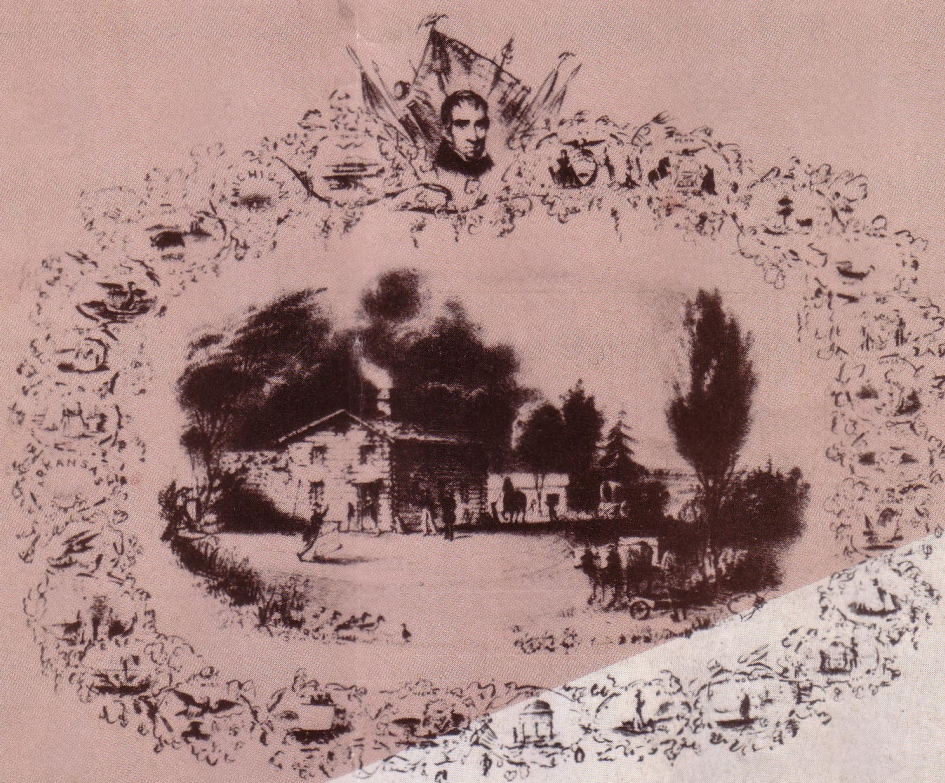


HAMMOND TIMES

VOL. 26 NO. 4 OCTOBER 1964



THE TIPPECANOE OR LOG CABIN QUICK STEP,
Composed and respectfully dedicated to

GEN. WILLIAM HENRY HARRISON,

Hero of Tippecanoe and Father of North-West.

BY

HENRY SCHMIDT,

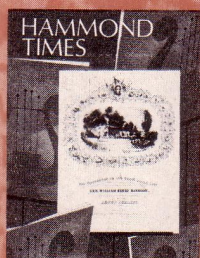
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ON THE COVER: The best part about a political campaign, many people feel, is the music. Pictured is the sheet music of one of the best political songs ever written.

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COMING IN OUR NEXT ISSUE

In answer to many requests from our readers, the next issue will introduce a new feature—a complete song arranged for all Hammond Organs. Mildred Alexander has done a special arrangement of *To A Wild Rose* that every reader will like. The duo team of Axel Alexander and Shay Torrent will have their answers to the “most often asked” questions from their tour; Porter Heaps will participate in the Arranger’s Workshop; and many other special features in addition to articles by our regular columnists are planned.

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Ballads and BALLOTS

BY EDWARD JABLONSKI

It was Andrew Fletcher of Saltoun who, in 1703, said the oft-misquoted phrase, “Give me the making of the songs of a nation, and I care not who makes its laws.” Fletcher was, of course, thinking of folk songs which undoubtedly do capture the philosophy and character of a people. Political songs are a kind of folk song, a hybrid of folk and popular, but they reflect the philosophy and character of political parties and, like the respective campaign promises of the major parties, the campaign songs prove as ephemeral as the promises. Unlike folk songs, and a few popular songs, political songs do not become absorbed into the mainstream of American music. Exceptions may include only the catchy phrases—“Tippecanoe and Tyler, Too,” “I like Ike”—but little else is recalled of them.

Some political songs are remembered only because they were abusive and vicious; they are amusing only in retrospect. During the election of 1884, for example, when the Republicans nominated James G. Blaine to run against Democrat Grover Cleveland, both hopefuls had proved conveniently indiscreet. Blaine, who may or may not have sold his political influence, wrote a letter to which he had appended the admonition, “Burn this letter.” The opposition quickly composed the cheer,

Blaine, Blaine, James G. Blaine,

The continental liar from the state of Maine

Burn this letter!

Cleveland furnished even better material for rhythmic invective. He had fathered an illegitimate child in

his younger days. It was grist for the political mill and the cruel songsters:

Ma! Ma! Where's my pa?
Gone to the White House,
Ha! Ha! Ha!

Manners and morals may have been Victorian during this period, but the chant was sung in mixed company and, more significantly, Cleveland was elected. He was not re-elected the next time around but, after skipping a term, returned to the White House for another four-year stay. The Democrats had the last, "Ha! Ha! Ha!"

The 1840 campaign—William Henry Harrison vs. Martin Van Buren—was one of the most colorful in American history! There were torchlight parades, orations and song fests. Although the campaign was pretty much devoid of issues (except that the hapless incumbent Van Buren was blamed for the Panic of 1837,) it did not lack fustian. A newspaper editor, of Democratic persuasion, unwittingly provided the newly emergent Whig Party



with plenty of ammunition when he suggested that Gen. William Henry Harrison, hero of the Battle of Tippecanoe, would not be as happy in the White House as he would in a log cabin with a pension of \$2000 a year and a barrel of cider. Up to then the Whigs had had little else to bolster them than a slogan, "Down with Van Buren!" which, although succinct enough, had very little new to offer.

