composers. By JOHN S. ADAMS. Boards, 75 cents.

Lenhart's Elements of Music. A clear and systematic arrangement of Rules for the Piano-forte. To which are added Burrowes's Guide to Practice, and Czerny's celebrated Letters on the Art of Playing the Piano. 50 cents.

Marx's General Musical Instruction. An aid to teachers and learners in every branch of musical knowledge. By Dr. ADOLPH BERNHARD MARX. Cloth, $2.00.

This is a translation of one of the most valuable theoretical works on the science of music published in Germany.

Materia Musica: or, Materials for the Pianist. A Class Book, containing the Principles of Music applied to Piano-forte Playing, adapted for Private Tuition, but more especially arranged for the Use of Schools for Young Ladies, Normal Schools, and other Seminaries of Learning. By J. C. ENGLEBRECHT. 75 cents.

Moore's Complete Encyclopædia of Music. Elementary, Technical, Historical, Biographical, Vocal, and Instrumental. Embracing a complete history of the science from the earliest time to the present; a very full and comprehensive musical biography of more than *four thousand* distinguished musical celebrities and composers. The author has endeavored to present all the necessary information which may be required by those who wish to arrive at eminence as vocalists or musicians; and he has given a description of, or directions how to use, all the known musical instruments; with more than *two hundred* short yet important essays upon various subjects connected with the art and science of music, and almost every subject to which the attention of the musical student should be directed. By JOHN W. MOORE. Cloth, $6.00.

Oliver's Text-Book. By E. B. OLIVER. Cloth, 67 cents.

Outline of Musical Form. Designed for Musical Students. A Treatise on Symmetry and Musical Form, Rhythm, Melodic Structure, The Song Form, Rondo, Sonata, Ecclesiastical Form, &c. By W. S. B. MATHEWS. 60 cents.

The Tuner's Guide. Containing a Complete Treatise on Tuning the Piano-forte, Organ, Melodeon, and Seraphine; together with a specification of defects and their remedies. 60 cents.

THE

MODERN SCHOOL

FOR THE

ORGAN,

A NEW, PROGRESSIVE AND PRACTICAL METHOD.

IN THREE PARTS.

PART I.

HISTORY AND DESCRIPTION OF THE ORGAN, ELEMENTARY INSTRUCTION, EXERCISES, AND VOLUNTARIES IN ALL STYLES OF PLAYING THE ORGAN, (WITHOUT PEDALS.)

PART II.—PEDAL PLAYING.

PART II.

COMBINATION OF STOPS, VOLUNTARIES, AND PIECES SUITED TO ALL OCCASIONS.

BY JOHN ZUNDEL,

ORGANIST AND DIRECTOR OF MUSIC AT PLYMOUTH CHURCH, BROOKLYN, N. Y.

BOSTON:
Published by OLIVER DITSON & CO., 277 Washington Street.
NEW YORK: C. H. DITSON & CO.

PREFACE.

Although the masterly works of Rink, Schneider, Best, and others, have been eagerly sought for, and doubtless advanced the art of organ playing materially, there still remained a want of something more natural and perspicuous, — something more gradual and progressive, — which, taking the student up after a moderate knowledge of the elements of music, and of the key-board of the organ, should carry him through the detail of *fingering*, *touch*, *stops*, *pedal-playing*, etc., to a full and comprehensive knowledge of the instrument.

In this country, a practical and progressive course of instruction has long been felt and demanded; the author, whose experience in giving instruction to all classes of pupils, not only beginners, but ladies and gentlemen highly proficient in piano playing, who felt the necessity of receiving instruction if they would obtain the same mastery over the key-board of the organ that they possessed over that of the piano, has availed himself of the material of these great masters, and produced a school fitted for the earnest, progressive, and practical American student.

The author flatters himself that he has made a complete work, — that in every department of organ playing, exercises for fingering, touch, combinations of stops, pedal-playing, and voluntaries for different occasions, he has furnished ample material, and neglected no opportunity of clearly explaining every difficulty in the way of the organ student. The exercises and instructions for pedal-playing are very thorough and comprehensive; the voluntaries are mostly selected from the works of Rink, (whose pupil the author had the good fortune to be, and from whom he received a number of compositions, which are now herein for the first time published,) Schneider, Best, and others. The whole forming the most comprehensive and efficient course of instruction for the organ extant.

CONTENTS.

PART I.

PART II.

PART III.

THE MODERN

SCHOOL FOR THE ORGAN.

PART I.

HISTORY OF THE ORGAN.

THE early history of the organ is so much involved in obscurity, that it is scarcely worth while to repeat any of the various conjectures which have been made concerning its first invention.

It is said that organs, or rather instruments resembling organs, were in use amongst the Greeks and Jews as early as in the fourth century. Organlike instruments, called "Magrapha and Mashrokitha," are said to have been in the Jewish temple; of which instruments an ancient writer (St. Hieronymus) says, that their sound could be heard on the Mount of Olives. To give some idea of these ancient organs, it may be stated, that it required seventy stout men to work the twenty-six bellows, and two organists to dispatch the wind through the four hundred pipes of an instrument which was built as late as in the middle of the ninth century, for Bishop Elfeg, at Winchester, England.

The very earliest organs were not built for church-purposes, and it was not until toward the tenth century, when organs were put into churches, and considered "church instruments." It is said, that it was in or about the year 640, when England saw the first organ within a church.

Up to about A. D. 1000, the compass of the keyboard was only one octave, and each key was nearly a yard long, from three to four inches broad, and one and a half inch thick, and shaped like our modern piano keys, with rounded ends. The action was such that the keys had to be "stricken" a foot deep with the fist.

Monks and priests occupied themselves, in the gloomy era of the middle ages, not only with organ playing, but also with organ building; and, in the year 1350, a monk is reported to have built (or rather finished) an organ of twenty-two keys, at Thorn, in Germany. Soon after this, the compass of the keyboard was enlarged to two and three octaves, and the semitones (upper keys) were added. At a period, somewhere between 1359 and 1361, a German friar, named Nicolaus Faber, put a new organ of four keyboards and pedal (as the report says), "for the fist and feet," in the Dome at Halberstadt.

Large churches were soon provided with two, or even more, organs—a larger and a smaller one—the larger having always two keyboards.

In 1592, the magistrates of Groningen contracted with David Beck of Halberstadt for the construction of an organ in the castle church of that city. Articles were drawn up between the magistrates and the organ-builder, in which it was agreed by the former, that for an instrument, the contents of which were minutely described, a certain stipulated sum should be paid to the latter at its completion, provided it was approved, after trial and examination, by such organists as they should nominate for that purpose.* This instrument, in its construction employed the builder four years; and, in 1596, the most eminent organists in Germany being invited to sit in judgment, the names of those who signed the certificate of approbation, amounted to fifty-three in number.

Among the eminent English organ-builders who belong to the seventeenth century, are the names of Preston of York, the Dallais of London, and Loosemore of Exeter. Of one of the organs of the last-named builder we have a report which says:

"February the 1st, 1665. Then made a bargain with Sir Geo. Trevilyan, for an organ with these stops in it, as follows:

One Diapason,	these in wood.	One Principal,	these in mettle.
One Flute,		One Flageolet,	
One Recorde,		One Trumpet,	
One Fifteenth.		One Shaking Stop.	

The Germans seem to have been (even as far back as this period) pre-eminent, not only in the building, but also in the playing of organs.† It was in the sixteenth century that different registers, by which alone a variety of stops could be formed, were invented. They were: 1. The *stopped pipe*; 2. By employing the small scale, the *Viola di Gamba*; 3. By employing the large scale, these mellow, rich, open *Diapasons* which "Silberman" has furnished in the utmost perfection; 4. Registers to taper upwards, such as the *Spitzflöte*, *Gemshorn*; 5. The *Reeds* under the various names of *Posaune*, *Trumpet*, *Shalm*, (Shalmey), *Vox Humana*, *Bears-pipe*, (Bärenpfeife).

The mechanism of the organ appears to have been well understood by the Italians in early times. The family of the Antegneti of Brescia, in the fifteenth and sixteenth centuries; Vincenzo Columbi, Vincenzo Colona, and Luca Blazi Perugino,—all these men built organs which were inferior to none in the world.

In the year 1641 the philosophical writer, John Evelyn, could say of Holland: "generally all the churches there, are furnished with organs." He speaks of the "Organs at Hærlem" and of an organ at Vienna, as being "exceedingly sweet and well-tuned."

In the middle of the seventeenth century, there were "one hundred and forty-three pair of organs" at Venice, distributed at the following places: Seventeen in hospitals, sixty-seven in parish churches, fifty-four in convents of friars, twenty-six in nunneries, eighteen in oratories, and six in schools.

William Carr, English Consul at Amsterdam, in 1688, men-

* Andrew Workmeister's Organum Gruningense, redivivum 1704—A.

† Dr. Burney says: "Great organs and great organists seem, for more than two centuries, to have been the natural growth of Germany."

tions several interesting particulars concerning organs. He states, that there was in that city an organ "with sets of pipes that counterfeit a corus of voyces; it hath fifty-two whole stops, beside halfe stops, and has two rowes of keyes for the feet, and three rowes of keyes for the hands." He goes on to state further: "I have had people of quality to heare it play, who could not believe but that there were men or women above, singing in the organ, until they were convinced, by going up into the organ roome, etc." At Hamburgh, the same writer tells us, "the churches are rich in revenues and ornaments, as images and stately organs, wherein they much delight. They are great lovers of musick, in so much that I have told seventy-five masters of severall sorts of musick in one church, besides those who were in the organ-gallery. Their organs are extraordinarily large. I measured the great pipes in the organs of St. Catharine and St. James' Churches, and found them to be three foot and three-quarters in circumference and thirty-two foot long; in each of which organs there are two pipes five feet and eight inches round."

Bernhard Smith, generally called Father Smith, and his two nephews, Gerard and Bernard, emigrated from Germany to England, between the years of 1650 and 1725, and built there more than thirty very excellent, and mostly large organs. Renatus Harris, who died in 1715, was a cotemporary and rival of Father Smith; the number of his organs runs up to twenty-nine. Other celebrated organ-builders in England were John Harris, John Byfield, Christoph Schneider (a pupil of Father Smith), Thomas Schwarbrook, the Jordans (father and son), Richard Bridge, Glye & Parker, John Snetzler (a German, who introduced the double Diapason and the Dulciana), Craag & Hancock, Samuel Green, John Avery, the Englands (father and son). All these organ-builders flourished during the period between 1700 and 1804.

During the eighteenth century, Germany was especially prolific in large organs; and most of these instruments still remain as honorable memorials of the talents of their builders. Amongst the most renowned organ-builders that the world has produced, are the celebrated Silbermann family. The founder of this race of talented men was Andreas Silbermann, born in Saxony, in 1678, who built, during the space of twenty-seven years, in which he flourished, thirty new organs. He died in 1733. Gottfried, Johann Andreas, and Johann Daniel Silbermann also built many large and well-finished organs.

Cotemporaries and successors of the Silbermann's were: Zacharius Thessner, Adam Sterzing, Heinrich Herbst and son, Michael Engler (between 1688 and 1760), Johann Michael Roeder (1726), and the Hildebrands, who built the organ in St. Michael's Church in Hamburg (yet standing), at an expense of $20,000.

But the two best organ-builders of the latter half of the eighteenth century, are Johann Gabler of Ulm and Christian Müller of Amsterdam; the former by his glorious organ in the Benedictine Abbey of Weingarten; the latter by the world-renowned Haarlem Organ.

Cotemporaneous with the Silbermann's flourished, in France, Charles Dallery, François Clicquot, and Pierre Dallery, who built the organ of Notre Dame, at Paris. A descendant, Pierre François Dallery, was living as late as 1833.

DESCRIPTION OF THE ORGAN.

THE BELLOWS.

The bellows are said, by some, to have been first introduced by Lobinger, of Nuremberg, in 1570. According to other accounts, they were invented by Hennings, of Hildesheim, in the seventeenth century. At any rate, they were of German origin.* Until of late, there were two kinds of bellows met with in church organs, namely, diagonal, (the older), and horizontal, the newer kind. The latter kind is the only description of bellows made by English and French builders. With the German builders, the former have been in great favor until of very late the cylinder-bellows (Kastenbälge) are being universally adopted, at least in all large organs.†

It matters, however, very little what kind of bellows an organ may have, as long as they furnish enough wind—and a steady wind. To ascertain whether there is enough wind or not, the organist may with full organ play one of Bach's or Rink's fugues, or Nos. 41 and 42 of the third part, and if the wind does not give out without nearly killing the man at the bellows, it may be considered "all right." The anemometer, or wind-gauge, is a well-known instrument to "weigh the wind," or, in other words, to ascertain its steadiness and force. The bellows must, of course, not be left "leaking," nor mischievous boys or lazy blowers (to ease their work) be permitted to take away the weights on the bellows, or even to change their places.

WIND-TRUNKS AND WIND-CHESTS.

Were we to write a treatise on organ-building, much might be said on these parts, principally on the wind-chests; but for practical purposes of organists and music committees, we state but two requisites, viz: 1. Wind-chests must be as air-tight as the bellows, which may be ascertained by closing all and every stop, and (with a full supply of wind) pressing down all keys at once. The least noise then heard proves the lack of workmanship in this department. Of course, organ-builders generally know how to obviate such a trial—before incompetent judges, at least—but space would not permit us to point out how it is done.‡ 2. The so-called front-board (as the front of the wind-chest is called) is made moveable, because the "pallets" are immediately inside, and they are liable to temporary derangement from a variety of causes, and are therefore required to be *easy of access*. The front-board, then, ought to be simply fastened on with screws, so that it may be soon removed, if the pallets require cleaning or repairing.

CLAVIERS, KEY-BOARDS, OR MANUALS.

Some organs have two, three, or even four claviers. These are arranged one above another, and so that the lowest stands out farthest, and each succeeding one recedes. In an organ having two manuals, the keys of the *Great-organ* form the bottom row, and those of the *Swell* the upper. Where there are three manuals, the great manual is usually in the middle, with the Swell above, and the *Choir* below. In German organs the great manual forms the bottom-row, and is called first manual. The usual compass of the manuals is 56 notes, from C to G. The compass of the Pedal or Pedal-board varies (to the great vexation of organists) very much. The *proper* compass is two octaves, from CCC to C, or 25 notes. (See page 10.)

* Edward Hopkins' "The Organ."

† The organ in the Music Hall in Boston and in Plymouth Church in Brooklyn are to be the first organs in this country provided with such bellows.

‡ Experience has taught us that many organ-builders, knowing their wind-chests not to be air tight enough, and being apprehensive of a very possible springing of a sound board-bar, are in the habit of lining them with "groves" to prevent "runnings." But in the latter case even "bleeding" would not do; an accident of this kind can only be *thoroughly* cured by taking the wind-chest to pieces.

DRAWSTOPS.

THE COUPLERS.

A Coupler is an appliance by which either a second Manual, or the Pedal and its stops, can be brought into play, while the performer's hands or feet are engaged upon the first. For the time being, the stops or pipes coupled, appear to belong to the key *actually struck*, and new effects and combinations become thus produceable, which are not otherwise attainable on the same instrument.

Couplers are classed under two heads: viz., Manual-Couplers and Pedal-Couplers. The usual Manual-Couplers of an organ with three Manuals are:—Couplers: Great Organ to Swell; Great to Choir; Choir to Swell. Pedal-Couplers: Great Organ to Pedal; Swell to Pedal; Choir to Pedal. These are Unison-Couplers. Octave-Couplers are objectionable.

The *Tremulant* is a small apparatus that gives to the tone of any department of the organ, to which it may be applied, a waving or undulating effect. The Tremulant is latterly omitted by most all good organ builders.

THE PIPES.

MATERIAL USED FOR ORGAN-PIPES.

The various substances of which organ-pipes are made, are: tin, metal, lead, zinc, and wood of various kinds. Of all the materials just specified, tin ranks first in point of excellence; and of the many existing varieties of this substance, that found in England is held in the highest esteem. Metal is a word used technically by organ builders, and is understood to signify a mixture of tin and lead, which compound is valued according to the quantity of the former ingredient contained in its composition. The metal ordinarily used abroad consists of two-thirds of tin and one-third of lead, or half tin and half lead. Bad metal (one-fourth of tin and three-fourths of lead, as is frequently found), is discernible in a variety of ways; to the eye, by its dark blue tint; to the touch, by its producing a dull, hollow sound on being rapped, whereas pipes of good, thick metal produce a clear, ringing sound; and to the nail, by its being easily scratched, whereas tin can scarcely be marked in that manner. Metal, composed chiefly of lead, also easily soils paper on which it is rubbed.

The great cost of tin (or even of rich metal), five or six times that of lead, and more particularly the baneful "low contract" spirit which unfortunately pervades most modern transactions in organ-building matters, preclude its use almost entirely in this country; although it would, on account of the greater durability of the material and the superiority of the tone of the pipes, prove to be the cheapest in the end. Lead, either alone or with but a slight admixture of tin, from its inability to sustain itself for any lengthened period, is, as a material for metal organ-pipes, comparatively worthless. The greater thickness to which a sheet of lead must necessarily be made to compensate for its natural softness, added to its greater specific gravity, are circumstances that render the bodies of leaden pipes so heavy that their feet are very liable to become depressed at the apex from the weight, and the language to sink, whereby the intonation of the pipe is endangered, if not lost. Lead is also very much oxydised by the combined action of air and moisture, which is no small reason for its unfitness, without the necessary admixture of tin.

Zinc is being frequently used for the structure of large metal-pipes; and it is a metal that undergoes but little alteration at common temperatures under even the combined influence of air and moisture. The tone produced from pipes of this material is, however, lighter than that of tin or metal pipes of the same structure. Its cost, however, scarcely a tithe of that of good metal, much favors its introduction.

Wood.—A great number of the large pipes, as well as some of the smaller, are made of wood; and experience proves, that pipes, made of good, well-seasoned wood do better service and are of longer duration than inferior metal ones. Good organ-builders are particularly careful in the choice of wood. They will never use any that has the least flaw or knot in it, and rather throw away and make another pipe than waste time in trying to mend a bad one. And so it ought to be: but the covering of these pipes outside with a coat of red size, although ostensibly applied for the sole purpose of rendering the wood pipe-work "thoroughly sound," is often the means of concealing the bad quality of wood. The pores of the wood are effectively enough filled up by covering the inside of the pipes with a layer of thin glue, which, by rendering the surface smooth, improves the tone of the pipes.

CLASSIFICATION OF THE SOUNDING STOPS.

Flue and Reed Stops.

A series of pipes, the range of which extends from the lowest to the highest key of the Manual, or Pedal, gradually diminishing in length and size, having the same quality of strength of tone throughout, and the mechanism of which will allow of their being sounded independently of those of the other series, is called a *stop*. The stops are, according to their structure divided in two classes; namely: *flue* stops and *reed* stops. *Flue pipes* are such as have an oblong opening; called the *mouth*, bounded above and below by two edges, called the *lips*, which are made to sound by the wind, through a narrow fissure, flue, or windway, and which depend chiefly on the length or shortness of their bodies for the gravity or acuteness of the sound they produce.

Reed pipes or *tongue pipes*, are, on the contrary, those which are made to sound through the medium of a mouthpiece, furnished with an elastic plate of metal, and which do *not* depend on the length of the tube (body) of the pipe, but on the size of the mouth-piece and the vibrations of the *tongue*, for the gravity or accuteness of the sound.

Flue pipes are made partly of tin, metal, zinc, or wood. They are either *open* or *stopped*. Stopped pipes are closed in at the upper end with a stopper (a cap on tin pipes,) a block of wood well covered with leather at the bottom and sides, to make the stopping quite sound, which makes the tone of the pipe softer and an octave lower than the pipe would produce without the stopper.

SIZE OF THE ORGAN STOPS.

A stop is called an eight feet stop, if its lowest tone, "C," (or largest pipe) is an open eight feet long pipe. A stop is called a four feet stop if its lowest "C," or the largest pipe is an open pipe of four feet length. A stop of eight feet *tone* (such as the Stop Diapason) is a stopped four feet stop. (See previous explanation.)

A double stop (or otherwise and more appropriately called sixteen feet stop) sounds each note an octave lower than written. A thirty two feet stop, then, sounds each note two octaves lower than written.

The foregoing explanation refers to flue pipes; but the length of reed pipes is also modified by the outline and scale of the tube; the length increasing as the scale is enlarged or made to deviate from the cylindrical outline. A cylindrical reed, or Clarionet tube, is very short, being little more than half the speaking length, a Bassoon tube, slightly outspreading, rather longer; a Hautboe tube, with a wider bell, longer again; a Trumpet, longer still; and a Trombone, or Possaun, the largest stop in the scale, also the largest tube used.

The numerous effects of which all well-planned organs are susceptible, result partly from the presence and use of stops of diverse form, nature, and character of tone, and partly from stops, varying as well in pitch as in quality of tone, and other distinctive conditions. *The most important and useful stops for the Manuals are those of eight feet, because they are in unison with the human voice, and are therefore particularly required for the accompaniment of singing.* For the Pedal, the sixteen feet stops are the most useful, as they form the true bass to the manual eight feet stops.

The eight feet stops on the manual and the sixteen on the pedal are called the Foundation-stops, as being the unison of their respective departments, and giving the "ground-tone."

Besides these, there are other distinctions made, such as Mutation, Compound or Mixture stops, which, being of less material importance, are only mentioned.*

DESCRIPTION OF THE ORGAN STOPS.

1. *Open Diapason*, is an eight feet stop on the manual, and a sixteen feet stop on the pedal. It is called "open" in contradistinction to the Stopped Diapason. From its being the chief foundation-stop on the manual and the pedal, its goodness or badness exercises an important influence over the effect of the organ generally. The Manual-Open-Diapason is (or ought to be) generally formed of tin, or rich metal pipes, many of which are those usually seen in front of the case. The lowest octave (or even more) is, in this country, made of zinc—not for the good quality of the tone, but for economy's sake.

The Pedal Open Diapason is, in Europe, made of wood or tin;† in this country, almost exclusively of zinc, which is very much to be regretted, and the more to be condemned because there is no country that has so great a variety of most splendid wood, at cheap prices, as America.

2. *Stop Diapason.*—The Manual Stop Diapason is mostly made of wood; its effect, if well made, is fluty and mellow; if poorly made, reedy and hoarse. The manner of dividing this stop in two half stops (Treble and Bass) is, except in very small organs, very objectionable. To give in such a case to the Treble a different name, is not only ridiculous, but also suspicious. (See chapter on examining organs.)

The *Double Stop Diapason* for the pedal, is universally made of wood. Its tone adds a quiet solidity to that of the Pedal Open Diapason.

3. *Dulciana* is an eight feet manual stop of a very soft character of tone. It is made partly of wood, partly of metal. The Dulciana, in most organs, stops at tenor C, or fiddle G; the stop then frequently being grooved into the Stop Diapason, or the bass of the Stop Diapason, is made to draw separately to meet it.

4. *Clarabella* is sometimes introduced instead of the treble portion of the Stop Diapason, and is seldom disposed otherwise than as an incomplete stop, its compass generally only extending to middle C, or, at most, to tenor C. The Clara bella much resembles the German

5. *Hohlflöte* (Hollow-flute), a very effective stop, made of wood or metal. When of metal, the Hohlflöte is made to a very large scale, thus producing a powerful and thick, or, as the name distinctly intimates, a *hollow* tone. It is made eight, or four feet long.

6. *Viola di Gamba.* The name of this, mostly eight feet stop, has for years been introduced in this country; but to our own knowledge, and according to report, not yet the real stop, nor do we expect a great demand for it, because the necessity of its being made of good tin must render it expensive. The voicing is very difficult and requires much labor and experience—the least dust on its mouth, the least shaking may change its tone or silence it—nor are organists always capable or disposed to demonstrate its great beauties to the full extent; therefore the Viola di Gamba may be considered a luxury—a charming luxury for rich congregations.

7. *Keraulophon* is also a Manual Stop of eight feet, of metal, and, like the Gamba, of a reedy and pleasing quality of tone. It is a half stop, seldom extending lower than fiddle G or tenor C. The Keraulophon was invented by Messrs. Gray & Davison, in 1845.

8. *Geigen Principal* (Violin Diapason), is a Manual Stop of eight feet, of great beauty and usefulness. It is not yet known in this country, but will undoubtedly be introduced before long, and certainly become a great favorite with both players and hearers.

9. *Salicional*, or *Salicet* is another reedy-toned eight feet manual stop of small scale.

10. *Principal.*—A four feet manual stop, of metal. It is the octave stop to the Open Diapason. The clear tone of the Principal makes it useful in Forte passages, and is for the same reason the stop after which all others are tuned.

11. *Fifteenth.*—A two feet manual stop of metal.

12. *Flute.*—A stop of either four feet standard length or foot tone on the manual, and eight feet on the pedal (then called Flute Bass.*) The quality of the tone of a Flute stop usually bears a close resemblance to that of the wind-instrument after which it is named. There is quite a variety of Flute-stops to be found in foreign organs,† some of exquisite beauty of effect, made of different material, shape, (round and square) and size (from sixteen to two feet). They are: *Tuba Major*, a sixteen feet Flute stop, made by E. F. Walker & Weigle. *Wienerflöte* (Vienna flute), eight feet, a solo stop of great beauty; *Spitzflöte* (Pointed or Spire flute), and *Gemshorn* are found of eight, four, and two feet length; *Waldflöte* (Forest flute), is either of four or two feet length; *Hohlflöte* (already mentioned); Block flute, a two feet stop of a very large scale; *Piccolo* and the *Flageolet* are two feet stops, the former of bright, clear, and travelling tone, the latter of smaller scale and sharper tone than the Piccolo; lastly, the crown of all—the *Flute travers*, which is either of eight or four feet length, always made of wood, partly square and partly round. The pipes are made to speak partly the foot tone, partly, by overblowing (überblasen), the octave above. The *Cœlestina* is also a species of Flute stops.

13. *Twelfth.*—An open metal stop of two and two-thirds on the manual; its pitch is a perfect (major) fifth above the Principal, and can therefore only be drawn for *ff* passages with nearly all other stops.

Compound Stops have from two to five, in old organs even as many as twenty different pipes to *one* key. A compound

* Those desiring to read more on these matters, are referred to the works of Hopkins and Rimbault, and to Seidel's, in the German language.

† The organs in St. Petersburgh, Reval, Frankfurt, Ulm, all built by E. F. Walker of Ludwigsburg, have Pedal Diapasons (sixteen feet) of English tin.

* As yet few, if any, in this country; its great utility and cheapness will make its introduction very desirable and useful.

† The names of some of these flutes have appeared in reports of organ exhibitions, and always spoken of very highly.

stop having three pipes to each key is called a stop of three ranks; having four pipes to each key, a stop of four ranks. Well-planned and constructed compound stops give to the foundation stops a distinctness and clearness of effect, and a great vivacity as well as a ringing character to the general organ-tone. They are:

14. The Mixture.
15. The *Ses* or *Sexquialtera.*
16. The *Cornet.*
17. The *Furniture.*

Reed Stops.—A reed-pipe of an organ is formed of a mouth-piece, (composed of a *block*, *reed*, *tongue*, and a wooden *wedge*, with a *tuning wire* and *boot*) and a tube or *body*. Reeds thus formed are most common; in modern organ-building the so-called *free reeds* have been introduced. In the free reed, the size of the tongue and the opening in the reed are so adjusted in regard to each other, that the former almost exactly fits the latter: the tongue, therefore, instead (as is the case in common reeds) of striking on the edges of the reed, is impelled into the opening by the wind, when, from its own elasticity, it resumes its former position, and the sound is produced by its rapid vibratory motion to and fro through the air. The tone of a free reed is not so strong as that of a common reed, but it is particularly smooth and free from rattling. Some fine sixteen and thirty-two feet Posauns have been made in Germany of free reeds.

The most common reeds in our organs are:

18. The *Trumpet*, eight feet.
19. The *Hautboe*, do.
20. The *Trombone*, eight feet in manual, sixteen feet in pedal.
21. The *Clarionet*, eight feet (or Cormorne, Cromorne, Cremona, Krumm-horn).
22. The *Clarion*, four feet.
23. The *Voxhumana.*—This stop is intended to represent the human voice, which, if it does it at all, does it but very faintly. It is of eight foot-tone.

The pedal stops are:

24. *Double Open Diapason*, or the Diapason of sixteen feet. This stop is, in this country, made of zinc, in Europe mostly of wood, and very often of pure tin.
25. *Double Stopped Diapason*, likewise called *Bourdon*, a covered eight feet stop of sixteen foot-tone, made of wood. Of late there has been introduced a thirty-two feet stop under the name of Double Stopped Diapason, of sixteen feet length, which, however, principally in the lower notes is unintelligible and entirely useless, (in my opinion,) except for mere show.
26. *Violon Bass*, sixteen feet, is for the pedal the same as the Viola di Gamba for the manual; but is made of wood.
27. *Trombone*, sixteen feet, a very essential pedal stop, without which no organ can be called "grand," by anybody having ever listened to its soul-inspiring tones.
28. *Violoncello*, eight feet, variously made of wood or metal, is an imitation of the well-known instrument, whose name it bears.
29. *Grand Double Open Diapason*, Grand Subbass, or whatever name may be given, is, lastly, the so-called thirty-two footer—a really thirty-two feet open pedal stop, rarely of satisfactory effect, but which organbuilders are as anxious to furnish as congregations are unwilling to pay for—and for this, both parties have good reasons. In Europe it is made of wood, in this country it has been made of zinc.

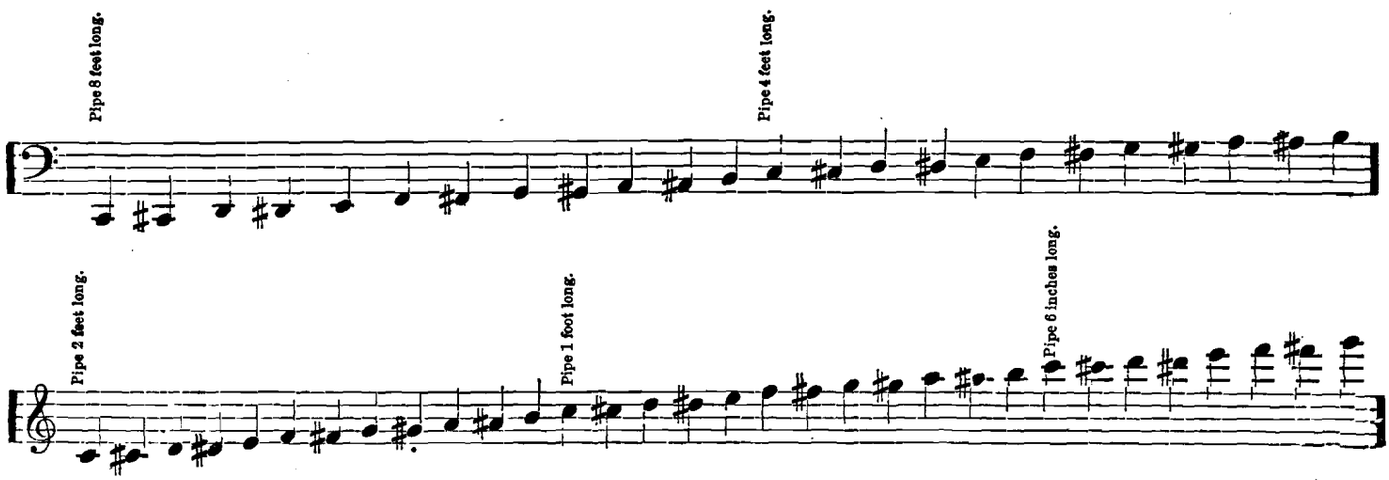
COMPASS OF THE STOPS.

The lowest key of organs ought to be (and is mostly) C; and organs built on that principle are called C-Organs. Whether the compass may be carried upwards farther than $\overline{\overline{\text{F}}}$ (altissimo) matters very little, since our best organ compositions seldom require even this high note, nor does the addition of one or more such useless small pipes make much difference in the effect.

Taking the compass of the manuals as from CC to $\overline{\overline{\text{G}}}$, (four octaves and a half,) each stop ought to have fifty-six pipes.

See the following

TABLE OF THE PIPES (NOTES) OF THE OPEN DIAPASON.

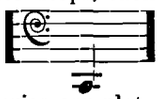


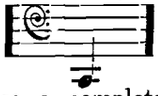
Of this same compass is the Stop Diapason, its pipes being only half the length, but because of their being closed at the top, they produce the same pitch of tone as if they were twice as long.

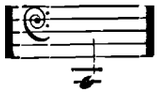
The *Dulciana* mostly begins with the four feet C.

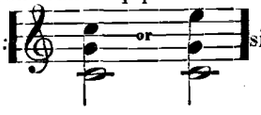
The *Clarabella* is seldom carried farther than the two feet C.

The *Hohlflöte*, *Viola di Gamba*, *Keraulophon*, *Hautboe*, *Trumpet*, *Cremona*—all these snare the same fate with the Dulciana (at least in the swell)

Principal, Flute, Clarion, are mostly complete stops, each having fifty-six pipes, of which the lowest C, is four feet long, the next C above two feet, etc. 

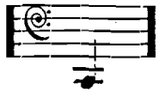
The *Fifteenth, Piccolo* and *Flageolet*, are likewise complete stops; their lowest C,  is two feet long.

