Vol 7. January, 1904. No. 6

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THE ORGANIST

A Bimonthly Journal Devoted to the Pipe Organ and Reed Organ

Cantare
Servare
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EDITED BY
E. L. Ashford,
Assisted by Karl K. Lorenz

TERMS
$1.50 per Year,—35c. Single Copy

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4. "March in C" ..... *R. H. Peters*
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NEW YORK. DAYTON, O.

The Organist.

E. L. ASHFORD, - - - - - - - - *Editor*
KARL K. LORENZ, - - - - *Assistant Editor*
THE LORENZ PUBLISHING CO., *Publishers*
ISSUED EVERY TWO MONTHS.

Terms of Subscription:
$1.50 per year; Single Number, 35 cents.

Advertising Rates,
$1.50 per Inch of Fourteen Agate Lines.

All communications to the editor should be addressed "Care of Vanderbilt University, Nashville, Tenn."

JANUARY, 1904.

MY DEAR MRS. ASHFORD:

We are having a pipe organ placed in our Church, to take the place of a reed instrument which I have played for several years. I know nothing about the pipe organ, and wish to inquire if you think I could learn to play it without the assistance of a teacher; would be glad of any hints you may be able to give me through the columns of "THE ORGANIST."

Yours very truly,

A SUBSCRIBER.

The above is one of many letters of inquiry that have reached me during the past few months, and suggestions along this line will prove useful to many organists who are using our journal.

In the first place, a comparison of the reed and pipe organ will not be amiss To one who is not familiar with the latter instrument, it presents a formidable appearance, with its two octaves of foot pedals, swell pedal, several combination pedals, and an array of stops bearing the confusing hieroglyphies of 8 ft. 4 ft. 16 ft. twelfth, fifteenth, etc. But a little patient study will soon unravel these seeming mysteries, and it will be seen that after all, the reed organ is only the younger brother of its larger and more dignified relative.

Reed-organ players will have noticed that the two most useful stops—and the ones first to be drawn—are the Diapason and Melodia. These stops produce a full, round tone, and give the *actual* pitch of the notes upon the staff. Now these stops (and for that matter all others) are named from the stops of the pipe organ, and are supposed to possess the same tone-quality as well as the same pitch.

On the pipe organ these stops are marked "8 ft".; consequently *all* stops so marked will produce what is called "actual pitch." But, if a note in the treble cleff is played with an 8 foot stop, and (while the key is held down) exchanged for the Flute or Principal, the tone produced will be an octave higher, as the pipes of the Flute and Principal are only *four* instead of eight feet in length. Consequently *all* 4 ft. stops will be of like pitch with Flute and Principal, though varying greatly in *quality* of tone.

Stops marked 16 ft. produce a tone an octave *lower* than those of 8 ft. In the pipe organ these stops are usually named "Bourdon" or "Double Open Diapason." The "Sub-bass" of the reed organ corresponds to this class of stops, but affects only the *lower octaves* of the instrument, not running through the entire keyboard.

The Fifteenth and Flageolet of the pipe organ are 2 ft. stops, and produce a tone one octave higher than the 4 ft. and *two* octaves higher than the 8 ft. stops So it will be seen that the capabilites for height and depth of tone are enormous. For example: the note middle C, played with an 8 ft, stop will be actual pitch: but played with the 4 ft Flute will be the octave above middle C; with the Fifteenth two octaves above middle C, and with a 16 ft. stop an octave below middle C. Of course, when all these stops are drawn, the pressing down of the key called middle C will produce these four tones *simultaneously*; and the same result will follow with all the other keys of the manual.

The superiority of the pipe organ, however does not consist altogether in its high and low range, nor in the fact that several varieties of pitch can be produced with one key. It is the rich quality of its stops and great variety of tone color, to which it owes its name of "The King of instruments." The pipes connected with each stop are made of different material and in a different way, which gives them to a marked degree the characteristics of the instruments after which they are named; as, for example, the Flute, Violin, Cello, Clarionet, Oboe. The great glory however, of the pipe organ, rests upon its *true organ tone.* viz: the Diapasons and other stops of like quality which it is impossible to reproduce upon any other instrument. This is the "churchly" quality, while the solo stops mentioned above furnish the "orchestral" quality. And, as the organ can never successfully rival the modern orchestra, it goes without saying that the distinctive organ tone is the most useful and important. And just here I am moved to a word of digression concerning the selection of church organs. In many instances the Diapasons and other foundation stops are sacrificed for a tempting array of solo stops, and, when this is the case, the organ will lack the dignity and sonorousness of tone which is all important in leading and supporting congregational singing. Fewer fancy stops, and full-scale Diapasons, in medium-sized organs are much to be preferred.

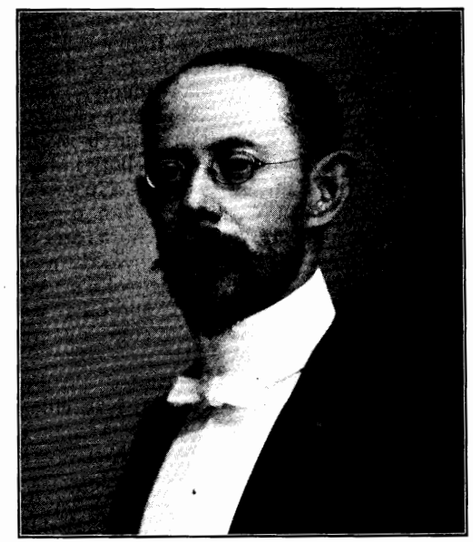
Now for a glance at the foot pedals. It will be seen that they correspond to the two lowest octaves of the manuals. It requires considerable practice to gain control over them; and some one has wittily remarked that "an organist ought to be furnished with two sets of brains, one to manage his hands. and the other his feet."

In a medium-sized organ of two manuals there will usually be found two pedal stops; the soft one marked "Bourdon 16 ft." the lower one "Open Diapason 16 ft." Both these stops produce a sound *one octave* lower than the written note. On this account, if for no other reason, it is advisable to couple the pedal to one of the manuals, as it will then sound the key board notes of the same name as well as its own 16 ft. tone, thus filling in and bridging over, the great gap between the pedal and manual.

The practice of the pedals should be begun very slowly and with *both feet.*

Close attention should be given to crossing the feet one over the other, as clean, free, pedaling depends largely upon this accomplishment.

(TO BE CONTINUED.)



DR. FRANK WILBUR CHACE.

Through the kindness of a mutual friend we are able to give our readers a short account of an organist and leader who, though young in years, has accomplished an amount of high standard work that would do credit to ripe old age.

Frank Wilbur Chace was born in Providence, R. I., thirty-five years ago (March 19, 1868.) He

came from a musical family, both his mother and father being musicians Although not professionals, they were both talented Dr Chace's first instruction in piano began at the age of four years under his mother who gave him most careful training. He played in public at the age of seven He was also organist and choir director in Olney Street Congregational Church at the age of fifteen where he gave entire satisfaction.

Dr. Chace's first teacher in voice was J. Hastings, Jr. of Providence, with whom he studied several years. At this time he was Mr. Hastings. assistant both as organist and director of the choir in Trinity M. E. Church, where he sang as solo baritone four years in the double quartette of that church. Dr. Chace was considered one of the most promising young organists and vocalists of Providence, R. I., when he was forced to go South on account of bronchial troubles which threatened bronchial consumption. With his devoted mother he went to Florida where he bought a large and valuable orange grove near Ocala, Florida There he lived an open air life until fully restored to health. In one of the big freezes his grove was killed out. Dr. Chace then went to Jacksonville where he served as organist and choir-master first in St Andrew's P. E. Church of that city, and then in St. John's P. E. Church He also taught piano and voice in Jacksonville, and was musical director in Froebel Academy. In March 1900, Dr. Chace accepted a call to take charge of the organ and choir in Christ P. E. Church in Mobile, Ala., where he met with much success both in his teaching and in his work in the church. He successfully organized the Philharmonic Society, an organization composed of one hundred voices in chorus and twenty-two instrumentalists which gave such works as "Creation," Buck's "Light of Asia," Mendelssohn's "Athalie," "Stabat Mater," "Golden Legend" and other works of repute. He also gave many of the church cantatas by Bach in the church.

From Mobile, Dr. Chace accepted a call to take the organ and choir of Christ Church, Nashville, in the spring of 1903. His stay in "The Athens of the South" was all too short, but the appointment of Director at the College of Music, Albion, Michigan, opened for him a broader field of activity, and also more congenial environments for his beloved art. The preparation for the annual Music Festival affords an opportunity for the study and rendition of the standard choral works, the "*sine qua non*" of all ambitious musicians. While in the south Dr. Chace officiated at the opening recitals of many new church organs, and on Christmas day continued his good work in this line by opening a large three-manual organ at St. Johns, Michigan.

On October 22, 1896 he was admitted as an associate member of the American Guild of Organists of New York, after a most severe and trying examination. The diploma was signed by Dudley Buck, William C. MacFarlane. Clement R. Gale, Clarence Eddy, Gerrett Smith and R. Huntington Woodman who are today the leading organists of this country In the same year he took the degree of Bachelor of Music, and in 1899 the degree of Doctor of Music and a fellowship in the National College of Music of London, England

In character, Doctor Chace is a most charming and attractive man; modest and unassuming, but impressing those with whom he comes in contact that he possesses a "reserve power" which will always make him equal to any emergency that may present itself. He is fortunate in having chosen for his life-companion a lady of musical ability, one who can enter into his musical work with both "spirit and understanding."

In closing this imperfect sketch, the editor cannot refrain from a passing reference to the pleasant hours spent in social converse with this talented pair, and also gives expression to the earnest hope that they have many years of happy, useful life awaiting them in the future.

E. L. A.

ORGAN-RECITAL PROGRAMS.

The organ-recital must certainly be admitted to be an important means of musical education for the masses. How can the churches throughout the land do more for those who perhaps would not otherwise be drawn into the sacred edifices, which are dedicated to the service of God and the elevation of mankind, than by opening their doors and inviting the masses to a feast in the nature of an inspiring organ-recital? It has been done with great success in many places, and, with proper care and tact on the part of the organist and those having the direction of the matter, can be made of immense value to almost any community. The program should be selected with care, especially with reference to the musical intelligence of the audiences An audience made up largely of musicians and people familiar with good music can enjoy a classical program which would be incomprehensible and hence a bore to musically-uncultured audience in a country church; while a program of light, tuneful compositions which the uncultured audience could appreciate would be uninteresting to the audience of musicians.

In selecting a program an organist should always aim to make the program a little above his audience, if possible, but never below them, care being taken not to have the program so far above them as to be out of sight entirely. Almost any good organist can, with a little judicious thought, adapt his programs to his audience, and will be thereby not only repaid himself by the consequent appreciation of his efforts, but also in the feeling that he has made himself, in a sense, a public benefactor.—*The Etude.*

THE FACULTY OF MODULATION.

No organ student should accept a position until he has been through a practical course of harmony in writing all the exercises in the system employed, and improvising upon them while learning to detect the errors in his own playing. One of the chief things to accomplish at the outset of a knowledge of all the chords with their roots and deriviations, is to attain facility in the art of modulating to and from all keys.

Without this accomplishment a player is not worth of a position, for his music can be made neither continuous nor symmetrical. He should be able to make finished cadences, so that there will be no incongruity of form in passing from one composition to another. The passing from the prelude to an introit or [illegible] anthem should be by an appropriate form of modulation without a sudden unprepared jump. There are sometimes a succession of chants in special services which are in different keys, and they must be connected by modulating phrases. The art of modulation, transposition and improvication, should form the basis of an organist's musical education, going hand and foot with his manual and pedal technique. Verily an accomplished organist must have an active brain ready to send forth its nerve force in every direction.—*The Musician.*

STOP NOMENCLATURE.

Among the various organs of Europe and the United States, there are more than three hundred names in use for the four qualities of organ timbre, which variety often leads to a false estimate concerning the musical value of an organ. Ten varieties of each quality would cover nearly all the characteristics, and forty names would include them all, the only additional variation being in the scale and voicing. At present there is an average of five names for the same stop, and tho' builders have adopted a standard, it is not probable that this will be attained, because each manufacturer takes an honest pride in presenting characteristics which he claims as peculiar to his instruments. Sentimental names look and sound well in a specification, and often have much weight with unsophisticated committees appointed for the purchase of an organ. It is quite amusing to hear an organist speak in such a knowing way of a Horn de Nuit, or a Flauto Amabile, and the superiority of a Viola de Gamba over a Viole di Gamba, the difference in spelling having such an effect on the imagination! How the romantic organist rapturously alludes to the classic tone of his Di-Apason as compared with the ordinary Diapason! Few esthetic organists escape the fascinating influence of sentimental nomenclature,

CARRILLONS.

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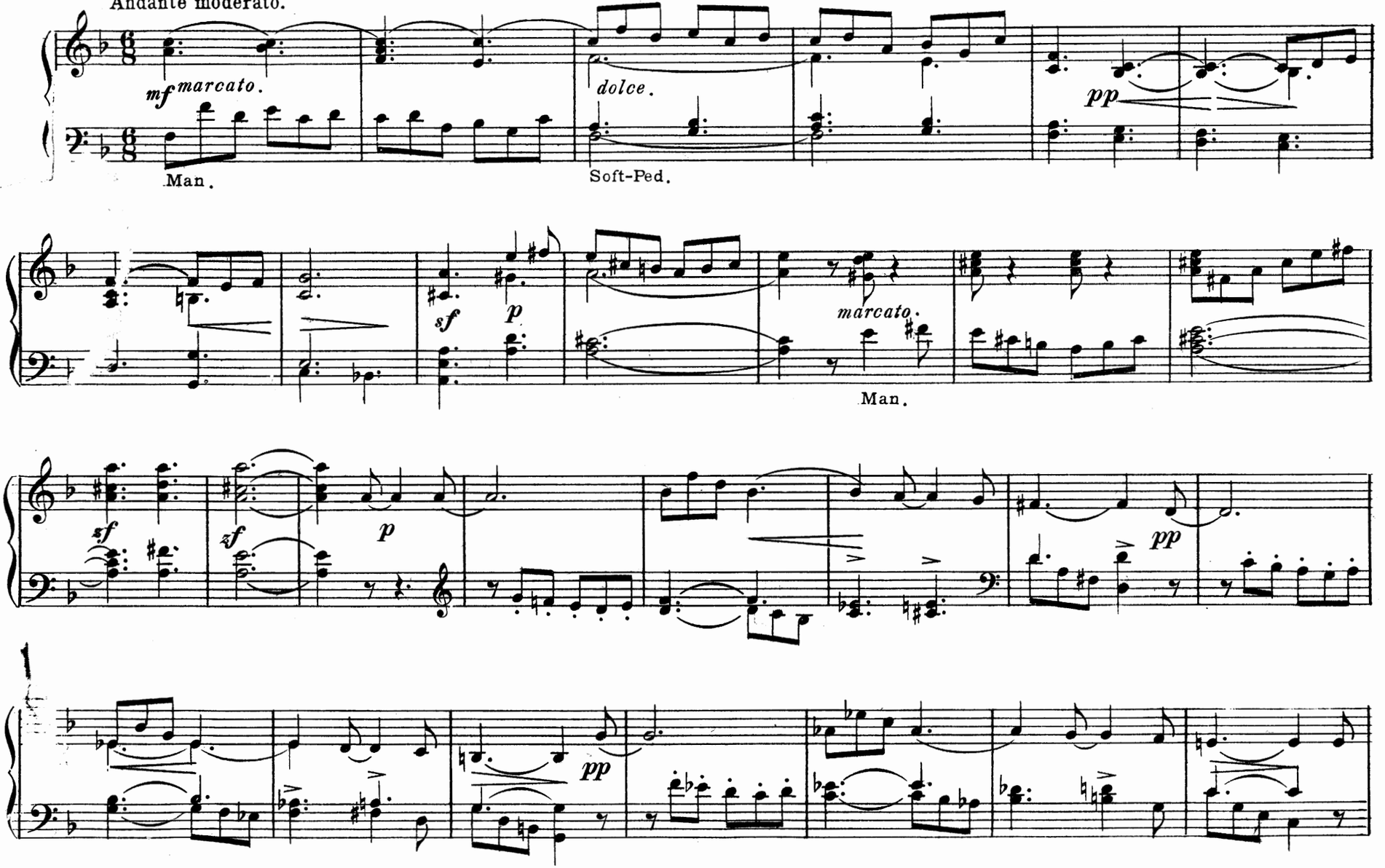
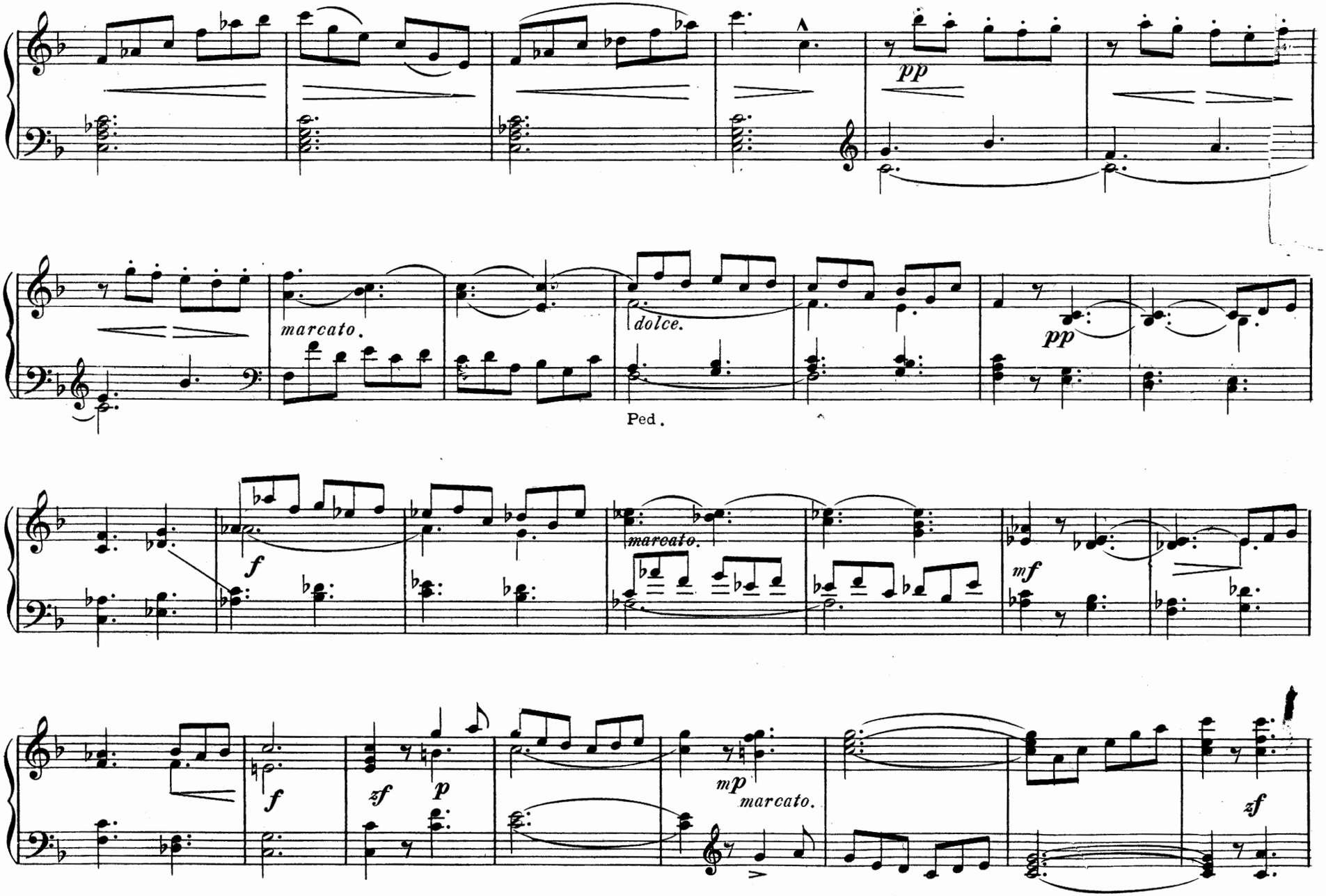
ARTHUR BERRIDGE.