From that moment on, Whig wagons carried log cabins in parades, cider barrels blossomed as symbols of Harrison's "just folks" simplicity, as opposed to Van Buren's taste for luxury (it was also hinted that he perfumed his whiskers,) huge paper balls, emblazoned with slogans, were rolled from city to city. A dedicated Whig by the name of Alexander C. Ross was inspired to compose some lines to the tune of *Little Pigs* (no one seems to have made political issue of that) which swept the Whig convention and

made the political all time Hit Parade. This was the 6/8 march, *Tippecanoe and Tyler, too*.

What has caused the commotion,
'motion, 'motion
Our country through?
It is the ball a-rolling for Tippecanoe
and Tyler, too!
And with them we will beat Van!
Van is a used-up man!

Let them talk about hard cider, cider, cider
And log cabins, too—
It will only help speed the ball for
Tippecanoe and Tyler, too!

Compare this song with this one employed in Henry Clay's campaign of the succeeding elections (1844); it certainly lacks the kinetic spirit of *Tippecanoe and Tyler, Too*, besides perpetrating one of the deadliest puns ever set to music:

The great, the wise, the virtuous,
all—they say
In Time's dread progress, die
and turn to clay;
A dying Nation shall the comment give:
She turns to Clay, but turns
to Clay to live!

Clay could not say, as had Van Buren before him, that he "was drunk down, sung down and lied down." It was almost as if all musical life had gone out of politicking. Actually, however, this song's staid metre and its stuffy sentiments were in keeping with one of the earliest of the patriotic-political songs. This was *Adams and Liberty*, composed in 1798, almost forty years before the advent of the political convention proper. Its function was purely patriotic, but it took an unexpected political turn when objections were raised over the omission of any mention of Washington. Whereupon author Robert Treat Paine filled the void:

Should the tempest of war
overshadow our land,
Its bolts could ne'er rend Freedom's
temple asunder;
For unmoved at portals would Washington
stand,
And repulse with his breast
the assaults of the thunder.

Paine adapted his sentiments to the tune of the well-known *To Anacreon in Heaven* (now even more renowned as *The Star Spangled Banner*.) This was to become a common practice of the political song makers. Melodies which were widely sung needed only appropriate lyrics to serve as campaign songs; broadsides, and later political song books placed the words within reach of all. Very few did not know the tunes to which they were written.



Familiarity and political sentiment were the requisites, of course, not originality. It is doubtful that any campaign, since the conventions began in 1832, overlooked *Yankee Doodle*. The evolution of this song, words and music, is a saga in itself; the tune is of English origin and was known long before the anti-English words were added during the American Revolution. As with so many imported cultural elements, *Yankee Doodle* became thoroughly Americanized. It served politically during the most tragic of American wars in this variant:

Lincoln came to Washington
To view the situation,
And found the world all upside down,
A rumpus in the nation.

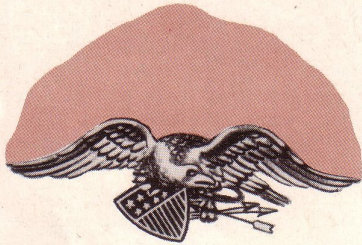
He heard Secessia laugh in scorn
And call him but a noodle.
"Laugh on!" he cried, "as sure's you're born
"I still am Yankee Doodle!"

Lincoln chose to remain aloof from the hurly-burly of the presidential campaigning, leaving that aspect of politicking to others. He did not, however, completely escape some of it. Tad and Willie, his sons, supplied him with piping off-key renditions of *Old Abe Lincoln Came Out of the Wilderness*, to the melody of a traditional Negro spiritual. It is also unlikely that Lincoln missed hearing a song typical of nineteenth century politics, a type which brought a vituperative personal note to the campaign—an expression of the crude, frontier humor which favored exaggerated abuse.

Tell us he's a second Webster,
Or, if better, Henry Clay;
That he's full of humor,
Placid as a summer's day.

Tell again about the cord-wood,
Seven cords or more per day;
How each night he seeks his closet,
There alone to kneel and pray!

Any lie you tell, we'll swallow,
Swallow any kind of mixture;
But, O, don't we beg and pray you
Don't, for land's sake, show his picture!



James Buchanan, during the campaign of 1856, received similar treatment:

**The dough, the dough, the facial dough!
The nose that yields when you tweak
it so!
It sighs for spoils—it sells its soul
For a spoonful of pap from the
Treasury bowl.**

The theme of political corruption was so common that it needs no comment; it was simply a case of the rascals calling rascals "rascals." That the opposition candidate might be a traitor to his country (a theme of recent popularity) was a powerful one during the election of 1864 when Gen. George B. McClellan was put forth to run against Lincoln. That year's "Lincoln Campaign Songster" intimated that McClellan, whom Lincoln had relieved as commander of the Union Armies, was willing to sell out to the "rebel forces;" this to the tune of the ubiquitous *Yankee Doodle*.

**You once pursued a noble path,
In fighting for the nation,
But now you've joined the Copperheads,
You've lowered much your station.**

And when Andrew Johnson, Lincoln's Vice-President, after a stormy term in office following Lincoln's assassination, ran in the election of 1868 he was treated to a parody of the popular Civil War ballad, *Just Before the Battle, Mother*, in a slightly up-tempoed version:



**Just before the election, Andy
We are thinking most of you;
While we get our ballots ready,
But be sure they're not for you!
You have swung around the circle
[i.e. speaking]
Oh, you tried to veto Congress,
But, I guess, we'll veto you!**

The popularity of Gen. Ulysses S. Grant and Johnson's unpopularity brought another military hero into the White House. Songs, vivid reminders of *Tippecanoe* and *Tyler, Too*, extolled the military prowess, the victories or the humble origins of Grant; or pointed up some homely but lovable personal touches (*A-Smoking His Cigar*;) the Democrats countered with songs about Grant's drinking but these had little if any effect upon the voter.