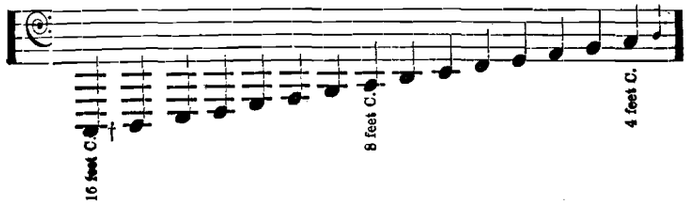
The *Twelfth* is also a complete stop; its lowest C,  is only two feet and two-thirds long, and sounds the note 

On striking the lowest C of a *Mixture* of three ranks, three different-tuned pipes will be made to speak at once, tuned thus:  The other compound stops are similarly arranged.*

THE COMPASS OF THE PEDAL STOPS

must, of course, begin likewise with C.

The *Double Open Diapason's* lowest note, sounding an octave lower still; its compass, as well as that of all other sixteen feet (double) stops is as follows: 



NOTE.—Every Pedal Organ ought to have at least *one* stop of this pitch and compass; half Pedals, and more so, Pedals beginning with G or any other note *but* C, are a vexation to all players and an obstacle in the way of young organists to become good pedal players. Why should the note C, universally accepted as foundation note, not also be the lowest note, both in Manual and Pedal?

The tone of the C of sixteen feet length is in unison with the lowest C of the Grand Piano Forte; it is the CCC of the English tablature—the Contra C of the German.

The effect of a thirty-two feet stop is one octave lower still than the above. The sound of its lowest C is below that of any other instrument, and is signified in letters by CCCC, (the German term for it is Double Contra C.)

ON EXAMINING ORGANS.

History has too clearly demonstrated that "good organs will make good organists, and, *vice versa*, that good organists will make (or at least use their influence to have made) good organs. This fact is too important to allow us to pass this matter over in silence, much less can the tenor of the following lines be considered an assumption. The venerable Dr. L. Mason, convinced of the usefulness of instruction on this subject, has already, some years ago, requested us to make a few expositions regarding it, in a former work; and since that time, we have been so thoroughly disgusted with the "farce" of organ-exhibitions, that we, at the risk of becoming unpopular with some parties, cannot conscientiously withhold our views on the subject. Good organ-builders will rejoice thereby to see the tricks of incompetent competitors exposed—congregations and organists may learn thereby, how to secure for themselves *really* good organs, and will better understand the necessity to furnish adequate means to enable the builders to build organs which will do lasting honor to them, and answer best the purpose.

Before speaking of examining organs, it will be essential to make a few remarks on the equally important point of "purchasing" an organ.

The size of the church, the style of building, the style of singing, and the position of the organ within the church—all this ought to be submitted to the consideration of the builder, or some competent party, to determine the amount of money required for the new instrument. It would be desirable to select the builder before drawing a plan for the organ, as different makers furnish different qualities of manufacture.

This being done, a clearly specified plan for the instrument in question must be made out, enumerating not only the number of stops, but the number of pipes of each stop, defining the material, the length of the lowest pipe, the number of additional drawstops, compass of pedals and of manuals, etc. Such plans, thus clearly specified, ought to be given to the different organbuilders, and awarded with the understanding, that the organ would not only be exhibited, but examined by any competent party or parties the congregation might please to call for it.

To *examine* an organ built after such a plan as described, will, however, require more care and more "knowing" than to play at its exhibition some splendid piece of music, and this done, to declare the organ to be "the best instrument ever built," or something like it. It will be necessary to creep inside the organ to ascertain: 1. Whether the pipes are really *all* there and made of the stipulated material and size; 2. Whether the bellows furnish enough and a steady wind during all styles of playing; 3. Whether there is easy access to *all* parts of the organ:* to the pipes, to tune them—to the action (principally the couplers) to correct slight derangements, without being put to the necessity of working one or two days in getting, for example, at a screw, to set it merely aright; 4. Whether the organ is tuned in the right pitch;† 5. Whether all pipes are carefully fastened, so as to prevent a very annoying rattling from time to time; 6. Whether the metal pipes are not too thin, and whether the wooden pipes are provided with a coat of size inside. Besides these, there are many other little matters to be looked after, too numerous to mention here.

The following schedule will illustrate and more fully explain our view on this subject.

PLAN OF A NEW ORGAN OF TEN SOUNDING STOPS.

The organ is to have a plain case of . . . . . wood, . . feet high, . . feet wide, and . . feet deep. It is to have one Manual Compass, from CC to $\overline{\overline{\text{G}}}$ (altissimo) or 56 keys;—a Pedal from CCC to C, or 25 notes.

* A work on organs and organ-building in process of preparation will throw more light on this very interesting as well as other subjects, which in this work could only be shortly mentioned.

† Upper keys included.

* Imperfection in this point compels congregations too often to employ an organbuilder for the most trifling derangements, which, could access to it be had, might be remedied by the organist without causing expense to the church.

† Of more importance than is generally attached to it.

STOPS ON MANUAL

1. Open Diapason, eight feet, of tin, lowest octave of zinc, 56 pipes.
2. Stop Diapason, eight feet tone, of wood, 56 pipes.
3. Dulciana, eight feet, beginning with Tenor C, 44 pipes, to be made of metal, and to be groved in with Stop Diapason in the lowest octave.
4. Principal, four feet, of metal, 56 pipes.
5. Flute, four feet, of wood, 56 pipes.
6. Fifteenth, two feet, of metal, 56 pipes.
7. Twelfth, two feet and two-thirds, of metal, fifty-six pipes.
8. Sesquialtera, two feet, two ranks, 112 pipes

PEDAL STOPS.

9. Violonbass, sixteen feet, of wood, 25 pipes.
10. Double Stop Diapason (or sub-bass), sixteen feet tone, 25 pipes.

DRAWSTOPS.

Couplers:—Manual and Pedal; Pedal Check; Bellows alarm; Composition Pedal to take away Stops Nos. 6, 7, and 8.

Stipulations regarding pitch, general character of voicing, whether action to be reversed, whether key-board to be extended or not, and the quality of tin and metal to be used for the different stops, should be added to the above description of the stops.

COUNTRY AND CITY ORGANS.

There can, and there ought to be no difference made in this respect, and it is only in one department there can be any discrimination; namely, in reference to Reed stops, which, being so very liable to get out of tune and order, ought to be but sparingly put in country organs, where no competent hands for tuning and voicing can be found, unless by great sacrifice of money. These Reeds, being moreover the most expensive stops of all, we would suggest to have their places filled with good flue stops. City organs may have, and, in fact, never have too few Reeds—but how is it that these Reeds can most always be heard above everything else, and why are they so often so outrageously out of tune? Would it not be well for the organist to have the Reeds tuned, or tune them himself, (which every organist ought to be able to do), before using them in the service, or else let them alone?

ORGANS FOR DIFFERENT DENOMINATIONS;

OR,

DIFFERENT STYLES OF SINGING.

In as much as congregational singing* is different from the singing of a Quartett Choir, or even an ordinary Chorus Choir, in just as much must the volume of the organ, as harmonic supporter of all Church singing, be differently disposed. Organs to accompany congregational singing, must needs have mellow, rich, and deep-toned foundation stops, and above any of these, the Diapasons must not be wanting. Next in importance are the sixteen feet Pedal stops, which must be intelligibly voiced, strong enough to give the ground tone of the harmony, but their power must be sought for by their proper construction and number, not by over forcing their supply of wind, which produces a trembling all over the house, and which is too often a cause of dissatisfaction with congregations.

Mutation and compound* stops, as also the Reeds, must be in proper keeping with the foundation stops—rich, mellow, proportioned of a large scale. After this brief exposition of the character of organs for congregational singing, we may be spared any remarks on organs for Quartett singing.

* The author is a zealous advocate of congregational singing, not, however, to the entire exclusion of choir singing.

ORGAN-TOUCH.

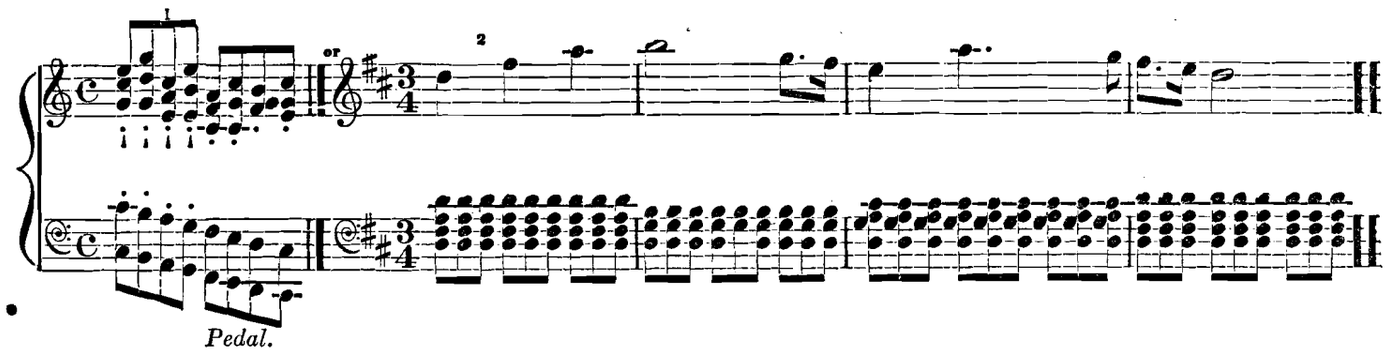
The organ-touch is generally said to be the reverse of, or at least entirely different from, the piano-touch; which, however, as far as the touch (or the manner of striking the keys) is concerned, is not the case. The keys in piano as well as organ playing, have to be struck suddenly and decidedly; there is no such thing as pressing down, if by pressing any lesser degree of velocity in getting the keys down is meant. A prompt, sudden striking of the organ-keys cannot produce a piano-like effect of the organ, but will insure a prompt speaking of the pipes (especially of the Reeds), effected by the prompt opening of the valves, giving to the pipes at once their full supply and strength of wind. It is, therefore, not so much the manner of striking or touching the keys, which makes a good organ-touch, but rather the manner of taking the fingers off the keys, or the perfect control of the player over his fingers: 1st. In holding each note to its full value of time; and 2nd, in playing passages of single notes, as well of chords, in such a smooth *legato* style, that one note follows the other without any interruption of sound, just as in walking, one foot is not raised until the other reaches *terra firma*. A proper *legato*-playing will insure a good organ-like effect; and a student who has gained so much control over his fingers as to *raise them at the right moment*, has conquered the true organ-touch. A *thorough* practice of the exercises commencing on page 15 will insure to every student this needful acquirement.

STYLE.

LEGATO AND STACCATO-PLAYING.

The style of organ-playing is generally required to be "legato," but there are instances when a complete "staccato playing" will be more expedient. Attempts at staccato-playing, however, should not be made until the student is thoroughly conversant with legato-playing. Regard to the well being of the organs, if nothing else, forbids the execution of continued passages like the following:

* We object to the use of compound stops for accompaniments in general, even in congregational singing

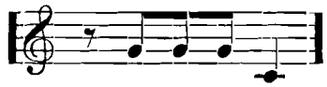


tor, a prolonged passage like No. 1, will unavoidably affect the tuning of some pipes—will not unfrequently cause many pipes to "blow over," and put the bellows to a rather too severe test of their durability. Passages similar to No. 2., while producing the same effects on the instrument, will produce in many organs a most pitiful effect by the trembling of the notes of the air, caused by the shaking of the wind.

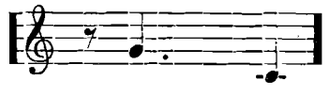
Specimens of the admissible staccato-playing will be found on pages 28, 31, 162, 178.

The desire to play *legato*, or, as it is more generally called, "to play in good organ-style," has misled a large majority of organists (or rather those playing on organs), to do too much to be good.

According to very generally prevailing notions, an organist seems never to be permitted to strike the same chord, or even the same note twice in immediate succession. This undoubtedly wrong conception is not only confined to playing Psalmody, but is even applied to music for the organ, composed by masters. What would become of all the soul-inspiring sinfonies of Beethoven, should every instrument of the orchestra, capable of sustaining its tones, adopt the same principle? What would become of the agitating theme in Beethoven's C minor sinfonia



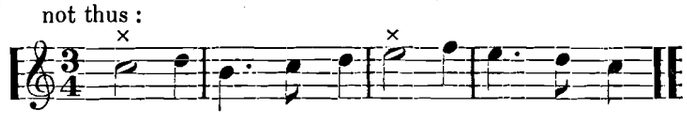
if the instrumentalists should deem it in better taste to play .



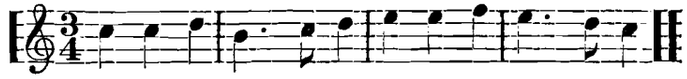
The very life and soul of music depends on its *rhythm*, which by this misunderstood style, must in all cases be rendered doubtful, and mostly vanish entirely. Therefore, young student, play your organ music just as written; play, for example, the tune

"God save the King,"

not thus:



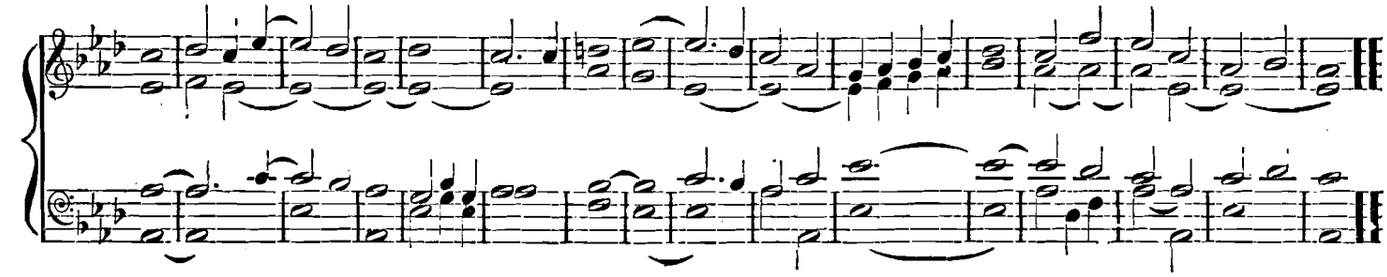
but as written; namely:



PSALMODY PLAYING.

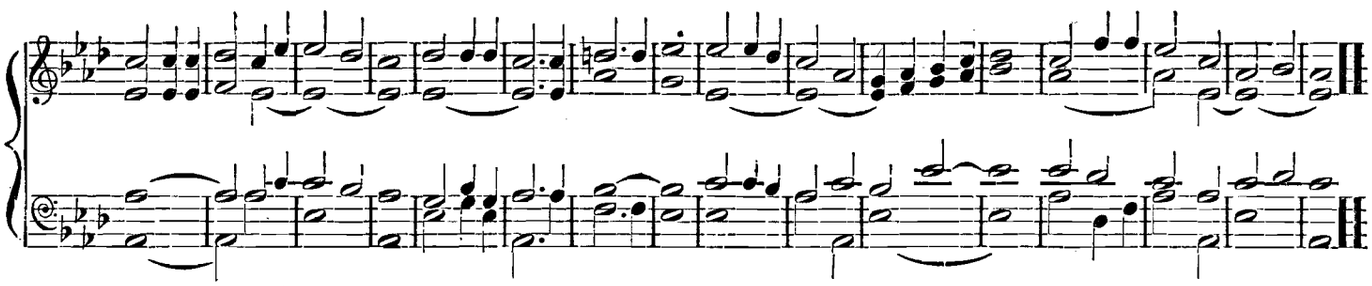
A., the giving out of a tune.

The object of the organ playing the tune to be sung once over, is, 1st., to give the pitch; 2nd, to give the movement, and, 3rd., (in congregational singing), to bring the melody to the cognizance of the congregation. It is obvious, that to achieve all this, the player must be careful in playing, and use proper judgment in the combination of the stops. At all times it is material to be understood: both harmony and melody must be rendered intelligibly, every note of the melody must be distinctly audible, so much so, that even persons without musical education must be enabled to follow the air as it strikes syllable after syllable. The misunderstood notion therefore of legato style (see preceeding chapter), is most emphatically bad in "giving out a tune;" and yet, it seems to be so generally regarded as the "true organ style," that young organists, after hearing us, come up, wondering to hear us play so "much staccato!" To be fully understood, we give here, by way of practical illustration, the tune "Federal Street," as we have heard it more than once:



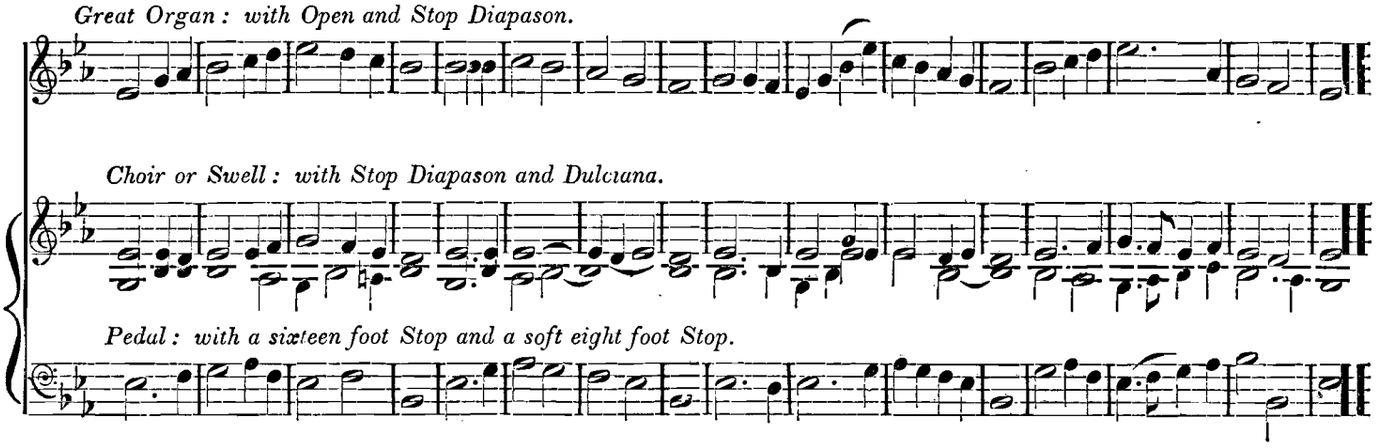
This is certainly too much of the good thing "legato."

But, while we recommend every note of the *air* to be struck, we think it eminently good to slur other parts of the harmony, principally the alto and tenor; and we give here the above tune as it *ought* to be played *when given out:*



The above remarks refer to the playing of the tunes on one and the same keyboard, without change of stops during the playing. The frequent change of stops or even keyboards is, good as it may be, in some few instances, too often made use of. A dignified, clear rendering of a tune with foundation stops will always be best for religious purposes.

There is a manner of giving out the tune to be mentioned yet, which we commend to all organists having Pedal Organs of two or more manuals, which renders the air prominent above every other part. It is effected by playing the air (melody) with the right hand on the Great Organ, alto and tenor with the left hand on the Swell, and bass on the Pedal. Tunes like "Hamburg," "Balerma," etc., will be charmingly rendered by this manner, and well pay the time necessary to learn it (which is not very easy).



PSALMODY PLAYING.

B., TO CHOIR AND CONGREGATIONAL SINGING.

(*Accompaniments.*)

A good accompanist must be a good musician in the full sense of the word; for, although the accompaniment is frequently considered a very inferior part of performance, yet, in order to accompany well, one must understand and enter in the spirit of the composition—must be able to follow closely the solo singer (or singers)—must know and control all the resources of his instrument, and be ever ready to step in should chorus or solo singers show any signs of wavering.* The office of the organ is not to lead the choir singing, but to support it,† and the number of stops drawn must be in proportion with the strength of the choir. In single Quartett singing, the Stop Diapason or Dulciana will do for the *pp* passages; Stop Diapason and Flute will be good for *piano* passages; for *forte* passages take Open Diapason, Stop Diapason, and Flute; *fortissimo* (*ff*) passages will require the addition of "Principal" to the last-named stops. For chorus-choirs proportioned additions of Flue Stops must be made.

The importance of the organ in Congregational singing has heretofore, in most congregational singing books, been greatly underrated; and we do not hesitate to say, that the idea of the choir (as good and as large as it may be) to give adequate harmonic support to a singing congregation, supported by a small (or large but sharp and squeaking) organ, or even an Organ-Harmonium, will never be realized. The failure of attempts at congregational singing may, in most instances, be traced back to this circumstance. It is the mellow, yet rich harmony of Diapasons and other foundation stops, supported by a good, powerful Pedal Bass, which will furnish that amount of harmony so necessary to encourage unskilled singers in their first efforts at utterance of their religious feelings through the singing of their Psalms and Hymns. Let a good Choir be added to a good organ well played, and you will have all that is needful—but in our consideration, the organ stands *foremost.* A good organ well-played, with a few good leading voices to sing the air, will do the work, whereas the same leading voices with a powerful choir, and with none or insufficient instrumental support, will never do it, unless all good voices in the congregation are taken in the choir; but then the singing can not properly be called "congregational."

Reed stops ought, as a general rule, not to be used for accompaniments, and had better be spared for extraordinary effects.

Compound stops should never be drawn for singing.

The Pedal should be used discriminatingly; the constant use of it must weaken its effect.

In conclusion we recommend for consideration the rules (given in a former chapter), to play correctly, and to stake every note.

---

* Such cases *will* occur, and it is in *churches* little becoming for the leader, in cases of emergency to attract attention by beating time or any other means (however admissible in other places)—whereas the organ can more effectually step in, and do all the needful without attracting anybody's attention outside the choir.

† Some church member once objected to the organists being also leaders of the choir; because he did not want a "wooden leader"

ON PLAYING CHORDS.

The organ is justly called the king of all instruments, for not only is it the mightiest in effect, but it embodies the effects of most all instruments an orchestra is composed of—principally the wind instruments. From this fact already, it may be inferred that the harmony must be rendered in such a manner as to produce the same nicety of effect as if executed by a well-drilled band or orchestra. The often-heard-of style* of breaking every chord into as many notes as the chord comprises (arpeggio-playing) is, as a general mode, in exceedingly bad taste. Union gives strength! Therefore let all parts of the chords, from the lowest to the highest note, ring out simultaneously. We pity all choirs accompanied in such style, and wonder how they can sing in good time!

ON VOLUNTARIES.

A. THE OPENING VOLUNTARY OR PRELUDIO.

It is costumary for the organist to begin the opening voluntary as soon as the minister enters the church, and pursue his subject during the short time that elapses while the congregation are entering. This introductory voluntary is supposed to be of such character as to prepare the minds of the congregation for the sermon to come: and the organist, therefore, ought to be timely advised of what he is expected to prepare. If this cannot be done, the opening voluntary should be in a grave and solemn style, abounding in full, close-wrought harmony, and inspiring a feeling of reverential awe. The kind of pieces best suited for this purpose are short Diapason-pieces, on the Great or Choir Organ. The too frequent use of the see-saw swell playing, the introducing of scraps of Italian Operatic melodies, tending to bring the mind of the people rather to scenes of worldly enjoyments and pleasures than to awaken a religious feeling—such voluntaries cannot be condemned too much, it seems to us, being nothing worse than as if the preacher would stand up reading novels to his congregation

B THE CONCLUDING VOLUNTARY OR POSTLUDIO.

Although there may be more allowance made to a free style, yet the marching or dancing out of the congregation will hardly find any excuse with people impressed with a good sermon. The organist may, as a general thing, show off the full power and effects of the instrument he presides over, but there may be, and there *are* occasions when a *soft* concluding voluntary is more appropriate. For the display of the power of the instrument, the masterly fugues of Handel, J. S. Bach, Graun, Rink, Schneider, Hesse, and others, are eminently adapted.

*Compare page 72

OF THE INTERLUDE.

Interludes are short, simple, musical sentences, thrown between two verses of a Hymn or Psalm tune. Interludes ought not to exceed eight measures, nor be shorter than four measures, generally speaking. They serve as a connecting link between the two verses, and ought to be in proper keeping with the sentiment expressed by the Hymn—generally and especially with the next proceeding stanza. The interlude must unavoidably be in the same movement and time species of the tune being sung, and is mostly (and properly so) played with somewhat soft stops.

HOW TO TAKE CARE OF ORGANS.

To protect Organs against the destructive influence of dampness and dust, to prevent exposure to strong draft of air, to avoid shaking of their foundation, (which is too often not strong enough,) and whole frame, these are means of good preservation of organs within the control of every congregation, and the organ ought to be placed at the outset, so as not to suffer from any of the above evils. How to keep off the dust as much as possible, we may be spared to explain, but we must remark, that in spite of the utmost care, organs will become so dusty as to injure the tone of the pipes, and thus materially weaken the effect of the whole instrument, and it will therefore be necessary to have the whole organ thoroughly cleaned, after a period of from five to six years, which, however, can only be done by a competent organ builder. Players must be careful not to loose hold of the Swell-pedal, for the sudden closing of the Swell will shake the whole organ, and destroy the tuning of the reeds, if nothing more.

Some couplers are so constructed as not to permit their drawing while keys are being held down, and it is in most instances advisable, when drawing the couplers, to take the hand off the keys for the moment.

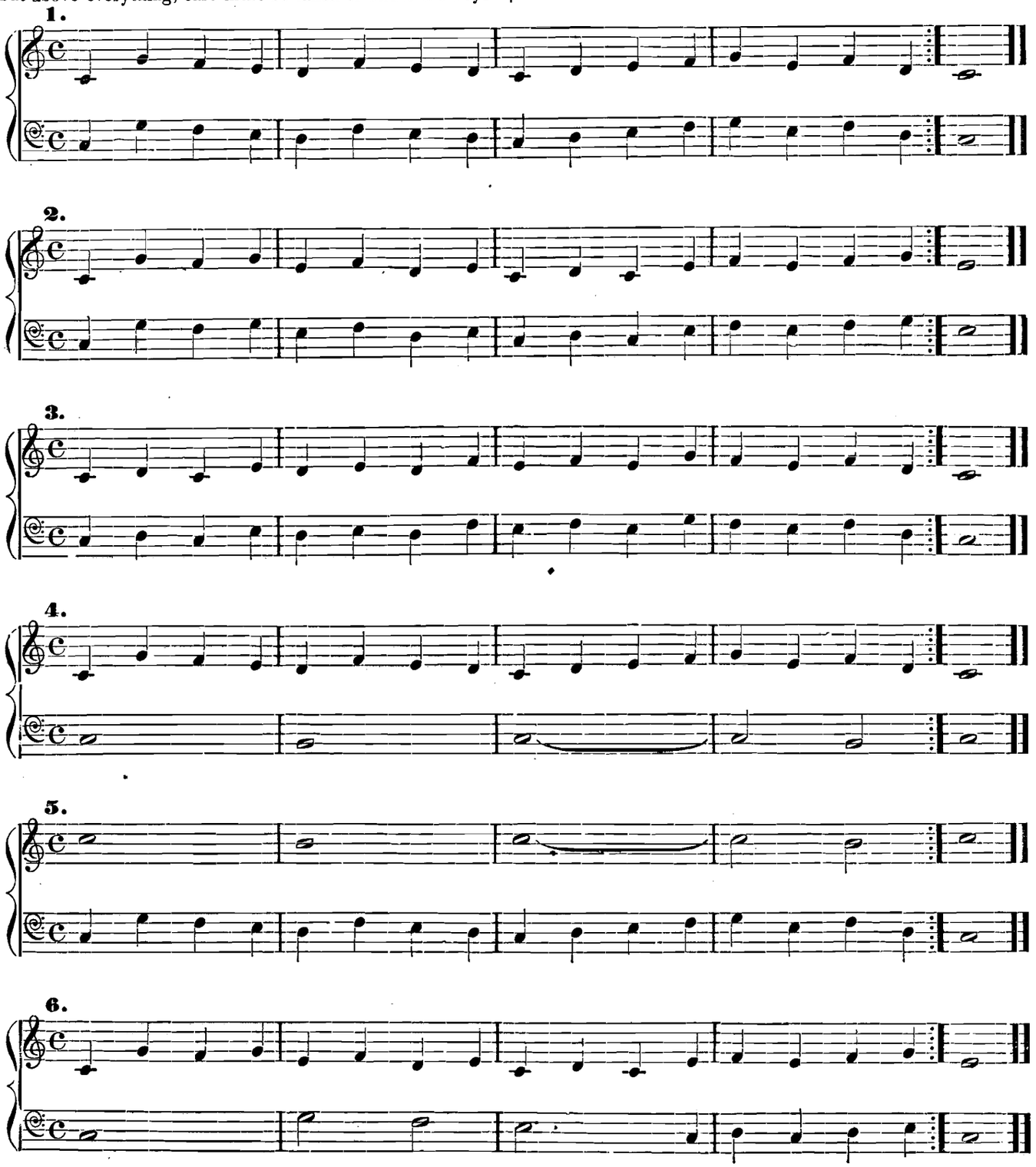
Next to dampness, dust and time, it is often the blower who is the greatest destroyer of Organs, and we deem it ill calculated economy to employ small boys, bodily too weak, and in too many instances, too unreliable to work the bellows even and steadily.

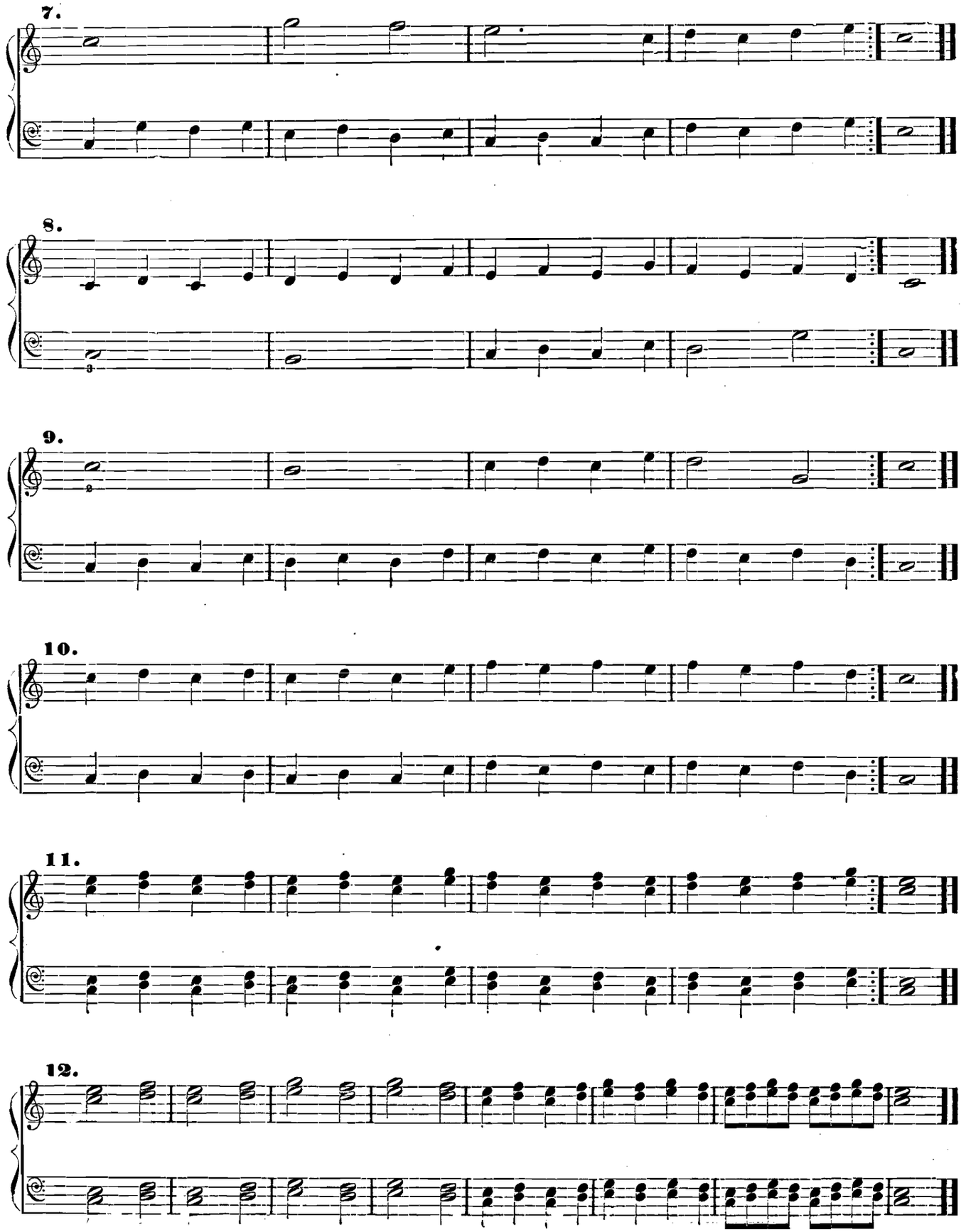
But, since in spite of the utmost care, instruments of such complicated structure *will* get out of order—Reed, stopped, and even metal pipes will want tuning—the action will need regulating — pipes will become loose and be rattling, leakages in windchests and bellows will occur—how to remedy all this, and remedy it well, we have no room to say, nor would description do it full justice. We therefore conclude these chapters by stating our readiness to give all needful advice to any party desiring it, and by recommending to young organists to avail themselves of every opportunity to study the mechanism of their instrument.

THE ACQUIREMENT OF THE ORGAN-TOUCH.

EXERCISES ON FIVE NOTES FOR LEGATO-PLAYING.