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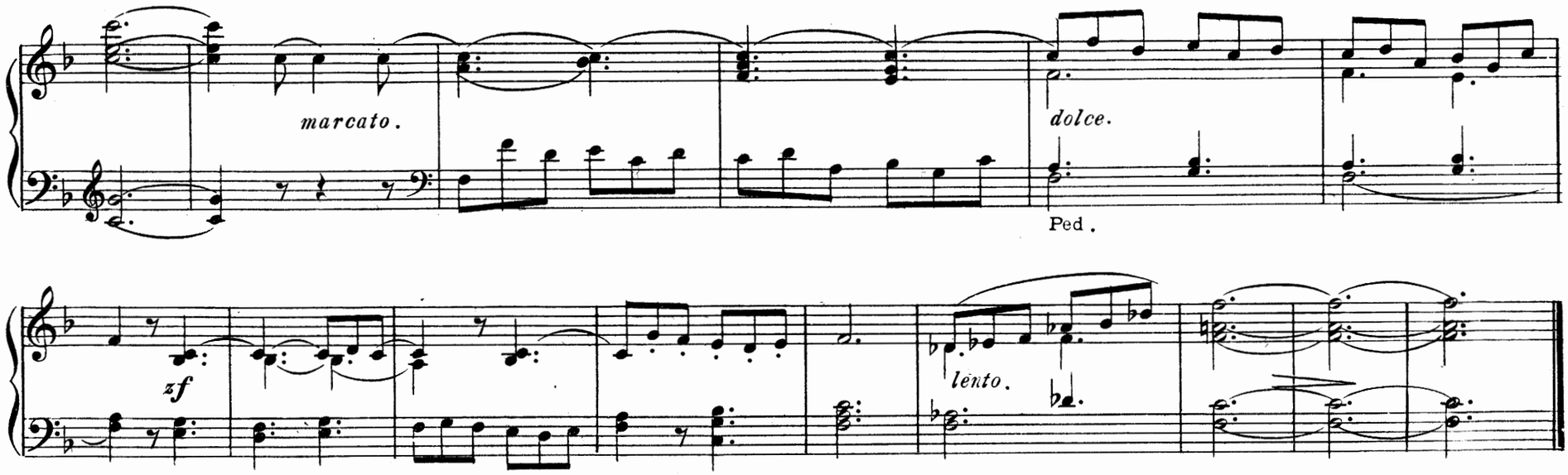
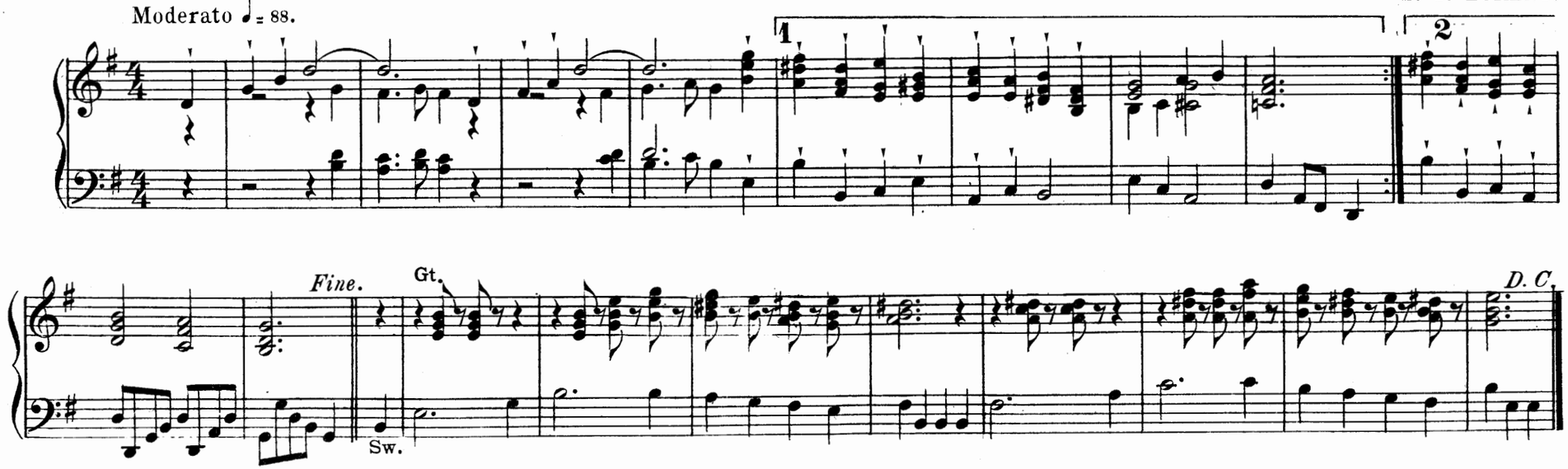


Gt. Open Diapasons.
Sw. Oboe.
Ped. Bourdon.

SACRIFICES OF JOY.

E. S. LORENZ.

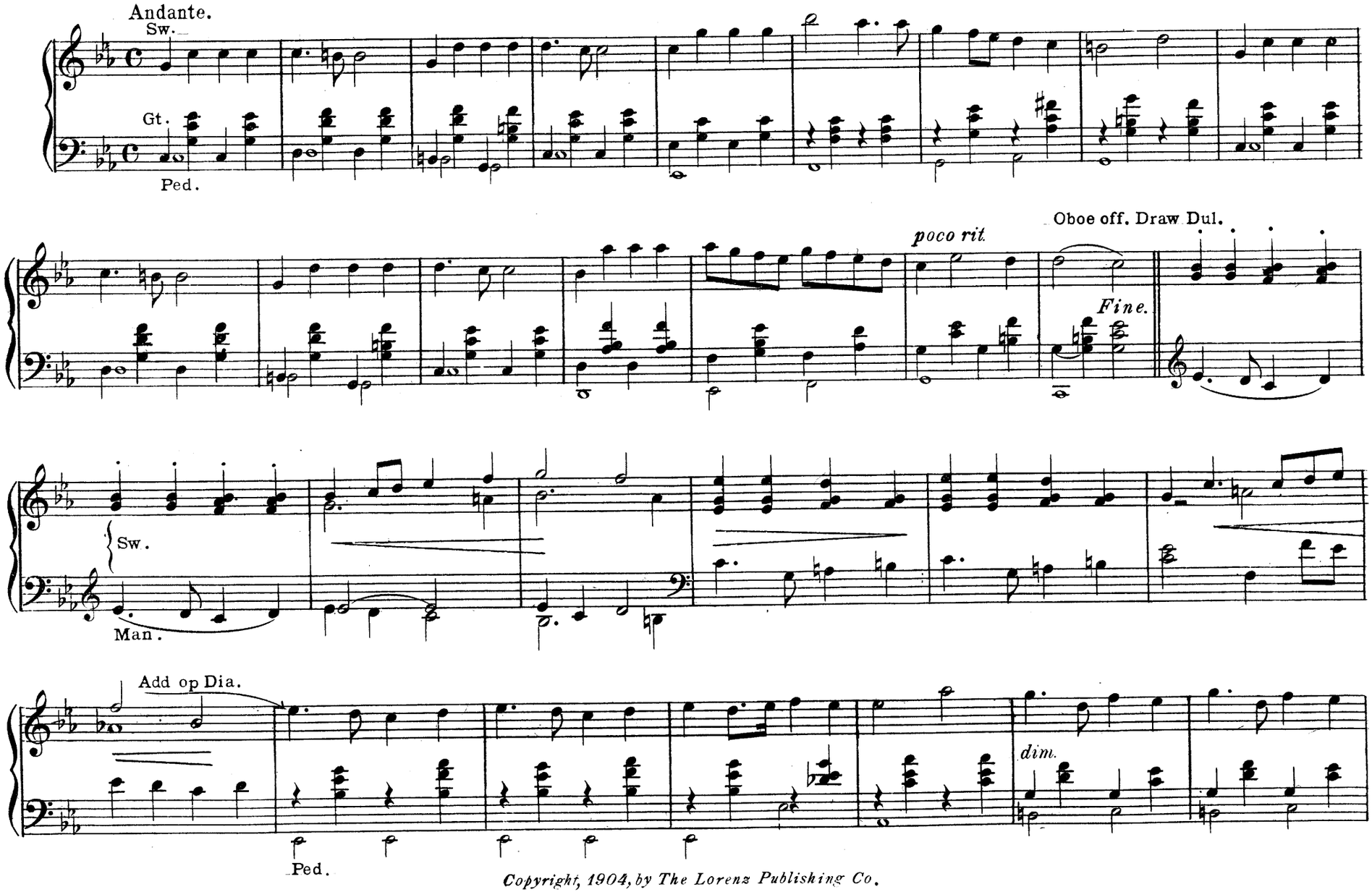
Moderato ♩= 88.



RESIGNATION.

E. L. ASHFORD.

Gt. Stopped Dia.
Sw. Oboe and Flute.
Ped. Bourdon coup. to Gt.



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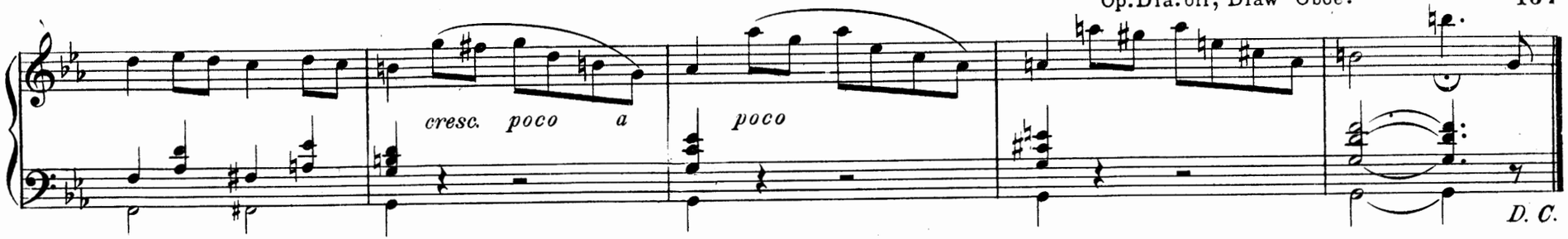
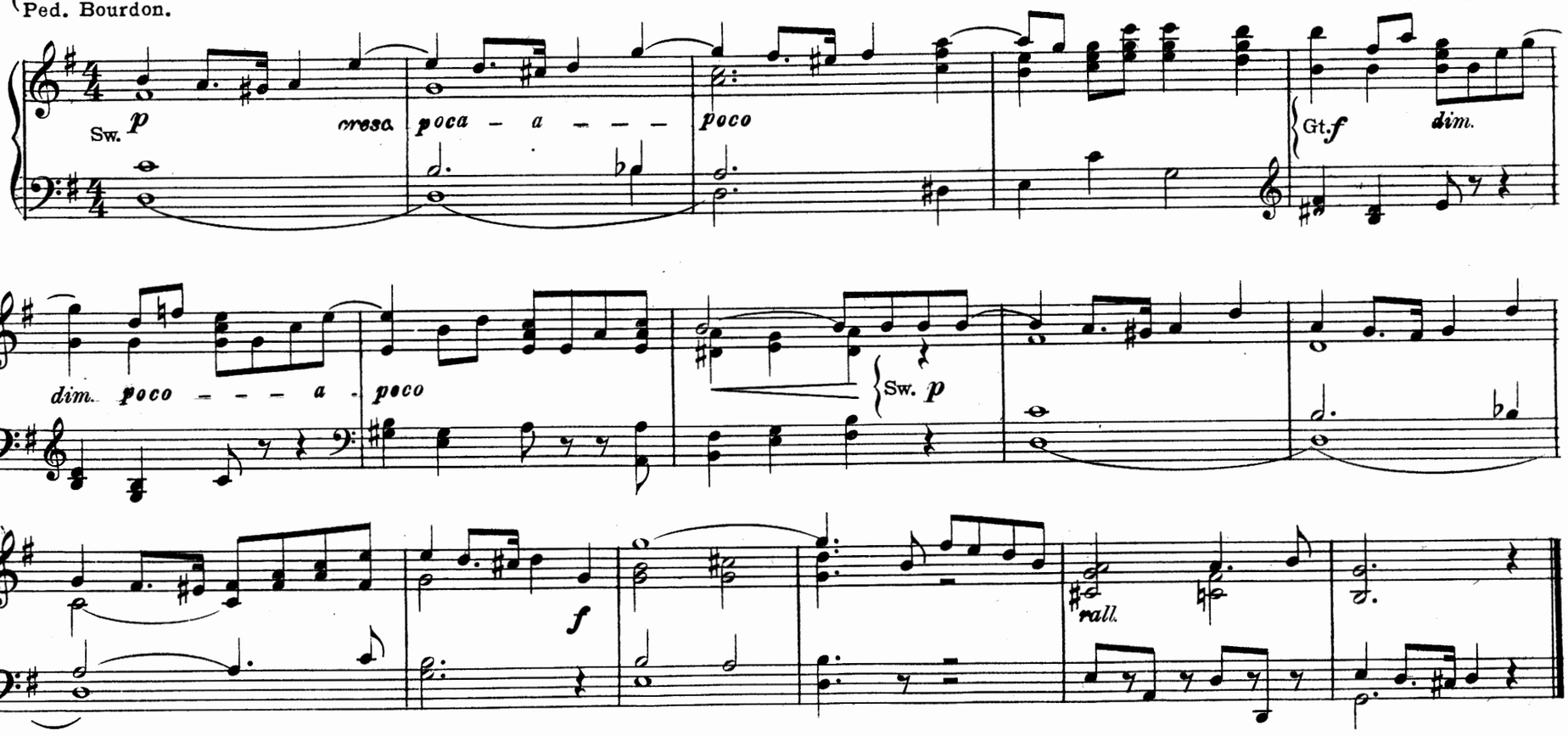


OUR OFFERING.

A Short Offertory Piece.

E. S. LORENZ.

Gt. Stopped Diap. Melodia and Principal
Sw. Salicional and Flute.
Ped. Bourdon.