The political songsters which both major parties printed up in vast quantities supplied the waiting populace with the words to such songs as borrowed from traditional melodies. Some song writers even went so far as to compose special songs, words and music, for their favorite sons. These songs rarely amounted to anything. *Red Hot*—"Democratic Campaign Songs for 1896, compiled by John Bunyan Herbert," for the William Jennings Bryan vs. William McKinley contest, brought to a waiting world such ditties as: *It's Got Bugs, Won't Stay Down* and the most pertinent *Dodging the Money Question*.

Specially composed songs, it would seem, never really caught on, particularly in our own time. There were such catchy titles as *Get On a Raft With Taft, Garfield Now Will Guide the Nation, Keep Cool and Keep Coolidge*, and the prescient Mr. Roosevelt *Won't You Please Run Again?* this last by Henry Myers and Jay Gorney. These were hardly memorable.

"Theme songs," harking back to the practice of silent movies, and with little or no political message, are more characteristic of the modern political song. There is, of course, always the exception. The great Negro composer, W. C. Handy, composed *Mister Crump* for a local campaign in 1909; the song



became, having outlived its political usefulness, a classic as *The Memphis Blues*.

The Sidewalks of New York ("East Side, West Side"), a popular song of the mid-1890s, became the signature of New York Governor Alfred E. Smith; the depression inspired *Happy Days Are Here Again*, written for a no longer remembered 1929 film "Chasing Rainbows" by Jack Yellen and Milton Ager, became Franklin D. Roosevelt's theme; and it served more admirably than the deliberately contrived *Row, Row, Row With Roosevelt*. It is doubtful that Irving Berlin's *I Like Ike* helped to put Gen. Eisenhower in office; likewise, neither did *Walking Down to Washington* do much musically for John F. Kennedy in 1960. Instead it was another peripheral movie song, *High Hopes*, which did the job more effectively.

Of course the finest of all campaign songs has never been heard during any of our recent quadrennial upheavals. The reason is simple—this song, the concoction of Ira and George Gershwin did to the political song that which should be done to most politicians: it pricked the subject and let the hot air out. It is pompous, says everything and nothing, and is memorable. That song is *Wintergreen for President*.*

**Wintergreen for President!
Wintergreen for President!
He's the man the people choose;
Loves the Irish and Jews.**

They don't write campaign songs like that any more.

Alas, they never did.

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Fun at the Hammond



BY ORVILLE R. FOSTER

INTERESTING TONES AT THE HAMMOND

Many organ players and organ students set up a registration and never, never change it. If you ask them why, they tell you that (1) it rattles them to have to change tone bars in the middle of a number, or (2) they are uncertain as to what set-up to change to or, (3) why bother? This tone is good sounding, so why not let well enough alone? There are thousands of other reasons given me in the teaching studio, but these are some of the most characteristic. Now, to my way of thinking, this is like buying a fine car (and Hammond is certainly the Rolls-Royce of the industry, make no mistakes about that!) and then jacking the car up, and running the motor so that only one wheel revolves, and *that* one off the ground! Same difference! There are *millions* of tonal possibilities on the Hammond Organ with little or no ingenuity on the part of the player required; yet so strong is the urge to "let well enough alone" that few players attempt to use other tonal possibilities.

Shall we review the function of these tone bars?

1. All four sets of drawbars on the pre-set models are *exactly* the same; each bar in each of the four sets does exactly the same thing for the tone that the corresponding one in another set does.

First Brown tone bar plays everything an octave lower.

First White is natural pitch . . . same as piano, harp or accoridian. It sounds an octave higher than the 1st brown bar.

Second White is octave higher than 1st white, and two octaves higher than the 1st brown tone bar.

Third White is an octave higher than the 2nd white, and two octaves higher than 1st white, three octaves higher than 1st brown.

Fourth White is an octave higher than 3rd white, two octaves higher than 2nd white, three octaves higher than 1st white, and four octaves higher than the 1st brown.

Now, if you put these all together, as the song says, they don't spell M-O-T-H-E-R, but they *do* give you an *all-flute* tone in five octaves. Learn to use both hands in setting this up; pull the 1st brown and the first two whites out with the left hand, and at the *same time* pull out the 3rd and 4th white (just part way) with the right hand fingers. Get a mental image of what you want to do *before* you do it and you'll have this set-up done in two seconds!

2. The second brown drawbar and the black tone bars are what I call the "bad boys of the family" . . . they *don't play the correct notes* . . . they sound a *fifth* higher than the note you are playing. (2nd black one sounds a 3rd, an octave higher than you expect.) These are the seasonings . . . the condiments which spice your playing. You know what happens when you run a shaft of sunlight through a prism; it breaks up into a whole rainbow of colors . . . the

same is true of the Hammond tone bars . . . this is really a *tone prism*, and this set of tone bars contains within it *all* the colors of the tonal spectrum.

Let us take a musical example: the opening bars of the Schubert *Serenade*. What sort of tone do you want the melody to have? Listen to good orchestras or their recordings regularly! There is where you find your inspiration for good tonal effects. Remember, the Hammond Organ under your fingers is a huge orchestra, and you are the conductor. If you want to succeed as a good "conductor" or arranger, then you must know how to blend the several orchestral tones.

Here are several registrations for you . . . you select the ones you like. Here is the opening phrase of the Schubert *Serenade*, with *one* sample registration marked:

Upper-00 3561 320 Lower-00 6554 322

Notice that in the illustration, I have used OBOE for the solo, and held chords in the left hand for a full, rich string effect. You don't know what an OBOE is? Well, some wag defines it as "an ill wood-wind, which nobody blows good!" Go hear one, this very minute . . . it's an important instrument in the world of sound. It's a double-reed . . . beautiful tone, but should be used sparingly. Don't over-do the use of it . . . just once in a while for variety. Here I'm going to list some other beautiful tonal arrangements for this same number . . . try each of them and see which ones you like best:

UPPER (Melody)

08 8005 500 No vibrato U

LOWER (Held chords, l.h.)