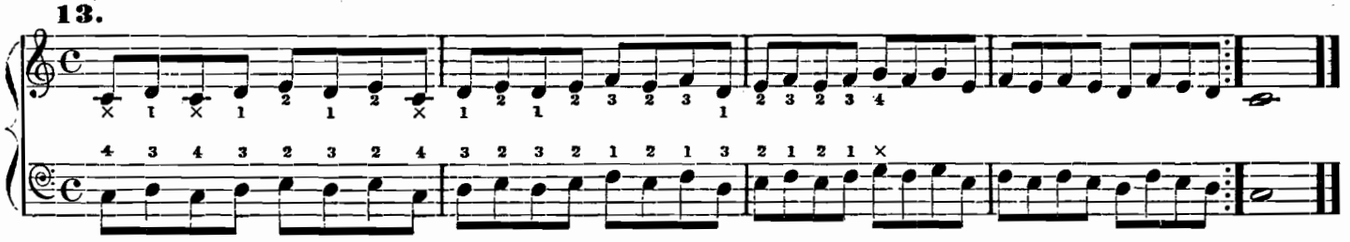
These exercises should be practiced: first with each hand alone, and afterwards with both hands together; beginning slowly, and by degrees increasing the movement; but above everything, care must be taken to strike the keys energetically, and to raise the fingers at the right moment Unrelenting practice of all has to accompany these, as, indeed, all following exercises.



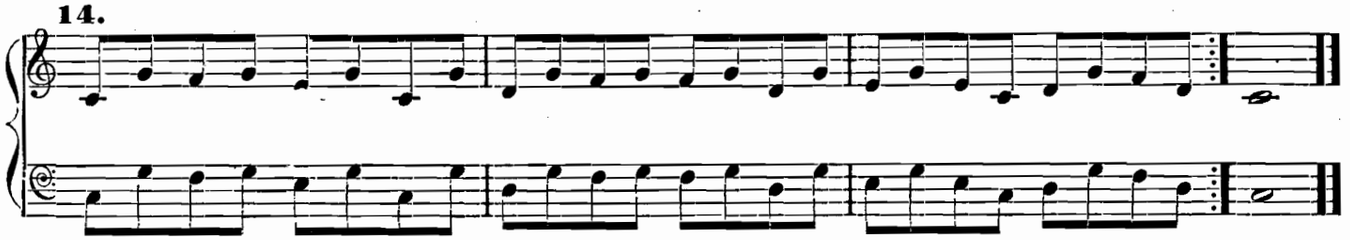

7.
8.
9.
10.
11.
12.

Twenty-four Exercises, which, by increasing velocity, ought to be practiced first *legato*, (like the foregoing), and afterwards *staccato*.

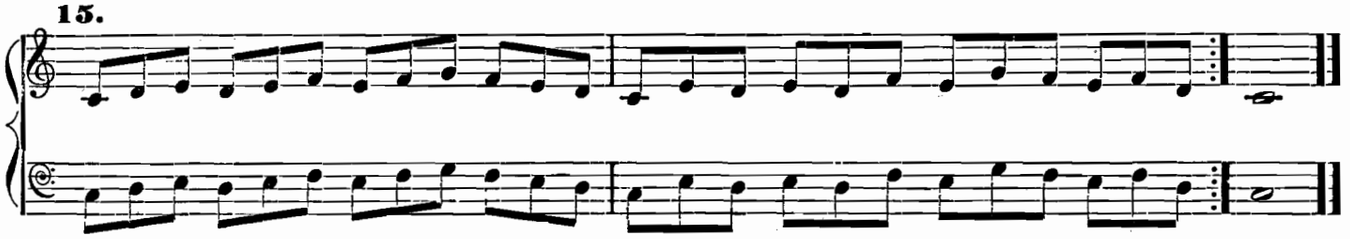
13.



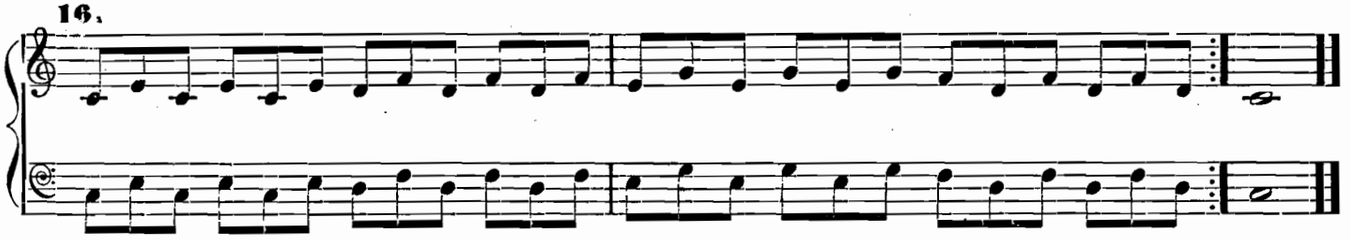
14.



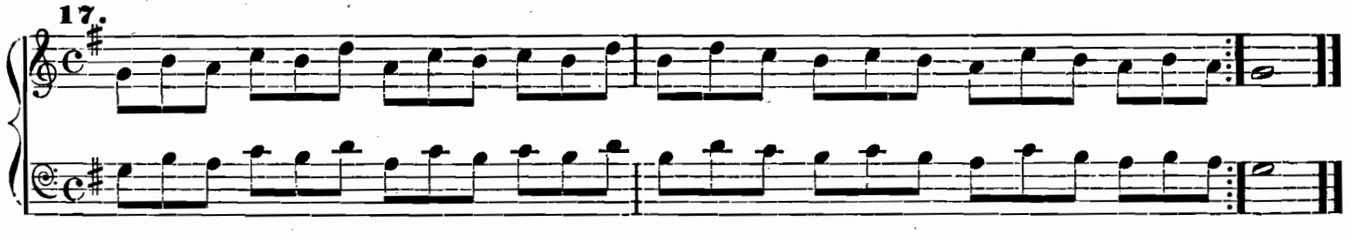
15.



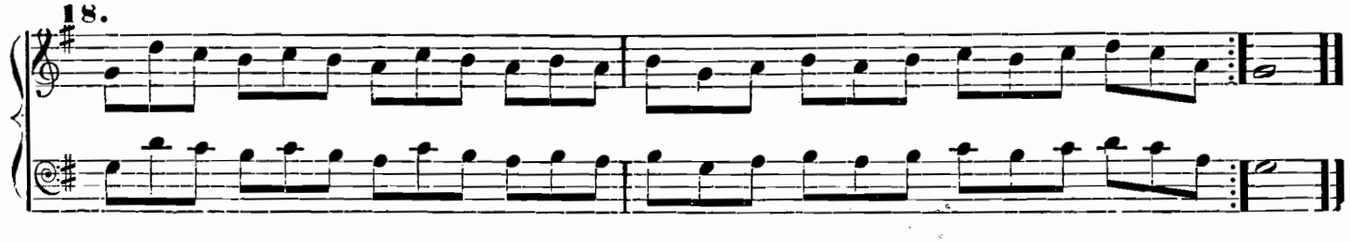
16.

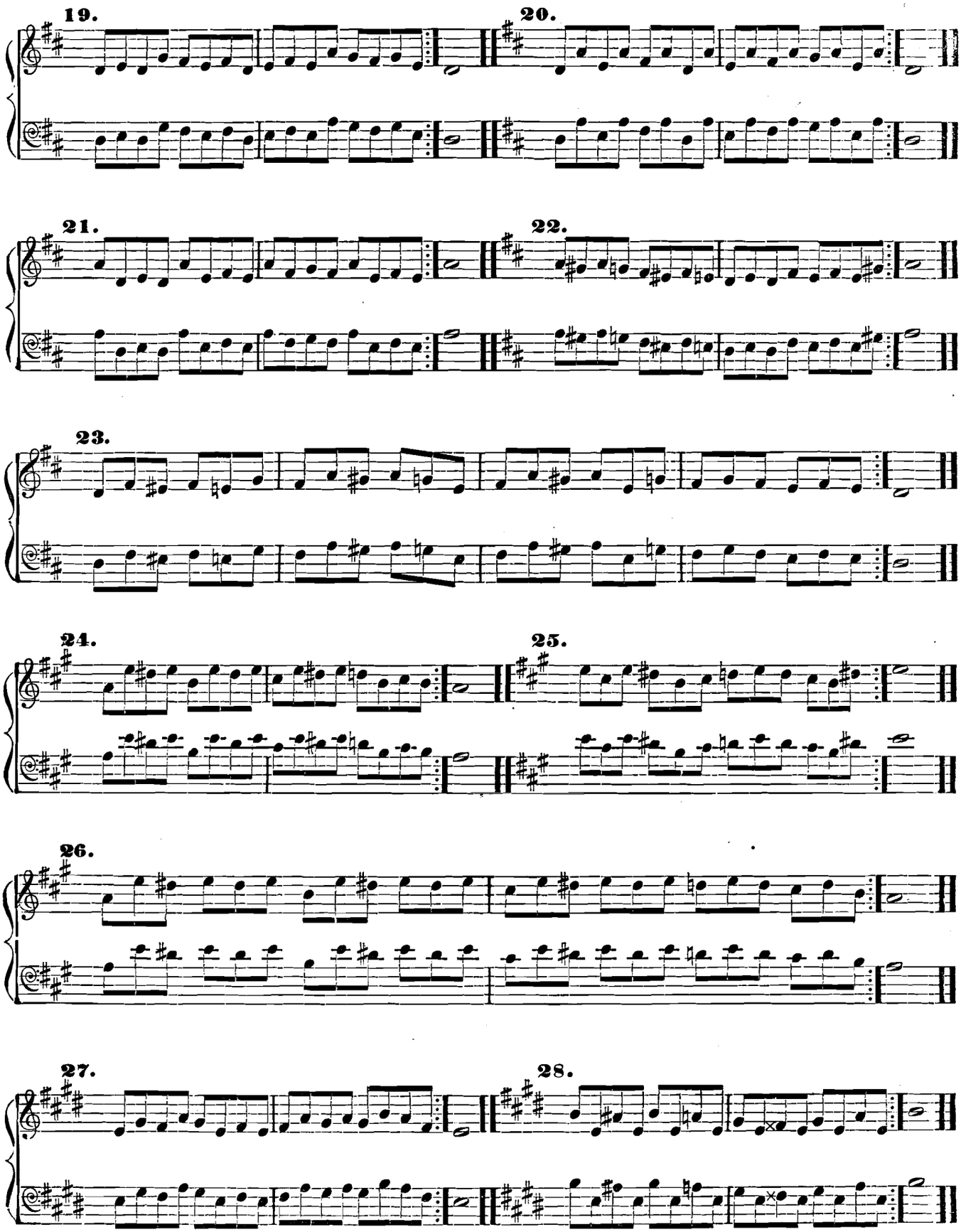


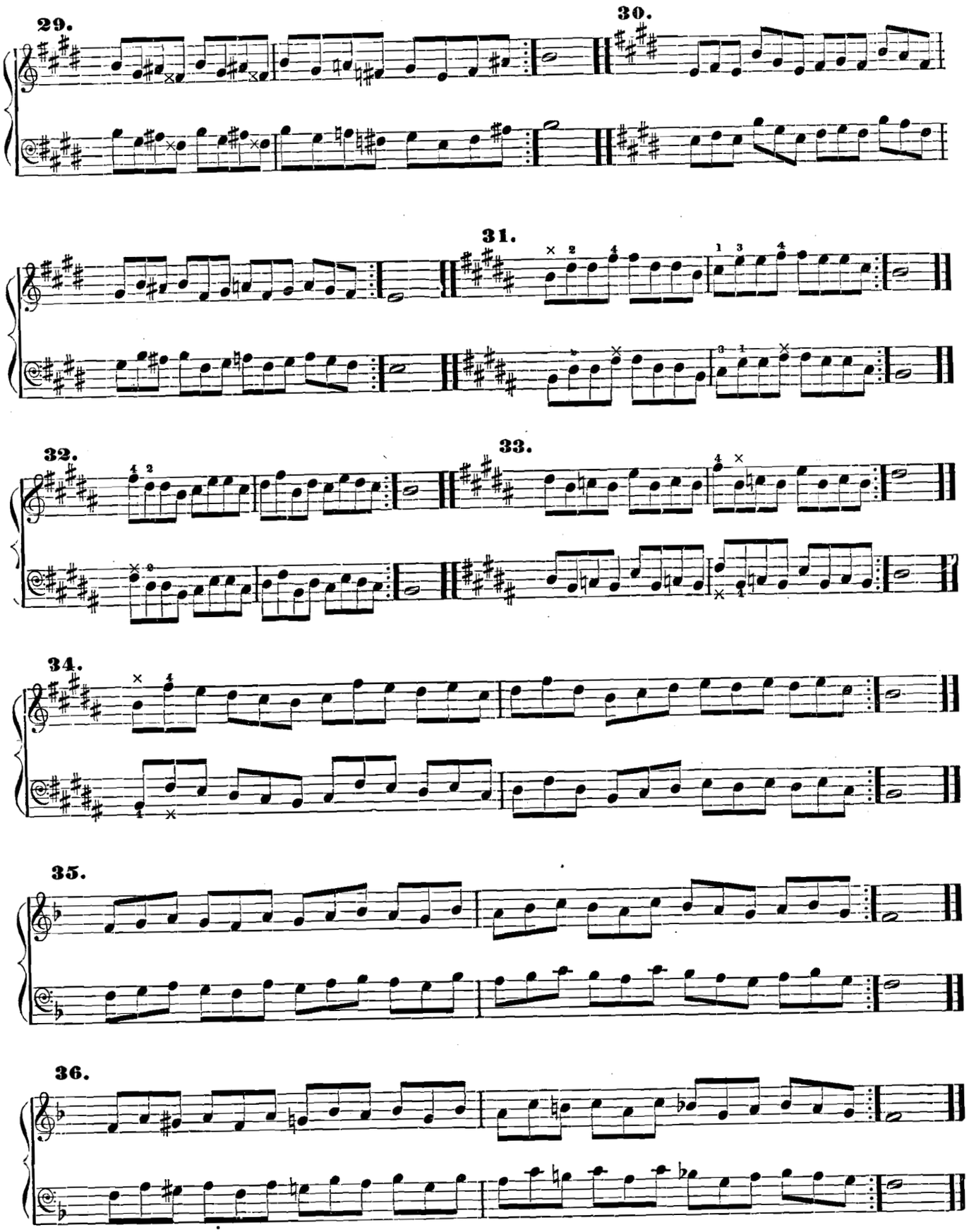
17.



18.




19.
20.
21.
22.
23.
24.
25.
26.
27.
28.


29.
30.
31.
32.
33.
34.
35.
36.

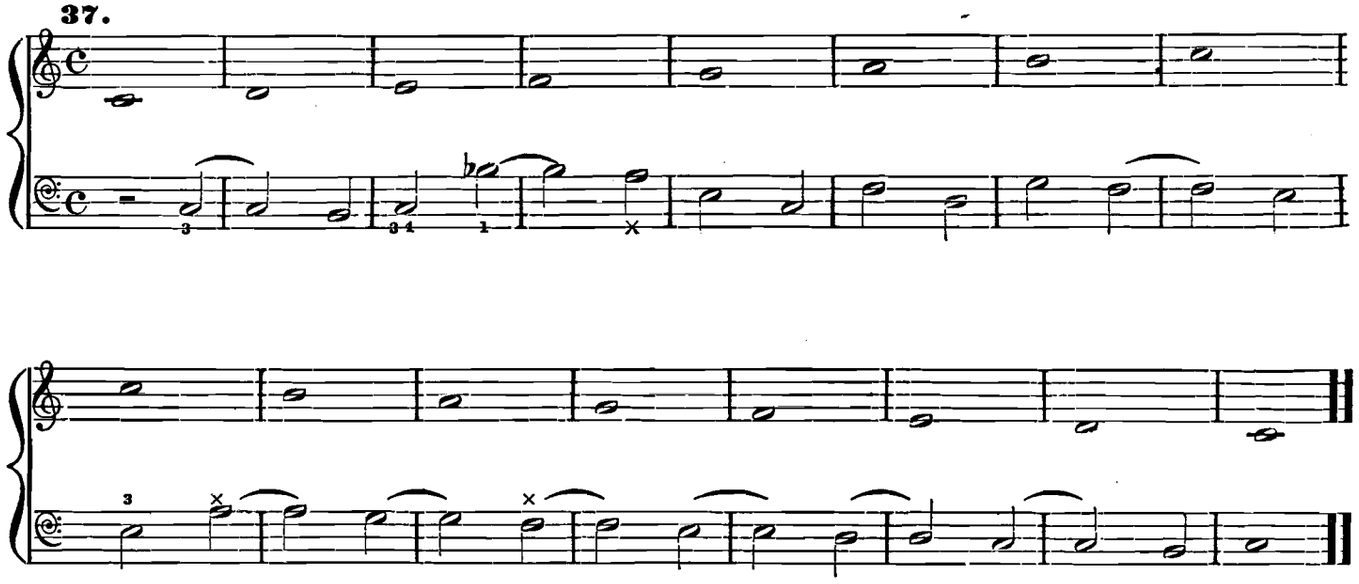
TWO-PART PLAY.

PROGRESSIVE EXERCISES INTERSPERSED WITH SUITABLE INTERLUDES AND VOLUNTARIES.

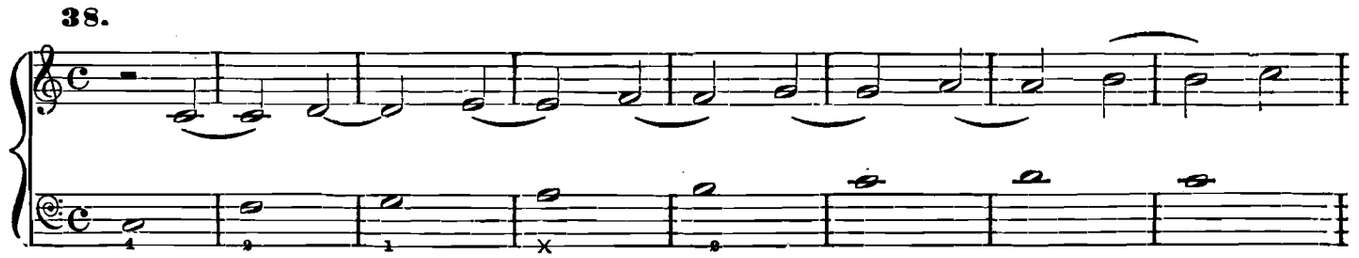
ON THE SLUR OR TIE.

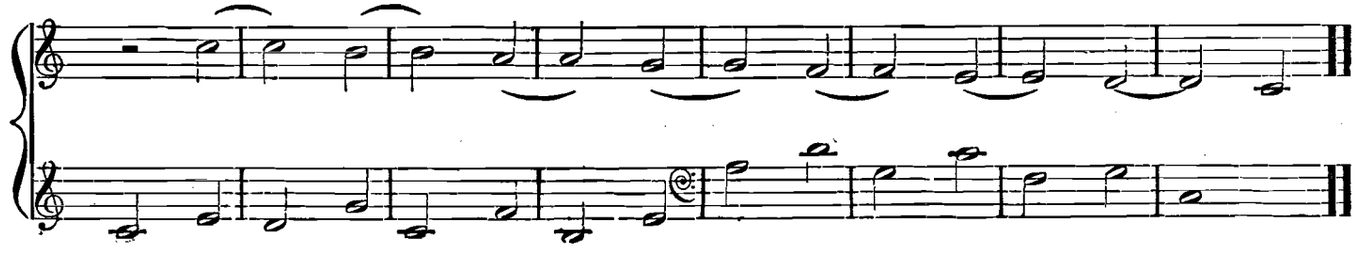
Any note connected by a TIE with a preceeding note of the same name must not be struck, but its time-value must be added to the first note, so as to make both notes one uninterrupted sound. A "tie" over a group of different notes, directs the performer to play as much legato as possible.

37.

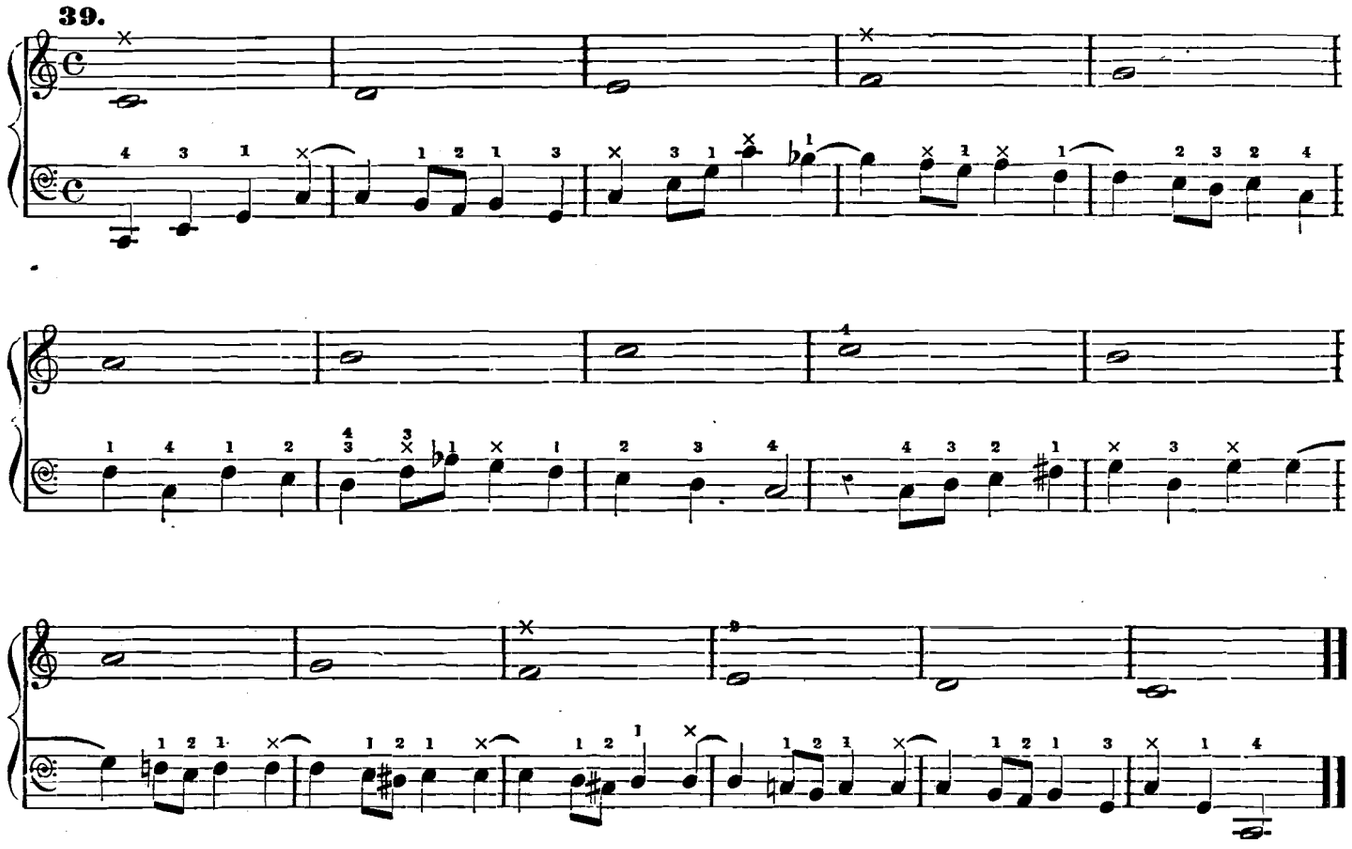


38.

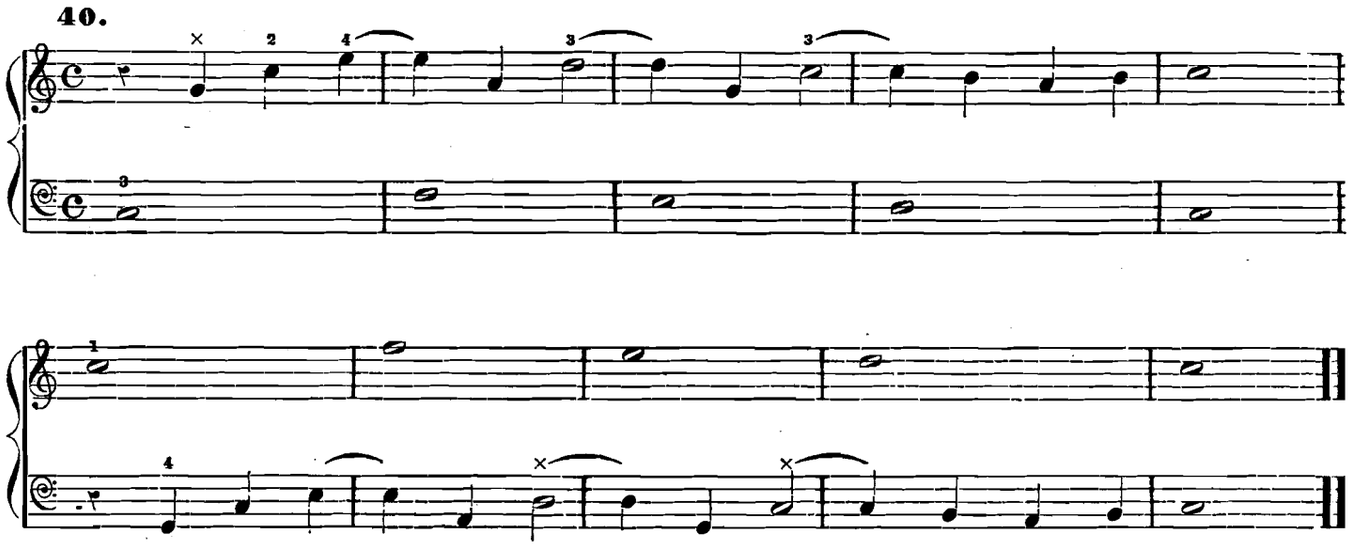




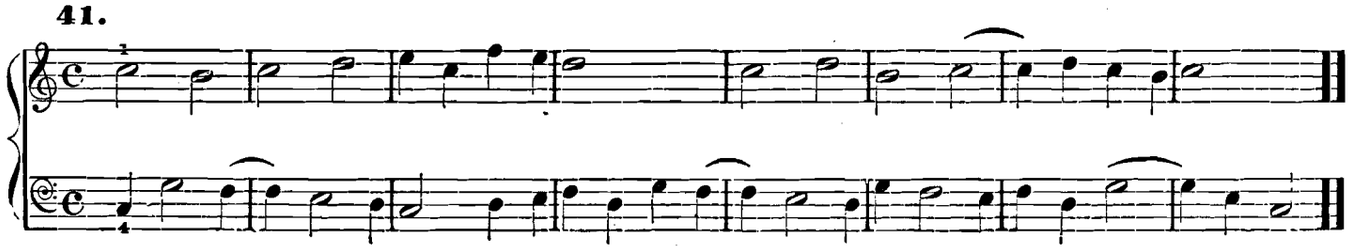
39.



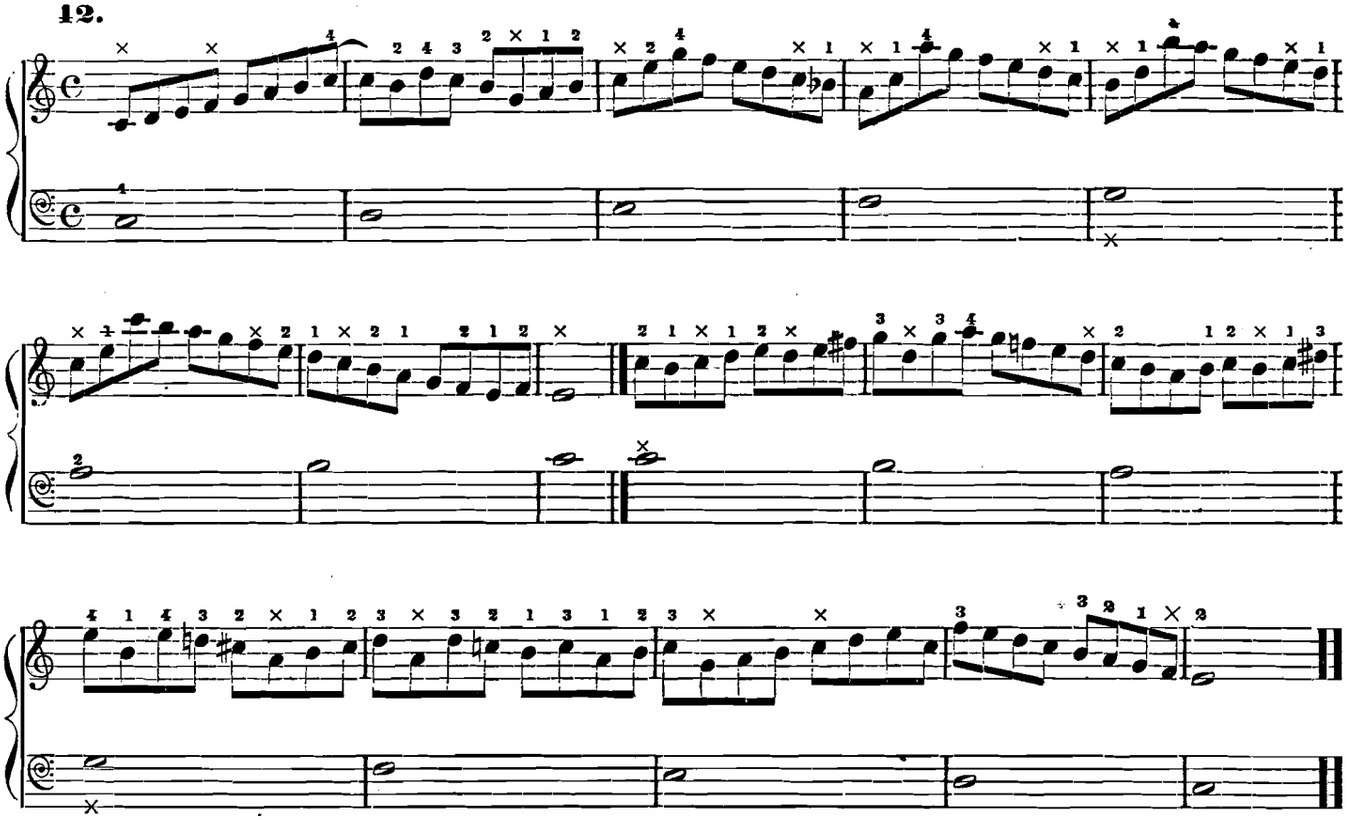
40.



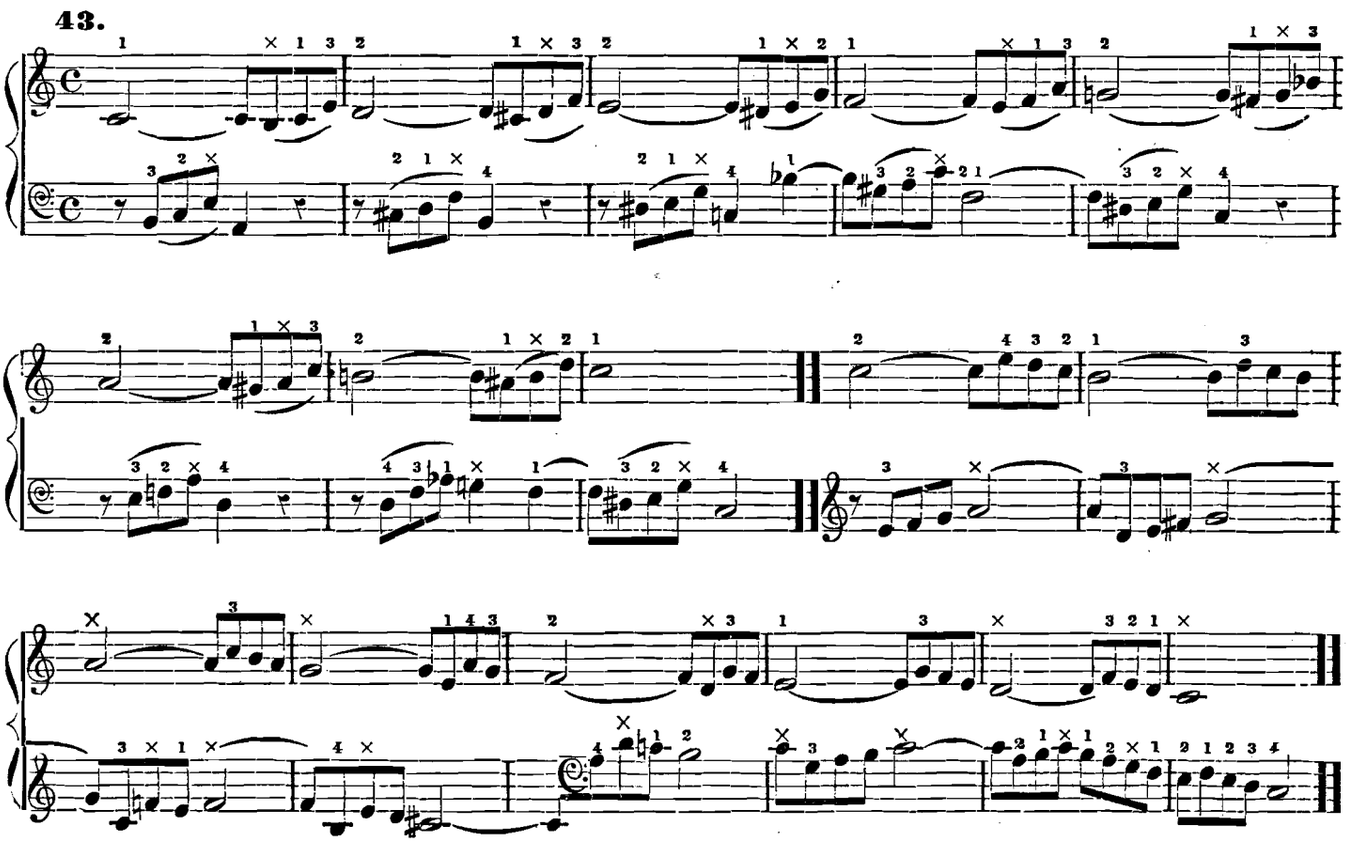
41.



