

# The AMERICAN ORGANIST

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## R. SPAULDING STOUGHTON

### In Fairyland

ONE of the greatest bits of descriptive music ever written. Roy Spaulding Stoughton, born in Worcester, Mass., Jan. 28, 1884, a composer known all over America and destined to spread the fame of American Composers, is a teller in a Bank and is not at present engaged actively as organist, devoting all his spare time to composition. Every organist worthy the name already knows some of Mr. Stoughton's descriptive organ works, dealing largely with oriental scenes in which he has been so successful; Fairyland Suite climaxes all he has done in the past, and, fortunately, is quite easy to play, though there is not the slightest trace of concession anywhere in the score. The whole thing is a masterpiece that demands very careful registration, much imagination, and a musician, not a technician. The Enchanted Forest opens (378) with



wonderfully accurate effect; note the rest in the middle of the measures and the carrying over of their ends into the next measures. This treatment is not given the chance of becoming monotonous—in spite of its character there is not a monotonous measure in the whole Suite—but presently gives way to what seems to be a chief theme (379). The characteristic master-



strokes must be passed over in the limits of a review; they will delight the reader in every score, and the audience will find themselves face to face with a unique work that is so successful that they will almost take it for granted. Idyl (second movement) is built very largely and equally effectively with the materials of the first two scores (380). The wonderful theme,



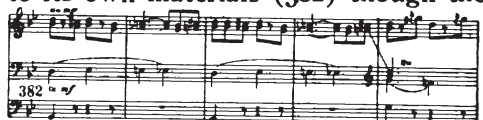
which is a true melody in the bargain, and the Stoughtonesque harmonies which support its elongation, are presented with sudden shifts of key which take us into worlds remote as though floating on the magic rug into worlds unknown. There is a great contrast with the first movement both in textural materials and in registration, and there is, on the bottom score of page 12, a foretaste of what is coming in the next movement. March of the Gnomes is a wonderful bit of descriptive writing, and yet how simple. There have been attempts at descriptive writing by the world's truly great composers for the orchestra; none of them surpass, if the equal, in Fairyland. The Gnome march opens with a fine example of consecutive fifths which we venture to assert no harmony teacher ever  
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(Concluded from page 299)

helped Mr. Stoughton to develop to this marvelous use—and after two scores passes into (381) a very delight-



ful treatment in which only the top note of the left hand continues the opening theme. The contrasting section makes ample use of sudden key shifts and is confined almost entirely to its own materials (382) though the



left hand seems to indicate an inversion of the opening progression of fifths. Augmented fifths add their influence later on, the first theme recurs, and the work ends in a wonderful coda, "allegro con fuoco" which ought not to be too allegro or too fuoco. And after it is all over, how often has the composer made the organ roar and bellow at fortissimo rate? When American composers learn—the rest of the world needs the lesson just as badly—that music is not always a roar of organ pipes or a mass of intricate harmonies and themes, possibly American music will have its chance. Stoughton and Ditson (the publisher of In Fairyland) deserve the organ world's heartiest appreciation.

## NEW SUITE FOR ORGAN IN FAIRYLAND

By R. SPAULDING STOUGHTON

- I. The Enchanted Forest
- II. Idyl
- III. March of the Gnomes

Price, \$1.50 (usual sheet music discount)

This picturesque suite is worthy of Mr. Stoughton's high reputation as a composer of original and colorful organ music. The three movements are well contrasted—No. 1 is a dainty scherzo with curious harmonies; No. 2 a slow and sensitive reverie, but preserving the Elfin character of the whole; No. 3 is a weird and fantastic march. It is altogether a fine and novel set of pieces for the recital organist, or for the theatre.

Played by {  
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EDWIN ARTHUR KRAFT  
WILL C. MACFARLANE  
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