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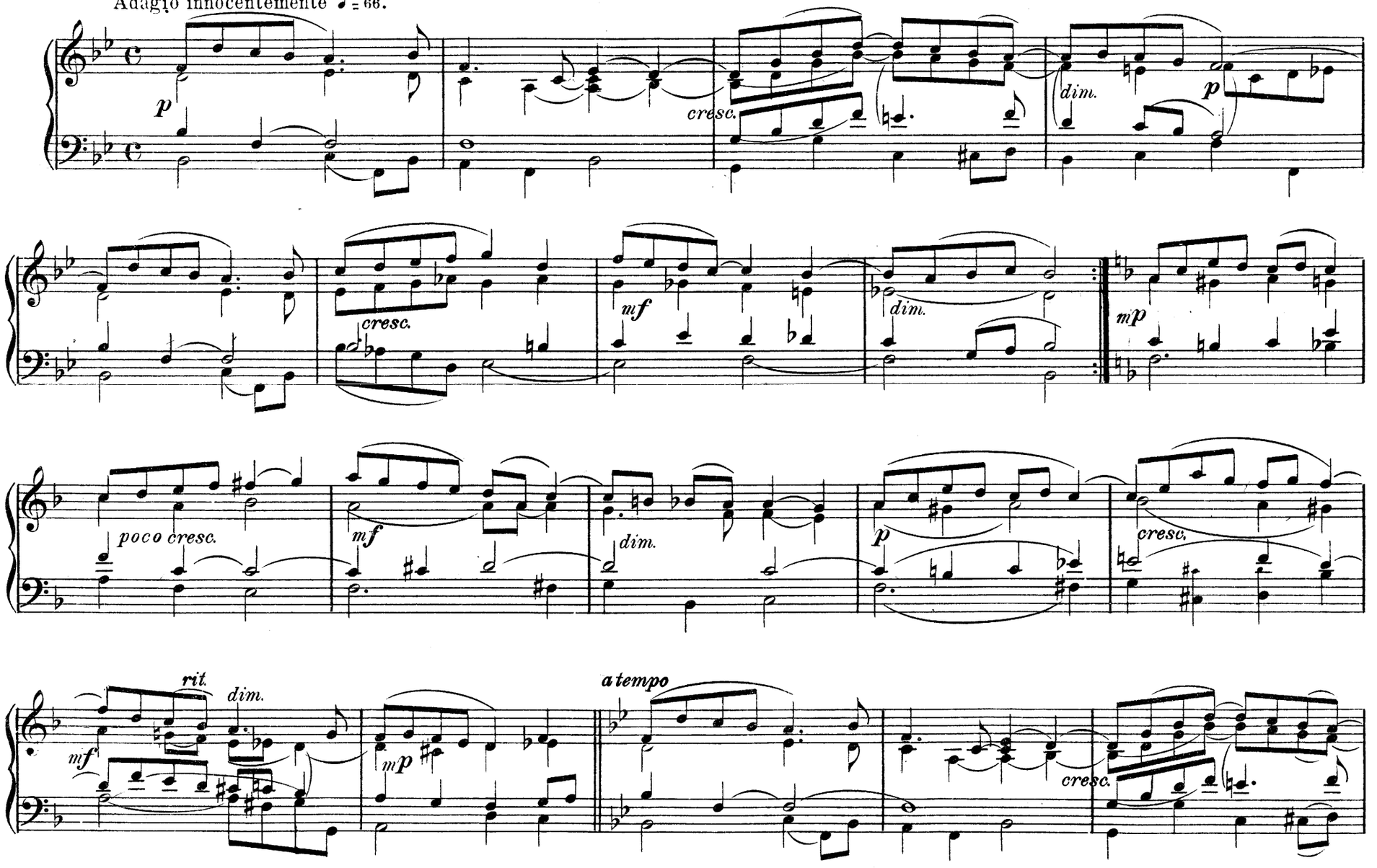
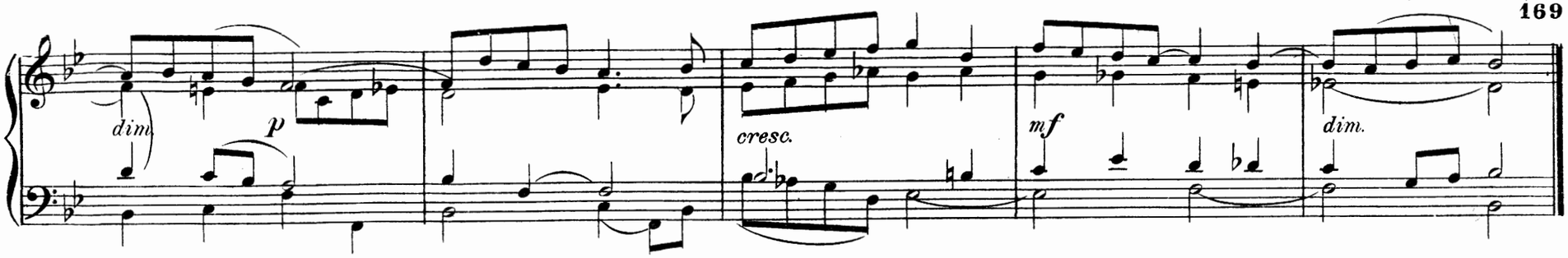
INTERLUDE IN B♭.

Sw. Op. Dia.
Ped. Bourdon.

GEORGE H. SWIFT.

Adagio innocentemente ♩ = 66.

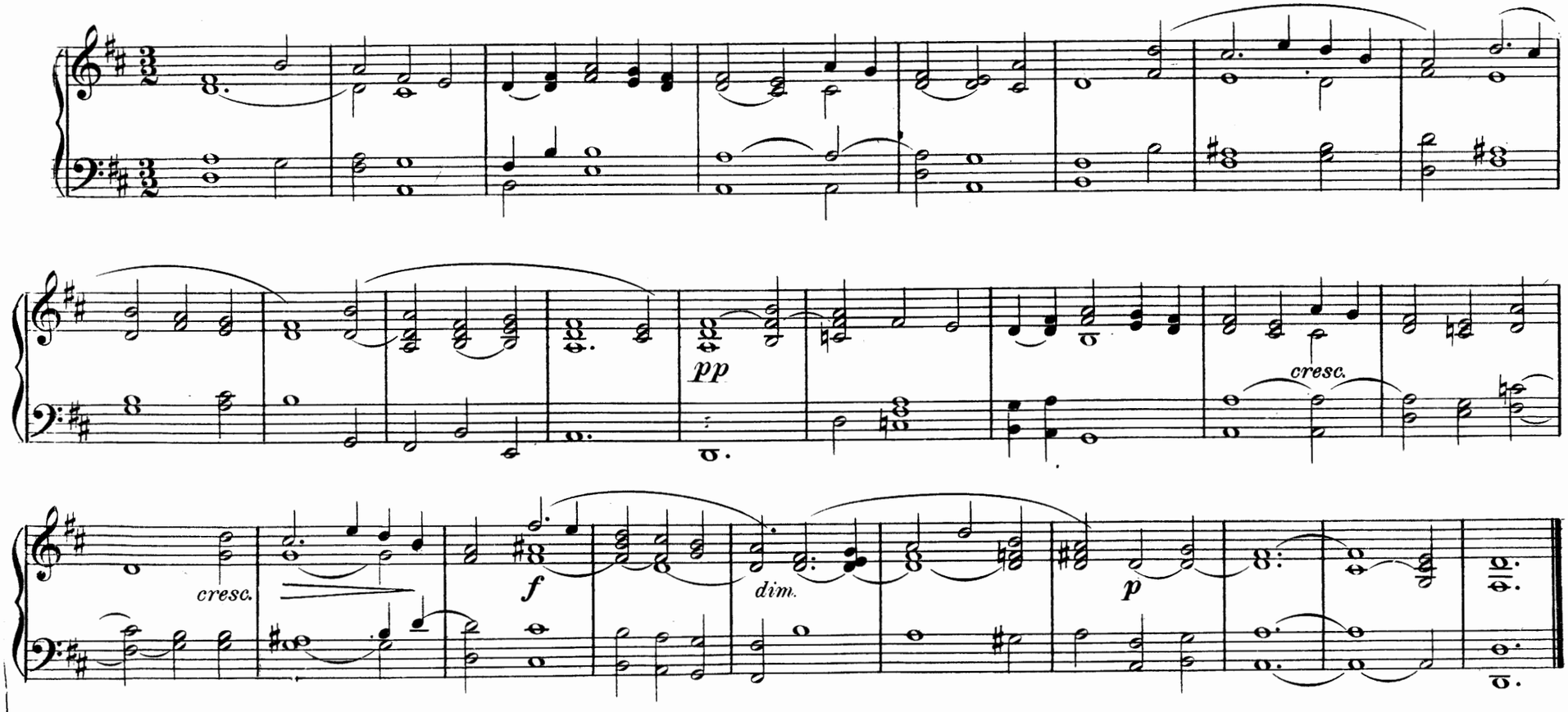




THESE ARE THEY.

J. STAINER.

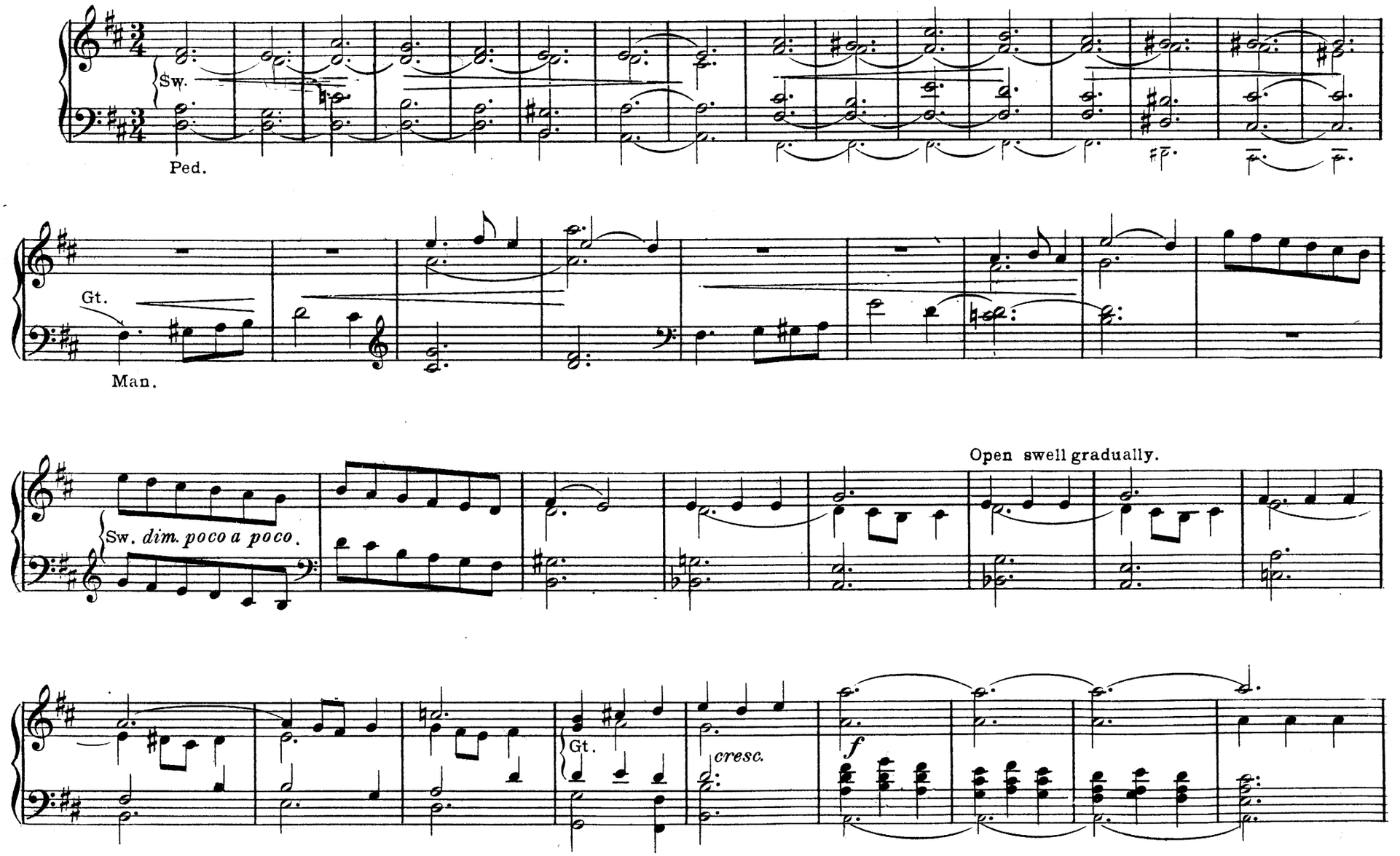
Full Swell.



Gt. Stopped Dia. and Flute.
Sw. Salicional, Gemshorn and Oboe coupled to Gt.
Ped. Bourdon, coupled to Gt.

MEDITATION.

E. L. ASHFORD.



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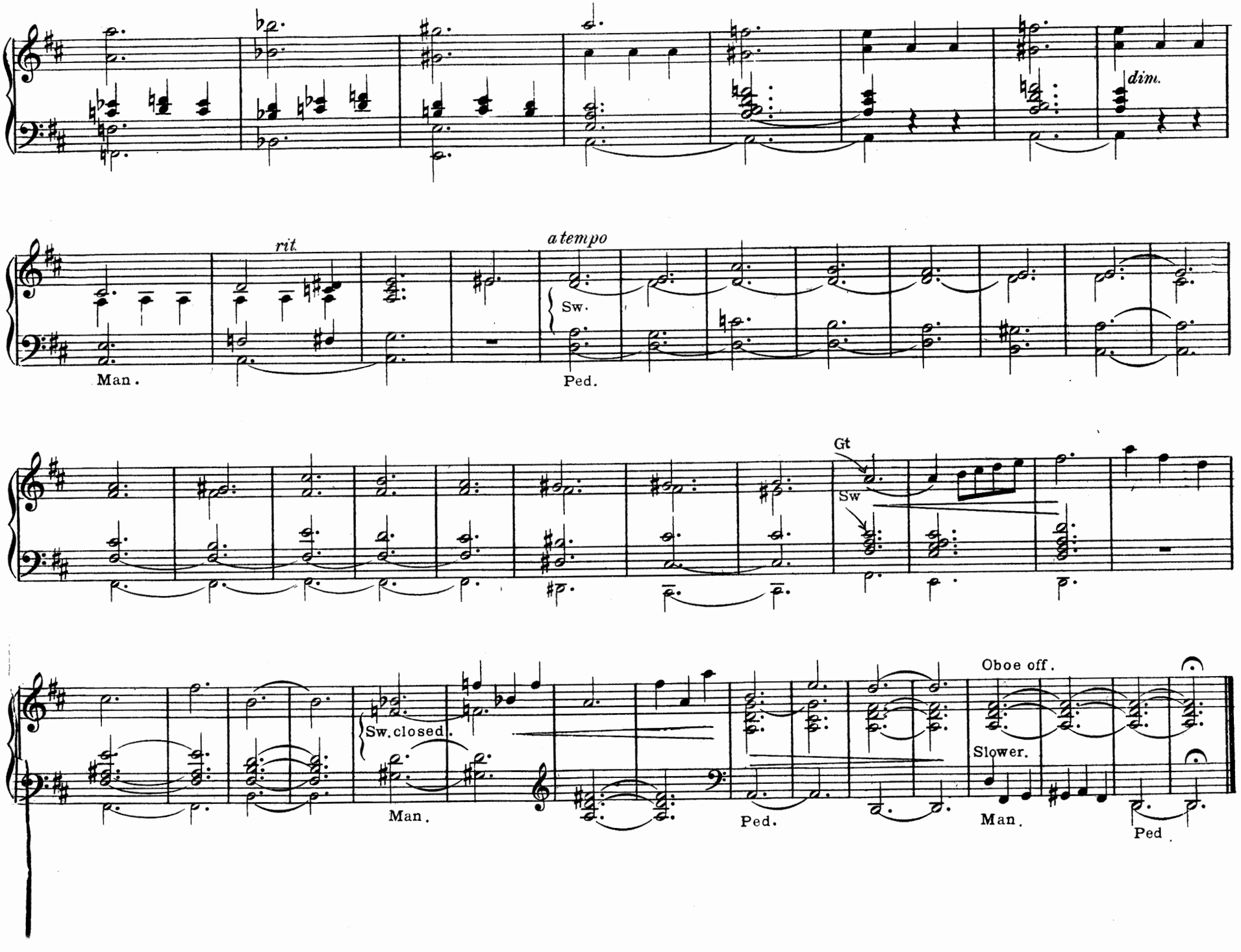
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Man.
Ped.
Gt
Sw
Sw. closed.
Man.
Ped.
Oboe off.
Slower.
Man.
Ped

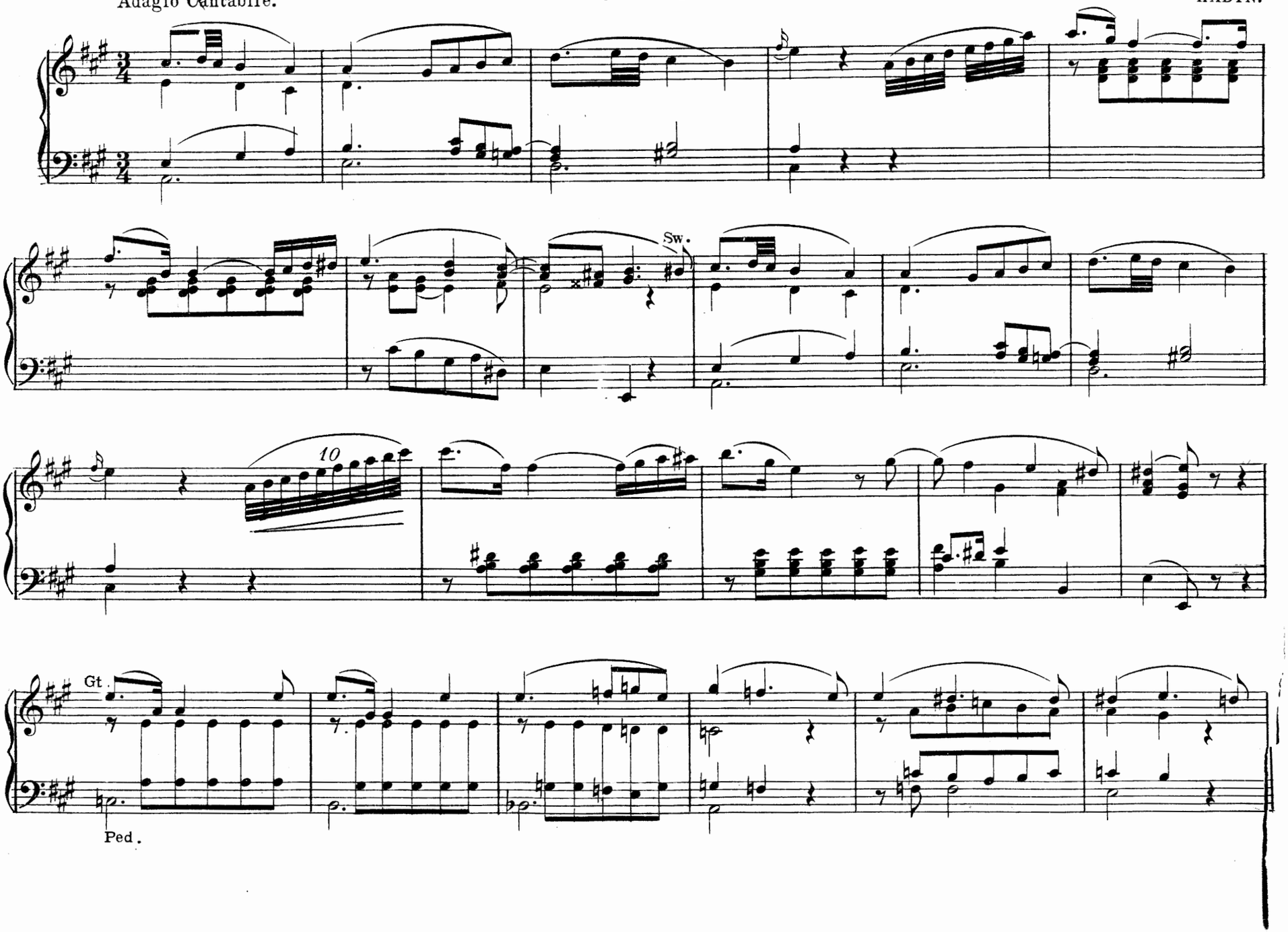
Gt. Diaps.