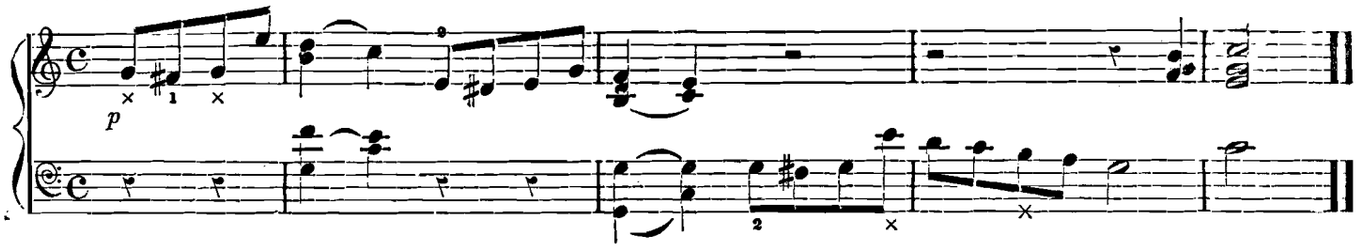
12.



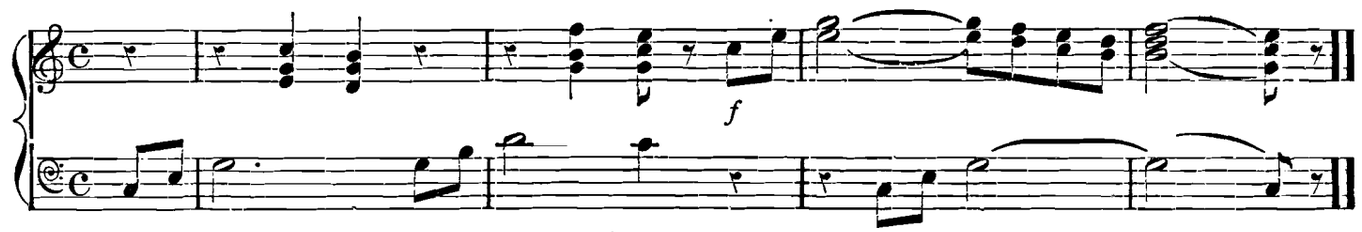
43.



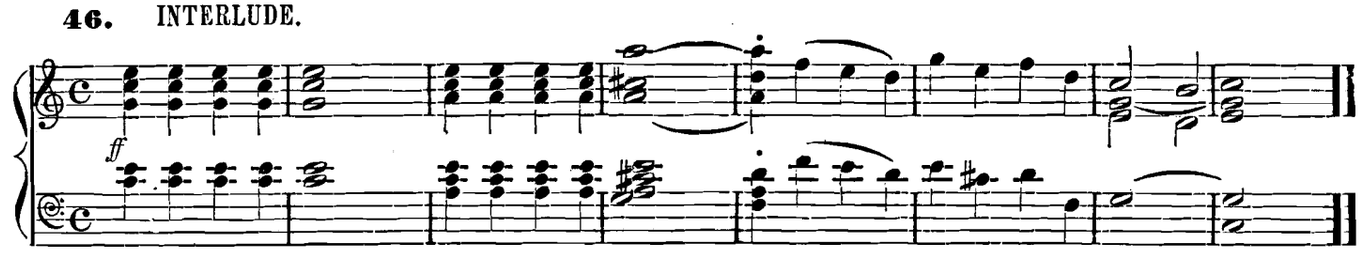
44. INTERLUDE.



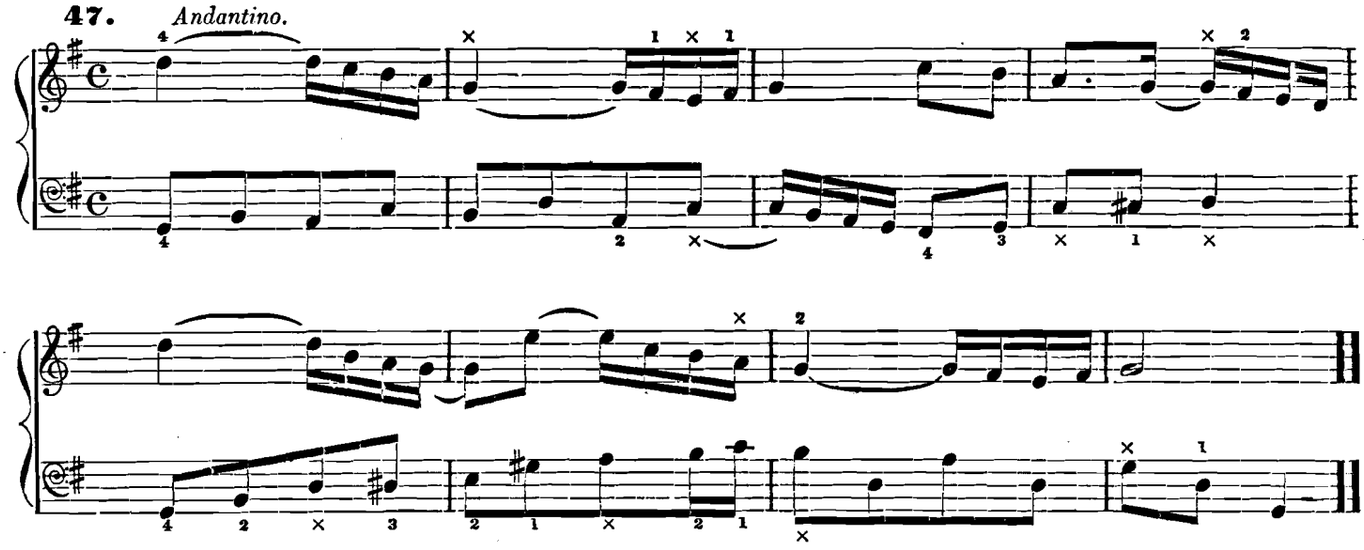
45. INTERLUDE.



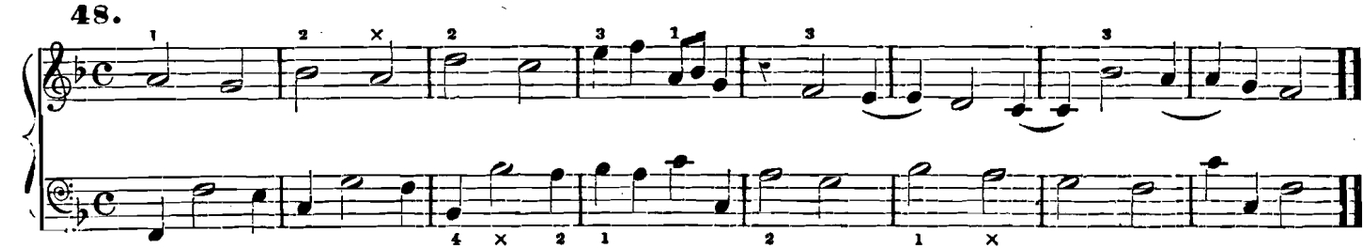
46. INTERLUDE.



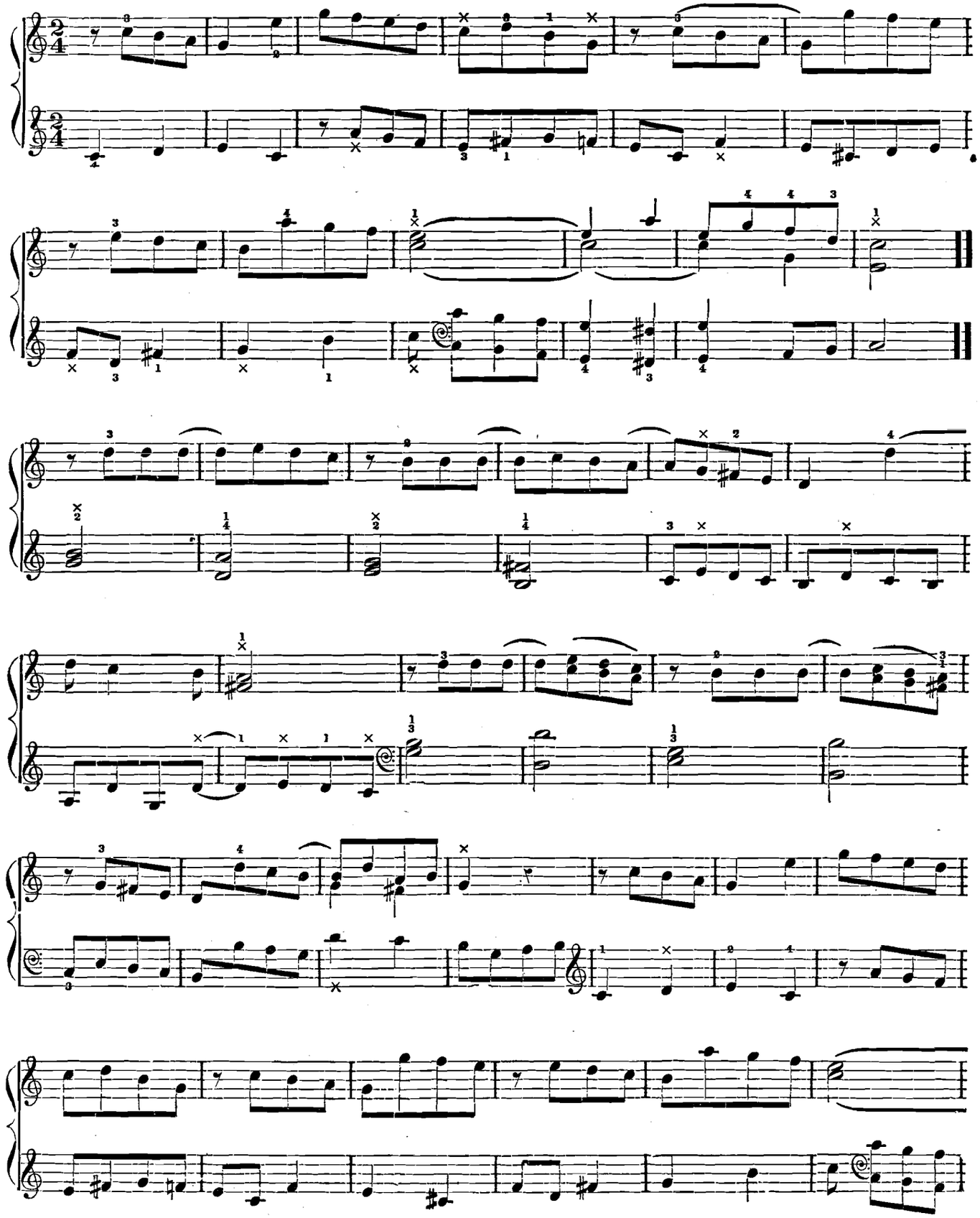
47. *Andantino.*

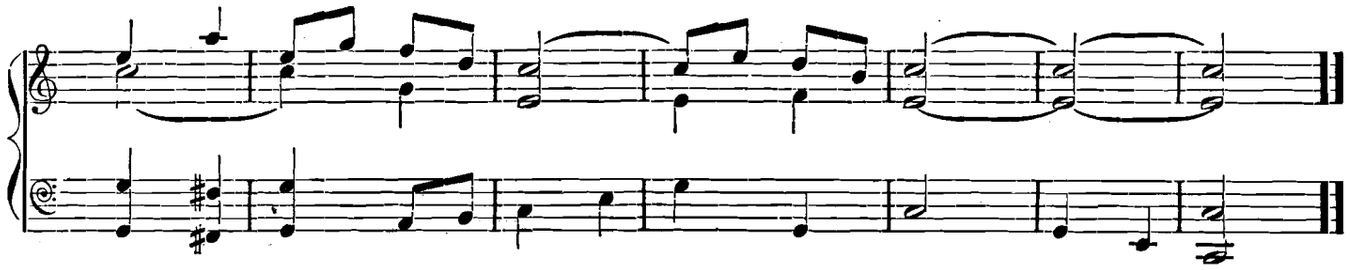


48.

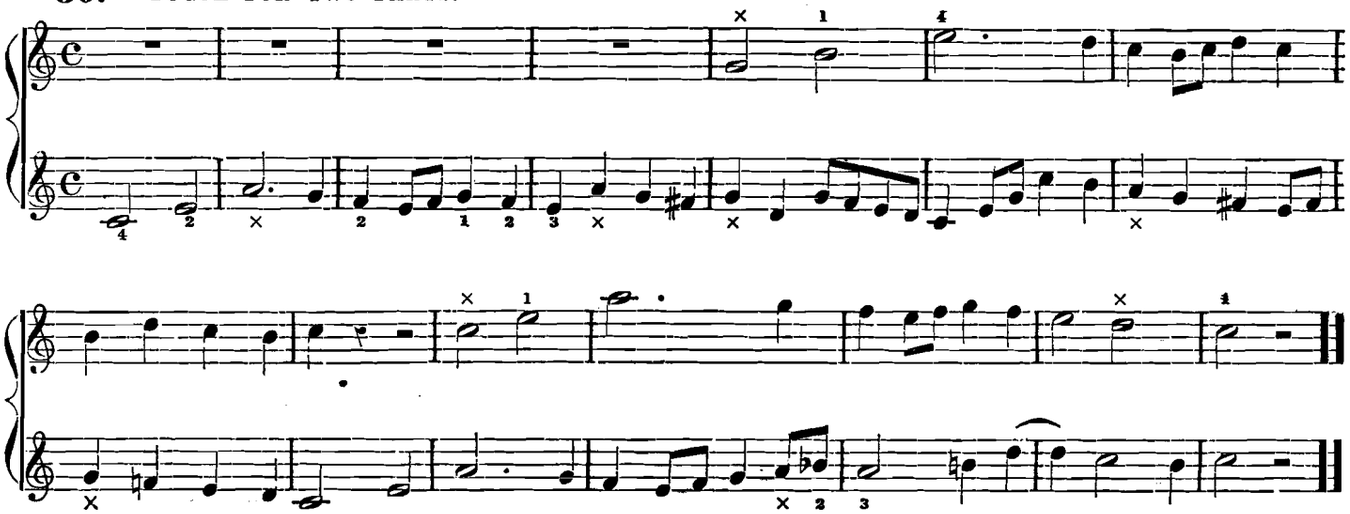


49. VOLUNTARY.



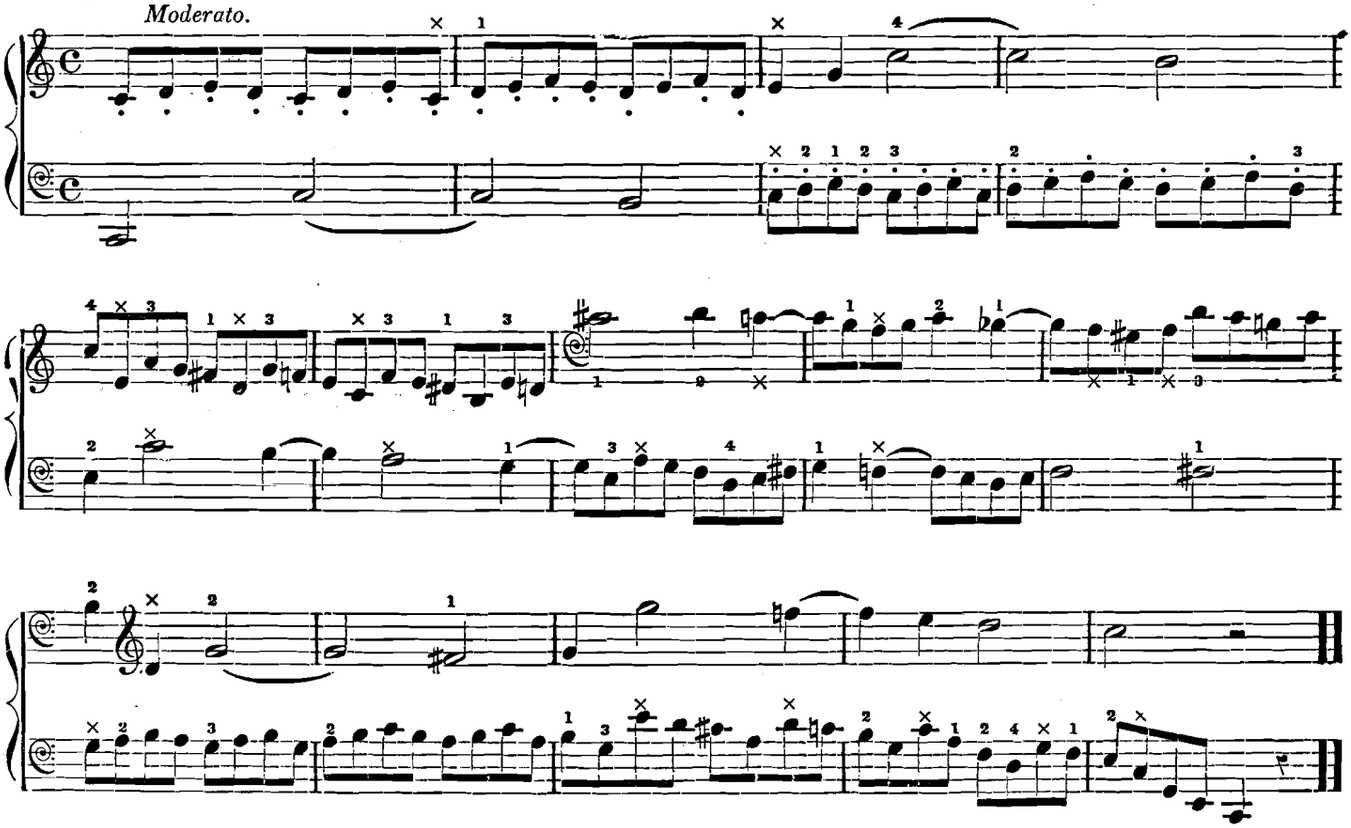


50. FUGUE FOR TWO PARTS.

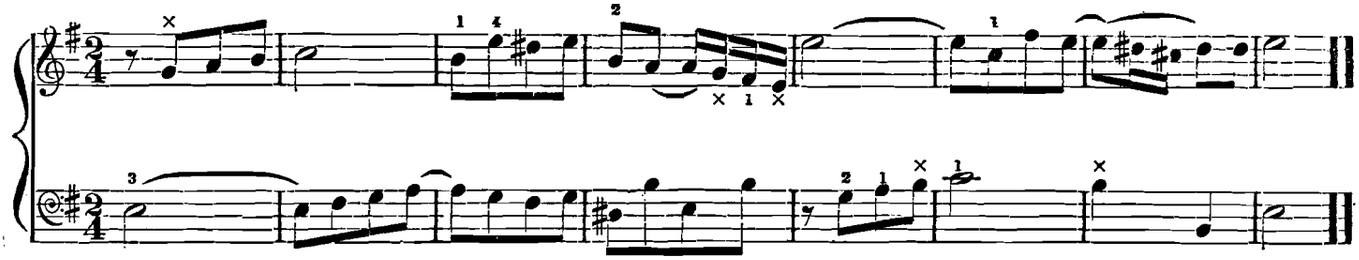


51. EXERCISE IN STACCATO-PLAYING.

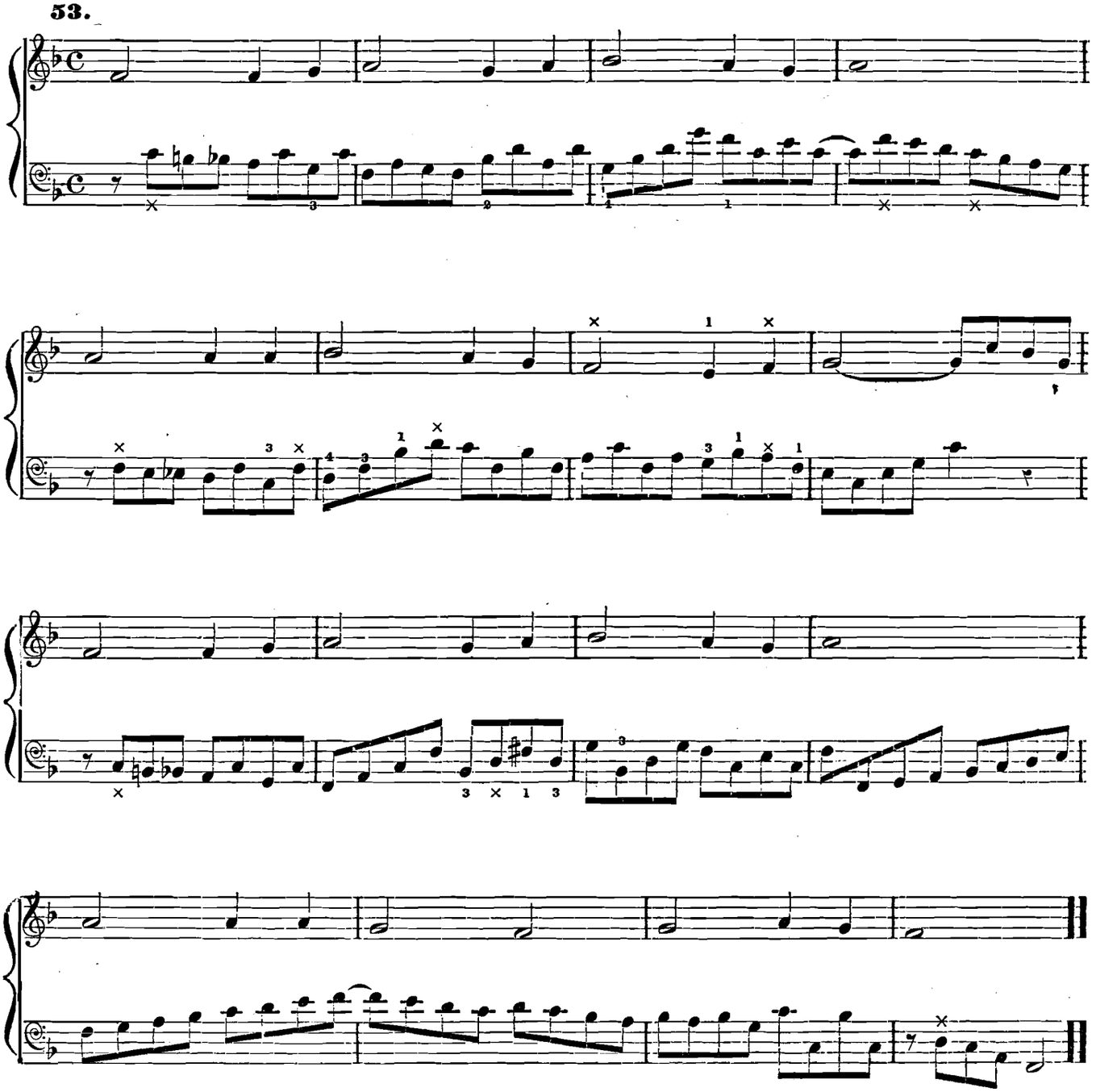
Moderato.



52.



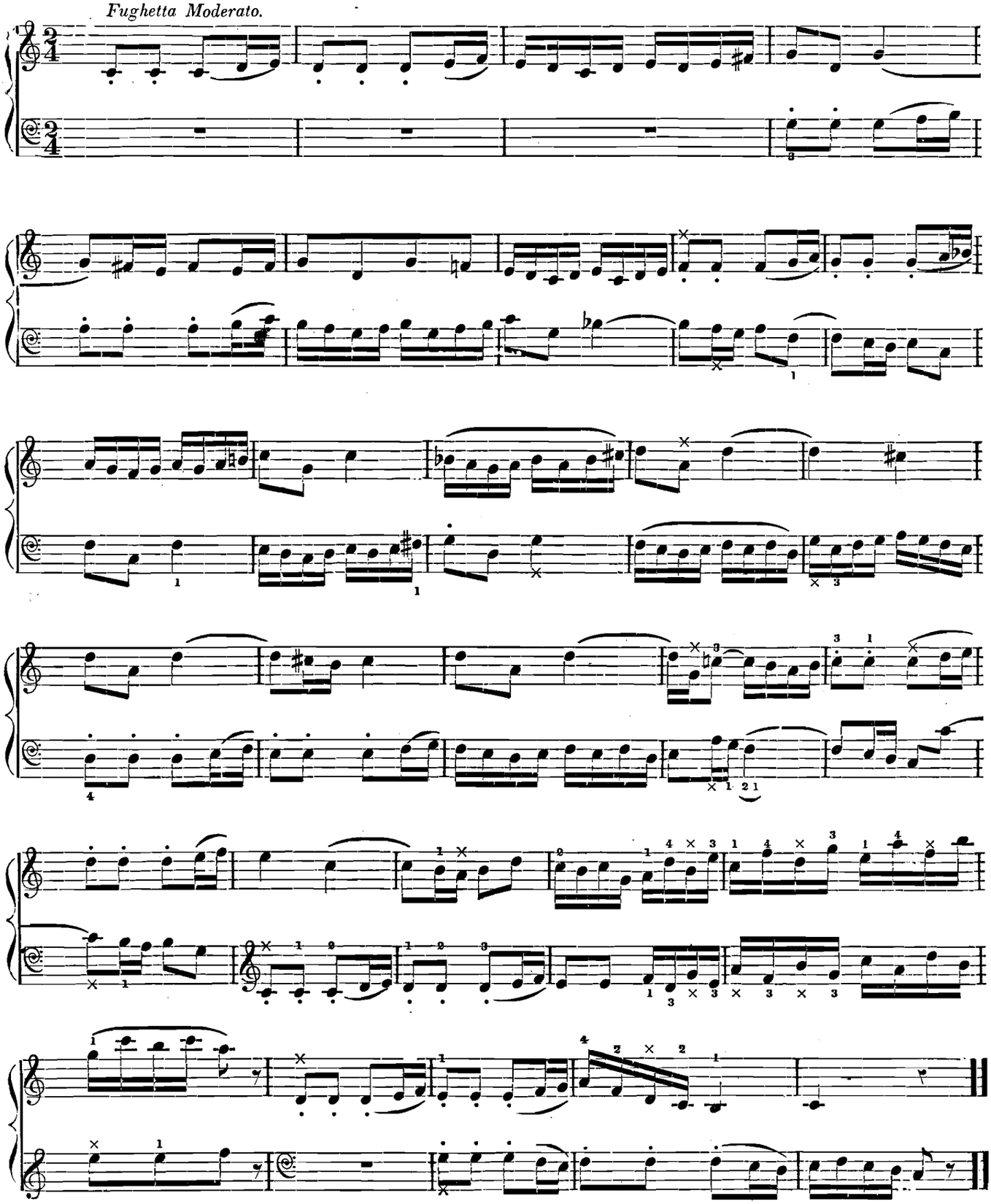
53.



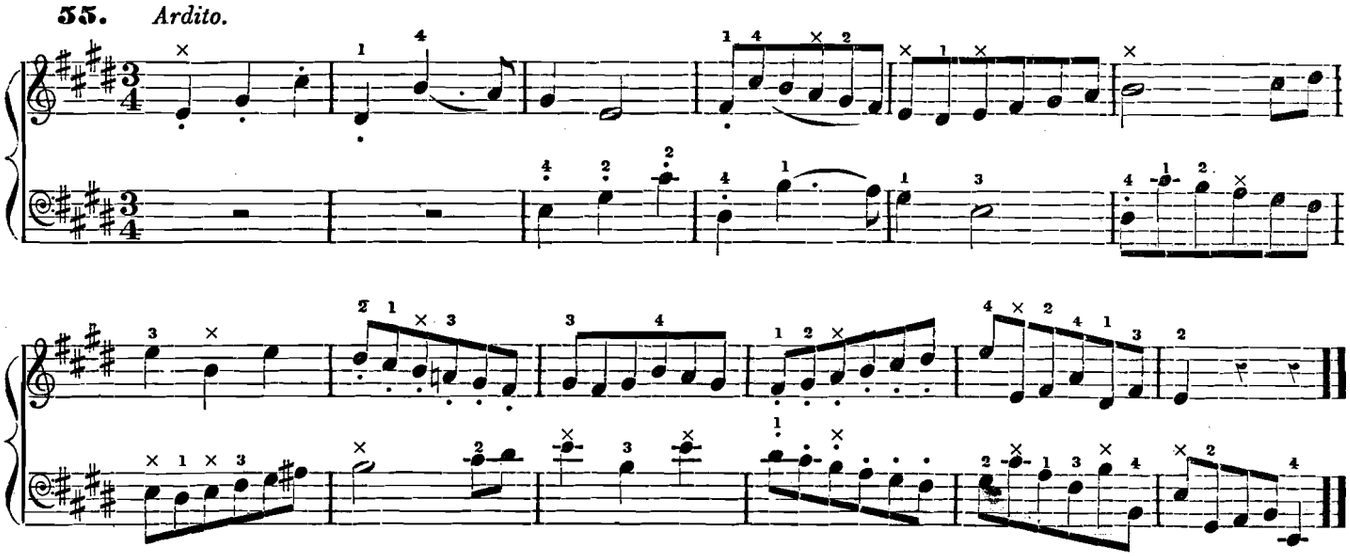
Fugue in two parts, serving as preparatory exercise in Fugue-playing.

54.

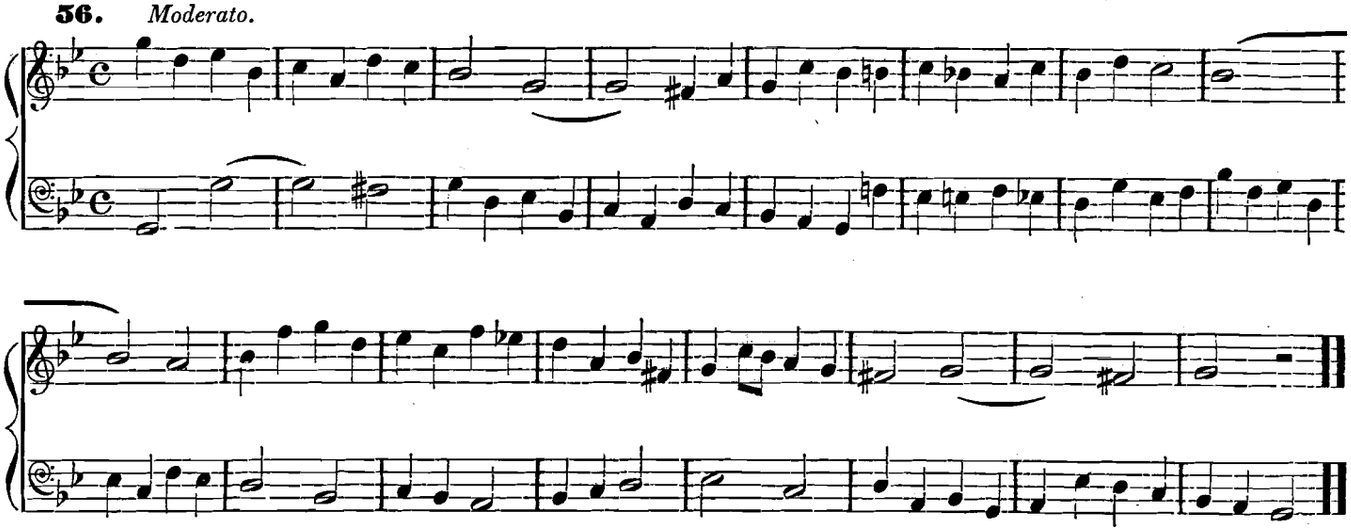
Fughetta Moderato.



