

**THE ORGAN AND ITS
POSITION IN MUSICAL ART:
A BOOK FOR MUSICIANS
AND AMATEURS**

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The Organ and Its Position in Musical Art: A Book for Musicians and Amateurs by H. Heathcote Statham

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THE ORGAN

H. H. Heathcote Statham

T H E O R G A N
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BY H. HEATHCOTE STATHAM

THE TIDES OF MUSIC'S GOLDEN SEA
SETTING TOWARD ETERNITY

NEW YORK
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153-157 FIFTH AVENUE
1910

*See, we're alone in the loft—
I, the poor organist here,
Hugues, the composer of note,
Dead though, and done with, this many a year :
Let's have a colloquy, something to quote,
Make the world prick up its ear !*

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
INTRODUCTION

THE object of this little book is to attempt to arouse among musical readers, more especially among the general public of amateurs of music, some interest in a great instrument which is very little understood even by many professional musicians; to explain what the organ really is, what use should be made of it, what it can do and cannot do (the latter point quite as important as the former).

As I am not a professional organist (my early desire to pursue that calling having been frustrated by the decision of others), I may perhaps be excused for the apparent egotism of giving some little account of my experience in connection with the subject, for those for whom the internal evidence of the book is not sufficient.

The organ has been, I may say, the great passion of my life, and my love for it seems to have been innate; I can trace no hereditary explanation of it. My grandfather, the Rev. William Horner, who was an accomplished amateur landscape painter (of which fact the proofs are extant), is said also to have been a fine violoncello player—he at all events thought it worth while to provide himself with two very fine instruments, an Amati and a Betts, and it may be presumed, therefore, that he could make some use of them; but I know of no organ-playing

INTRODUCTION

ancestor. However it came about, from the earliest time I can remember the organ had a mysterious attraction for me. In the church I first went to as a child (St. George's, Everton, near Liverpool) there was, in the churchwarden gallery with the lion and the unicorn in front of it, a large and massive-toned, though rather coarse, instrument, by the old firm of Bewsher and Fleetwood (long extinct). This had been built under the direction of Dr. Camidge, of York Minister, said to have been not much of a pedallist, but making great play with his left hand ; for which reason he had the organ laid out so that instead of the manual keyboards finishing at the usual  they were carried

down to the E below that ; with the result, of course, of having some unusually large metal Diapason pipes in the scheme, which were arranged in decorative towers on each side of the case. From the first time I was taken to church the spectacle of those two towers of great gilt pipes "haunted me like a passion," and I often trembled with excitement, at the close of the service, in anticipation of the possible glories of the out-voluntary. The organist was, I believe, but a poor creature, but he could not prevent the organ sounding big ; and I felt that I too must some day make those great gilt pipes speak.

On going to school I got leave for practice on the school hall organ as much as I could make time for out of lessons, and many a day I gave up