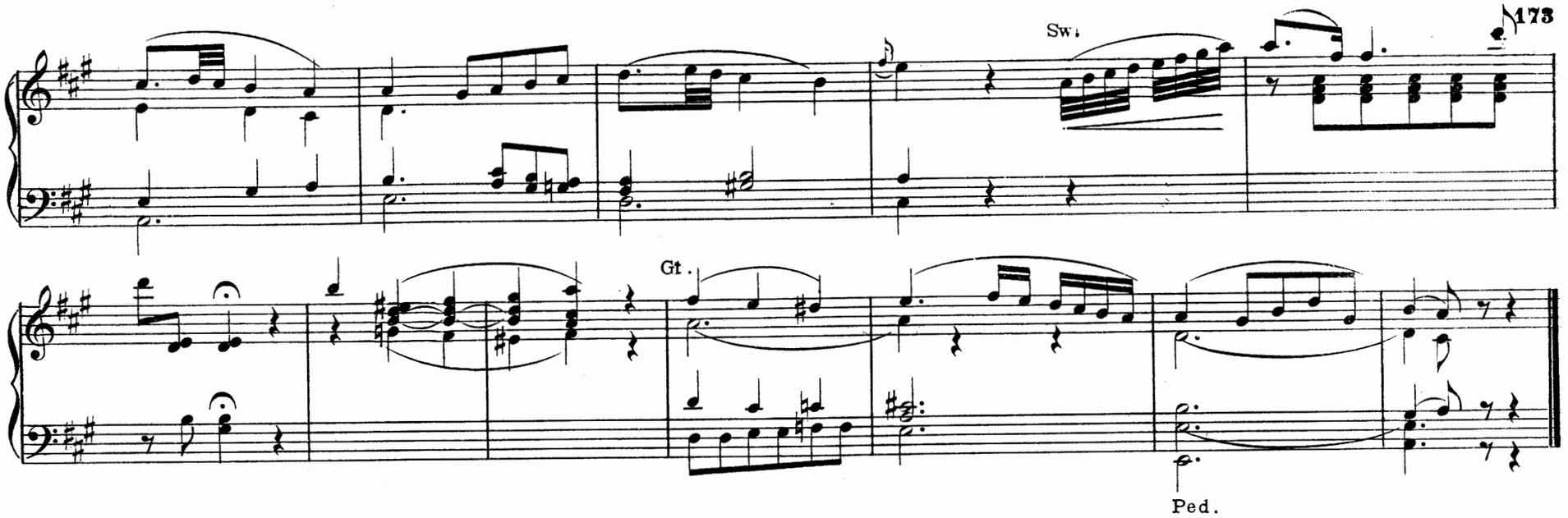
ADAGIO.

From Quartet Op.64.No.5.

HADYN.

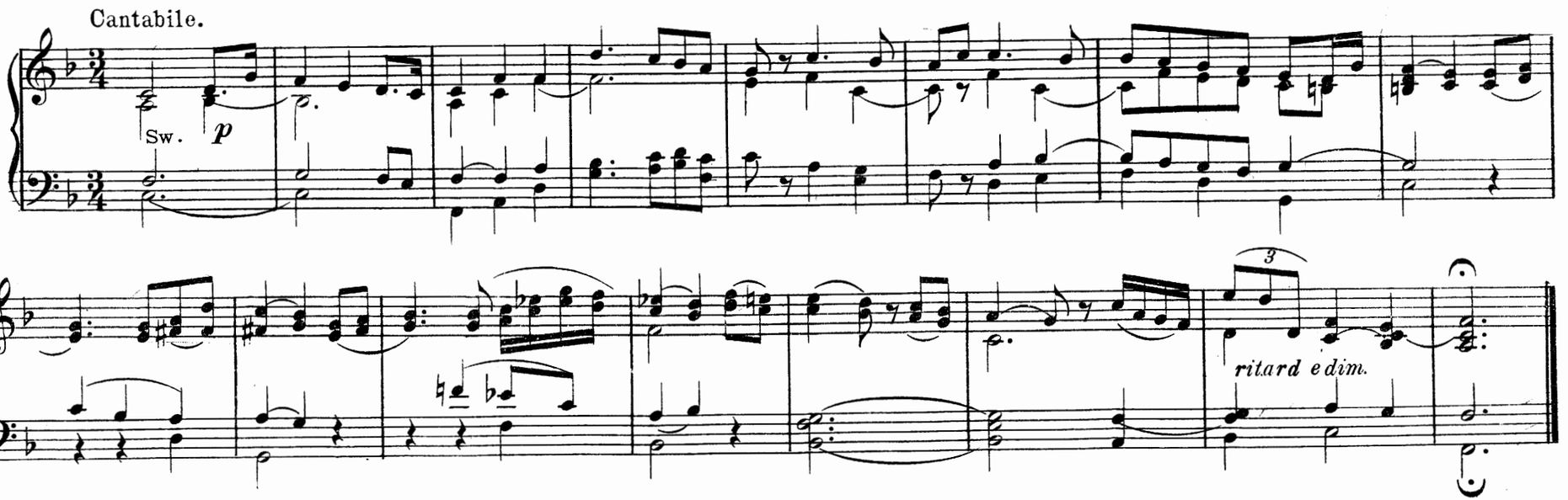
Adagio Cantabile.





ADAGIO NON LENTO.

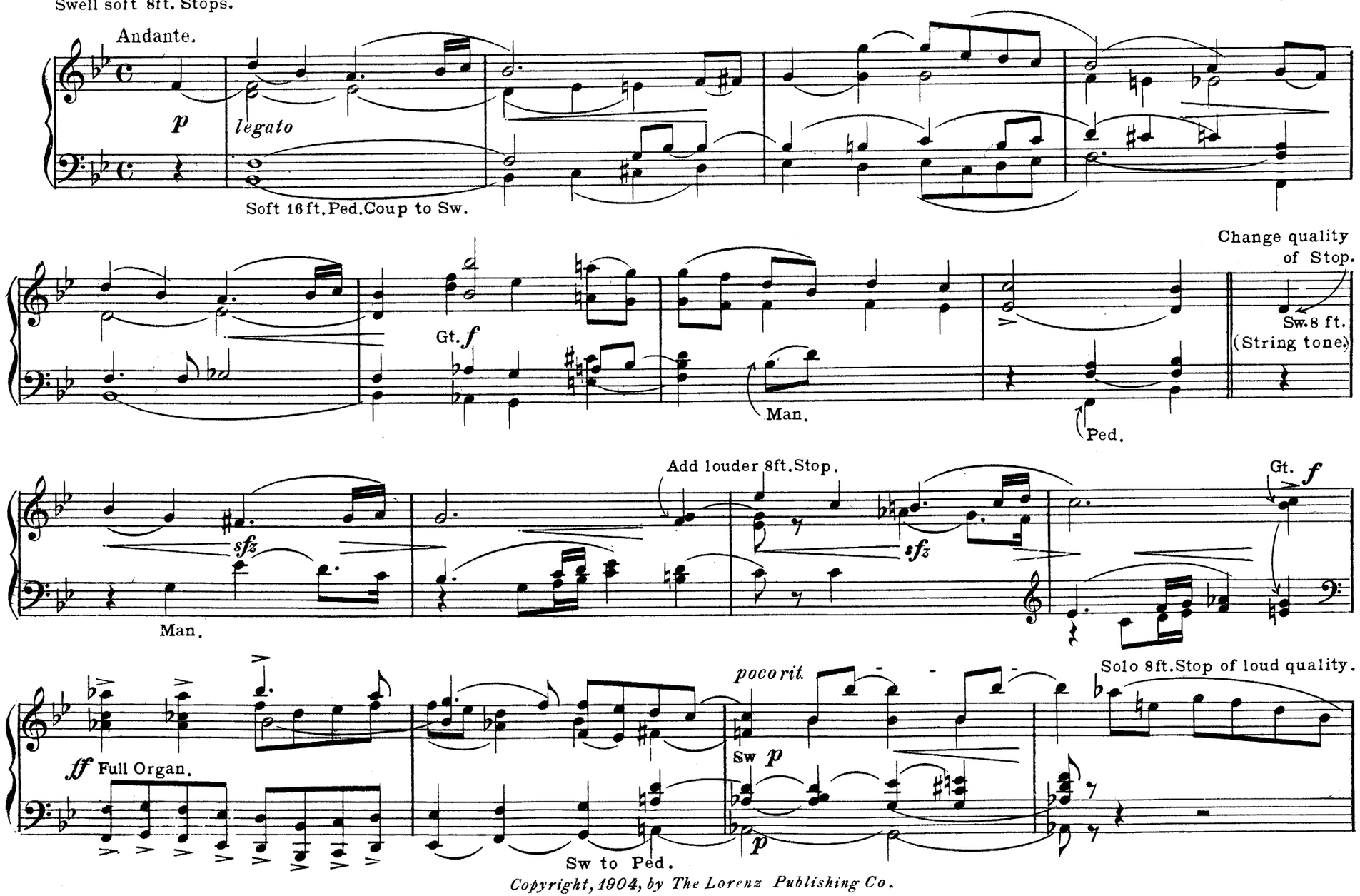
MENDELSSOHN.



To my Friend, Mr. C. O. Nelson, Organist of the First Presbyterian Church, Altoona, Pa.

MEDITATION.

T. D. WILLIAMS.



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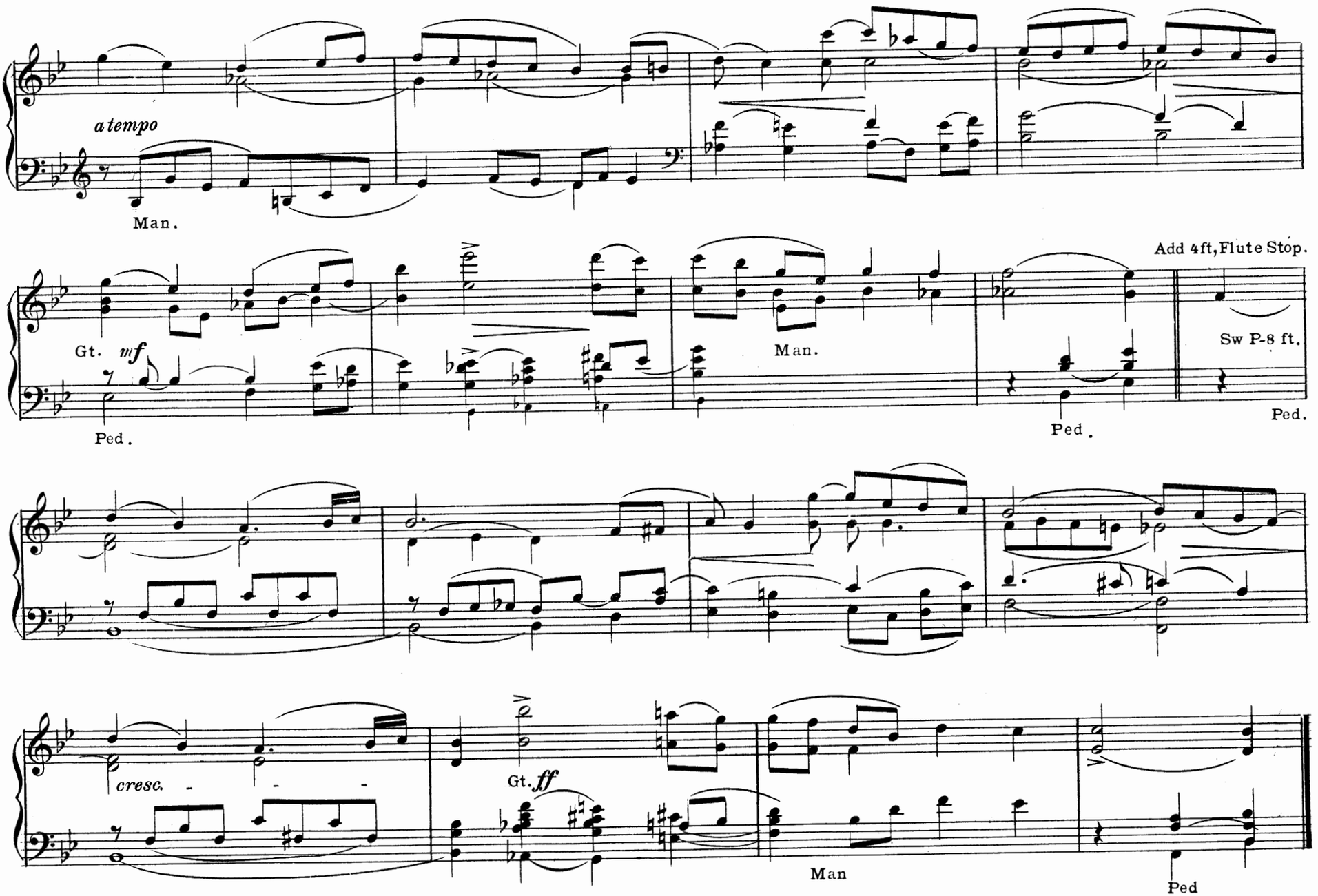
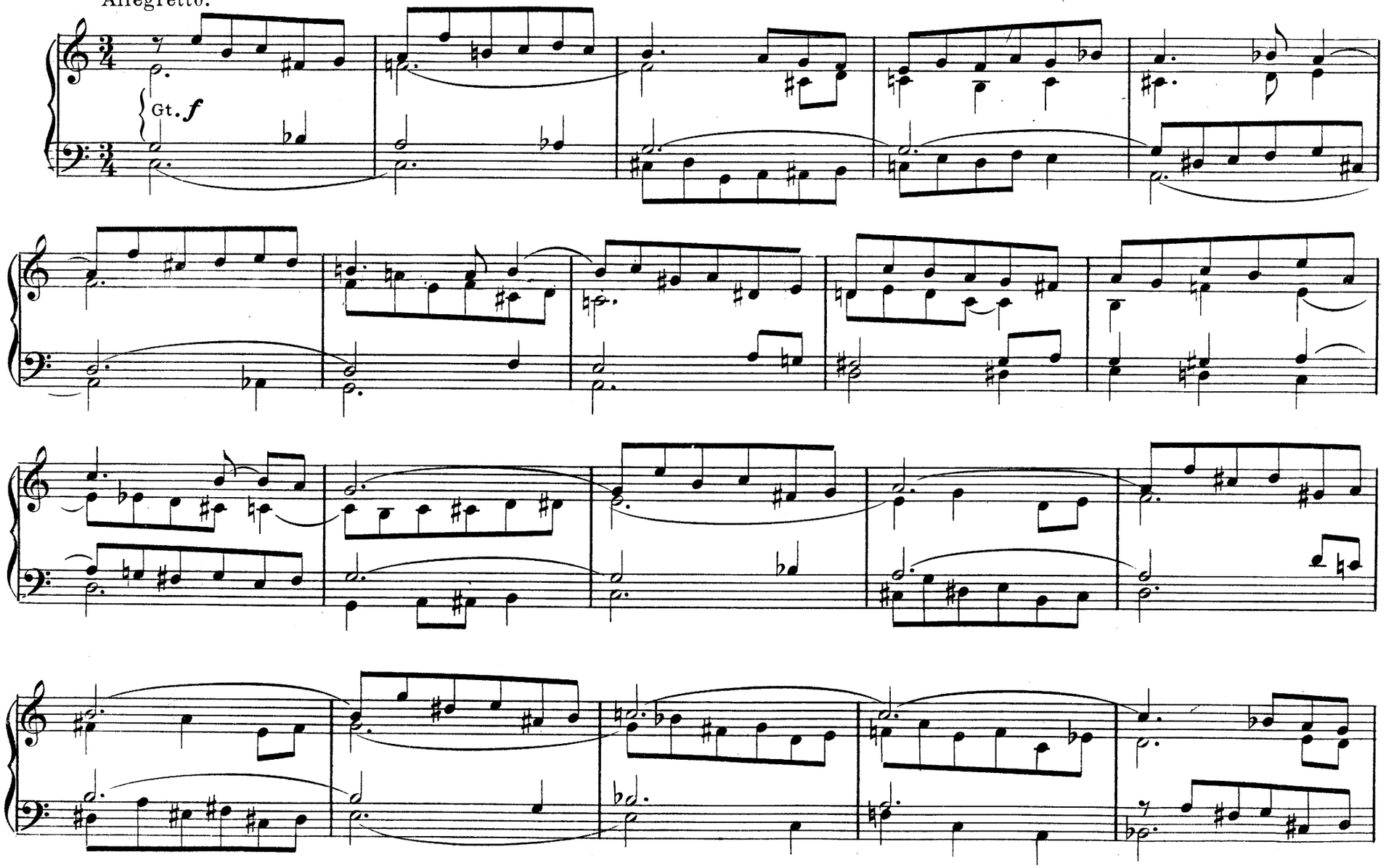

a tempo
Man.
Gt. mf
Ped.
Man.
Ped.
Add 4ft, Flute Stop.
Sw P-8 ft.
Ped.
cresc.
Gt. ff
Man
Ped