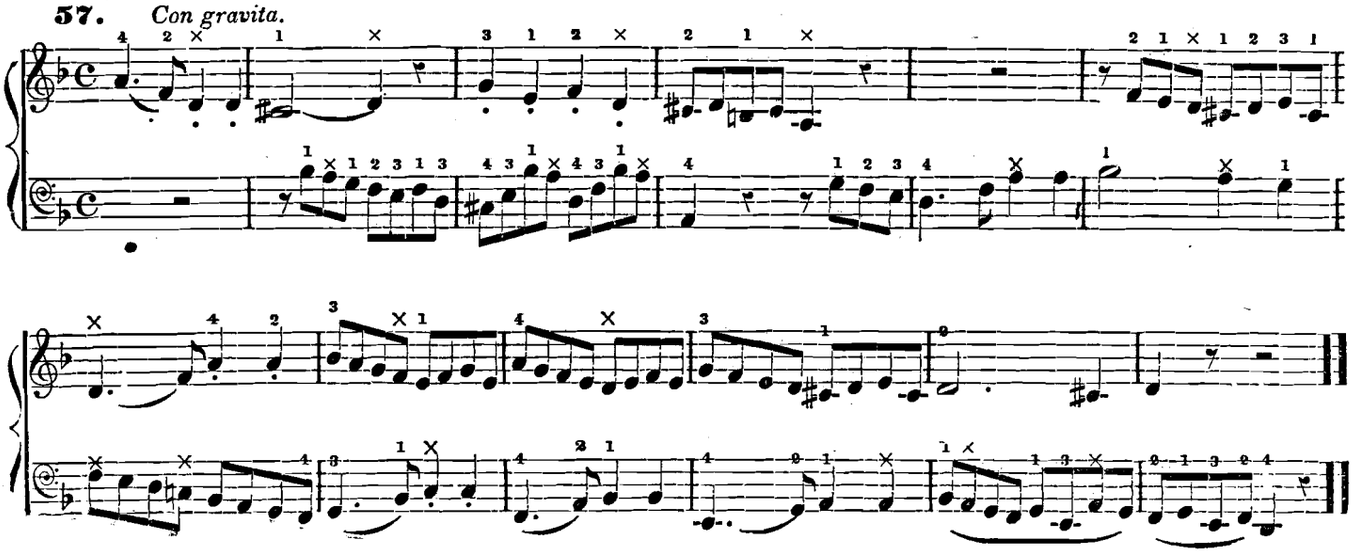
55. *Ardito.*



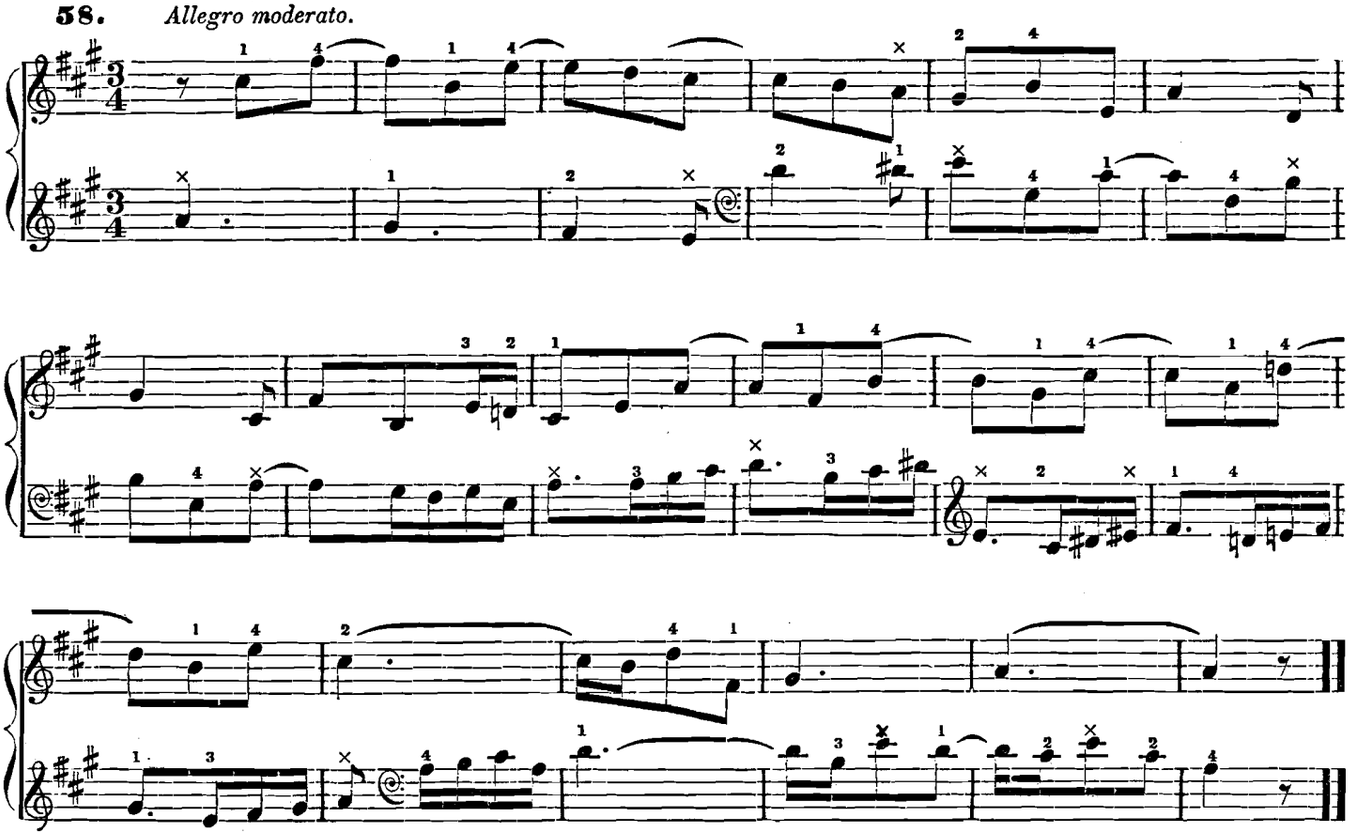
56. *Moderato.*



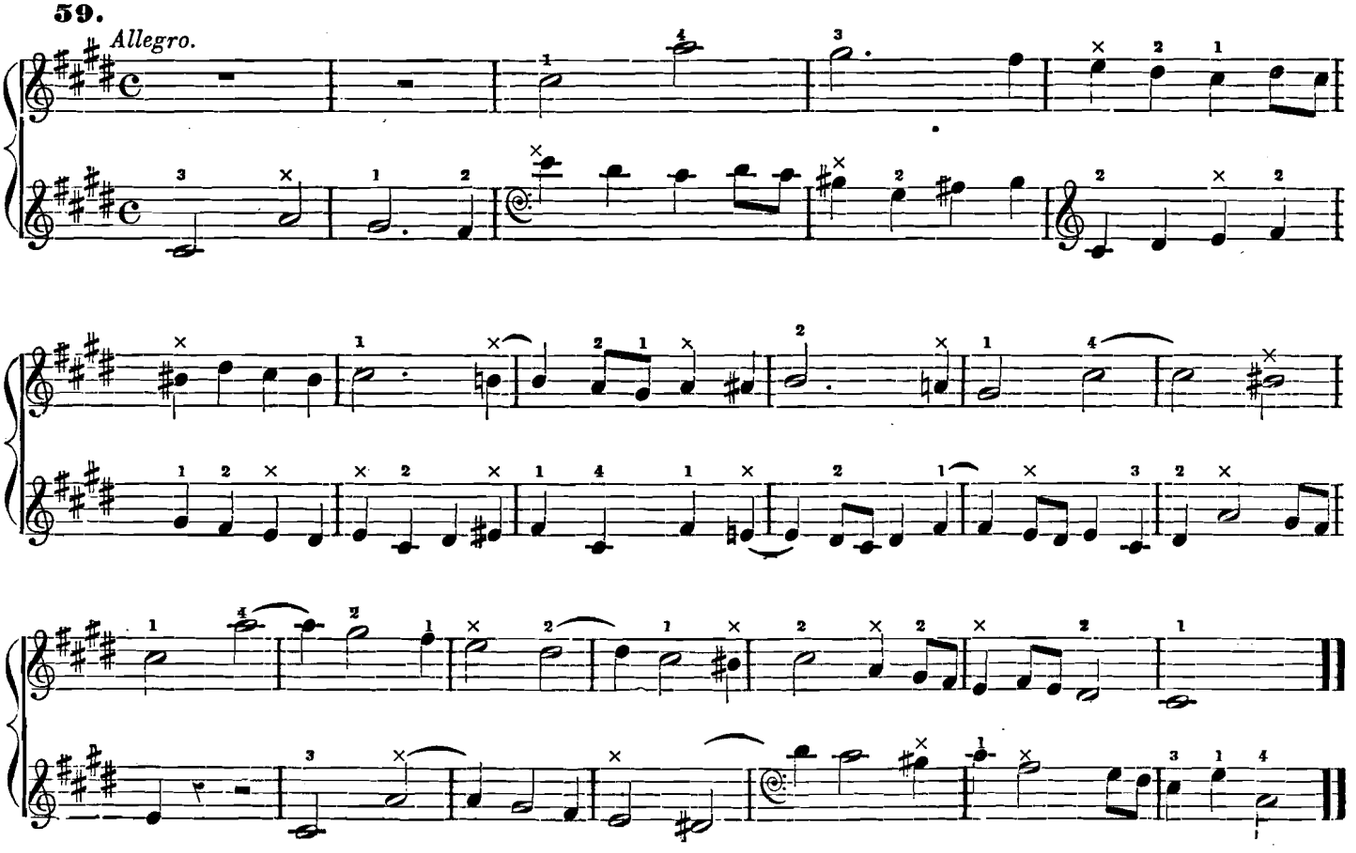
57. *Con gravita.*



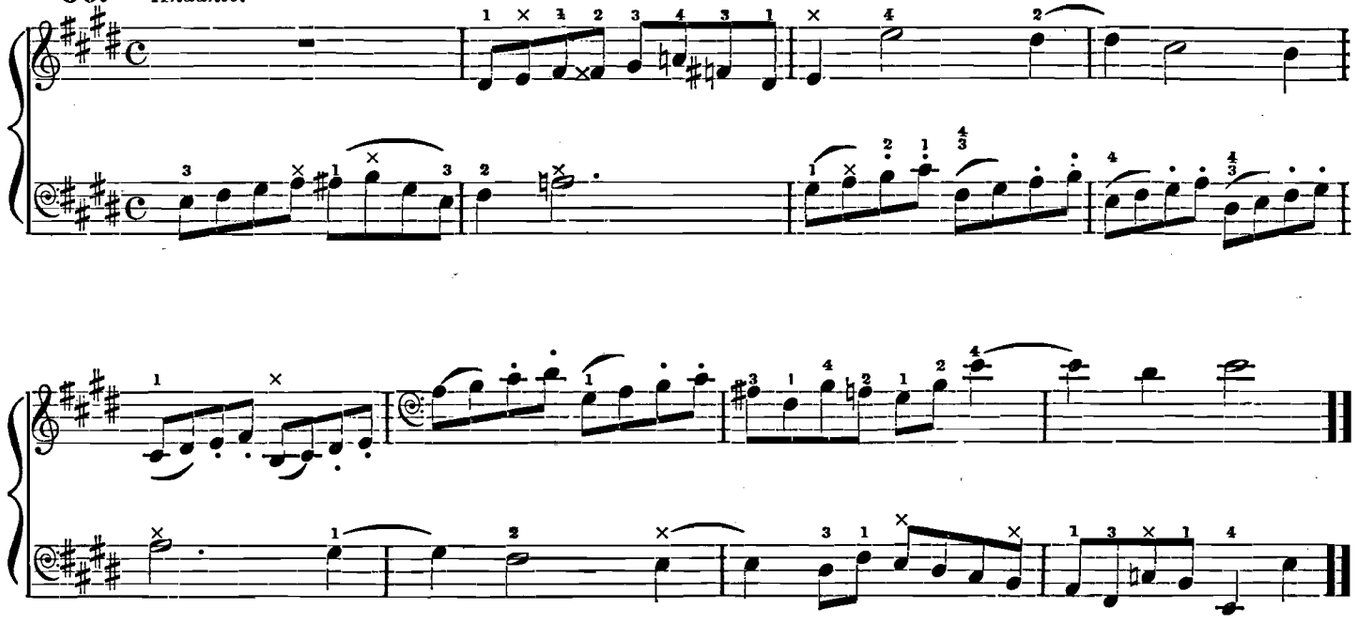
58. *Allegro moderato.*



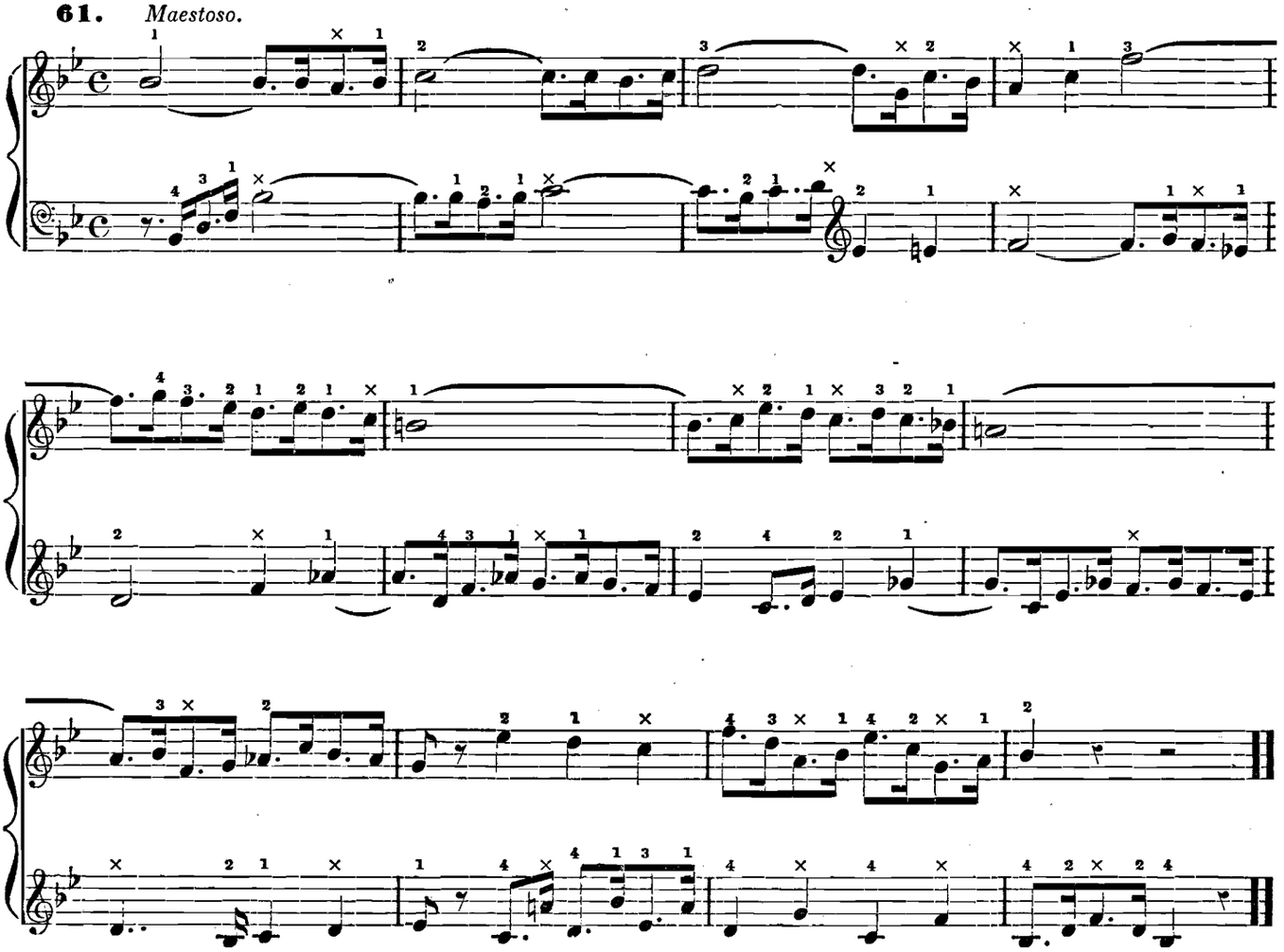
59. *Allegro.*



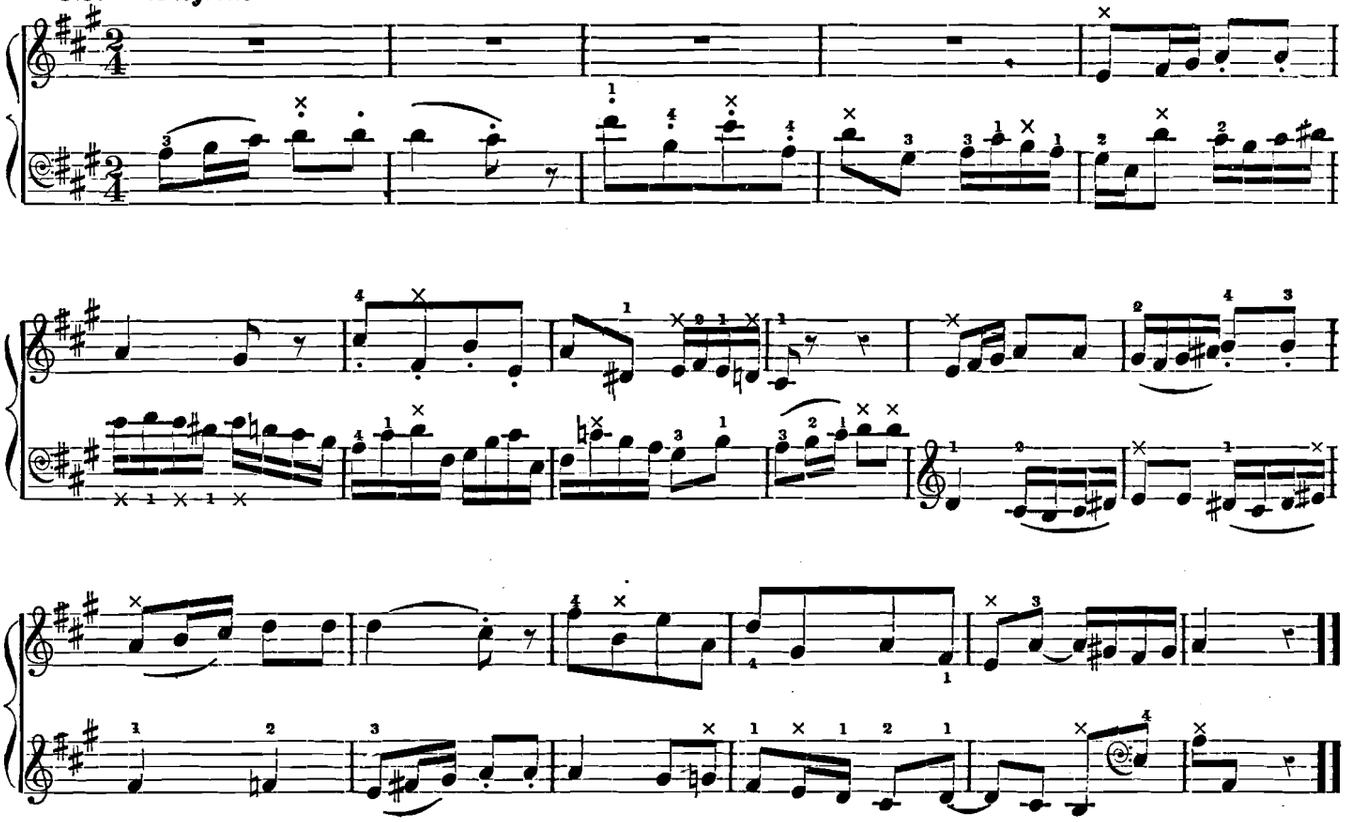
60. *Andante.*



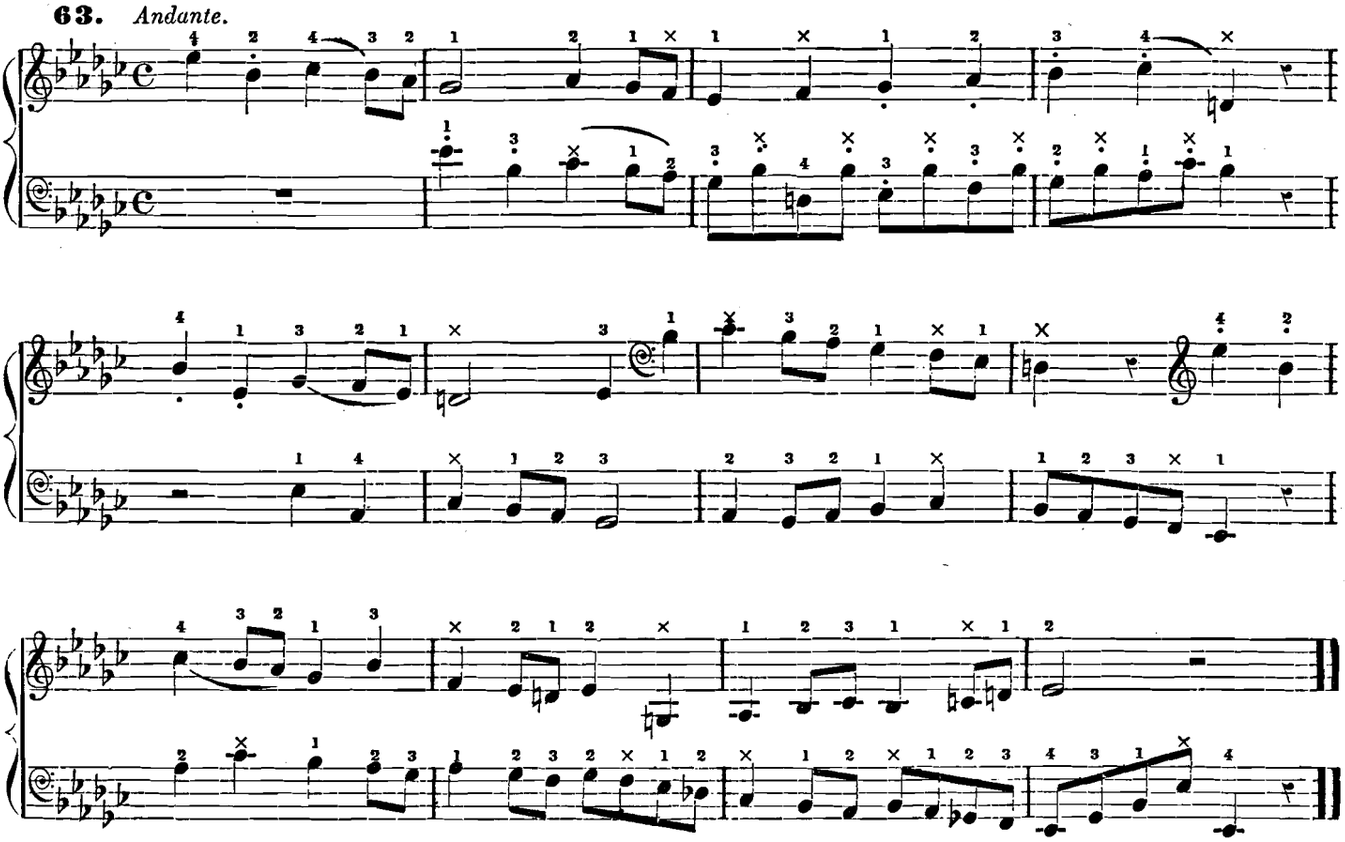
61. *Maestoso.*



62. *Allegretto*

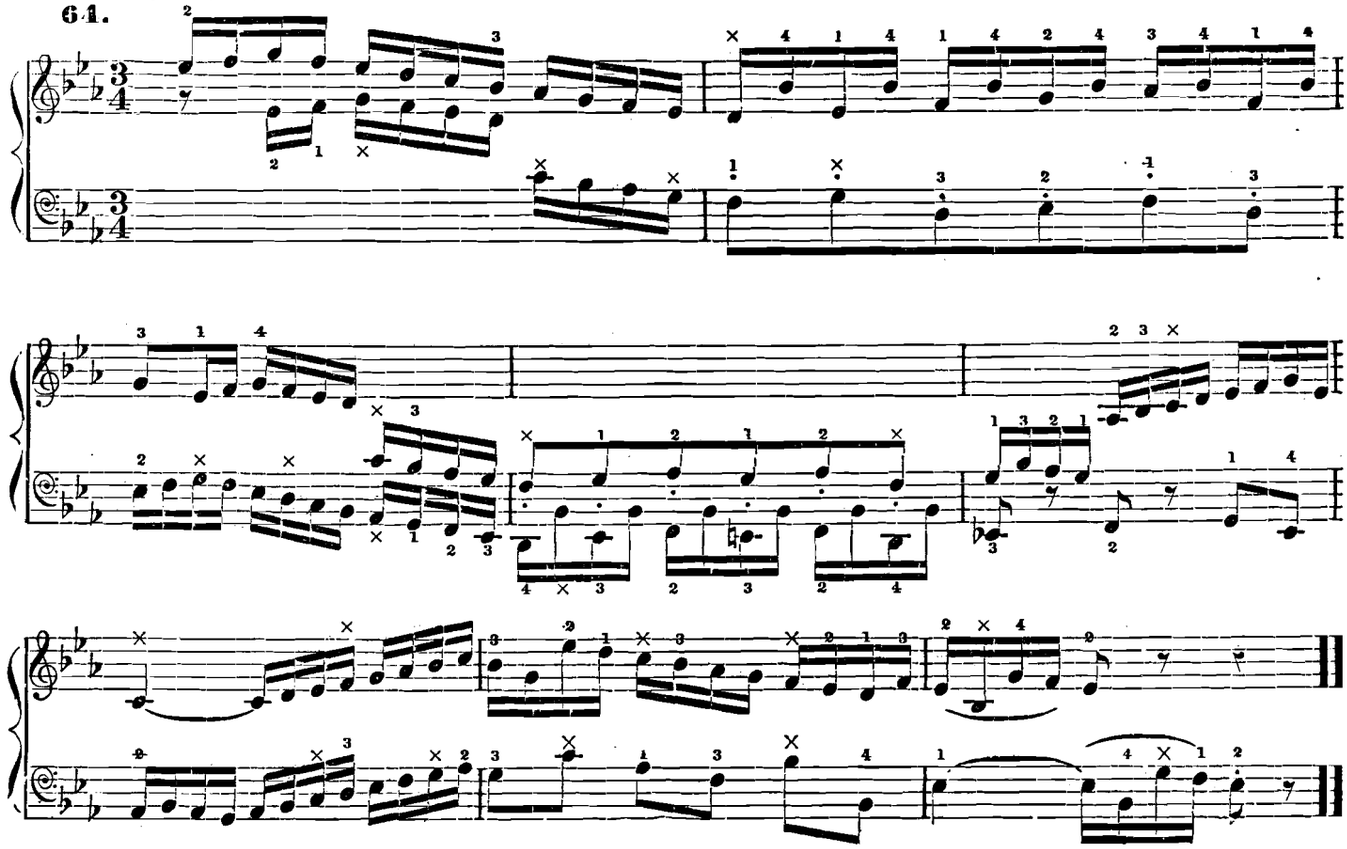


63. *Andante.*

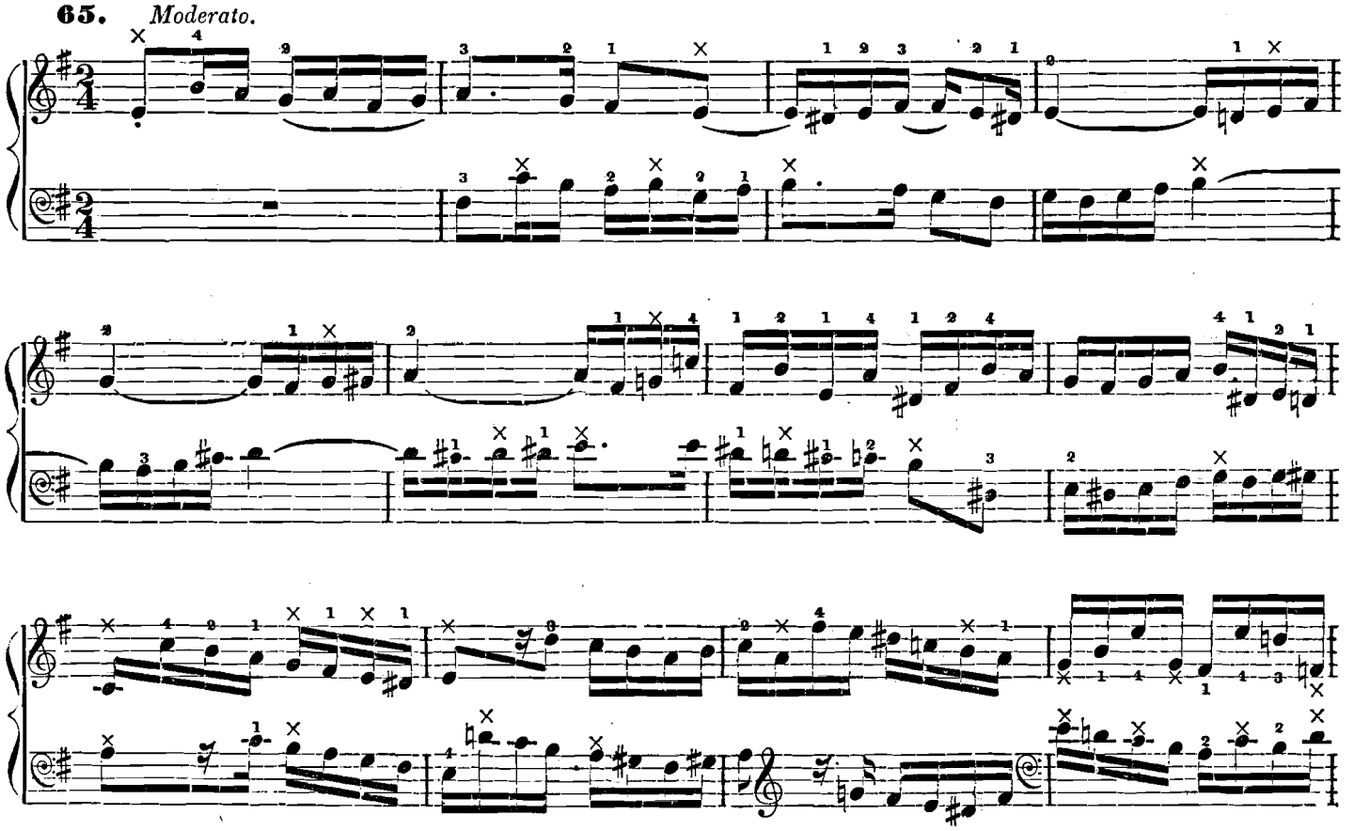


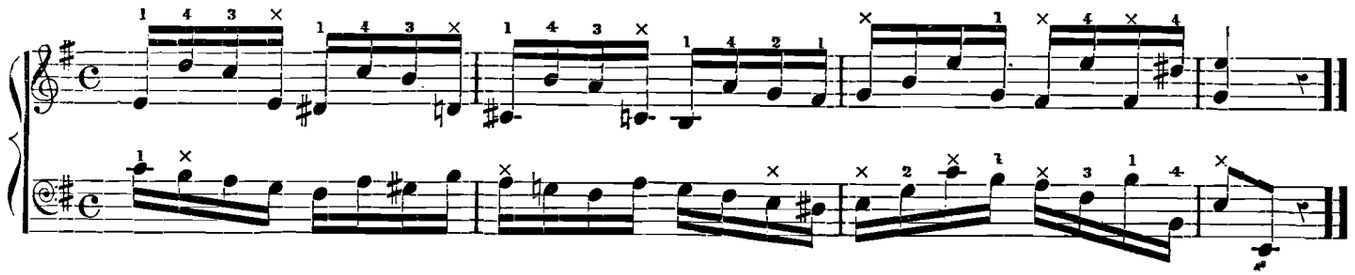
Moderato.

64.



65. *Moderato.*





PLAYING OF THREE PARTS.

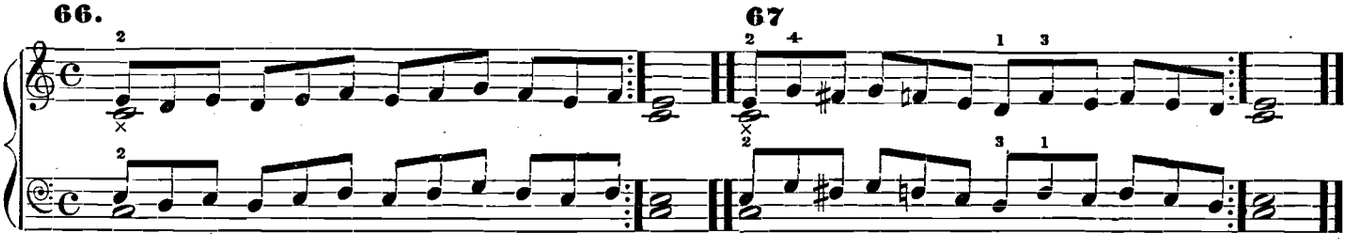
Before giving pieces in three-part-playing, it will be well to practise the following exercises, which are calculated to render the fingers independent of each other.

They must, of course, be practised with increasing velocity, as the capacity of the fingers will permit—and be, at all events, thoroughly practised.

In three-part-playing, the right hand must frequently play two parts, and the left hand the bass alone—but very often the reverse is the case, either dictated by the composer's will or by the greater facility obtained by playing the middle part with the left hand instead of the right hand.

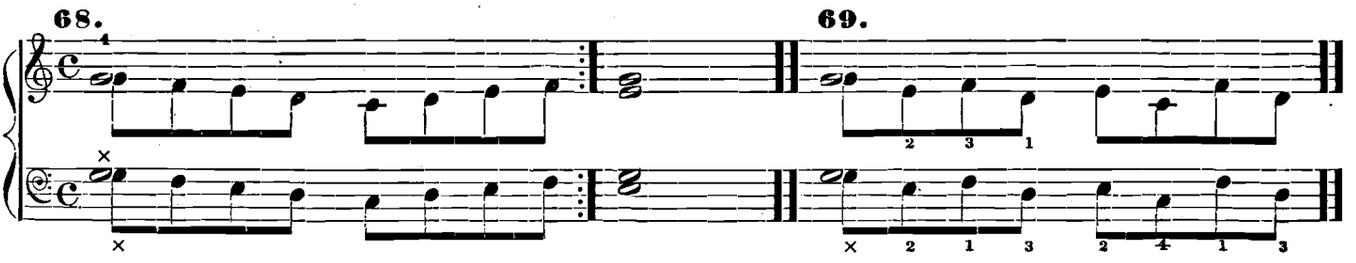
Composers are generally not as careful in placing their notes on the stave as they ought to be, in order to see instantly which hand may perform it best; the performer, therefore, must, in this respect, consult his own convenience. A proper and quick discrimination how to divide the notes of chords (principally in dispersed harmony) is very important, inasmuch as it is a very essential help to the "reading at first sight," and indispensable to give smoothness to the playing.