00 2334 430 Full vibrato L

00 0880 360 No vibrato U

Same as above for L

00 4588 400 No vibrato U

Same as above for L

06 0808 000 Full vibrato U

Same as above for L

00 0880 380 Full vibrato U

Same as above for L

Notice that I have not changed the left hand registration. . . . I have kept the rich, full string effect, but I have varied the right hand melody tones. Now, if this works on *Serenade* (and it does, beautifully), then why not try these same combinations on some of the Victor Herbert, Cole Porter, and Sigmund Romberg tunes? Notice the change in the *whole* number? Like wearing a new hat or a new dress. Later, try inventing some combinations of your own.

There are some who change tone bars *constantly* during a number. Nothing can be more distracting! Music is written in phrases, and you should *never* change the tone in the middle of a phrase. Try making the changes only after playing 16 measures of one tone, then vary it a bit by adding or subtracting *two* tone bars to get a tone which will be interesting. If you seriously follow the suggestions I've made here, you'll find new interest in even your "old" numbers and you'll find that you'll be having more and more FUN AT THE HAMMOND!

LEARNING UP / PART II by Earl A. Rohlf

Ex. 3

Organ

Piano

In Ex. 3, the melody is similar in construction to Ex. 2, but I have written the organ part in the full, two-handed style sometimes designated "Theatre Style" to show as much variety as possible in my allotted space. The melody appears both on top and bottom of each chord. Normally, the organist plays the top three notes with his R.H. and the bottom melody note with his L.H., but L.H. can take over some of the inside notes of the chord whenever it can aid the smoothness of the passage by so doing.

The piano, in Ex. 3, now has a more involved accompanying figure in both hands. It shouldn't take much

searching to find its relationship to the simpler rhythmic figure that the piano played in Ex. 2.

The last two bars of Ex. 3 are a modulation from the key of "F" to the key of "G". After I had picked "G" as the new key, I chose a dominant progression of chords (circle of 5ths) to lead me into the new key. After determining the piano's lead-in notes to Ex. 4 (8th bar of Ex. 3, 3rd and 4th counts) I tried for a similar movement of melody notes in the 7th meas. (3rd and 4th counts) and the 1st count of the 8th bar.

Ex. 4

Organ

Piano

One of the secrets of good arranging is to use contrasting materials. After the full treatment given the melody by the organ in Ex. 3, a change of key, a change to piano melody and an overall softer, smoother conception (Ex. 4) makes musical sense. In octave work, the pianist will do well to bring out the top note of the R.H. as this will add sparkle to the piano sound. The first half of the 3rd bar (Ex. 4) contains a new chord. I added a dash of salt to "pep up" the stew! Notice that the pianist plays only octaves on the 4th count of each measure. If

chords are played on all counts, the natural rhythm of the melody is harder to feel and the natural grace of the phrase is lost.

Since the melody is soaring up and swooping down in the piano part, I looked for an organ counter-melody that would do just the opposite; in other words, I strove for contrary motion in the two parts. When I got to bars 5 and 6 (Ex. 4), the idea of playing the organ counter-melody in thirds was a "natural". Bar 8 of the organ part has a nice lead-in to Ex. 5 and organ melody once again.

Ex. 5

Organ

Piano

Chords: G, Am, Bm, C#m7(5b), Bm, G#m7(5b), Am, D7, Am7, D7

Dynamic markings: *mf*, *cresc.*, *f*

Measure numbers: 1, 2, 3, 4, 5, 6, 8

The Organ part (top staff) features a single-note melody line. It begins with a *mf* dynamic and a *cresc.* marking in measure 1. The melody consists of eighth and quarter notes. The Piano part (bottom staff) provides accompaniment with chords and moving lines. It also starts with *mf* and *cresc.* in measure 1. The piano part includes some sixteenth-note runs and chordal textures. Measure numbers 1 through 8 are indicated above the Organ staff.

In Ex. 5 I have introduced some new harmony in the first 2 bars. These 2 measures provide some relief from the plain harmony and the persistent rhythm up to this point in my arrangement. In bars 3, 4, 5 and 6 (Ex. 5) the organ continues with single note melody line in the

R.H. and rhythm accompaniment in the L.H. and pedal parts. Meanwhile the piano plays scale and chord figures in a sort of fluffy decoration that contrasts well with the plain organ part.

Ex. 6

Organ

Piano

Chords: G, C6, Gmaj.7, C, Cm, G, Abmaj.7, Gmaj.7

Dynamic markings: *f*, *dim.*, *mf*, *fz*, *sempre marcato*

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8

The Organ part (top staff) continues with a single-note melody. It starts with *f* in measure 1 and includes *dim.* and *mf* markings. The Piano part (bottom staff) features more complex textures, including octaves and chords. It starts with *f* and includes *dim.*, *mf*, and *fz* markings. A *Solo* section is marked in measures 5 and 6. Measure numbers 1 through 8 are indicated above the Organ staff.

Beginning with Ex. 6 we come to the ending, an extended ending that I have extended even a little farther with the piano octave figure based on the opening phrase of the Refrain. The piano chords in bars 1, 2, 3 and 4 (Ex. 6) help to produce a "maestoso" build-up for the ending. This arrangement is purposely planned to present as many ideas as is feasible in one 32 bar Refrain, not including the Intro. and extended ending. When you plan your arrangements, you needn't feel compelled to change

your ideas as often as I have in this arrangement. For teaching purposes, I have made a two-chorus arrangement of *Vilia* using practically no material other than appears in this one chorus arrangement.