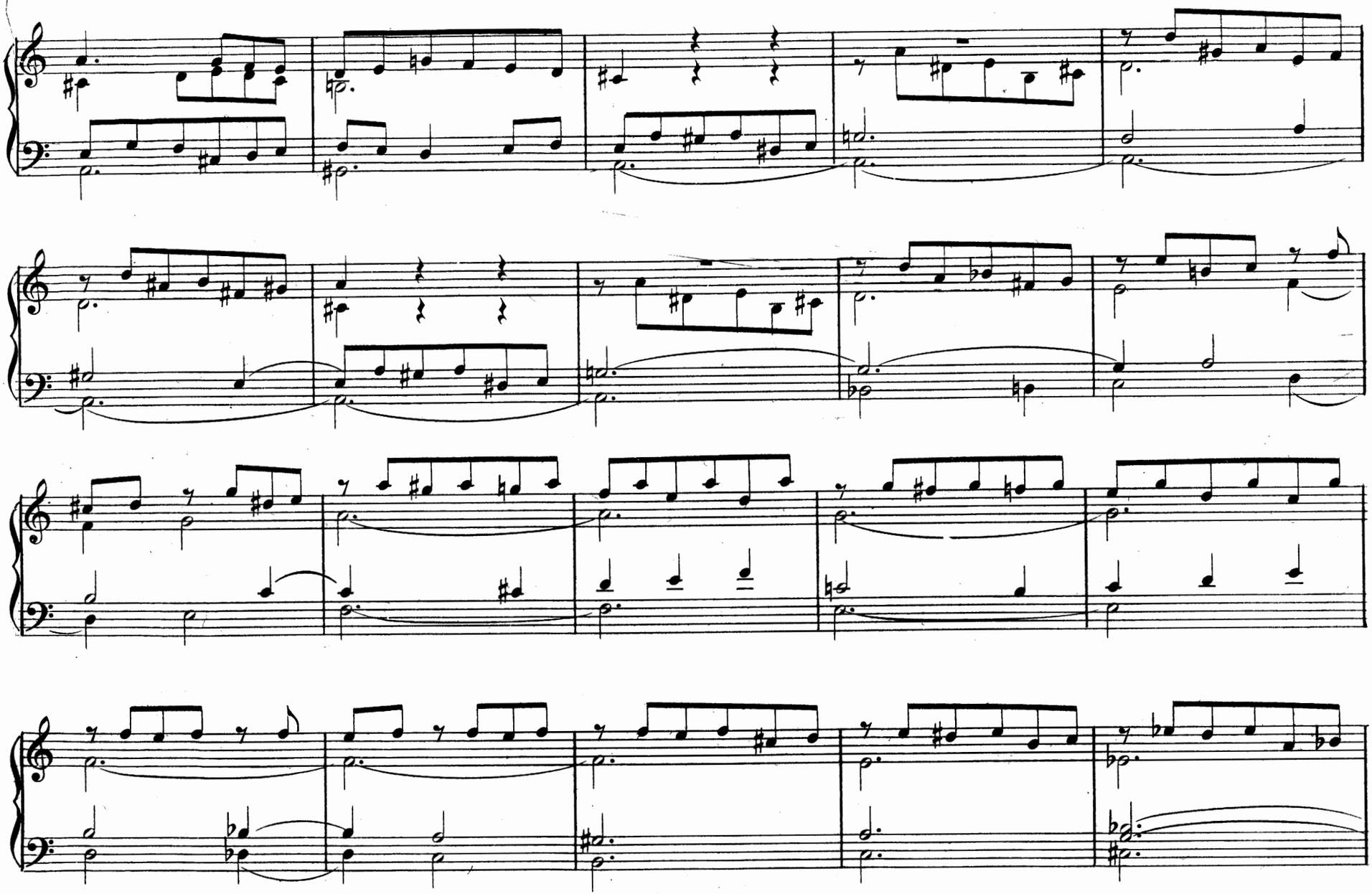
Gt. Melodia, St. Diap. and Principal.
Sw. Salicional, Flute and Bourdon.
Ped. Bourdon.

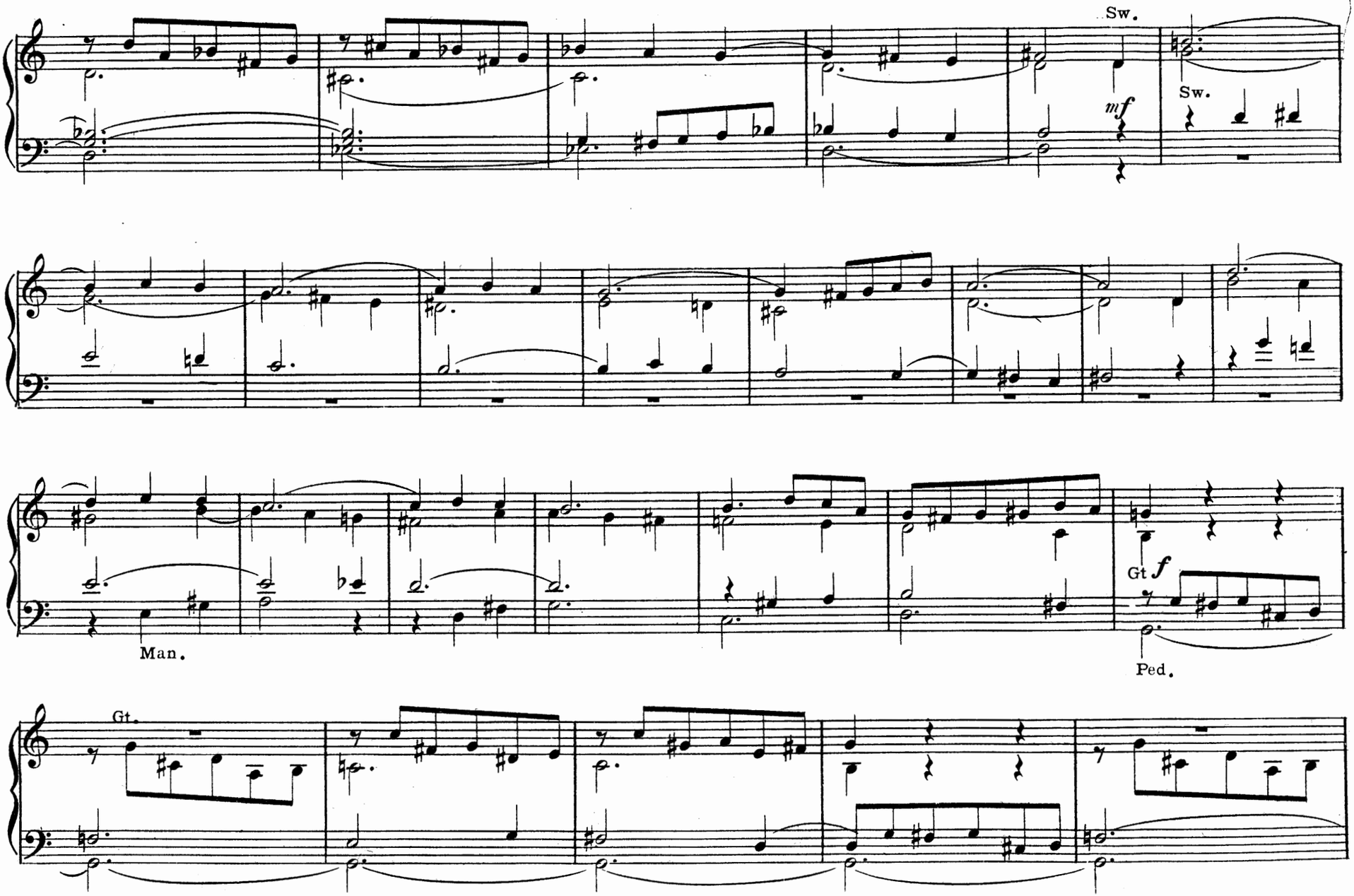
IMPROMPTU.

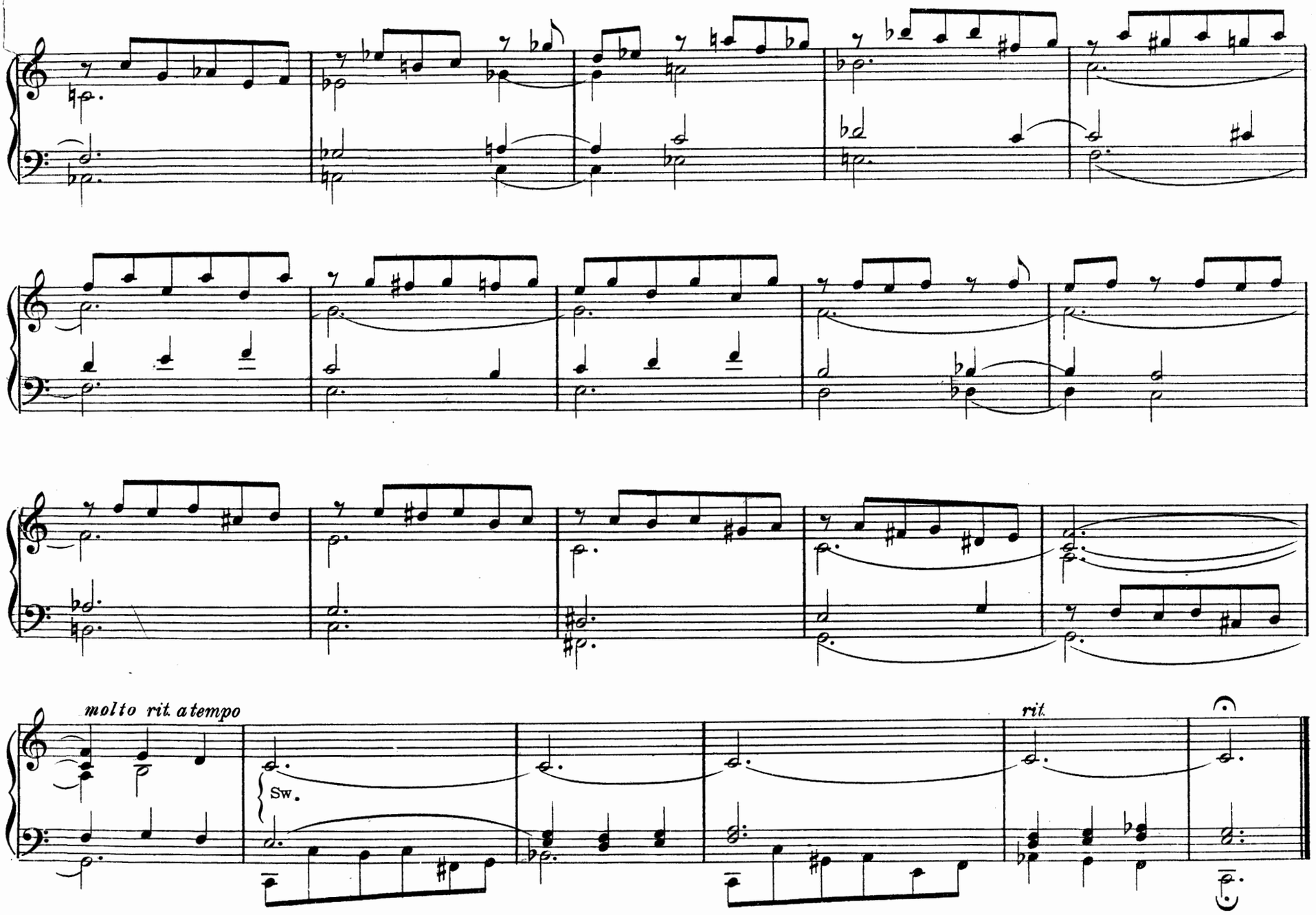
AUGUST REINHARD.

Allegretto.






Sw.
mf
Sw.
Man.
Gt f
Ped.
Gt.

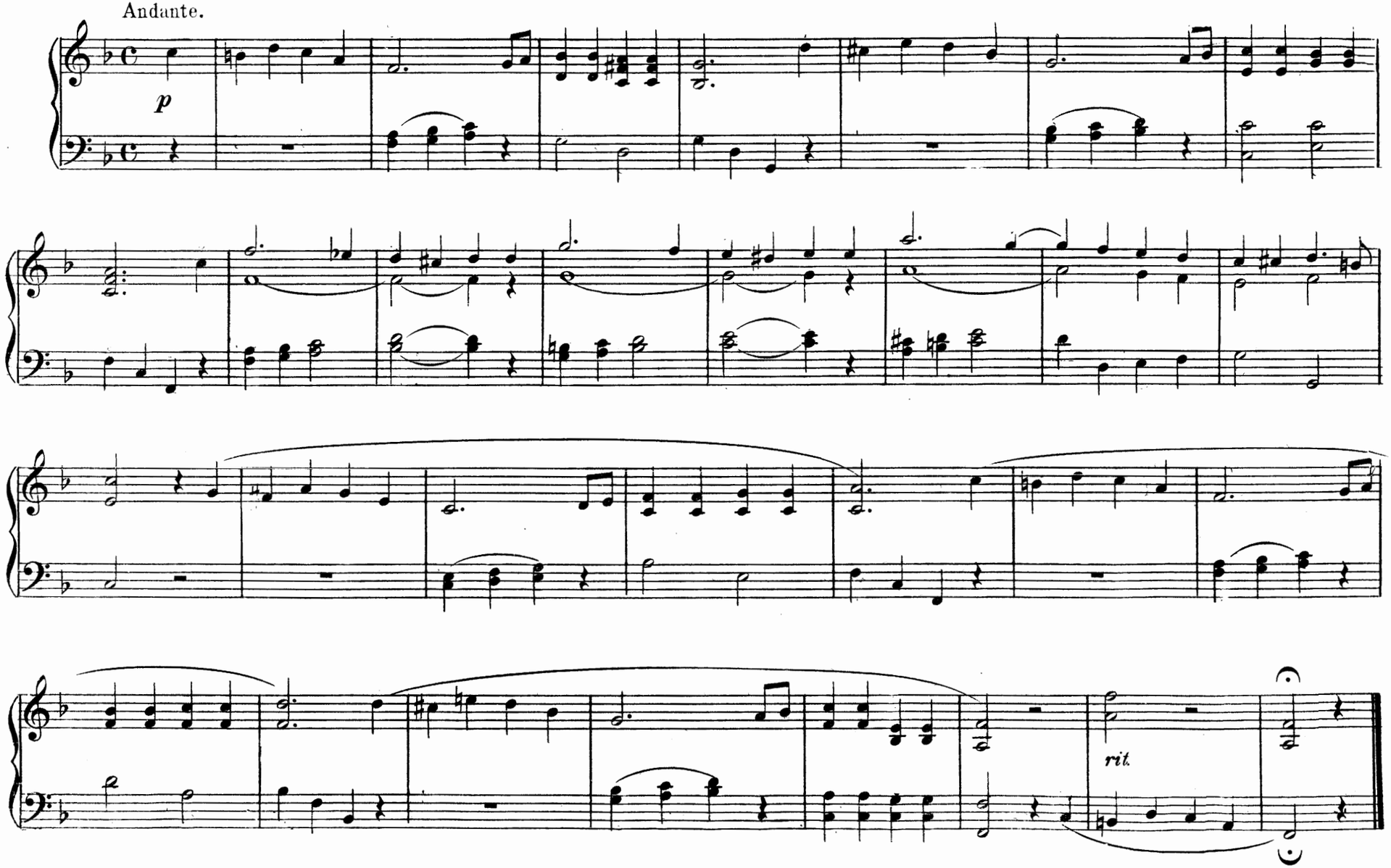

molto rit. a tempo
Sw.
rit.

PRELUDE.

Sw. Soft 8ft. stops.

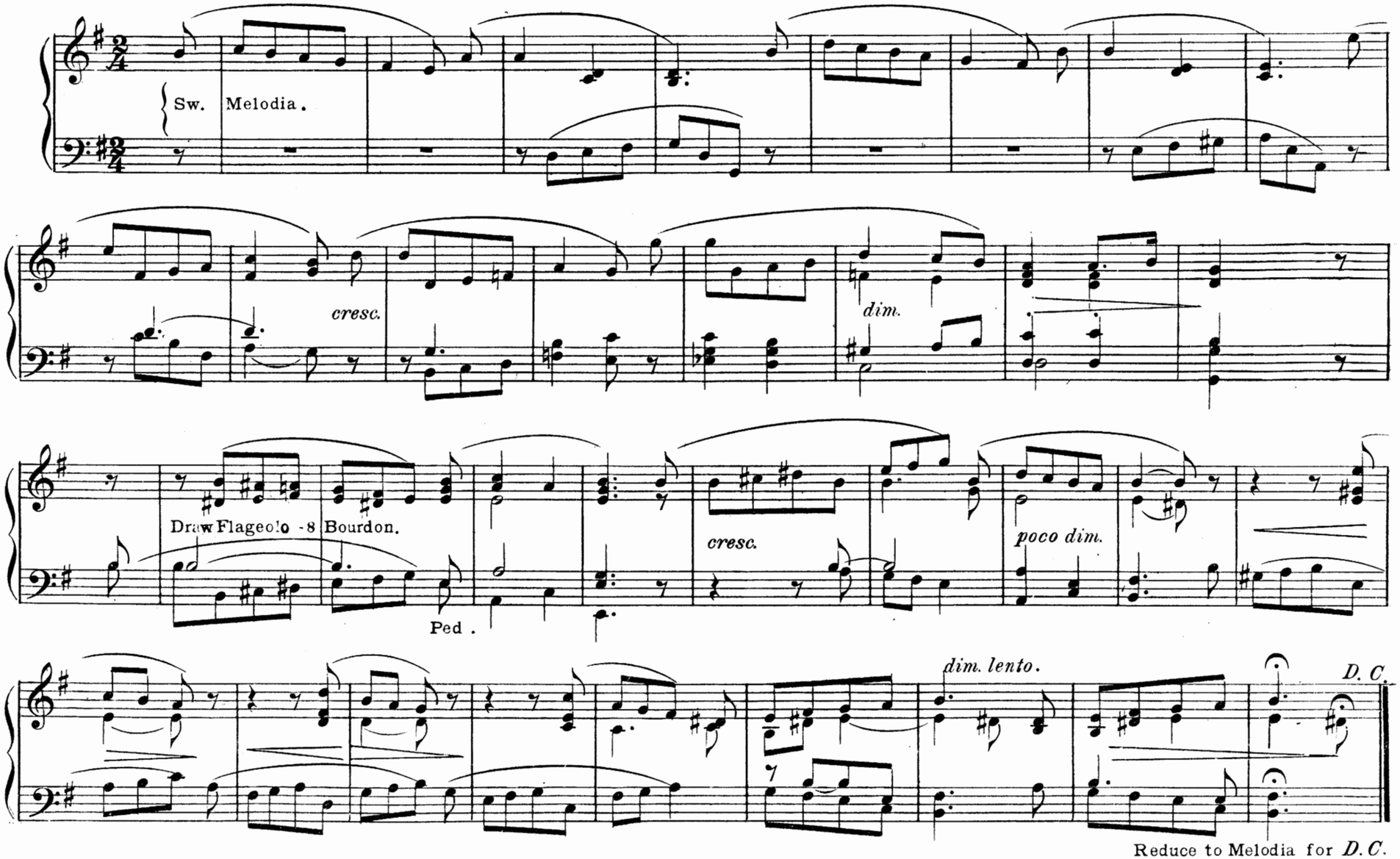
BATTMANN.