66.



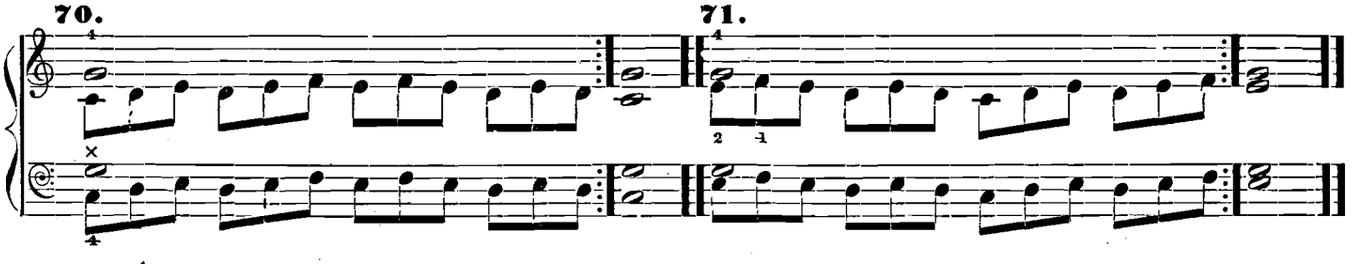
67

68.



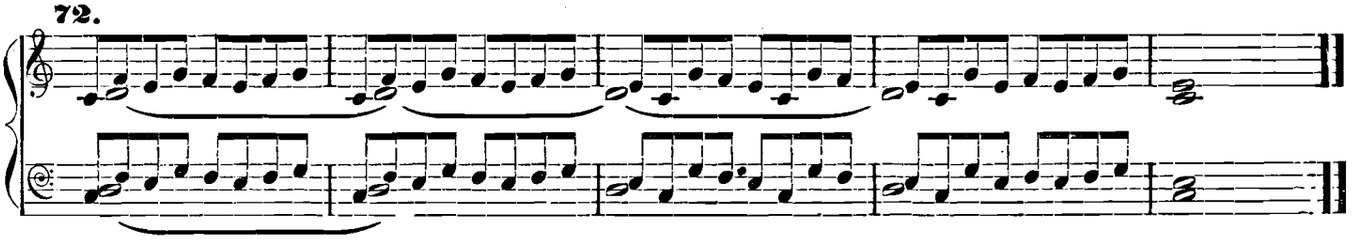
69.

70.

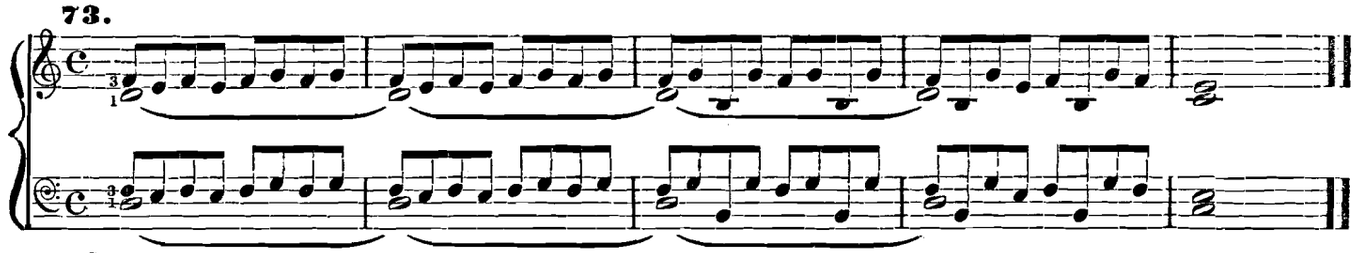


71.

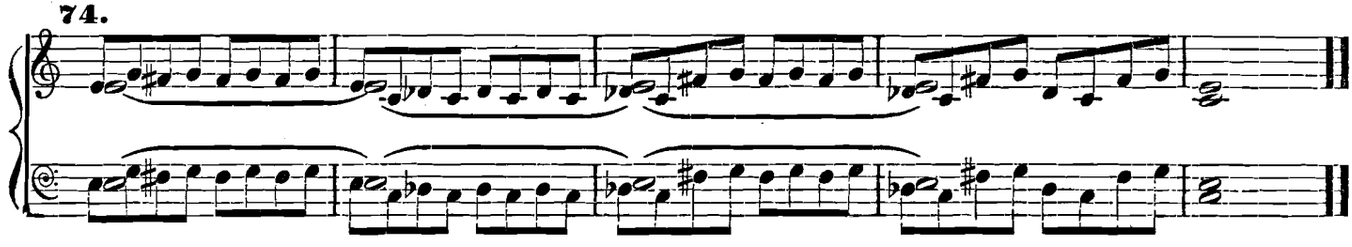
72.



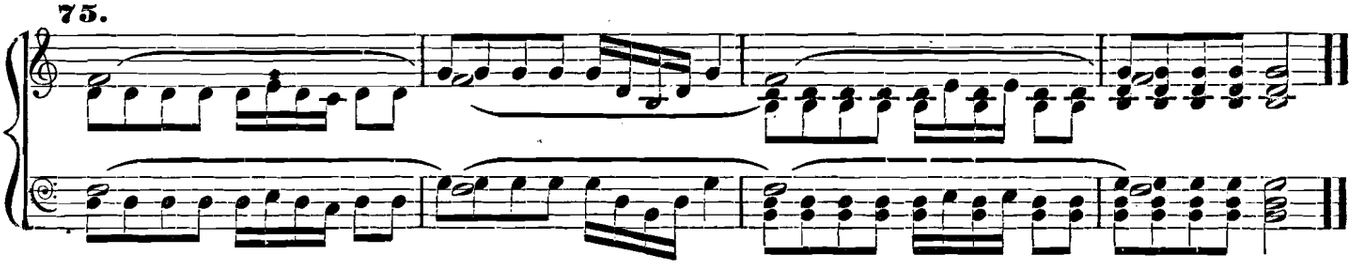
73.



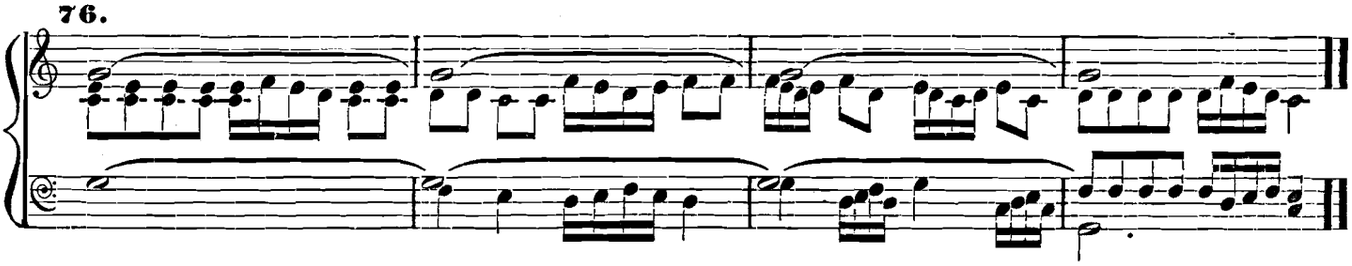
74.



75.



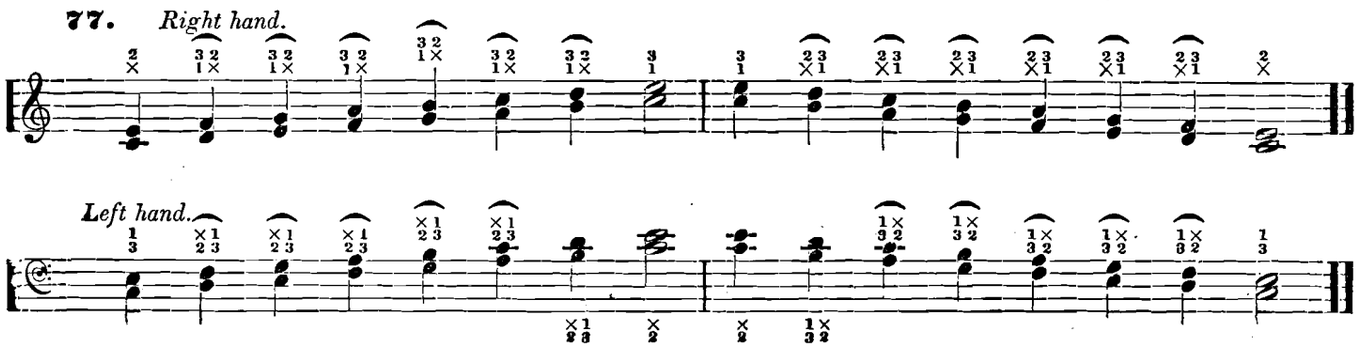
76.



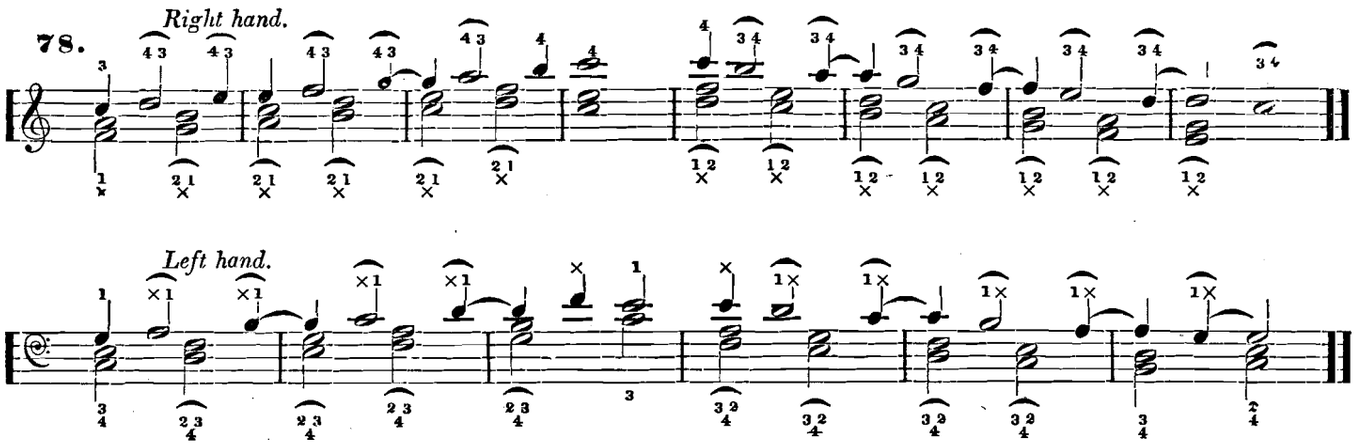
FINGERING :—A great "Desideratum" in organ-playing is the velocity and ease in changing one or more fingers on the same key or keys without striking the key anew. This mode of fingering is sometimes called "fingering by substitution."

While the importance of this mode of fingering, (so very indispensable for the smoothness of playing harmony,) can hardly be overrated, we have met players keeping themselves in perpetual discomfort and uncertainty in their fingering by a ceaseless, everlasting, but useless changing of fingers. The changing of fingers on the same key is indicated by a slur over the figures pointing out the fingers making the change.

77. *Right hand.*



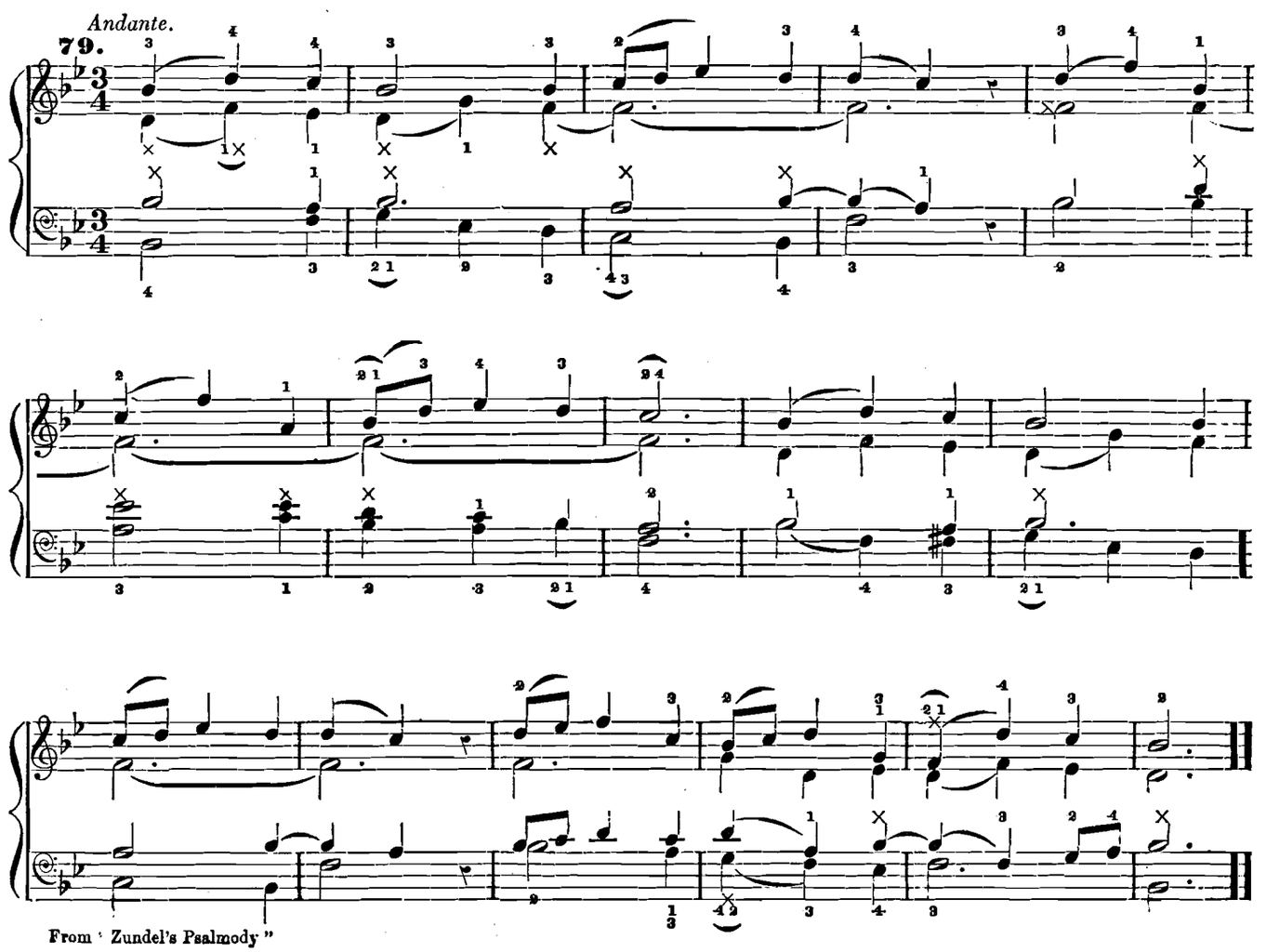
78.



It is obvious that the employment of this strict style of legato-playing, although emphatically appropriate to organ-playing, can nevertheless be recommended for *all* cases. Speaking of Psalm and Hymn tunes: there are such, not admitting of legato, as, for example, Zeuner's "Missionary Chant;" whereas tunes of a flowing, tender cast, such as "Balerma," "Manoah," and the following tune will require all the skill in legato-playing, to render them in good sty e.

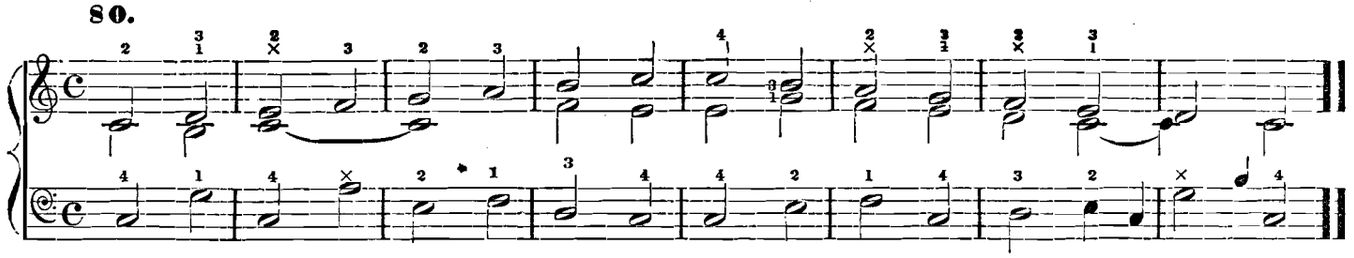
Tune "LAFON" with Fingering.*

79. *Andante.*

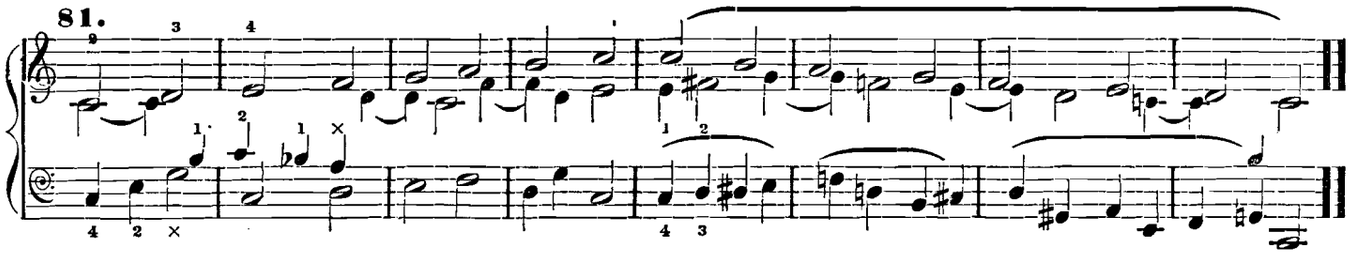


From "Zundel's Psalmody"

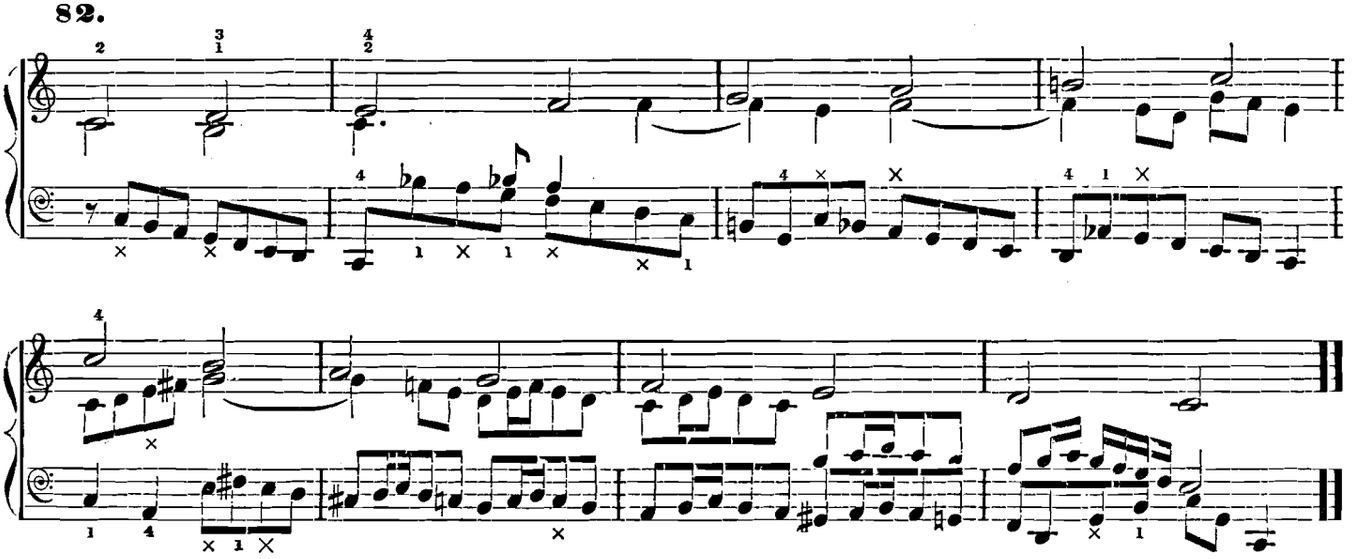
80.



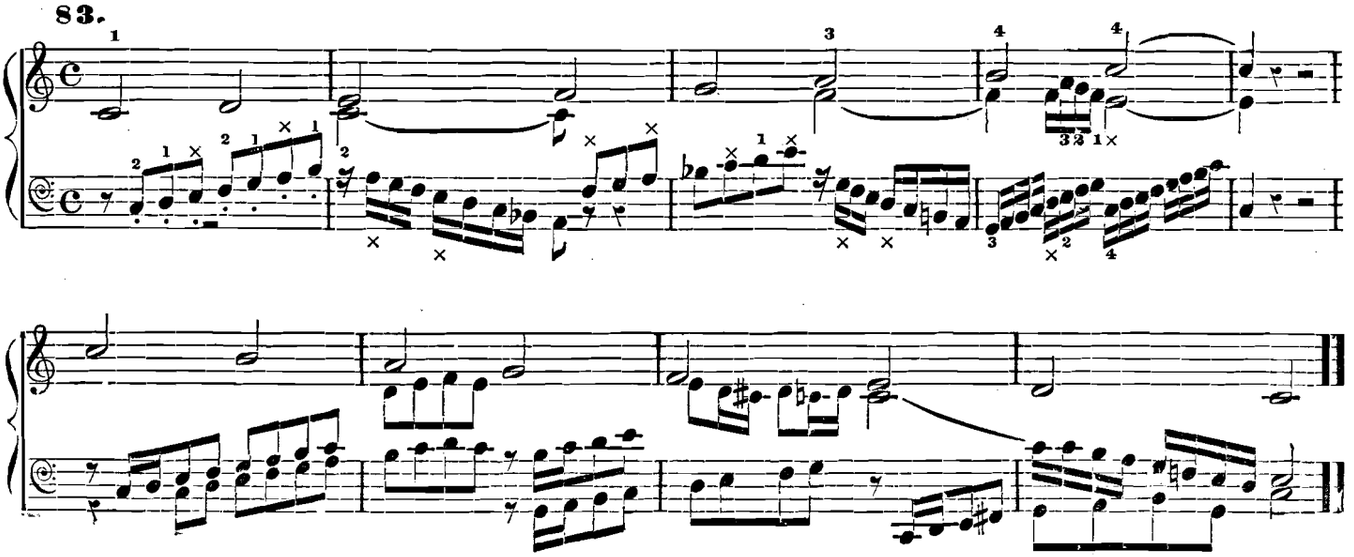
81.



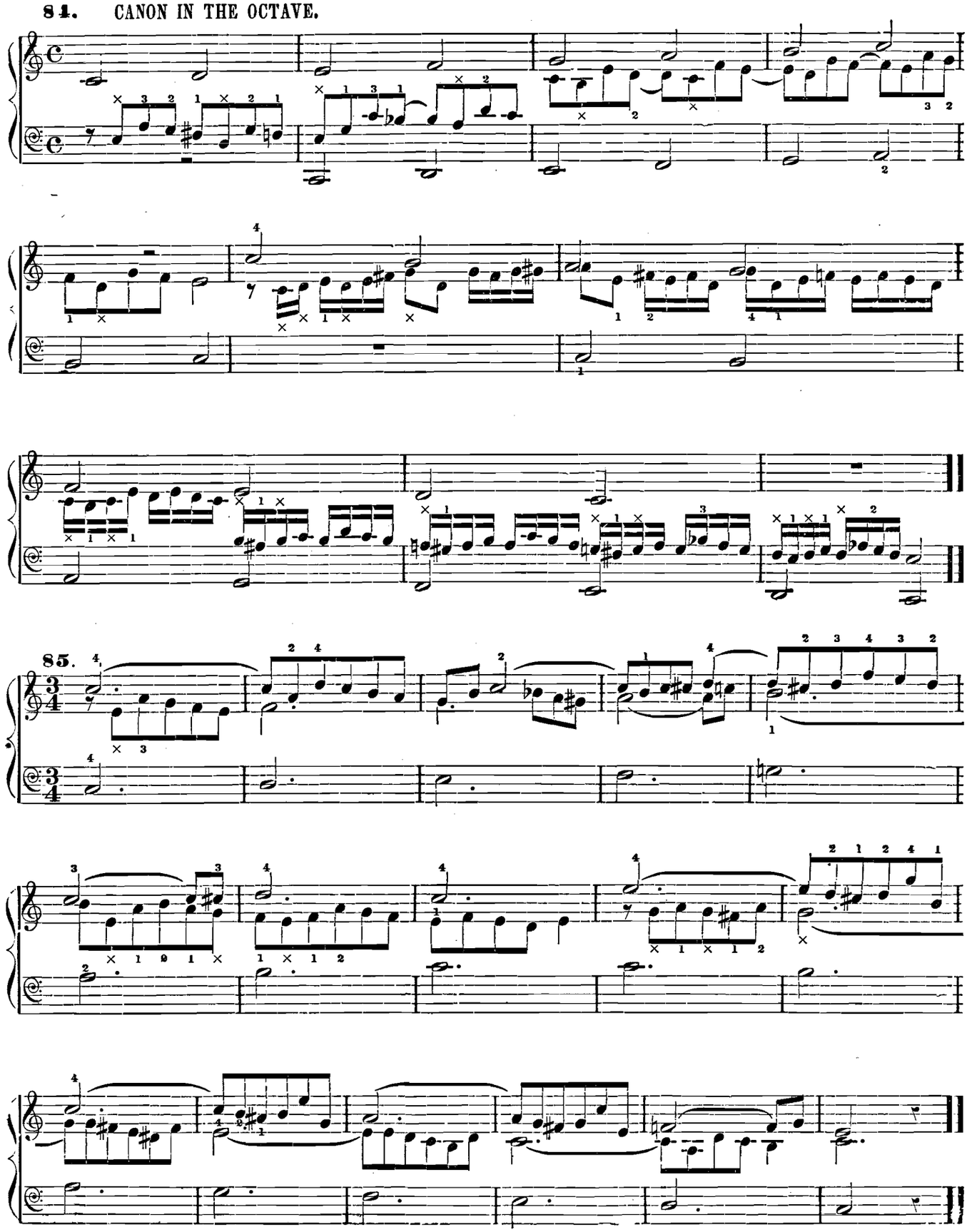
82.



83.

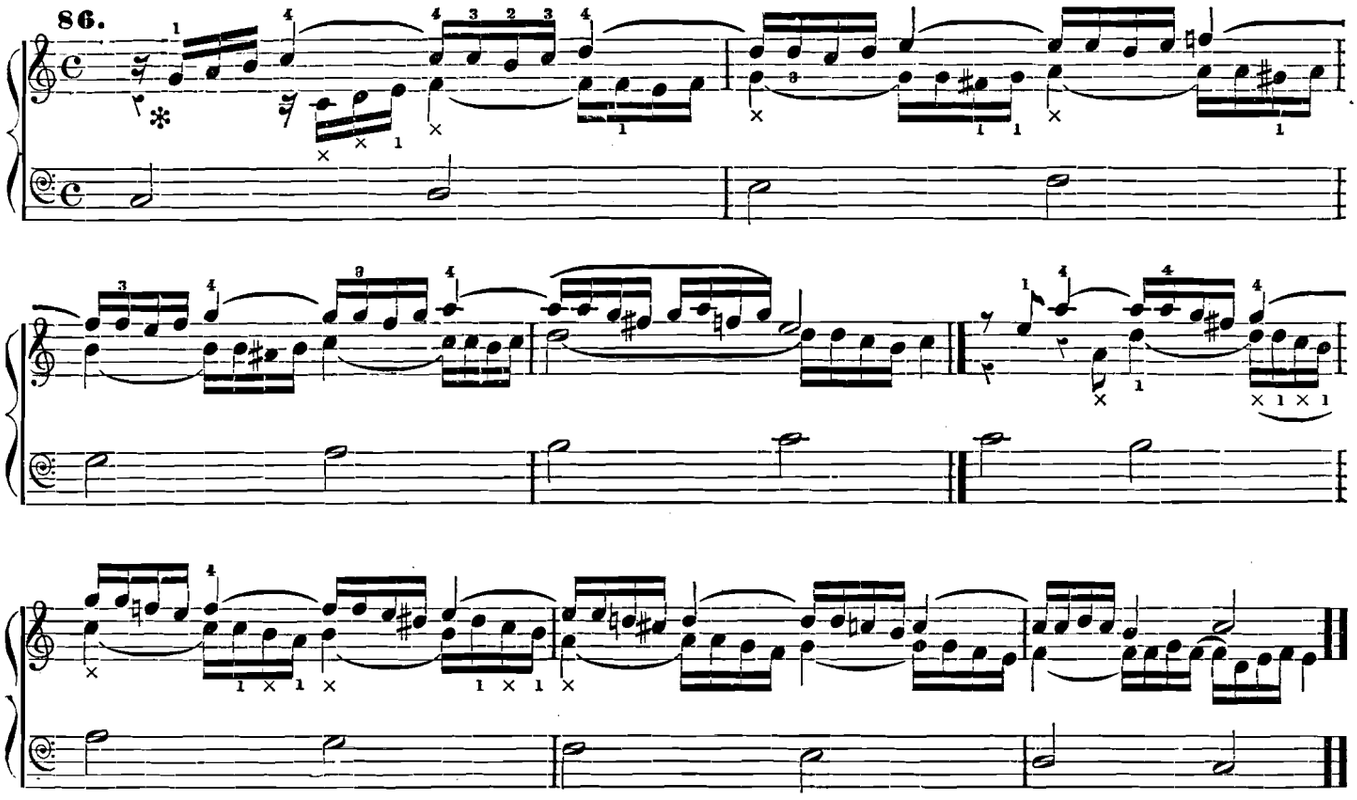


84. CANON IN THE OCTAVE.



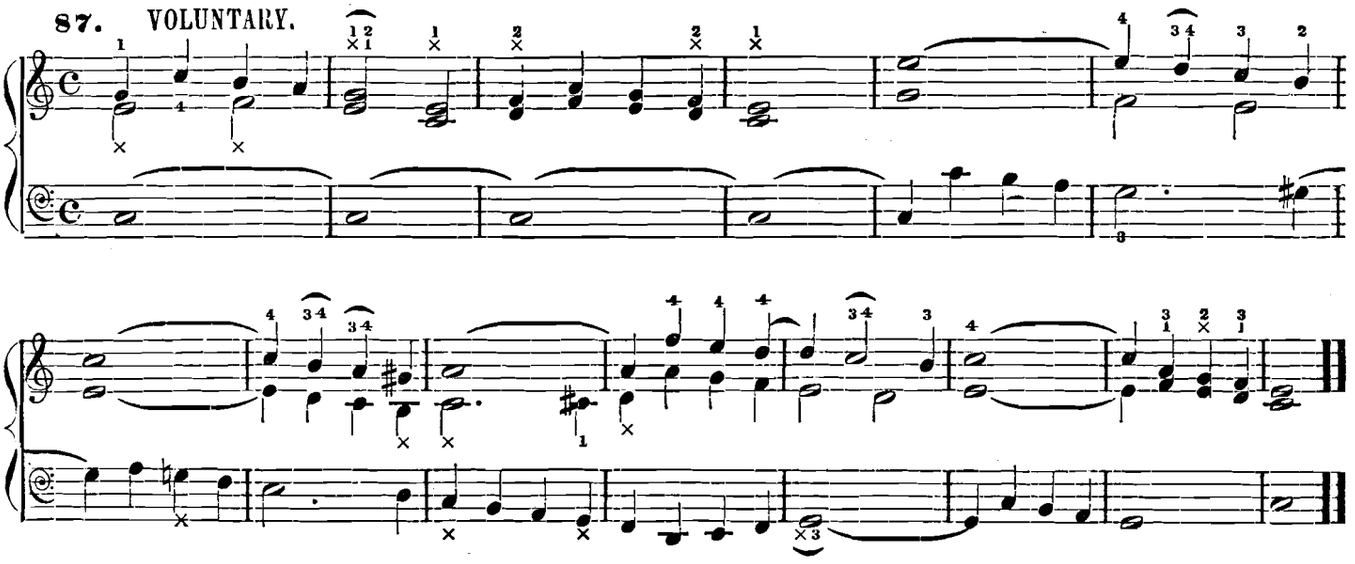
85.

86.

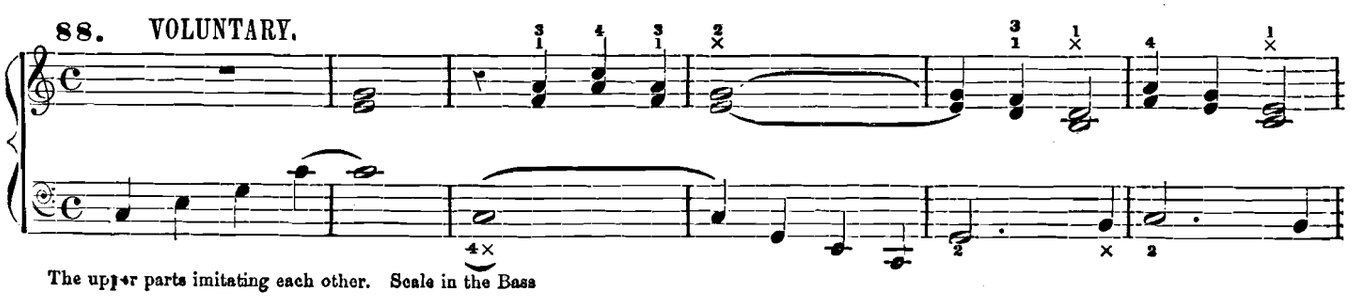


OPENING VOLUNTARIES IN THREE-PART HARMONY, FOR ORGANS WITH ONE MANUAL (WITHOUT PEDAL).