In closing I would like to remind you that the difference between an amateur and a "Pro" is this: The amateur plays the first thing that sounds passable, while the "Pro" plays everything he can think of and then chooses the best. Good luck in your next arrangement.



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Here is contemporary church music at its finest. Some of it is quite thrilling, but it's all for the advanced organ player. Perhaps a few of my readers will have the technique and the opportunity to play music like this. If so, be sure to look at this music.

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The forward tells us that this collection of beloved hymns and gospel songs has been prepared for the organist of moderate ability, and have been scored by Norman J. Clayton to aid the pianist in transferring from piano to organ, so that he can achieve a legato style of presentation. Registrations are for the preset models.

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by Sherman and Sherman

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by Livingston and Evans
Coleman-Hall Publ., Inc. 75 cents each

Two singles arranged by Dave Coleman in the green cover series, arranged in his usual fine style. Perhaps you will recognize the second number by the title, *Whatever Will Be, Will Be*.

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Two singles in the brown cover series arranged by Dave Coleman. You'll like the fact that the *Rhapsody* runs to nineteen pages, so you get the whole number, not a cut version. You'll also be happy to learn that the arrangement is not too difficult. Coleman has again demonstrated his ability to simplify a difficult portion and still have it sound as it should. The *Samba* is a novelty number, and because everything lies easily beneath the fingers you'll find it not difficult to play.

34 SPIRITUALS

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Just about all of your favorite spirituals are here, in fine-sounding and easy-to-play arrangements, fully registered for all Hammond models. So you already have a lot of spirituals? But you don't have them in Mr. Laub's arrangements, do you? Take a look, you'll like this folio.

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Vincent Plays MANY MOODS PLEASURE TIME

Roslyn Publications, Inc. \$2.00 each

These two folios contain standard pops in new arrangements by Jerry Vincent. Even if you already have some of these tunes, you'll be interested in his arrangements. I liked his swing version of Dvorak's *Humoresque* in the PLEASURE TIME volume, and the rock-and-roll flavor of *Love Me With All Your Heart* in the MANY MOODS book.

PEOPLE

by Jule Styne arr. by Ashley Miller
Chappell & Co., Inc. 60 cents

An arrangement with melody in the left hand and right hand accompaniment of this popular tune from the musical "Funny Girl."

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 English Lyric by MICHAEL VAUGHN
 Spanish Lyric by MARIO RIGUAL

R. H. Upper Eb Cm Fm Bb7 Eb Cm Fm Bb7

L. H. Lower

gva- loco

Love me with all your heart That's all I want, love; Love me with all of your heart or not at
 Cuan-do ca-lien-ta el sol a guien la pla - ya; Sien-to tu cuer-po vi-brar cer-ca de

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HAMMOND ORGAN MUSIC "SAMPLER"

Row, Row, Row

Words by
 WILLIAM JEROME

Music by
 JIMMIE V. MONACO

Suggested registration
 for Pre-set Models

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 Pedal: 5-5

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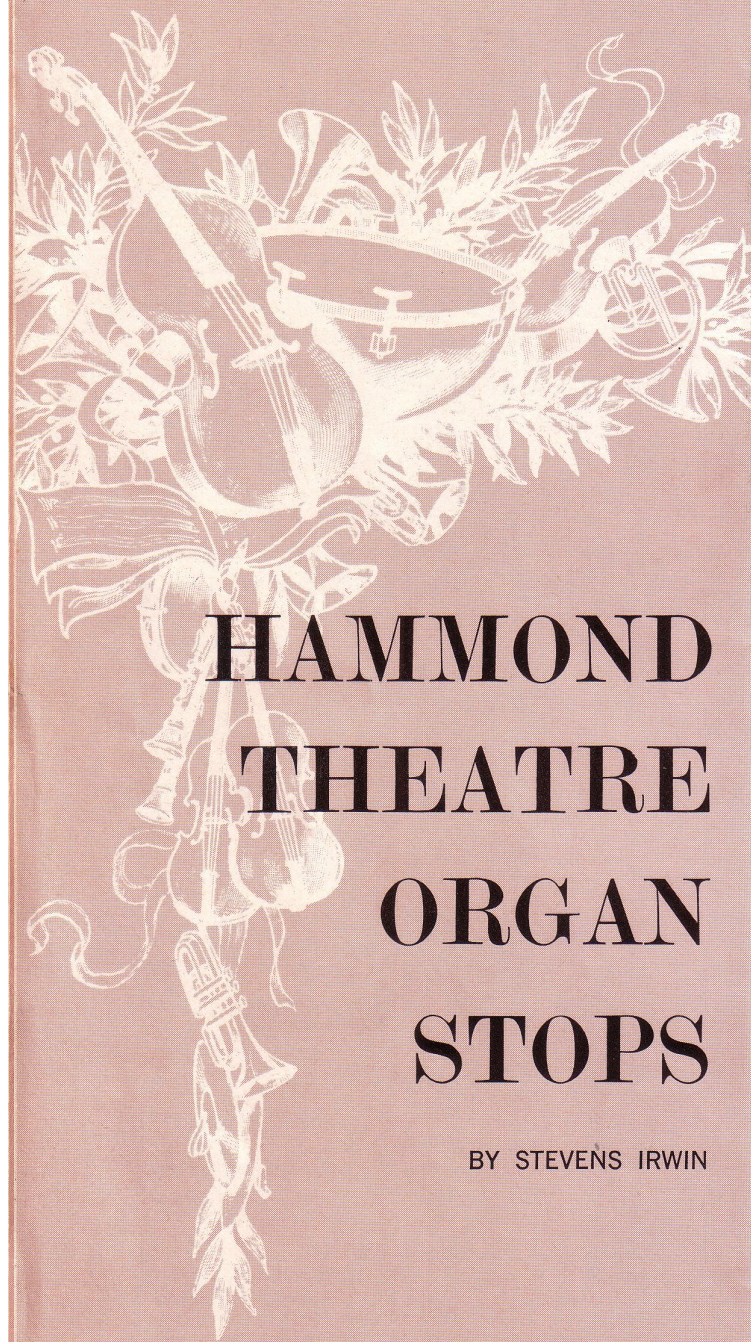
(Sw) Moderato