Andante.



ALBUM LEAF.

E. L. ASHFORD.



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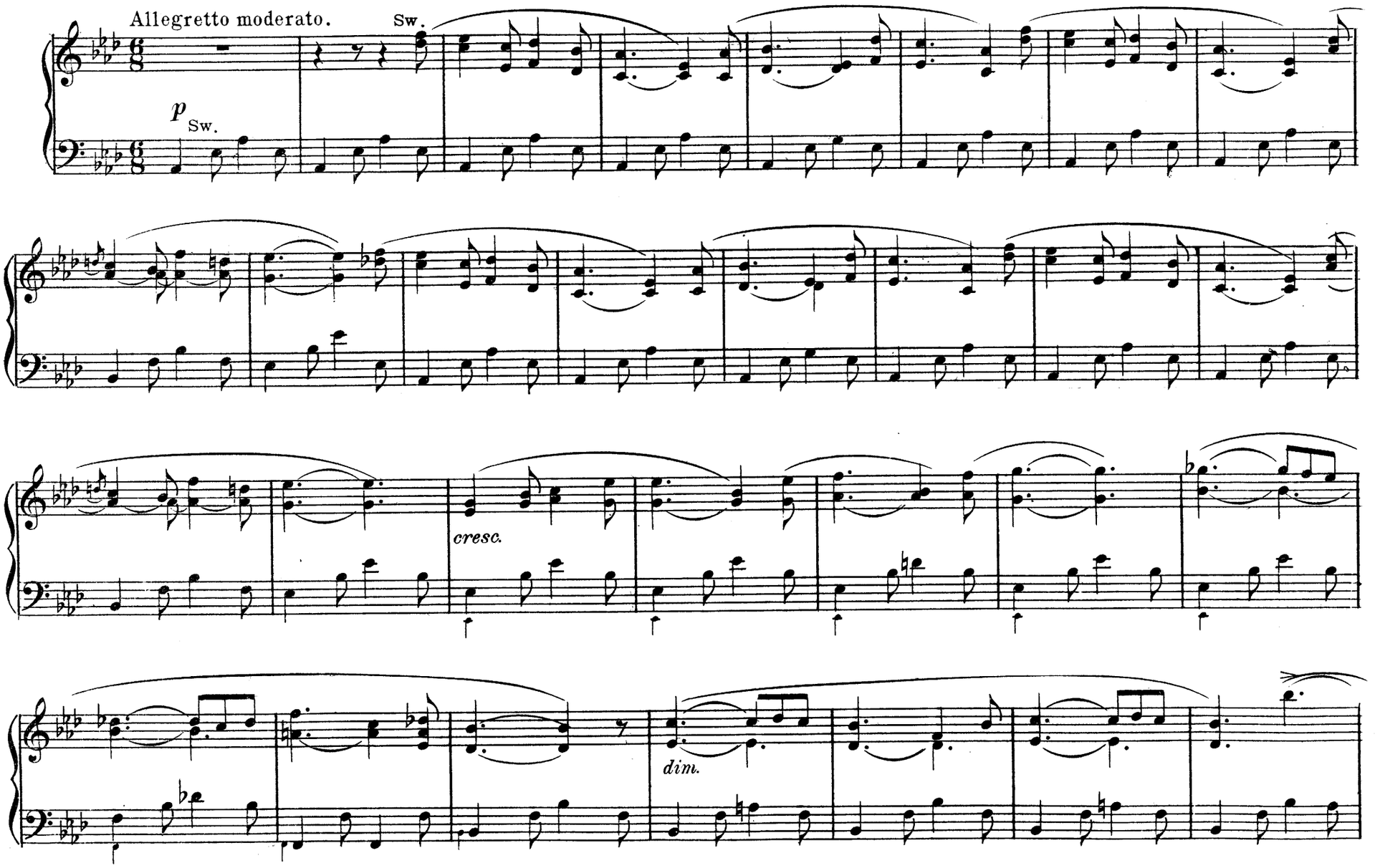
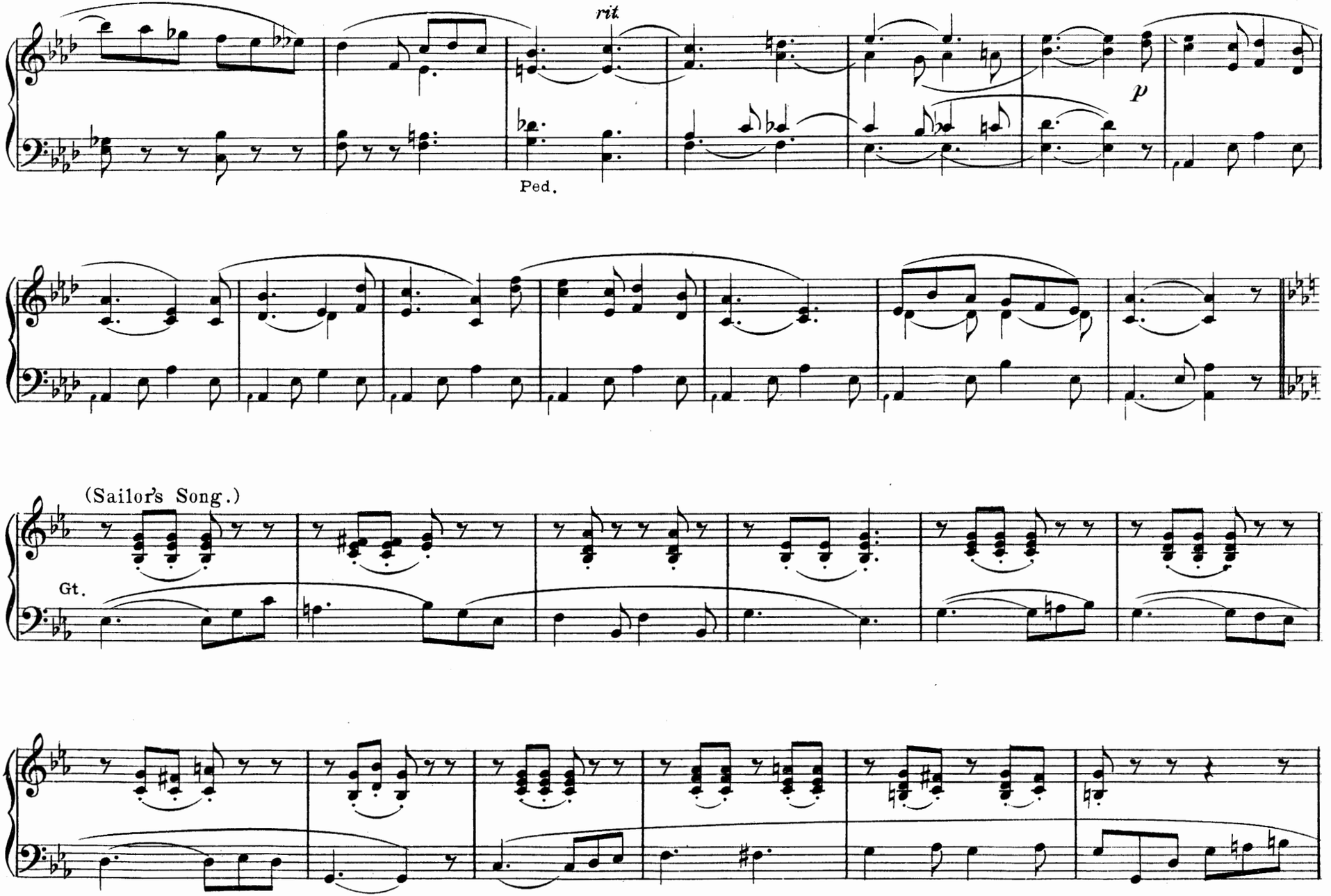
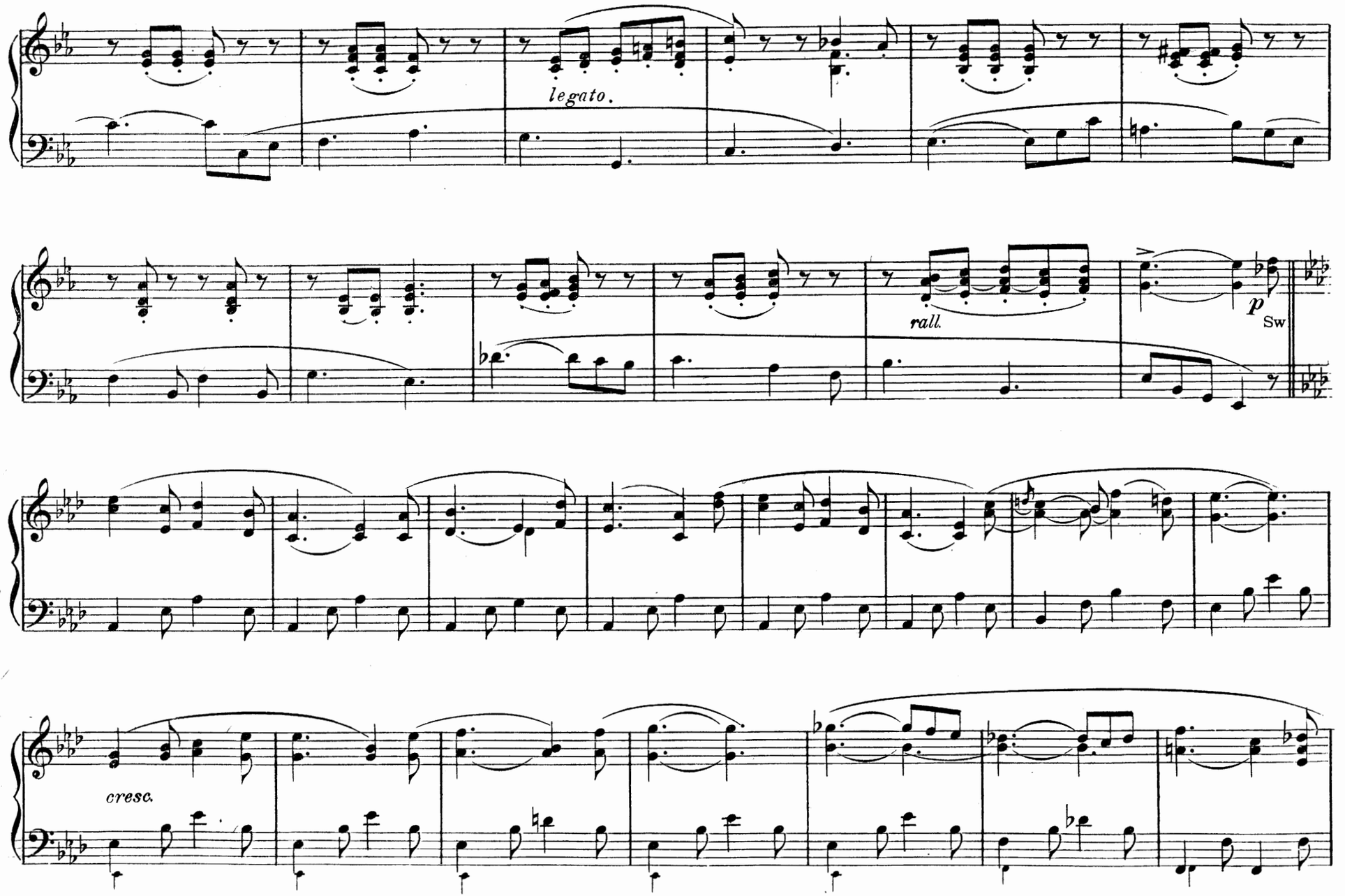
Sw. Oboe, Flute, Cornet and Bourdon.
Gt. Dopple Flute.
Ped. Bourdon.

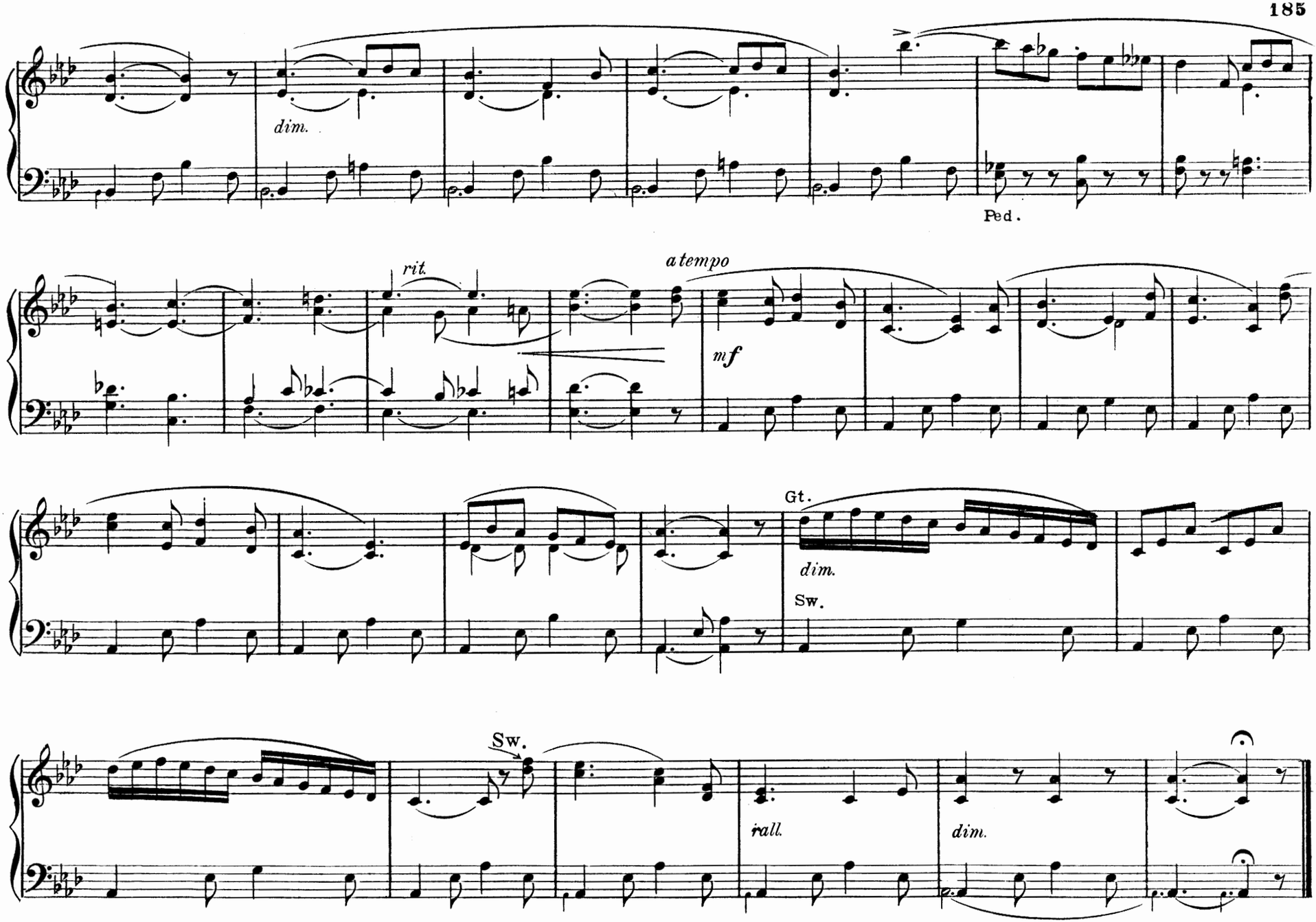
BARCAROLLE.

W. HENRY MAXFIELD.




rit
Ped.
p
(Sailor's Song.)
Gt.