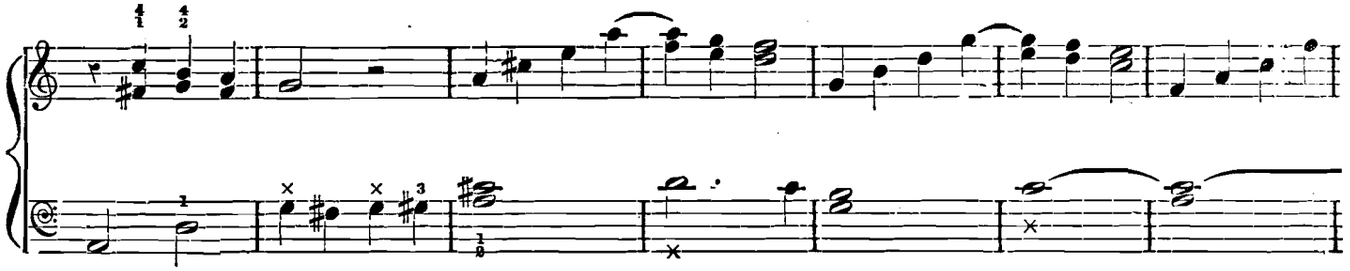
87. VOLUNTARY.

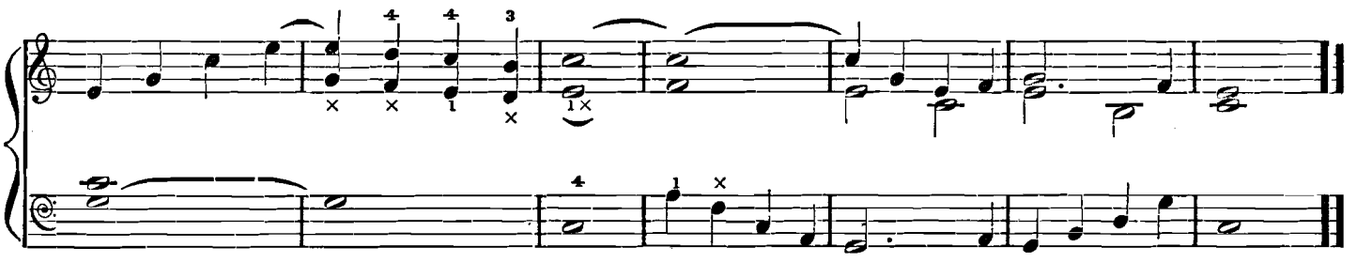


88. VOLUNTARY.



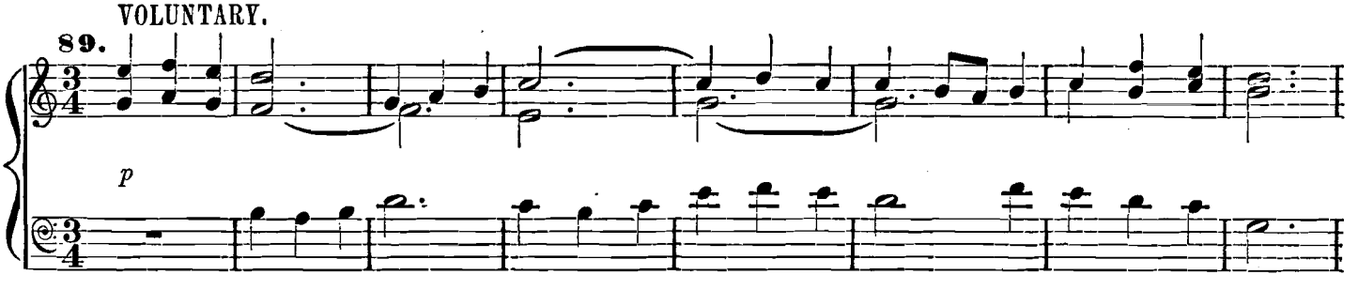
The upper parts imitating each other. Scale in the Bass

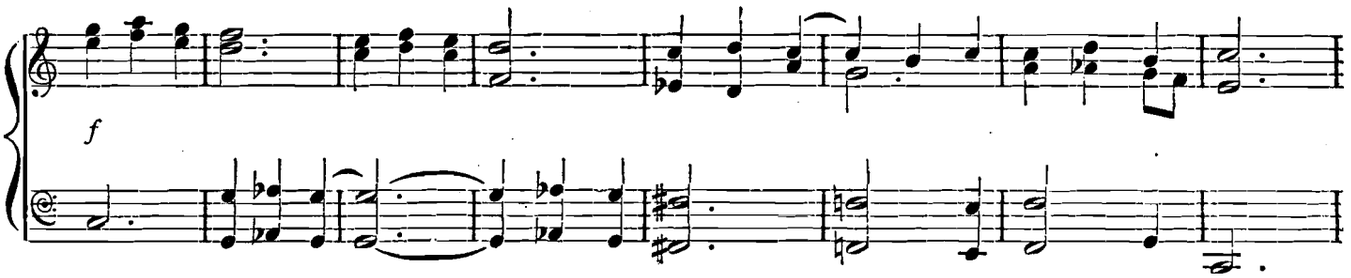


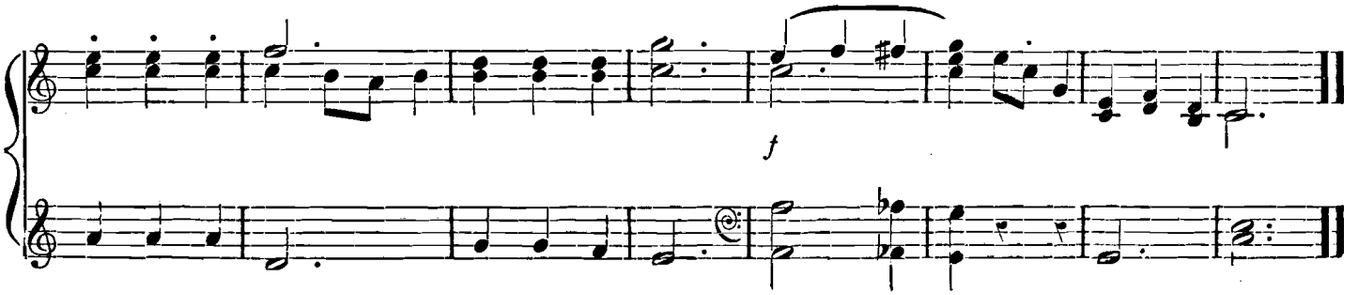


VOLUNTARY.

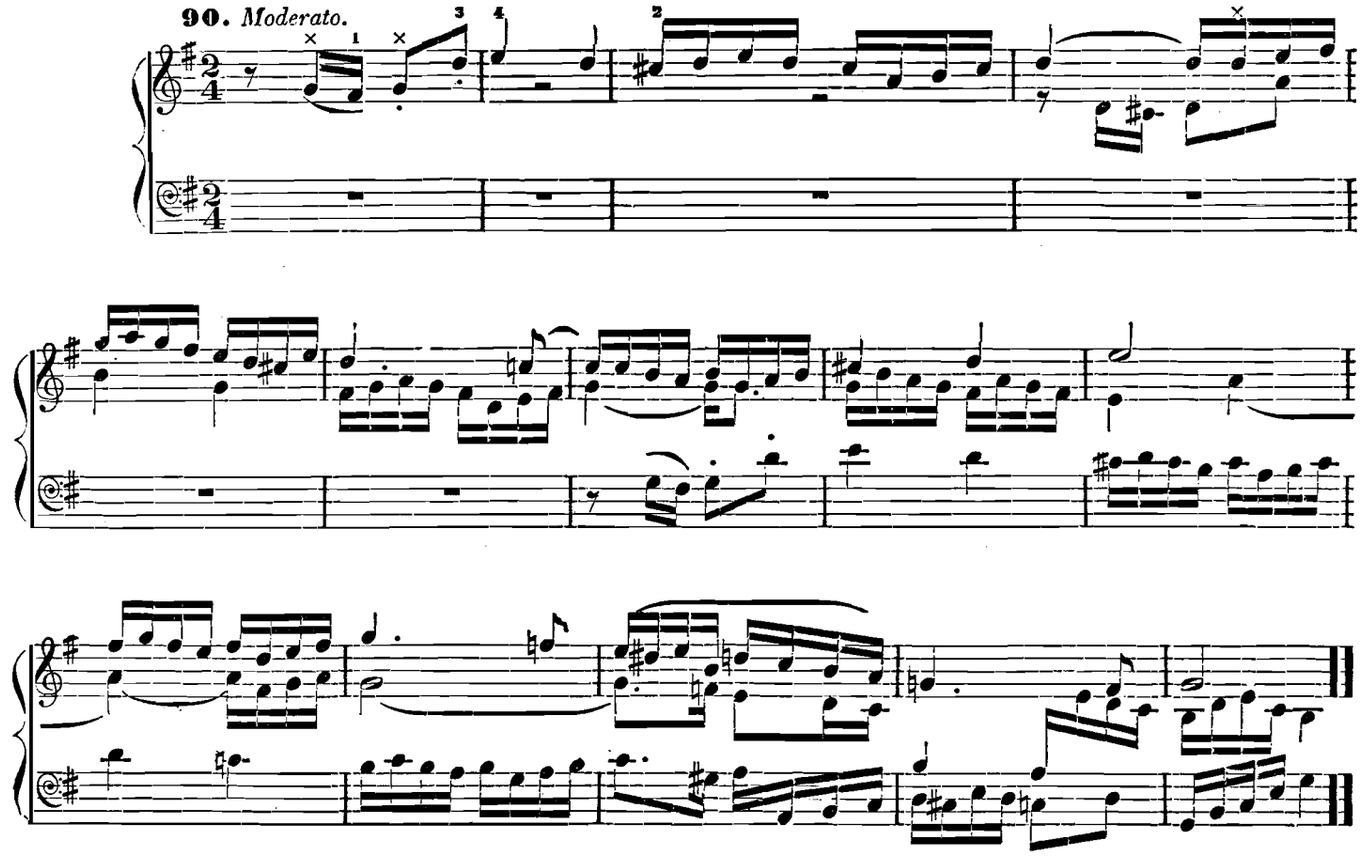
89.



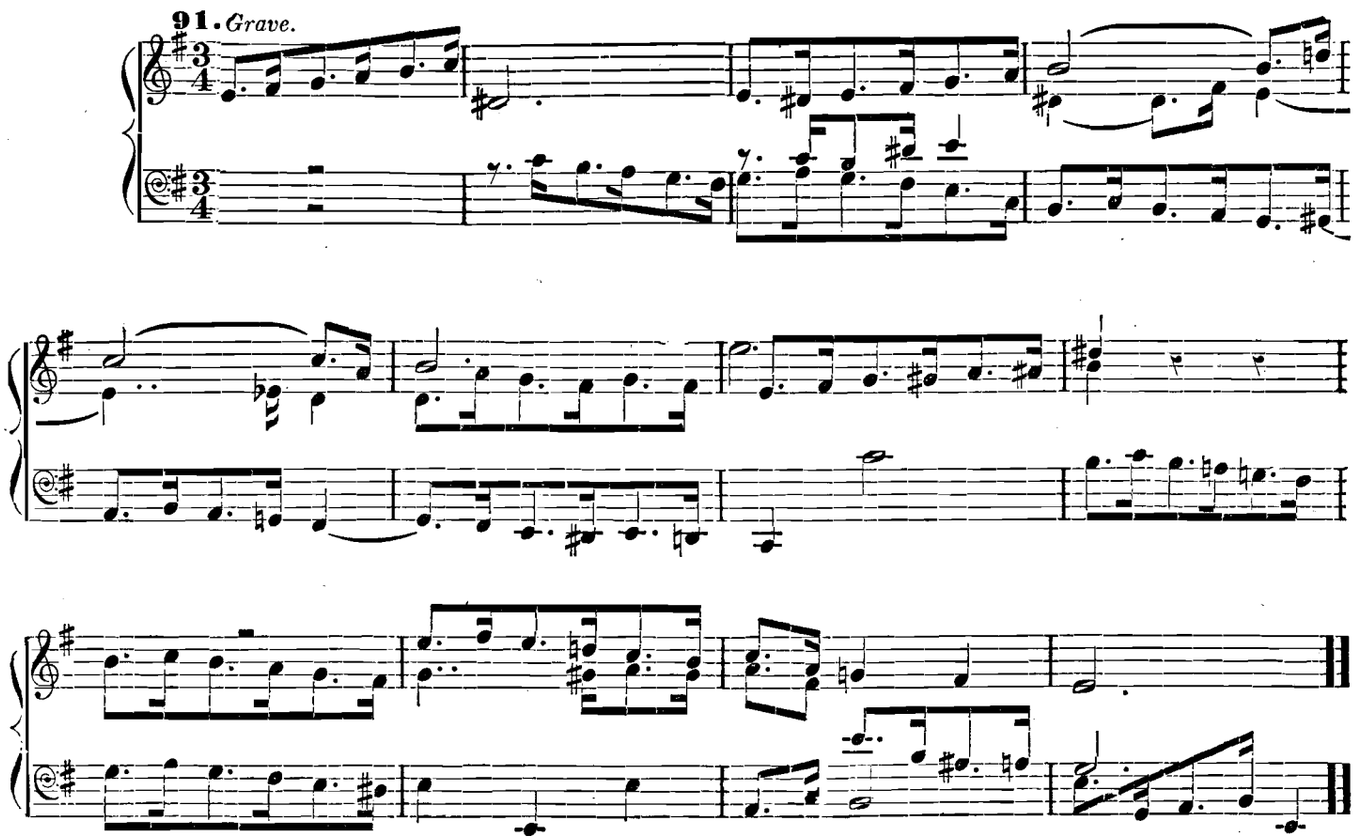




90. *Moderato.*

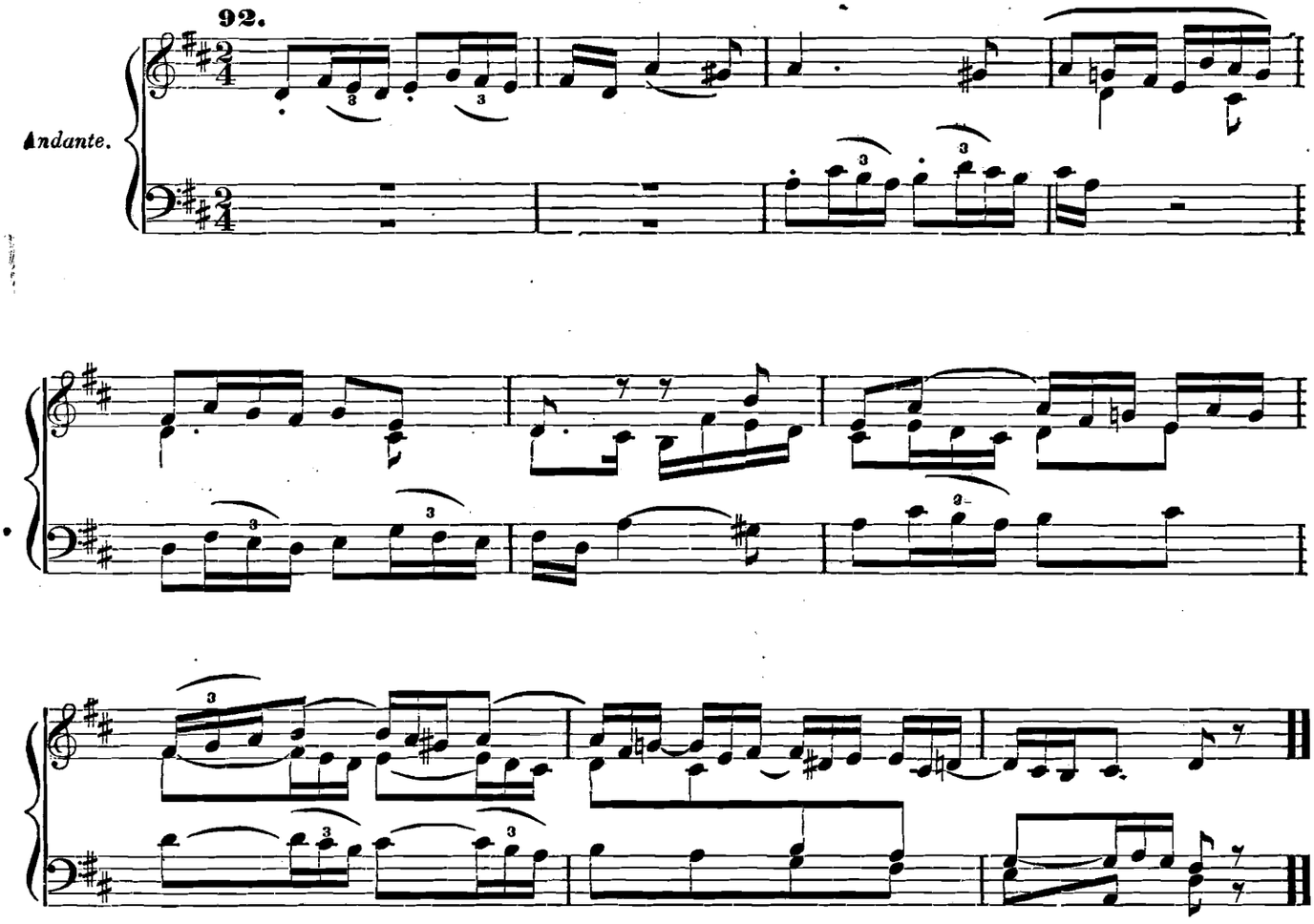


91. *Grave.*



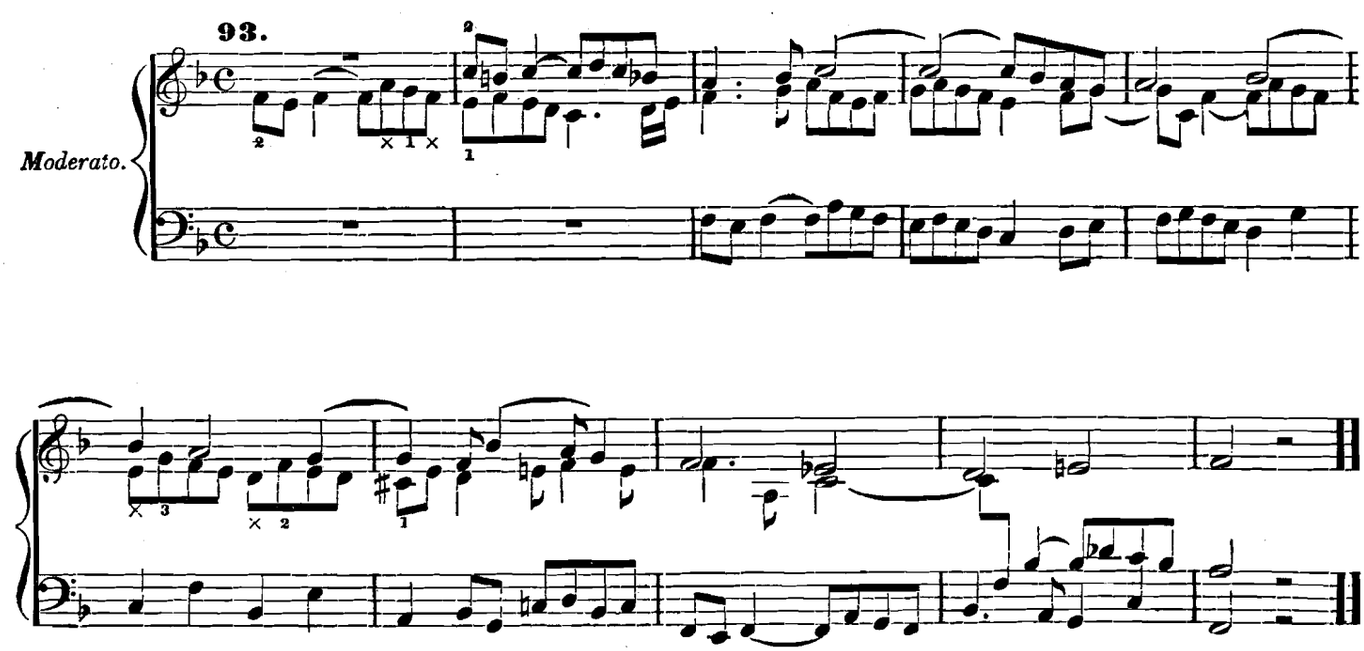
92.

Andante.



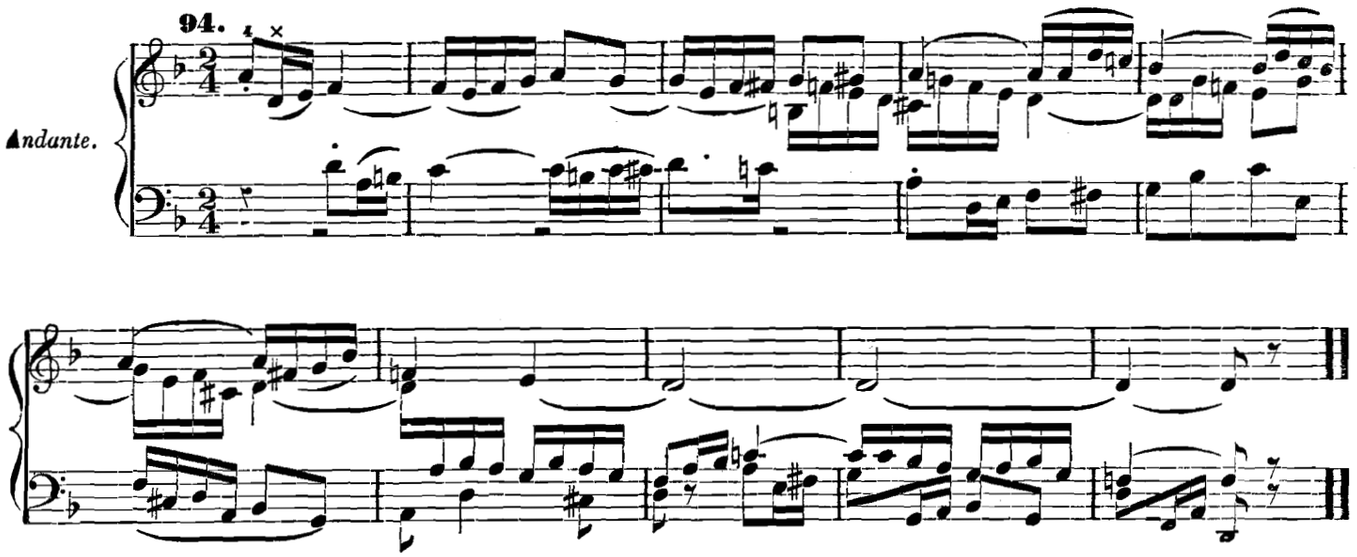
93.

Moderato.



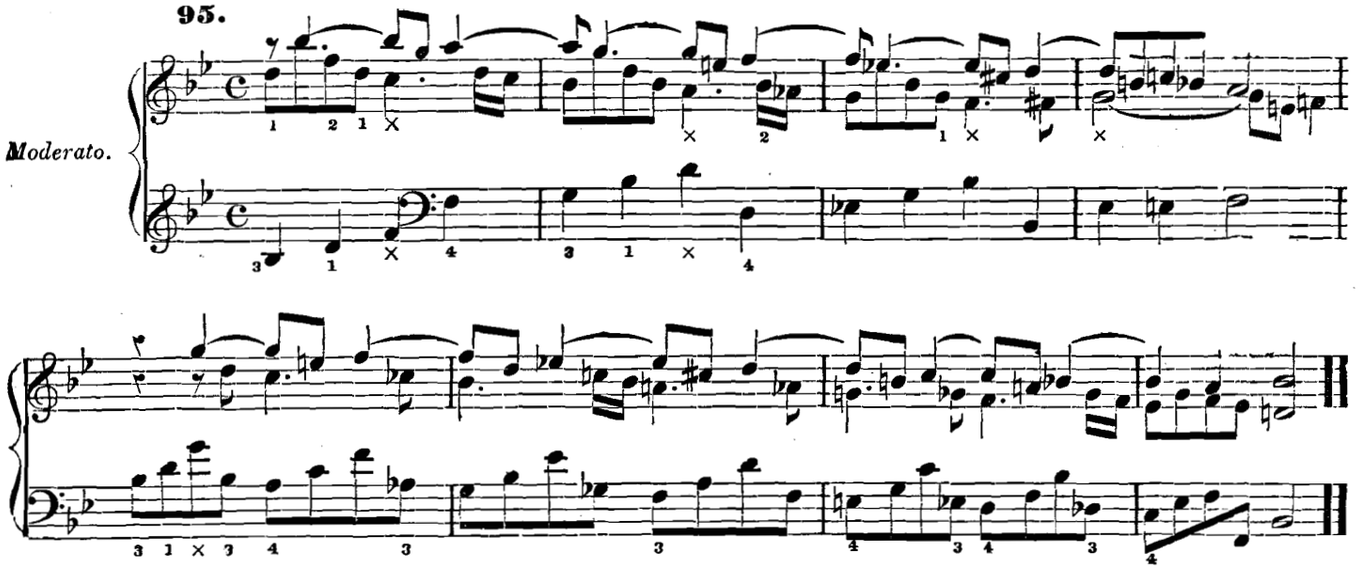
94.

Andante.



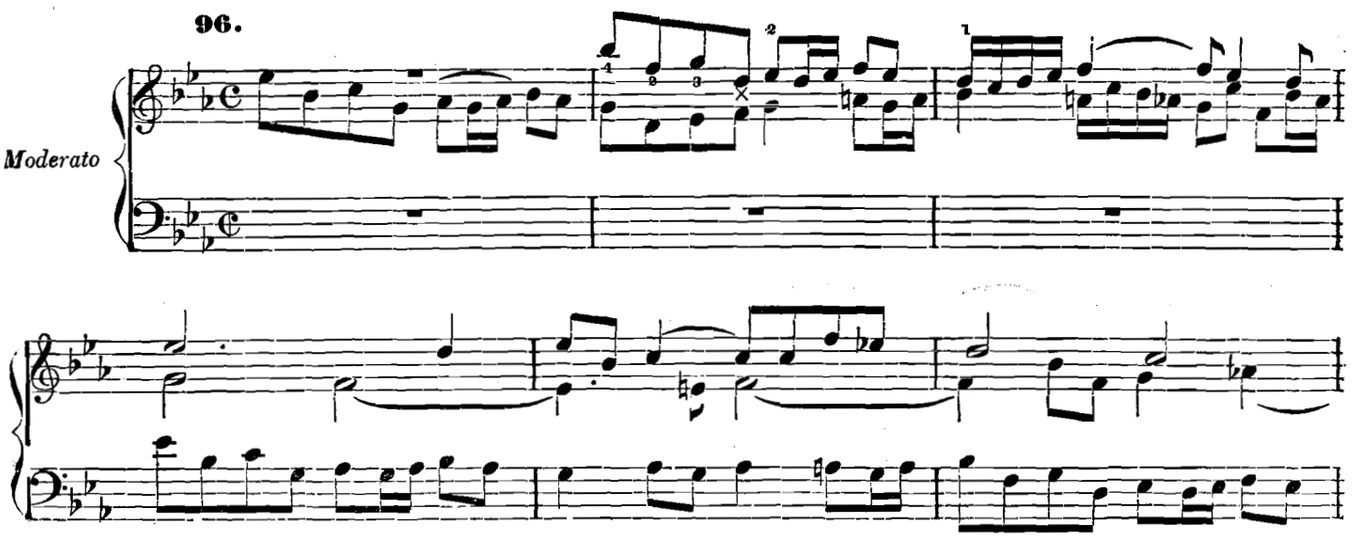
95.

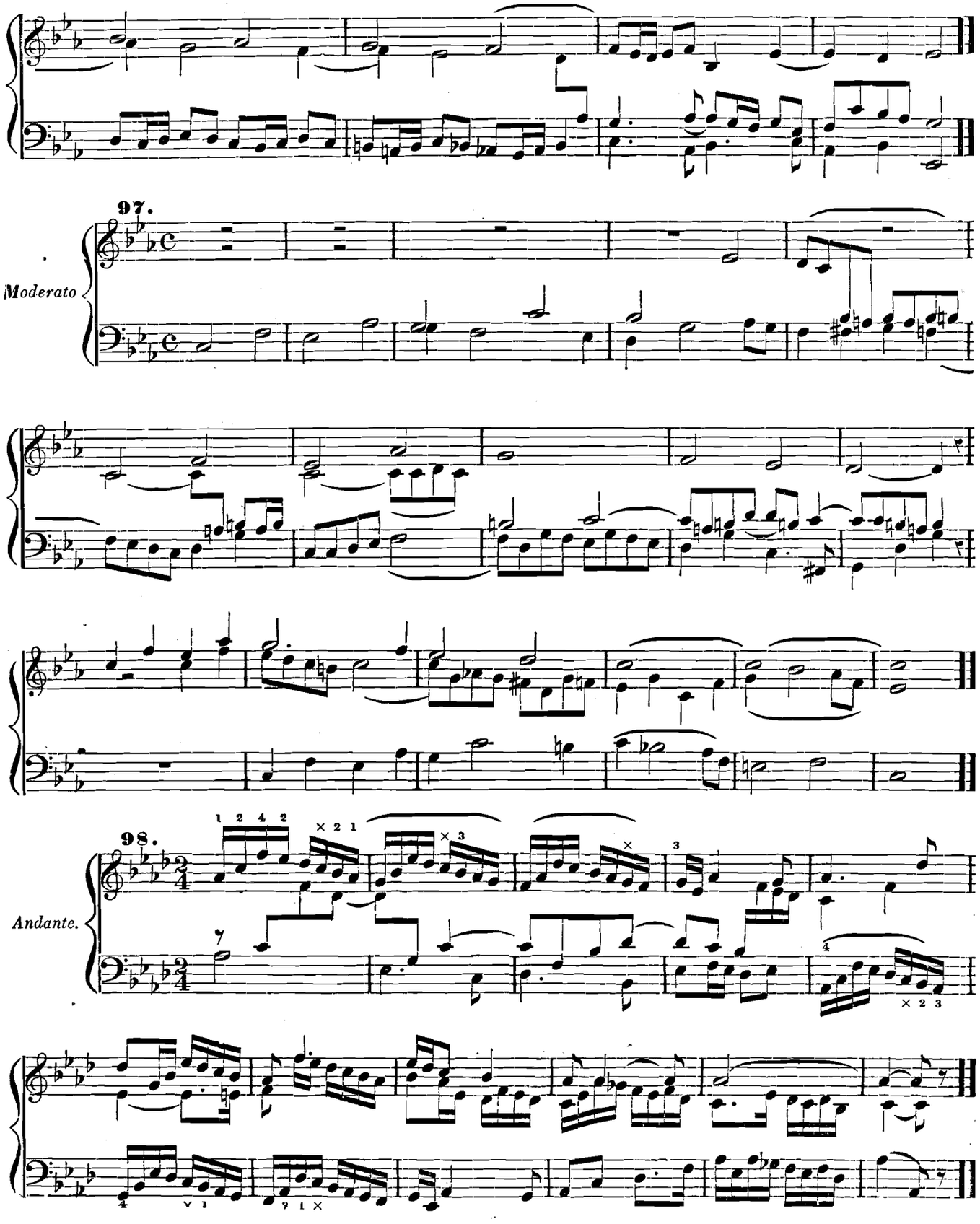
Moderato.