Bb F7 Bb Bb7

And then he'd ROW, ROW, ROW, 'Way up the riv - er he would

Gt. mp - mf

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HAMMOND THEATRE ORGAN STOPS

BY STEVENS IRWIN

It is easy to make the colorful and vivid stops of the theatre organ from each set of drawbars because we can "voice" each stop at the time we use it merely by moving in or out a particular drawbar. Generally speaking, the difference between theatre stops and those for church or general use rests in pulling out at least one drawbar a notch farther, rarely two, in order to accent some particular harmonic, as the fundamental in a Phonon or Tibia Clausa or the octave in a Gemshorn. We even let certain drawbars a little farther *in* for some stops, as when muting a Violin or Clarinet! Making *accented* drawbar arrangements is necessary in theatre-type playing in order to give tones similar to the long rows of pipes that stand back of the golden-arched prosceniums. All of these pipes have some *unusual dimension* in their makeup, as the Tibia Clausa, great width for its length; the Violes, a narrow scale in relation to each note sounded; and the Kinura and Vox Humana, unusually short resonators. Such unusual pipes make these stops stand out highly, and some are as well known as orchestral instruments.

Theatre stops also vary a great deal in loudness—something unheard of in the Classical organ—and are made for unusual *contrasts* with each other. They are always easy to hear, and have a sort of intimacy with the listener never attained by stops in concert or church organs. They are designed for pleasure, and play the popular songs of the day as well as old gems.

These stops are designed to make a lot out of a melody, and to emphasize harmony less than most music. They submit easily to the effect of the tremolo and even manage to sound different at the ends of the manuals from midrange notes. Good organists frequently play with both hands on the same manual, perhaps spread far apart. The kaleidoscopic effect of timbres heard in *different octaves* of a manual is one of the most interesting contrasts in any organ. Theatre stops can adapt themselves to the personal styles of playing that have made many organists famous, but tones in other organs are intended to be more pliant to the notes of the music and reveal little of the player's personality. Number arrangements below are all similar to stops in theatre organs. Any can be set up on the lower or upper manual, as the unit organ has most of its stops on all manuals.

Larger theatre organs have "gray" tones to contrast with solo stops and set them off to more advantage. These are really accompaniment stops, and make a tonal background, play a secondary melody, or may be chorded. They are also useful in an episodic digression from the melody or as an accent for the rhythm. They also help the listener remember the pitches! Players should use these neutral tone colors often, as an artist uses saturations of gray in a painting. They are given under *Accompaniments*, but the Concert Flute (long the accompaniment of most players), muted Violas, and Gemshorns are also useful for these purposes. These stops are usually drawn on the lower manual and the melody stop on the upper for easier playing. Players will want to change these arrangements somewhat to suit the acoustics of their rooms. Generally, a more "live" room can tolerate both bright and dull timbres with a wider margin of success, while a "dead" room requires less development in the top three drawbars. Some degree of Chorus and Tremolo is needed by celestes. Set the swell pedal at a point that will make each stop of about the right loudness, and remember that *String stops are soft*. Names of stops are all at 8' (the piano's pitch) unless otherwise marked.

Stevens Irwin is the author of *Dictionary of Hammond Organ Stops*, available at \$4.00 from G. Schirmer, Inc., 609 Fifth Ave., New York, New York, 10017.

REED:

Baryton	00 1403 031
Bassoon	00 3124 120
Brass Trumpet	00 5788 888
	00 4688 888
	01 5788 888
Clarinet	00 7070 232
	00 6061 343
	00 8082 340
Echo Vox Humana	00 1100 110
	00 1100 321
Egyptian Bazu	00 4457 656
English Horn	00 4174 220
	00 4174 000
French Horn	00 8760 000
	00 8770 000
	00 8640 000
Kinura	00 0002 468
	00 1000 555
	01 1000 765
Krumet	00 3151 232
	00 2140 240
Musette	00 1145 060
	00 1015 400
Oboe Horn	00 4674 310
	00 4673 220
Orchestral Oboe	00 1373 130
	00 1362 123
Oriental Reed	00 0141 014
Post Horn	00 4578 888
	00 4888 788
	00 3678 788
Saxophone	00 8740 110
	01 8640 400
Solo Clarinet	00 8071 134
	00 8080 234
Solo Trumpet	00 7888 888
	01 6888 888
Solo Vox Humana	00 2200 112
	00 2200 011
Trumpet	00 7767 777
Tuba Major	00 8768 688
Tuba Mirabilis	00 8678 888
	01 8678 788
Tuba Sonora	00 8887 654
	00 8877 543
Vox Humana	00 1200 311
	00 1200 222
	00 1200 234
	00 1200 210
	00 1000 121
	00 0100 121
Vox Mystica	00 0110 121
	00 0110 111

FOUNDATION:

Cathedral Diapason	00 5635 000
	00 6735 211
'Cello Diapason	00 6674 134
Dulciana (normal)	00 3211 000
Dulciana (soft)	00 2211 010
	00 2111 010
Echo Diapason	00 5423 000
	00 5432 000
Gemshorn	00 4512 000
Horn Diapason	00 7651 000
	00 6542 000
Melody Diapason	00 6853 210
Open Diapason	00 7754 000
	00 7745 000
Solo Diapason	00 8874 210
Solo Octave 4'	00 0304 012
Viola Diapason	00 4665 110
Violin Diapason	00 4665 320
FLUTE:	
Clarabella	00 7211 000
Concert Flute	00 5321 000
	00 6321 000
	00 6210 000
	00 5221 000
Echo Gedeckt	00 2000 000
Flautino 2'	00 0004 000
Flute d'Amour	00 5130 000
Flute Dolce	00 5210 110
Flute Larigot 1 1/3'	00 0000 030
Flute Quint 5 1/3'	06 0000 000
Flute Tierce 1 1/3'	00 0000 200
Flute Twelfth 2 2/3'	00 0030 000
	00 0050 000
Melophone	00 7654 321
	00 8765 321
Octave Tibia 4'	00 0500 010
Piccolo 2'	00 0002 001
Quintadena	00 5030 000
Quintadena Celeste	00 6040 100
Solo Tibia Clausa	00 8000 000
	00 8010 000
Stentor Flute	00 8635 221
Sub-octave Tibia 16'	60 0000 000
Tibia Clausa	00 8020 000
	00 8030 000
	00 7000 000
	00 7010 000
	00 7020 000
Tibia Mollis	00 6000 000
	00 4000 000
Tibia Plena	00 8642 110
	00 8542 211
Twenty-second 1'	00 0000 002

PERCUSSION:

Celesta	00 1200 000
	00 1300 010
Chimes	01 4700 000
	00 4700 000
	01 6300 000
	00 6300 000
Harp	00 5310 110
	00 5300 010
Marimba	00 8001 010
	00 8001 000
Orchestra Bells 4'	00 0301 000
	00 0301 001
Vibraharp	00 3601 000
Xylophone	06 5000 000
	05 4000 220
	08 8000 510

ACCOMPANIMENTS:

Diapason	00 4532 000
Gemshorn	00 3511 000
Flute	00 2300 000
	00 3200 000
String	00 1233 110
	00 1232 000
	00 1232 321
General:	
ppp	00 1100 000
mppp	00 2100 000
pp	00 2110 000
mpp	00 3210 000
p	00 2211 010
mp	00 3211 000
mf	00 4312 000
f	00 5312 000
mff	00 4524 000
ff	00 7654 000
mfff	00 7856 321
fff	00 8886 432

COMBINATIONS:

Diapasons 8' and 4'	00 5845 031
Flute and String 8'	00 5232 010
Tibias 8' and 4'	00 7810 000
	00 8700 010
Tibias 8' and 2'	00 8014 000
Vox 8' and Tibia 8'	00 8110 111
	00 7100 121
	00 8100 123
Vox 8' and Tibia 4'	00 1700 121
Vox 4' and Tibia 8'	00 8000 122
Gedeckt and Kinura 8'	00 5000 567
Full Theatre Brass	30 6788 788
	41 7888 888
	83 8858 788
	51 8888 888

STRING:

Bass Violin 16'	25 4321 000
	14 1010 000
'Cello Celeste	00 5364 234
	00 5365 345
Echo Viole	00 1250 130
	00 1260 221
Echo Viole Celeste	00 1250 133
	00 1251 134
Ethereal Viole	00 0251 121
	00 0142 321
Ethereal Viole Celeste	00 0124 233
	00 1133 122
Muted Viole	00 2244 121
	00 2244 040
Muted Viole Celeste	00 3154 323
	00 3154 456
Octave Violina 4'	00 0102 041
Orchestral 'Cello	00 5364 331
	00 6273 331
	00 6477 331
	00 6345 331
Orchestral String	00 1125 333
	00 1214 344
	00 1112 345
Salicional	00 2345 321
Solo 'Cello	00 6465 342
	01 6465 342
Solo String	00 4265 240
	00 4265 345
String Celeste	00 1224 333
	00 1224 345
Viola	00 4354 111
	00 4354 121
Viola Celeste	00 4354 123
	00 4444 123
Viole Celeste	00 1234 543
	00 1134 444
	00 1134 440
	00 1246 666
	00 2345 612
	00 1233 123
	00 1155 234
Vox Celeste	00 2345 122
	00 2334 123
	00 2311 122
	00 2211 122
	00 2111 222
	00 1111 121
	00 0111 121
	00 1110 131



ARRANGING WORKSHOP

BY JOHN P. HAMILTON

Camil Van Hulse's contribution to the *Hymn Tune Project* is a profound example indicative of the musicality, schooling, and experience of this fine artist. A detailed analysis and repeated performances of Van Hulse's arrangement would be a valuable experience for any serious musician. One never grows beyond the stage where he needs stimulation for imagination and the thrill of becoming familiar with the work of a craftsman.

Mr. Van Hulse indicated to this columnist that his hymn accompaniment improvisations would always be simple and straightforward so as not to distract or interfere with the singing of the most unmusical member of the congregation. His arrangement, therefore, assumes that the singers were able and willing to sing the tune and that they had sung the first three (of four) stanzas and then would welcome a climactic conclusion with a firmly enunciated final verse. [To accompany a trained *group singing in unison*, or octaves and unison if a mixed group, one could use this arrangement as a trio (three parts) by eliminating the melody and playing the upper tone of the left hand part with the right hand.]

ANALYSIS

The countermelodic continuity established by the single and double passing tones in the pedal and left hand parts creates an exhilarating effect for singers—they get a musical “lift” somewhat like the effect described in the last issue of the *TIMES* concerning the example of the countermelody for *The Lord Is My Shepherd*.

Camil Van Hulse suggests a strong baroque registration set on the Great manual (00 7867 776) and playing both hands on the same manual. A strong pedal is indicated, about 6-5. An alternate combination, usable only through the twelfth bar, could employ the right hand on the

Swell with a trumpet registration. (G# pre-set may not balance the accompaniment in some installations. May use 00 7888 887.)

The second count in the third measure appears to be a harmonic construction because the tones indicate a minor triad with a major seventh (A C E G#). Actually, however, this is a counterpunctal development created by the melodic voice progressions. The tendency for harmonically minded organists would be to resolve that C \flat down to B thereby doubling the root of the V chord on the third count. Obviously, Camil is not restricted by the limitations of harmonic deduction—he's thinking, as one should in composition and improvisation, melodically. Again, on the second count of measure seven, the tonal combination indicates a I $^{\circ}$ Chord (Tonic chord with third in bass). Yet, this voicing that successfully accompanies the melody note A, could only result from a melodically conceived progression. Also, the upward resolution of A (first count seventh measure) the seventh of the V7 Chord, is not only permissible to avoid a doubled third (G#) when resolving to tonic, but as employed here, an absolute necessity.