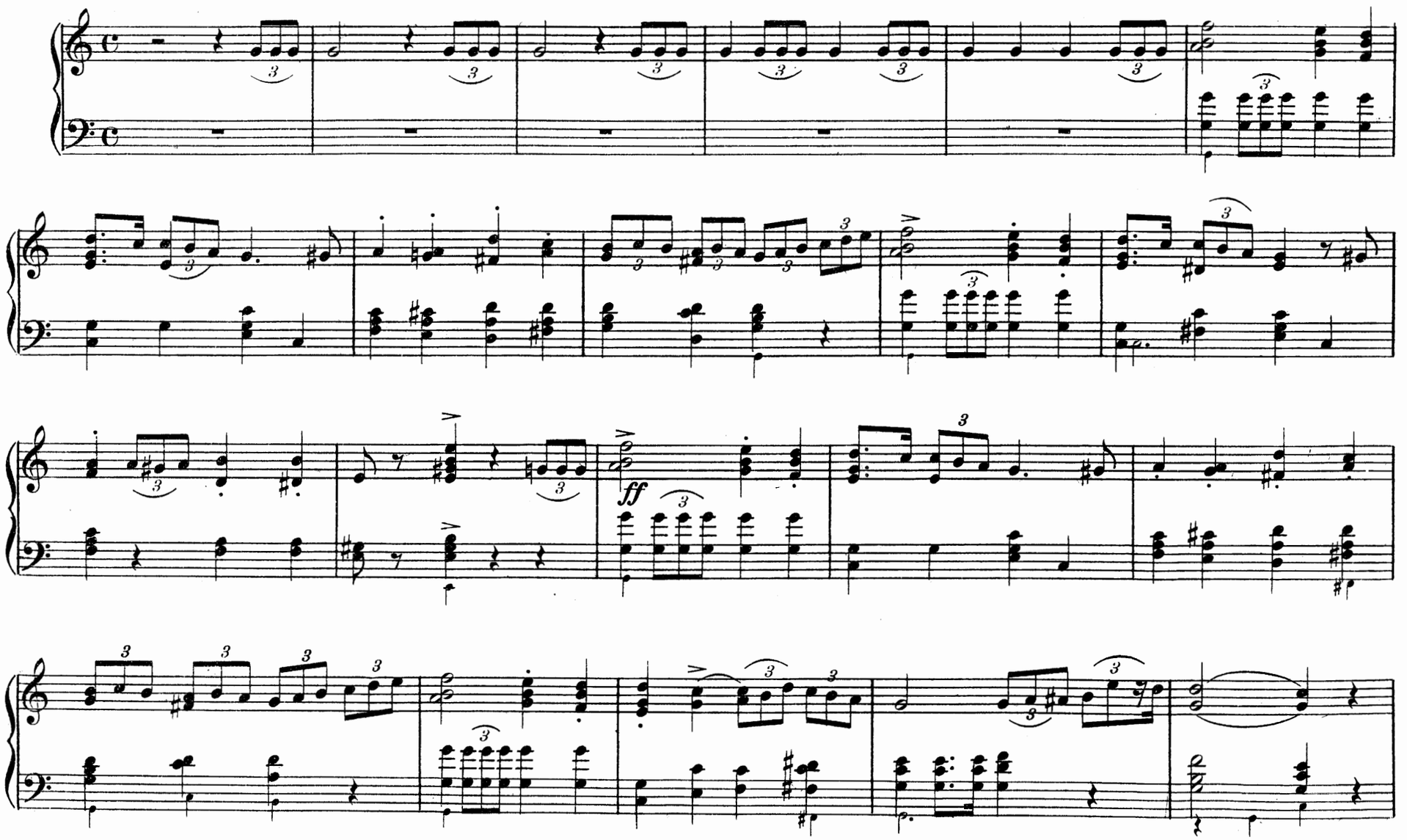

legato.
rall.
p
Sw
cresc.

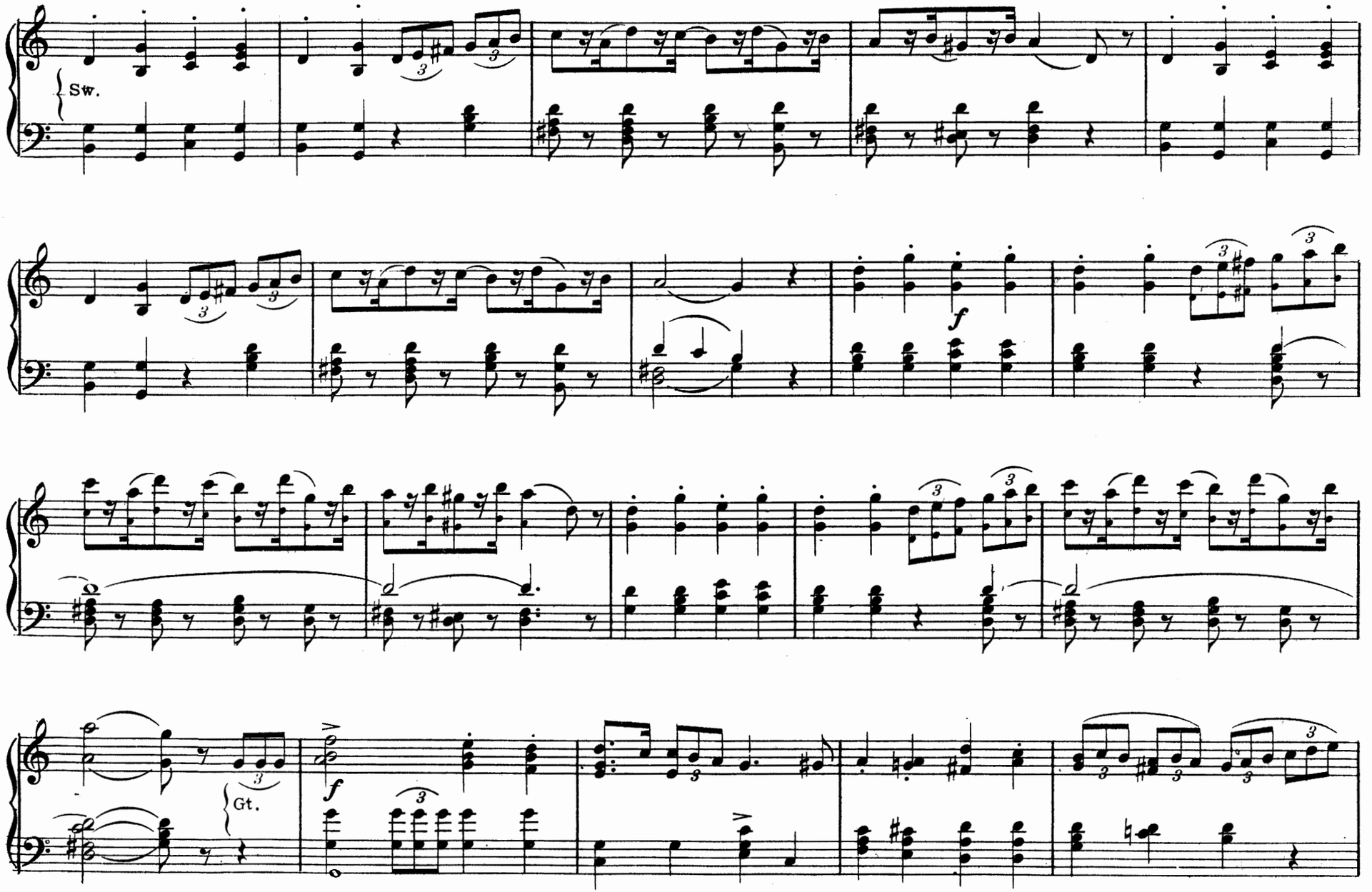

dim.
Ped.
rit.
a tempo
mf
Gt.
dim.
Sw.
Sw.
rall.
dim.

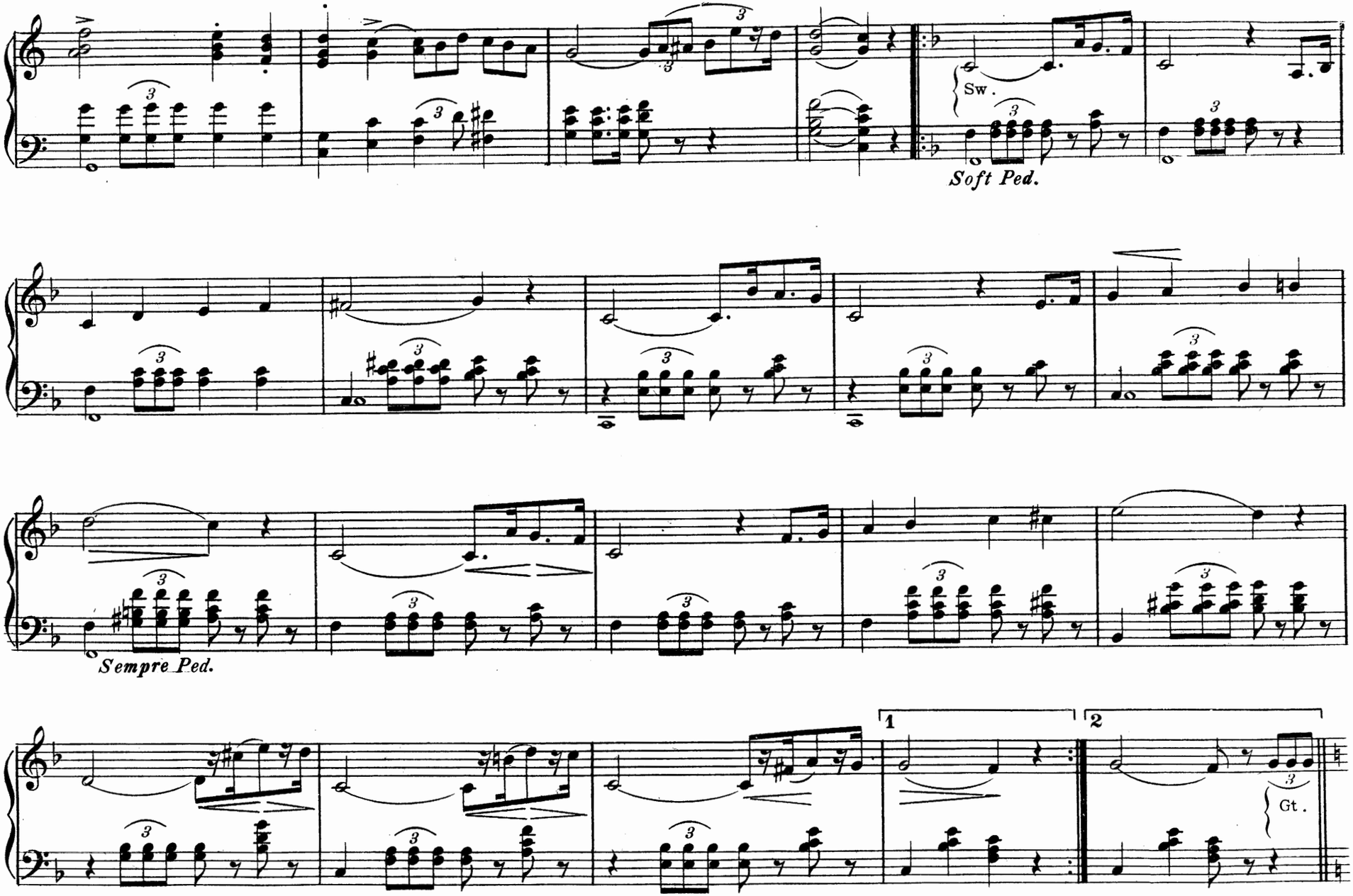
MARCHE AUX FLAMBEAUX.

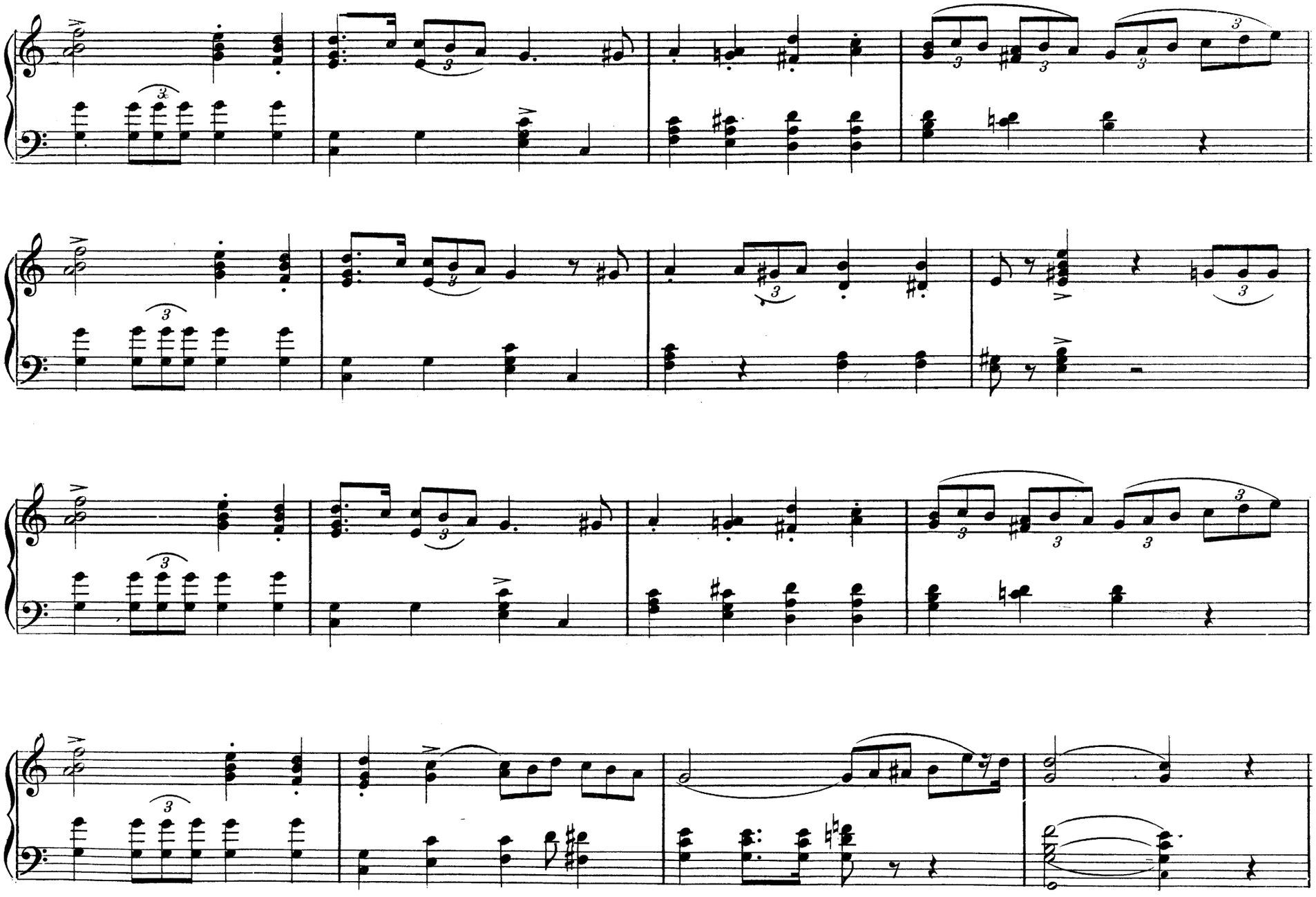
Gt. Full to 15th.
Sw. Full coup. to Gt.
Ped. Op. Dia. and Violincello.

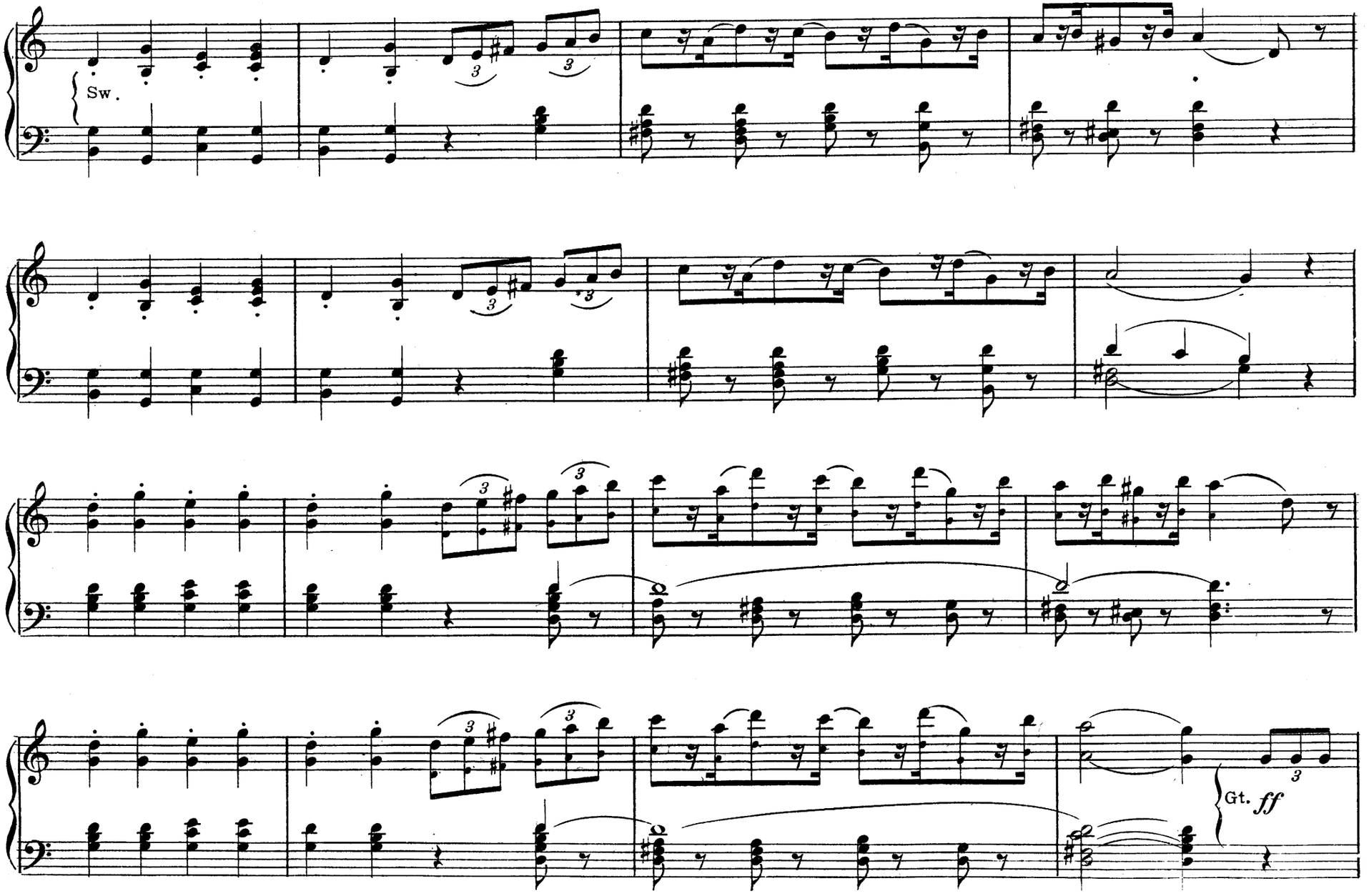
SCOTSON CLARK.