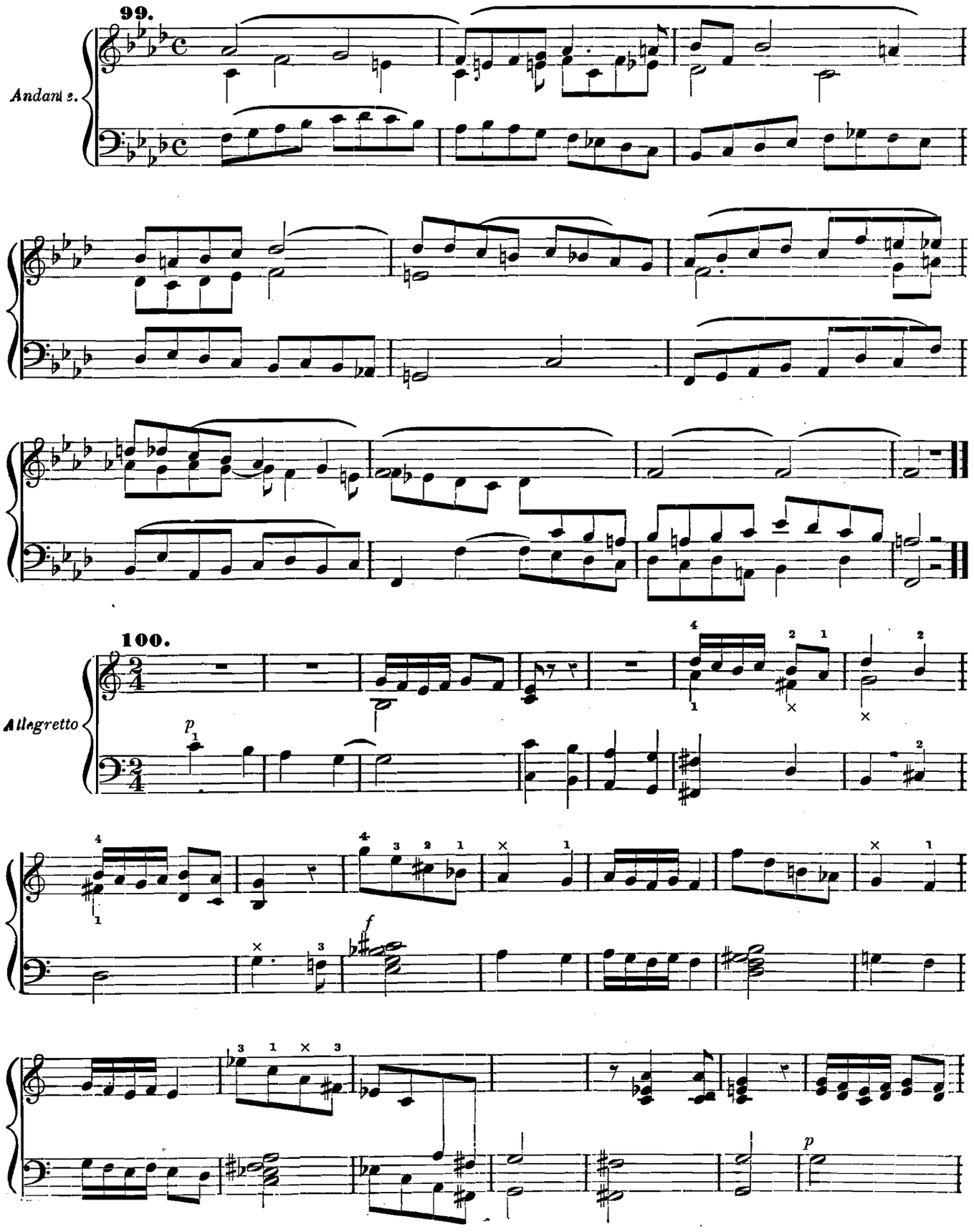


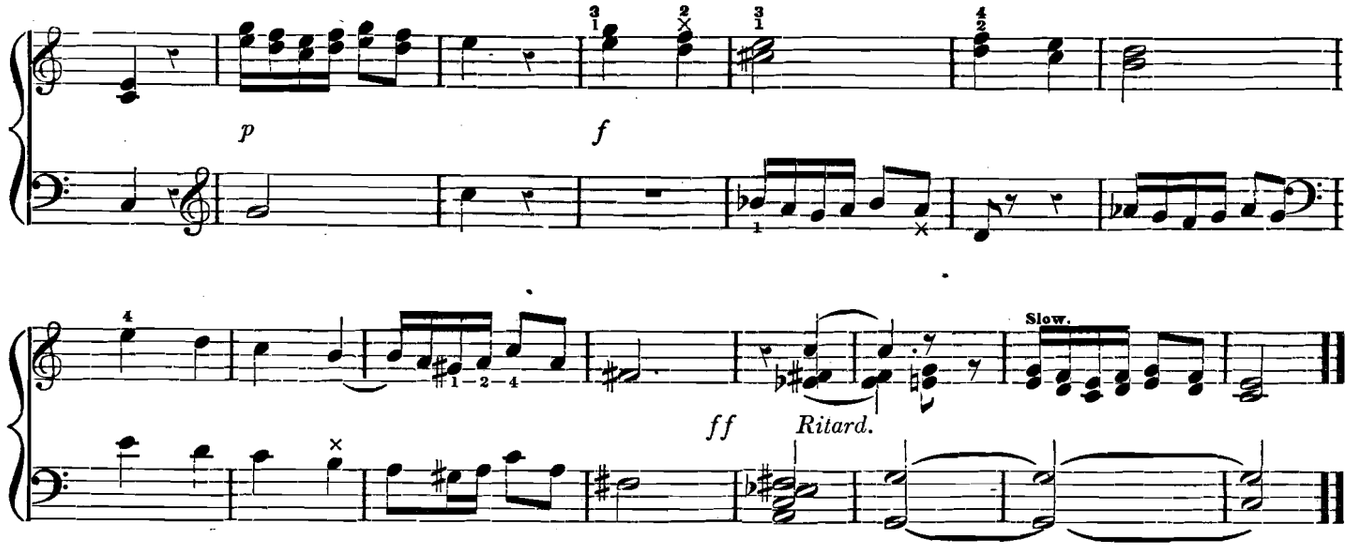
96.

Moderato

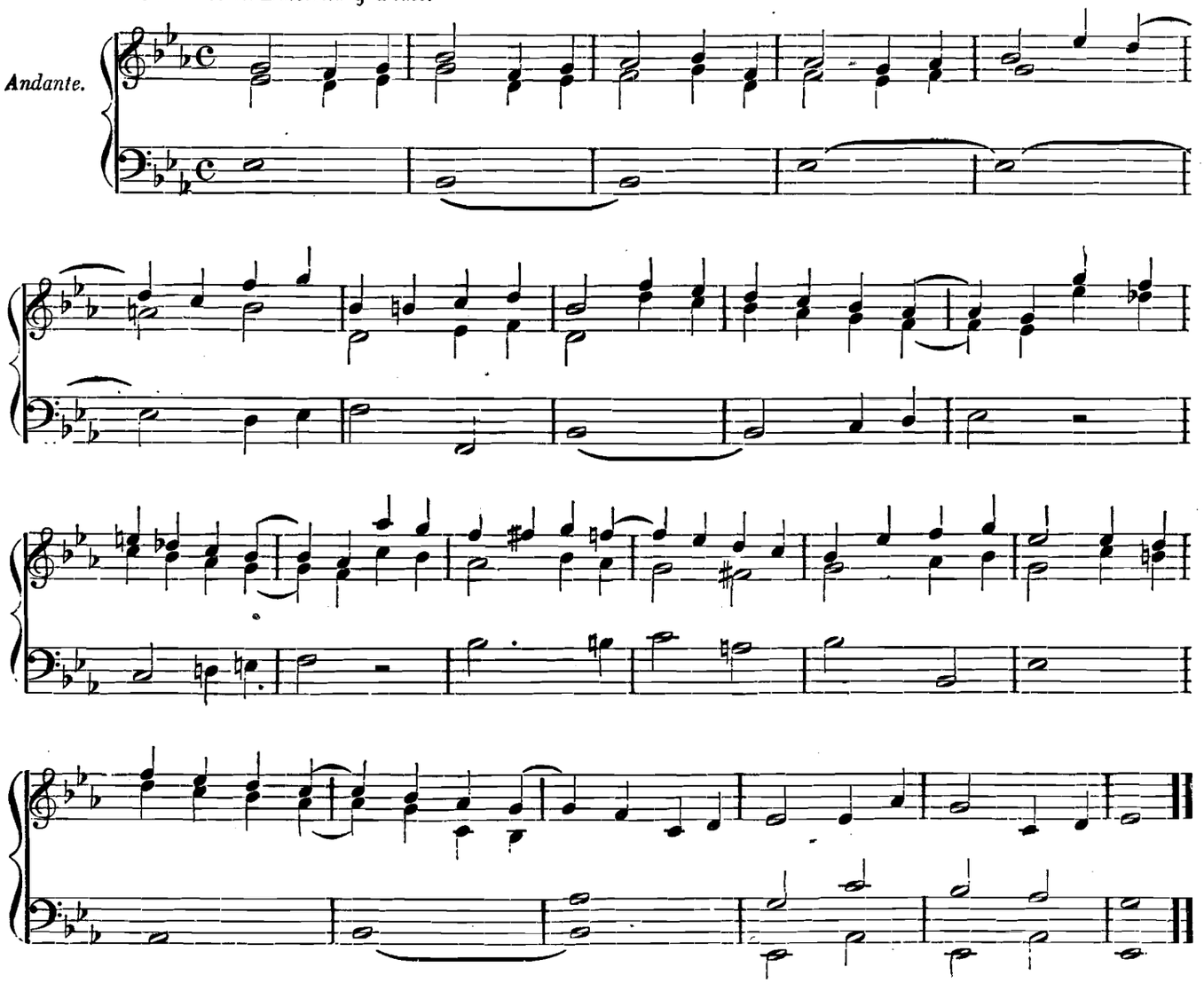



97.
Moderato
98.
Andante.

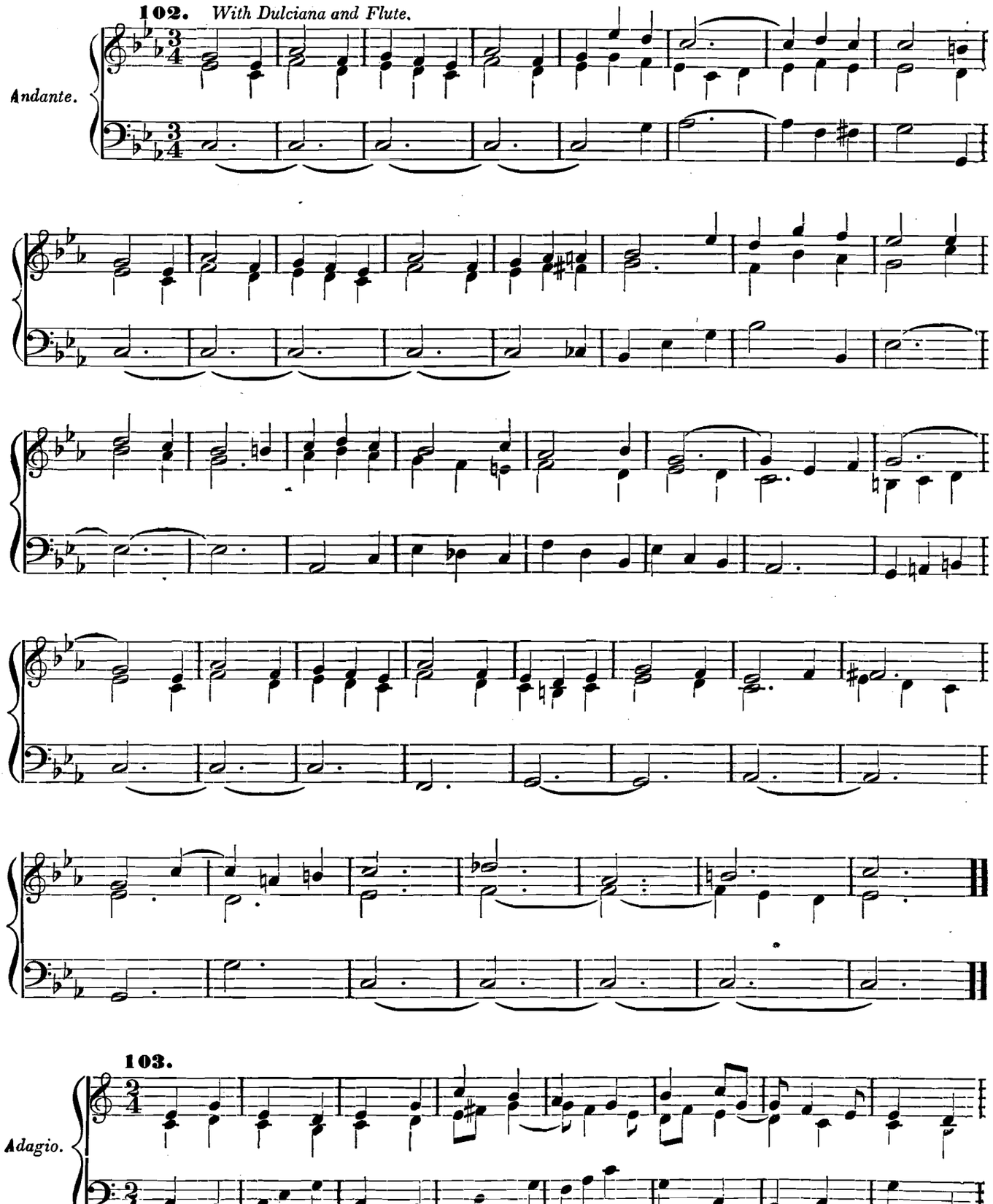

99.
Andante.
100.
Allegretto
p
f
p



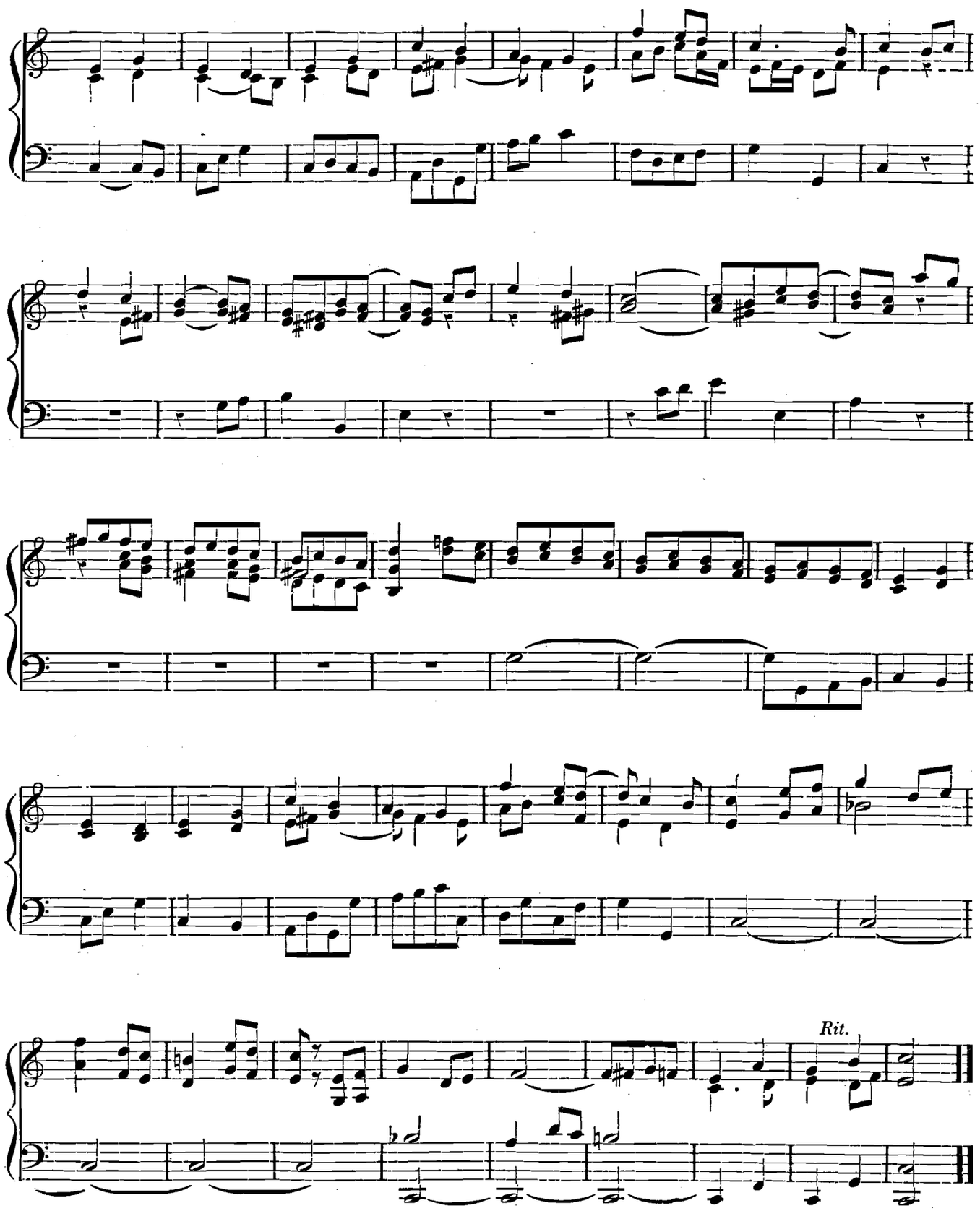
101. *With Dulciana & Flute.*



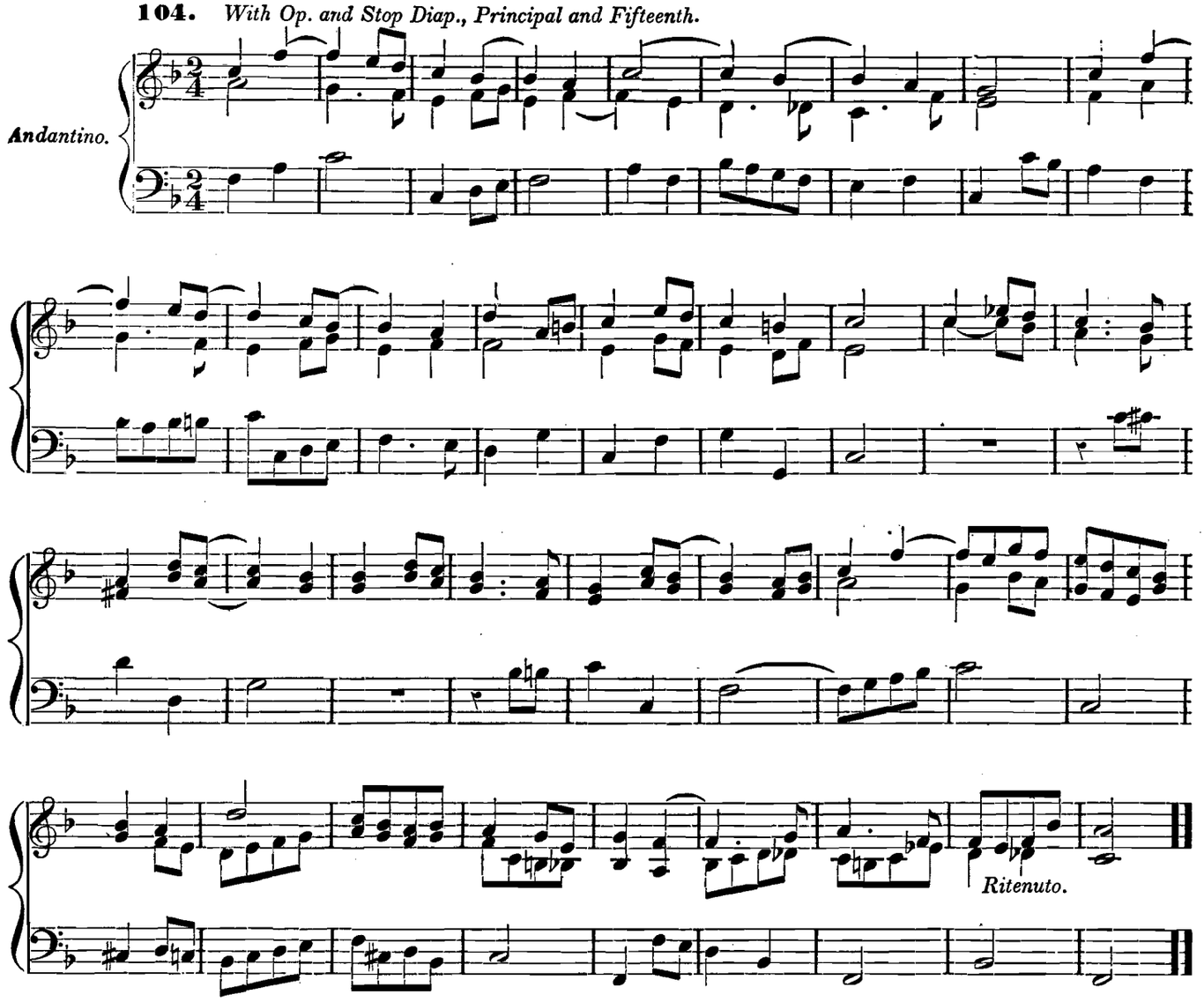
102. *With Dulciana and Flute.*



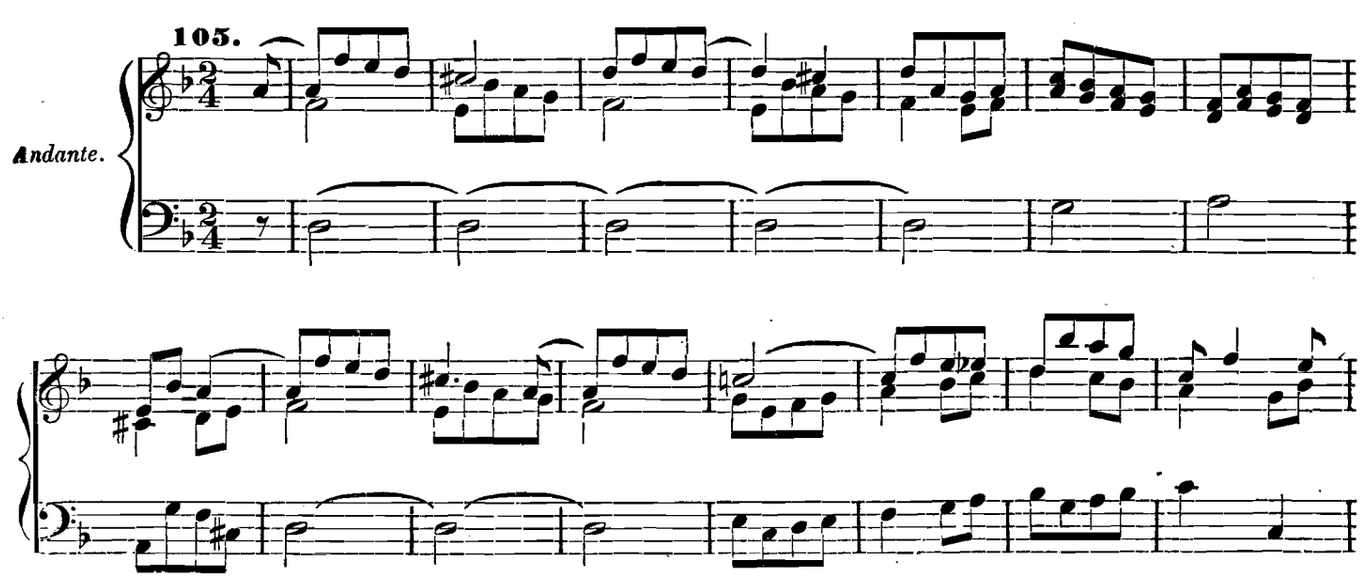
103.

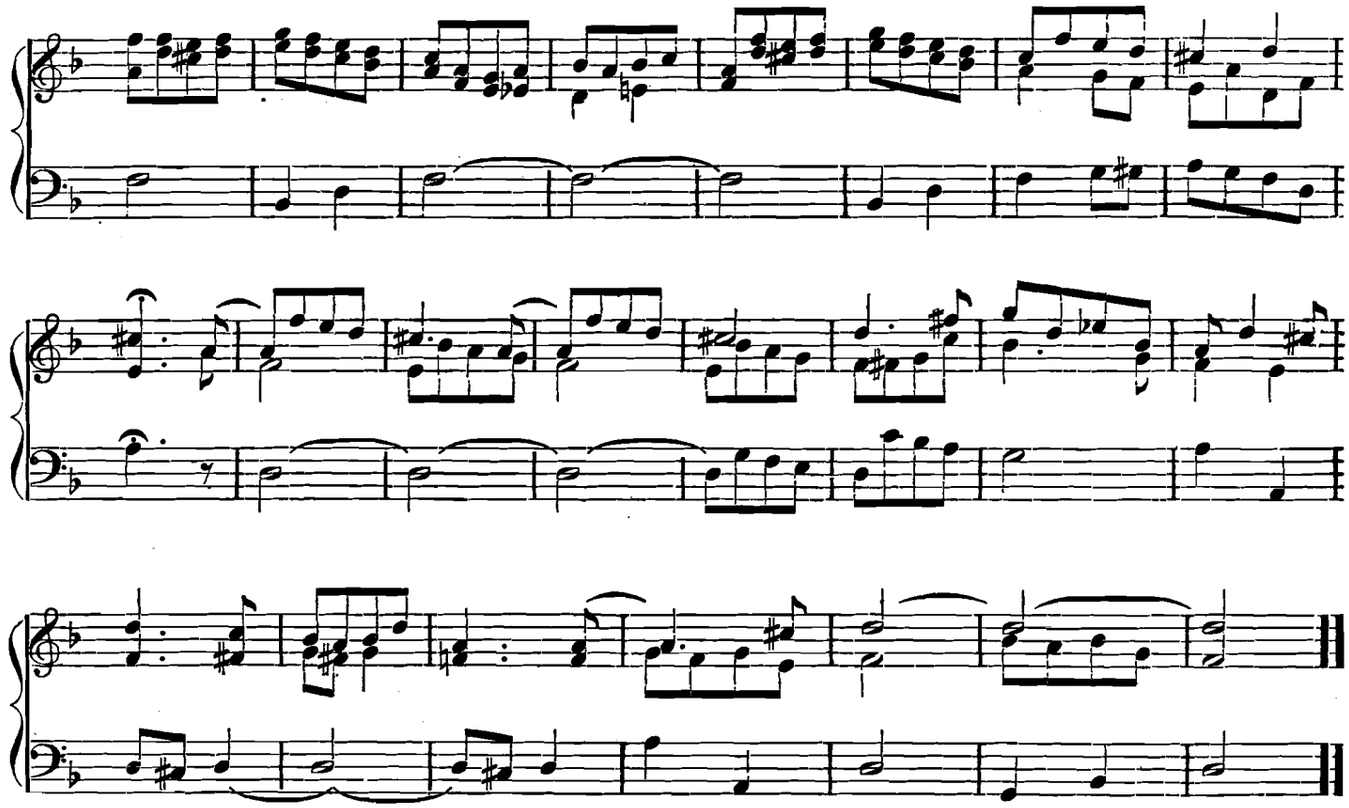

Rit.

104. *With Op. and Stop Diap., Principal and Fifteenth.*

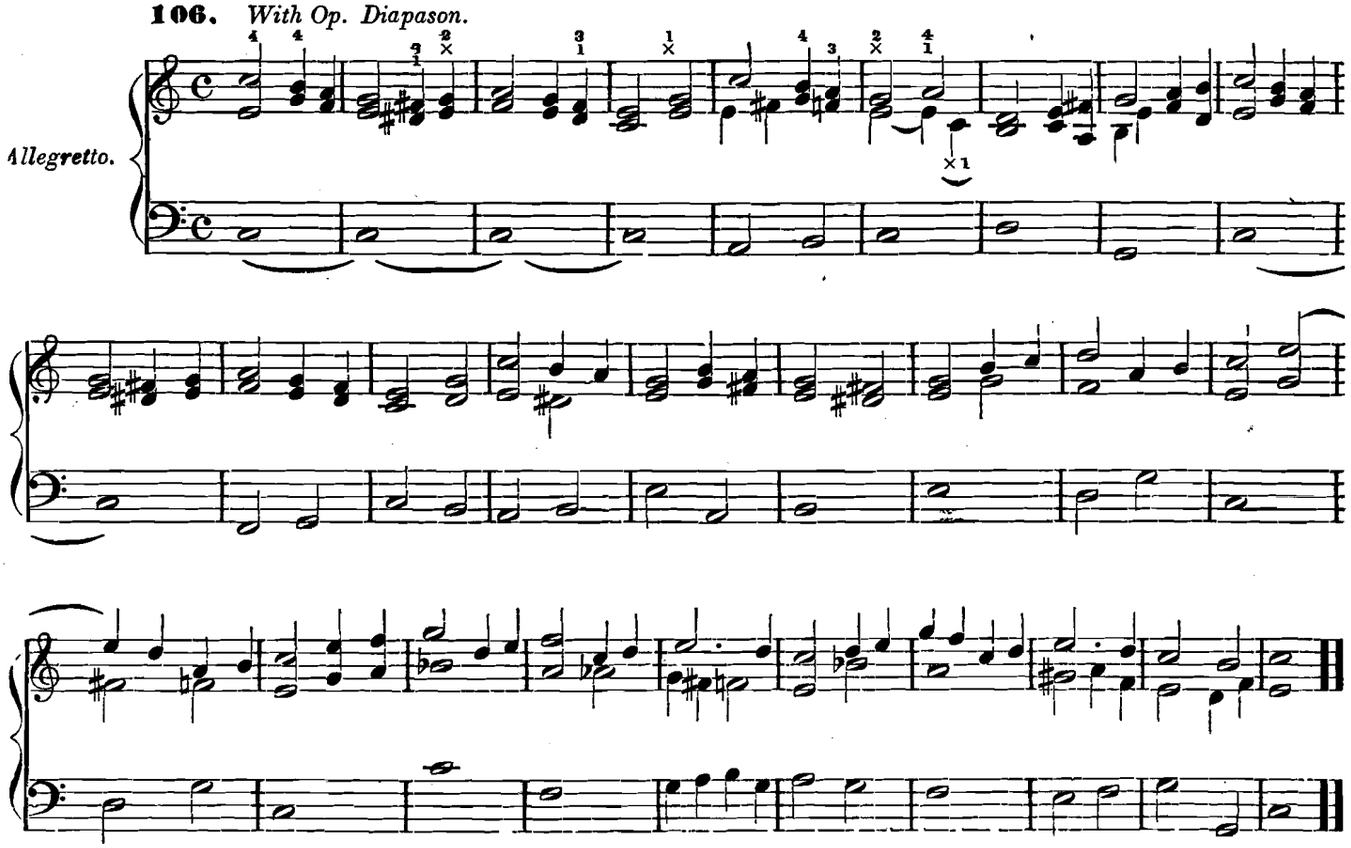


105.

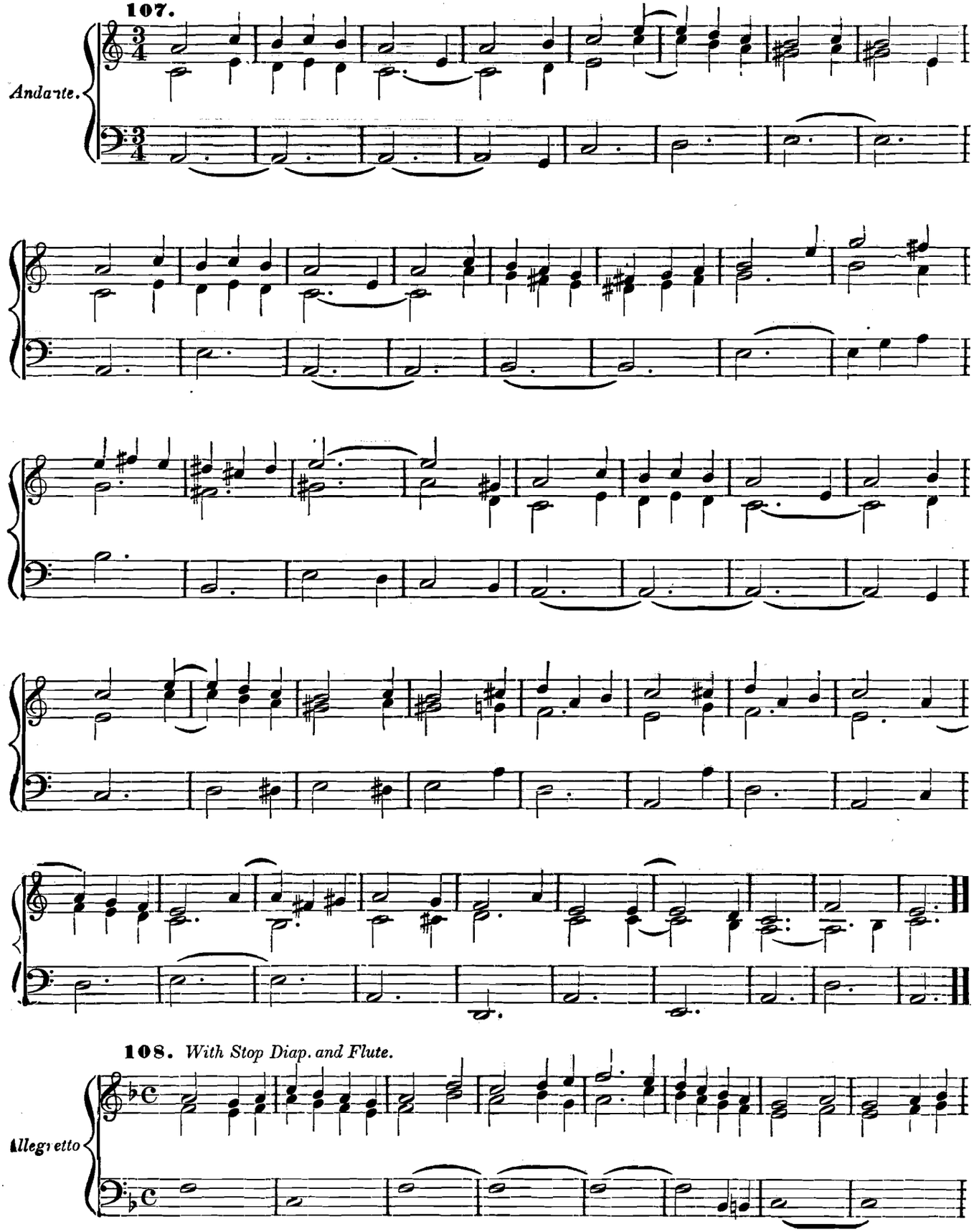




106. *With Op. Diapason.*



107.



108. *With Stop Diap. and Flute.*