Rhythmic solidity, contrast, and development to maintain movement all through, and to the conclusion of a selection, is a distinguishing characteristic of artistic composition. Observe the accompanimental rhythmic pattern used in the first sentence (four measures), and the contrast and balance (rhythmic) for the second sentence (measures five to eight). Notice that the pedal part in measure eight contains the movement that prepares an entirely new pattern, beginning at measure nine, which mounts in surging motion until the final chord—especially is this characteristic of the superb optional ending with the one bar “tag” (added measure).

Next issue, the *Arranging Workshop* will present, and analyze, an arrangement by the *TIMES* great columnist, Porter Heaps.

Maestoso

Man.

Pedal

f sempre legato

cresc.

ff

Alternate version for
four last bars:

cresc.

ff

CHORD ORGAN PLAYING TIPS

BY TED BRANIN



RHYTHMS FOR CLASSICAL ACCOMPANIMENTS

The selections to which I refer in this article are not all classical in the strictest sense. Some could be termed semi-classics, or light classics, and others could be placed in a general category of non-popular types of selections. Many of these are beautiful, and are fun to play when we can add some life to the background chords and bass notes.

It is a false assumption to think that all classical music is quiet, somber, and sedate. This is far from the truth, for a lot of the well known classics are light and gay. Try the melodies which I have used to illustrate different accompaniment rhythms. You can then find similar types of selections, and use the same kind of accompaniment.

MELODY, CHORDS, & PEDALS TOGETHER

In this style of playing, hold down the left pedal and the rhythm bar. On each melody note except the very quick ones, press the chord buttons. The chords and pedals will have the same rhythm as the melody. This is especially appropriate on anthems and processionals, such as: *America*, or *The Star Spangled Banner*, ("Music for Singing" Album,) and the *Bridal March* from "*Lohengrin*," ("Music for Memories" Album.)

PEDALS AND CHORDS ON ALL COUNTS

Hold down the left pedal and rhythm bar, and press the buttons on every count. On notes which are between counts, or on long notes, continue this steady accompaniment rhythm, pressing the chords only on every count. If the music requires a staccato (disconnected) background, release each chord button quickly. For a medium legato background (connected,) hold each button down until it is nearly time to play it again. This sounds good on these and similar selections: *Come Back to Erin*, the *Grand March* from "*Aida*" ("Memories" Album,) *Columbia the Gem of the Ocean* and *We Sail the Ocean Blue* ("Singing" Album,) the *Barber of Seville* theme and the *William Tell Overture* ("Listening" Album.) As you can see, these are vigorous types with strong steady pulsations. This rhythm is excellent also with sacred or academic processionals.

CHORDS BETWEEN THE COUNTS & SUSTAINED PEDALS

This method is used a lot for the background of smooth-flowing melodies. Hold down the left pedal, and press the bar in a very connected manner *after* each count, on the "and." In 3/4 time this would be:

BAR..... and and and
PEDALS..... 1 2 3 (Sustain)

In 4/4 time this works the same way with another count added:

BAR..... and and and and
PEDALS..... 1 2 3 4

On either one, repeat the pedal at the beginning of each measure.

One of the best examples of this accompaniment rhythm is the theme from Schubert's *Unfinished Symphony* ("Listening" Album.) This is one of the most melodious and best known symphonic themes. Other selections in this same album which could use this rhythm effectively are Massenet's *Elegie*, *The Swan*, and the theme from Tschai-kowsky's *First Piano Concerto*. These also are very good: *Berceuse* from "*Jocelyn*" and *None But the Lonely Heart* ("Memories" Album.)

SIMULATED 3/4 AND 4/4 BEATS

Sustain the left pedal, and press the bar on counts 2 & 3 in 3/4 time, and on counts 2 & 4 in 4/4 time. The essential difference between these and danceable beats for popular songs lies in the fact that the pedals are not repeated, and the fact that the bar is pressed smoothly instead of being tapped. These would be played:

In 3/4 time:

In 4/4 time:

BAR..... 2 3 BAR..... 2 3 4
PEDALS..1 (hold) PEDALS..1 (hold)

Suggested selections are, the *Andante* from the "*Orpheus*" Overture, the *Andante* from the "*Raymond*" Overture, and the very famous Chopin *Nocturne* ("Music for Listening" Album.)

REAL 3/4 AND 4/4 BEATS

The Strauss waltzes contain probably the best known light classical melodies. These and many others are to be played with a standard waltz beat: Pedal-Bar-Bar in every measure. To give a slight Viennese touch to these, rush the second beat of the measure a little, playing the first bar a fraction ahead of time. The "*Music for Dancing*" Album in your Hammond Chord Organ Library is full of waltzes of this type. Tempos on these should always be quite fast compared with modern popular waltzes. Also play the following selections in "*Music for Memories*" Album: *Beautiful Heaven* (*Cielito Lindo*), *Ciribiribin*, *Du Du Liegst Mir Im Herten*, and *La Golondrina*.

The real 4/4 standard beat is Pedal-Bar-Pedal-Bar in every measure, using the left pedal on count 1, and the right pedal on count 3. In the category of non-popular tunes, this would apply to marches.

OTHER SOURCES OF MUSIC

There is a very large supply of music for the larger Hammond Organs which can be used on the Hammond Chord Organ. Most of the albums and single sheet selections include chord names, so you could play them easily, using the treble clef for the right hand. Here is a huge exciting area of music which is virtually untapped by most chord organ owners. The quantity is almost unlimited!

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