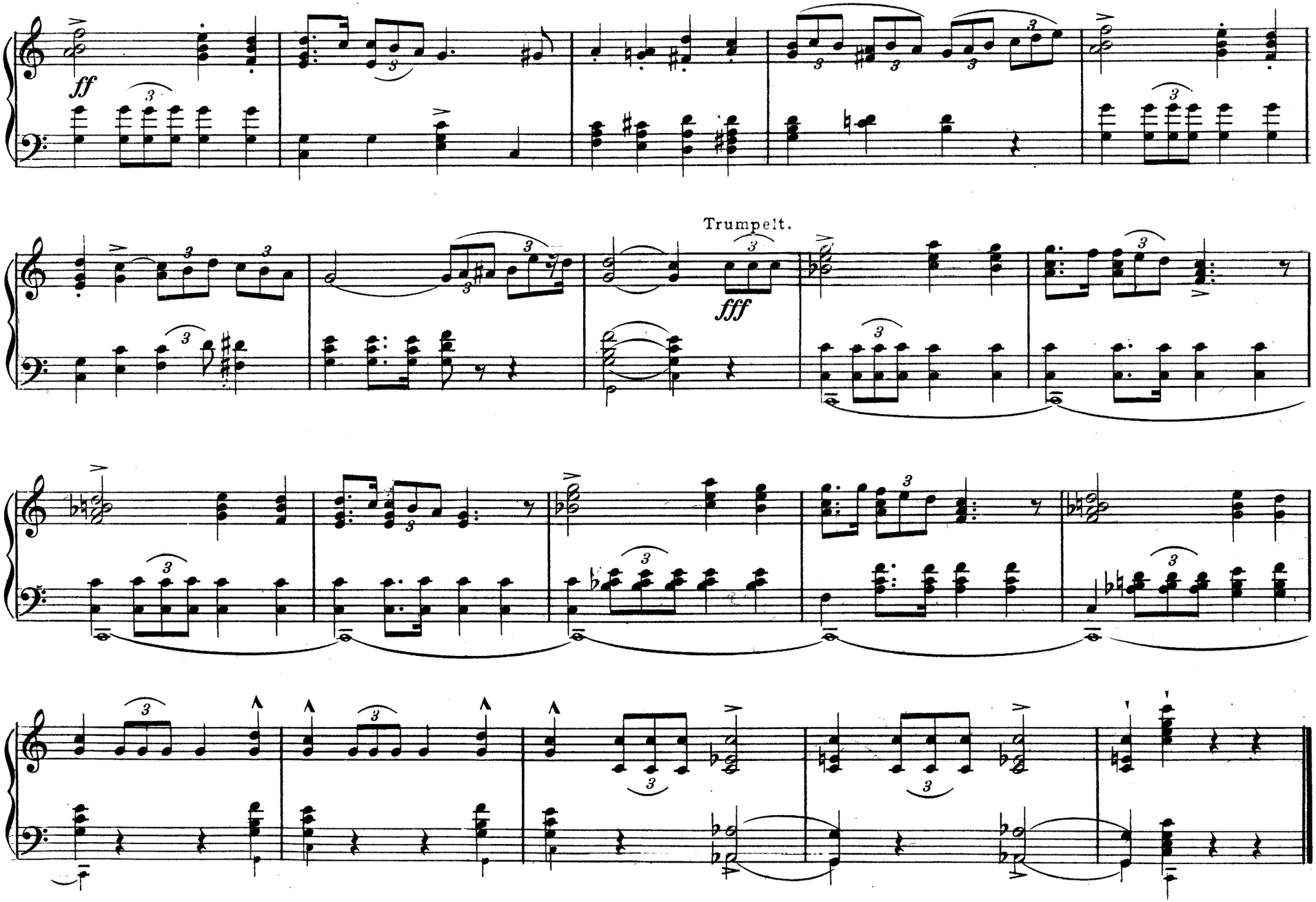



Sw.
f
Gt.
f


Sw.
Soft Ped.
Sempre Ped.
1
2
Gt.




Sw.
Gt. ff

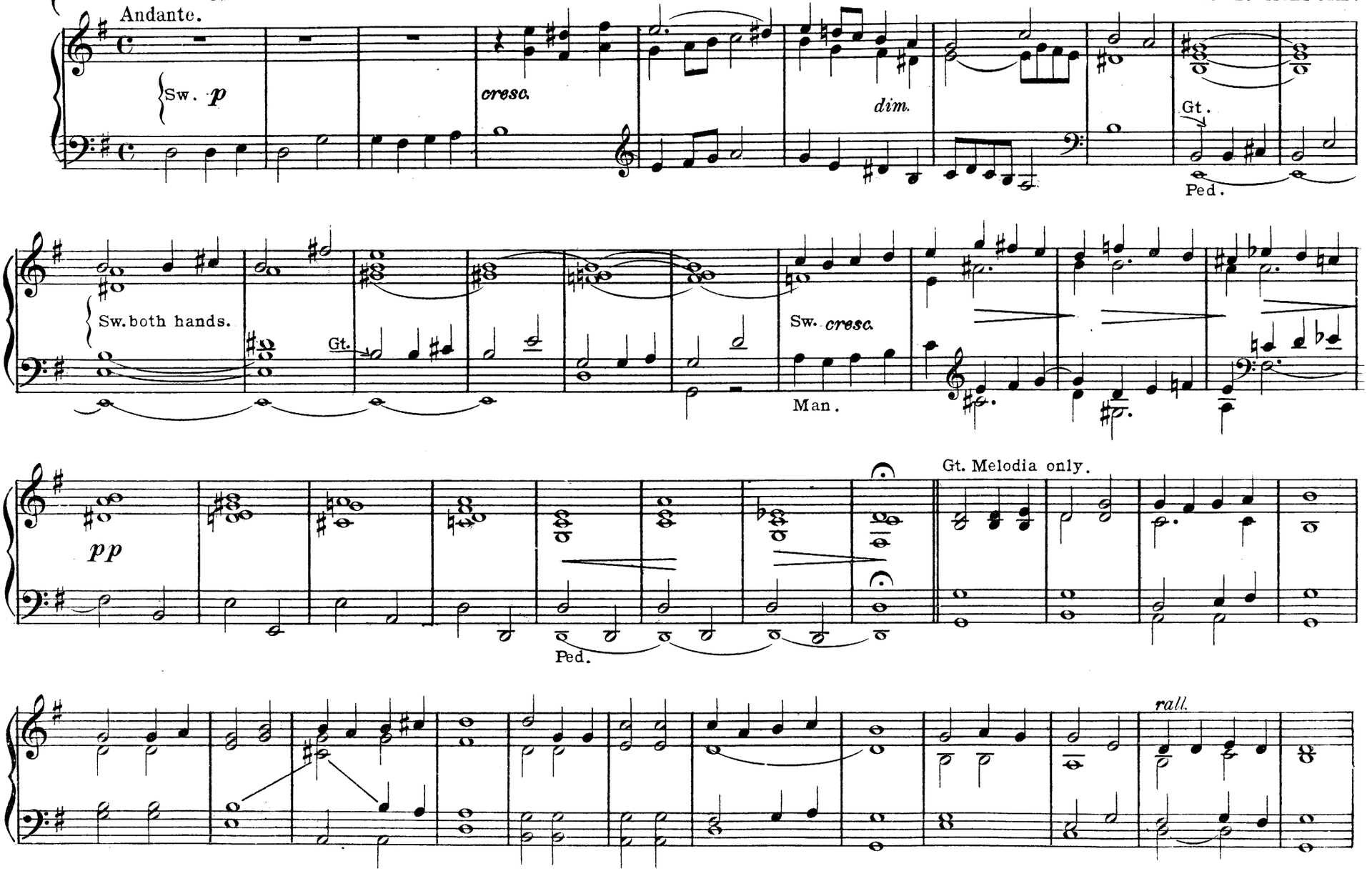

ff
Trumpelt.
fff

Gt. Gamba or 8ft. Flute.
Sw. Full without reeds.
Ped. Bourdon coup. to Sw.

SAVIOR, AGAIN.

Hymn Voluntary.

E. L. ASHFORD.



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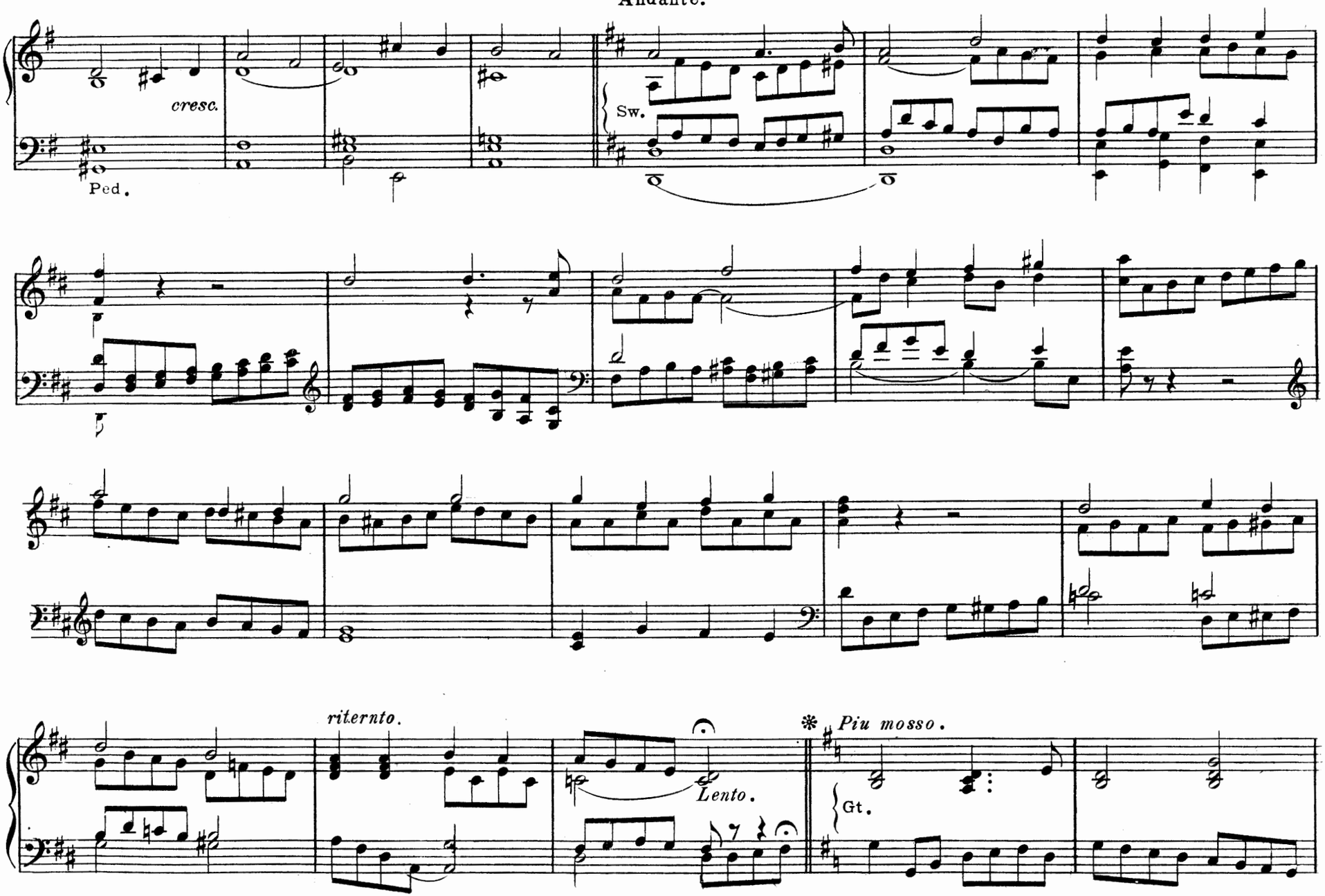
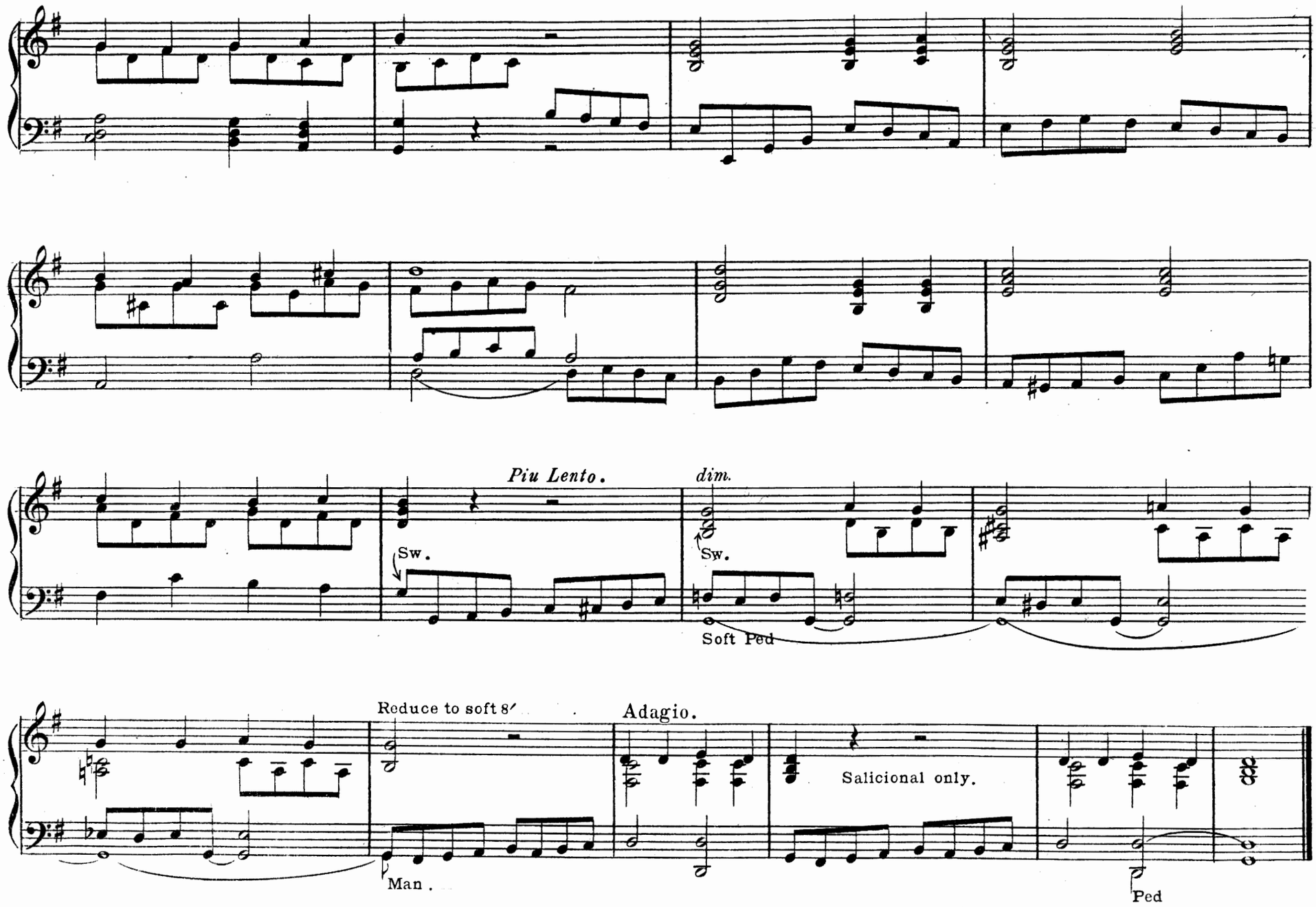
Andante.



* Couple Sw to Gt.


Piu Lento.
dim.
Sw.
Sw.
Soft Ped
Reduce to soft 8′
Adagio.
Salicional only.
Man.
Ped

155

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Ein' Feste Burg.
Evening Hymn.
From Greenland's Icy Mountains.
God Be with You.
Holy, Holy, Holy.
I Love to Tell the Story.
I'm a Pilgrim.
Jerusalem, the Golden.
Joy to the World. (Christmas.)
Just as I Am.
Lead, Kindly Light. (Funeral.)
Lenox.
Lord, Dismiss Us.
My Faith Looks up to Thee.
Nearer, My God, to Thee.
Nun Danket Alle Gott.
Oh, Come, All Ye Faithful. (Christmas.)
Onward, Christian Soldiers.
Pass Me not.
Refuge. (Jesus, Lover of My Soul.)
Rock of Ages.
Softly Now the Light of Day. (Seymour.)
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This Journal started seven years ago, with no circulation and with an easy grade of music. It now has a larger circulation than any like journal in the world published by others, and its music has risen to a high grade, that the most artistic musicians can sing and hear with pleasure. In educational value it has had no peer, for hundreds of choirs have gone up in elevation of taste and in executive ability with it. The style is artistic, but the grade of difficulty is always practicable for volunteer choirs of some training. The authors are of the highest standing and furnish their best compositions. We accept nothing less. The church year finds constant recognition, while occasional subjects—such as Evening, Temperance, Missionary, Funeral—are supplied. Every want of the choir that can be foreseen is met. The Choir Leader is indispensable to the running of a high grade chorus choir.

"THE WHITE."

THE CHOIR HERALD.

Edited by E. S. LORENZ.

CHAS. H. GABRIEL and L. O. EMERSON, Associate Editors.

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SHALL IT REMAIN SO?

THE LORENZ PUBLISHING COMPANY.
NEW YORK. DAYTON, OHIO. CHICAGO.