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not stay away because 'Falstaff' is on the programme ; having been drawn there to do his usual homage, he might easily be induced to see that there has been some fairly decent music written since Beethoven's day. The fact is, there are two musical publics, the curious and incurious. When orchestral programmes are framed with this fact borne in mind, concert audiences will be larger, and native music will need no boosting. So long, however, as the British composer gets the cold shoulder, he and his backers have a right to reply with the big drum.

Since the above was written we hear of a scheme likely to give us orchestral programmes of a more varied and interesting character than we usually get at present. A new organization, the London Concert Society, is making itself responsible for a yearly series of first-class orchestral concerts, a feature of which will be the inclusion of a fair proportion of novelties, both British and foreign. The Society wisely realises the importance of persistency in a crusade of this kind, and is laying its plans to break down apathy by siege rather than by storm. The London Symphony Orchestra will play, and Mr. Hamilton Harty will conduct. With this fine band, under the baton one so catholic in taste and alert in direction, there can be no doubt as to the excellence of the performances. As to the programmes, the almost entire absence of box-office considerations should ensure schemes of the very best, which should in the long run mean the most popular. We wish the Society all the success it deserves, and meanwhile, it is 'up to' the public.

The 'League of National Music and Pageantry' has decided to change its name to 'League of the Arts for National and Civic Ceremony.' The new title has been adopted in order to avoid misconception.

"THE PENDULUM."

H. ELLIOT BUTTON.

Church and Organ Music.

MANUAL 32-FT. STOPS, ETC.

Lieut.-Col. Dixon writes as follows concerning Manual 32's :

I am sure that all lovers of the organ will have been grateful to Mr. E. Graham Dunstan for his able, interesting, and well-nigh exhaustive article, which gives evidence of a considerable amount of historical research, thereby rendering it the more valuable. In the remarks I am about to make, I simply desire to give a few supplementary details.

The bass of the Manual 32-ft. on the Ely organ, which goes through, is made up of the stopped 32-ft. pipes from the old Pedal organ, the treble being added to complete the manual compass. In addition it is used on the Pedal organ in 32-ft. and 16-ft. pitches. The Great organ also contains a Quint 5½-ft. and two mixtures of five ranks as at Liverpool Cathedral. Their composition is, however, somewhat different. The first contains the harmonic intervals of 10, 17, 19, 21, 22, while the second is bolder in tone and on the lines of Schulze's famous five-rank mixture at Armley. It consists of pure fifths and octaves, its components in the

The word 'pageantry' seems to have led many people to anticipate a revival of pageantry of the type of which we had an overdose a few years ago. The League has no such intentions. Although it hopes eventually to make use of a certain amount of spectacular art, it will at present confine its activities to music. Dr. Robert T. White's article on page 24 contains convincing arguments of the need for such an organization.

The numerous British Choral Societies 'FOR THE who have performed Elgar's 'For the FALLEN.' Fallen' will be interested to hear that the work is to be sung shortly at Shanghai. The performance will take place at the Union Church, with a chorus of fifty, accompanied by strings, organ, and drums. Mr. R. C. Young will conduct.

In these busy days there is little doing in the way of musical puzzles of the type over which the industrious Kerl, Fux, Marpurg, and others spent so much time. Their composition, moreover, needs an amount of detachment that few of us are able to command. Mr. H. Elliot Button, however, recently succeeded in becoming lost to the world for the length of time necessary for the production of the curiosity printed below. It will be seen that the tenor sings the treble part backward, and that both alto and bass read the same either way. The last straw is arrived at by holding the copy before a looking-glass, when we find the result is still harmonious, if we bear in mind that the accidentals in the first and last bars appear on the wrong sides of the notes to which they belong. With or without the mirror, the result is far more musical than such freaks have a right to be. On the whole, we have never seen so much ingenuity expended on a musical puzzle. The composer, we are glad to say, is going on as well as can be expected.

bass being 15, 19, 22, 26, 29. The pipes of the octave ranks have 2/7th mouths and those of the fifths 1/4 mouths. Now with regard to St. Nicholas, Whitehaven. The 32-ft. Quintaton on the Great (tenor C, metal throughout) is a remarkable register. The pipes are bearded, and give prominent overtones. The stop blends well in combination, and materially enriches the ensemble, particularly in the treble. It is also useful in special combinations for solo effects. The most noteworthy feature of the instrument as a whole, apart from the fine build-up due to the unusual completeness of the harmonic structure, is the wealth and variety of the flue work. There are no vain repetitions. It was the first of a fine series of important instruments built on modern lines which have emanated from the Durham firm. Unfortunately the Church being non-resonant gives no assistance to the organ tone. The arrangement of manuals, as noted in Mr. Dunstan's article, with the Great organ the lowest, the Swell in the middle, and the Solo and Tuba clavier at the top, though logical in the absence of a separate Choir manual, is not one

to be followed, as it is impossible to have the Tuba or any other stop on the Solo organ playable below the Great organ keys. This is sometimes required in order to bring out a melody by thumbing. The ordinary four-manual instrument has of course a similar shortcoming where the Solo to Choir coupler is absent, as is usually the case. Mr. Graham Dunstan will be interested to know that the previous Snetzler organ, which had undergone reconstruction by Hill, and Gray & Davison, was again re-modelled by Messrs. Harrison for St. Michael's Church, Arlecdon. The following is the specification: Pedal organ, sub-bass 16-ft., open wood 16-ft., Great to Pedal, Swell to Pedal. Great organ: Double Diapason 16-ft., Stopped Diapason 8-ft., Open Diapason 8-ft., Principal 4-ft., Twelfth 2½-ft., Fifteenth 2-ft., Swell to Great. Swell Organ: Contra-Keraulophon 16-ft., Voix Celeste 8-ft., Open Diapason 8-ft., Flute 4-ft., Mixture three ranks, Viole 8-ft. Except the Viole, which was new, the whole of the pipe work was from the old Snetzler instrument, of which everything that was worth preserving (including the chimneyed Stopped Diapason) was carefully retained. The metal of the old pipes, however, is of very low grade, being over 80 per cent. lead. Though the reconstructed instrument contains no reed, it is remarkably effective in its new surroundings. If Mr. Dunstan visits West Cumberland, he should certainly see this organ, as well as its modern successor at St. Nicholas, Whitehaven. Two other instruments of note in the district would also well merit his attention. There is the fine three-manual Willis at St. Bees Priory Church, now nearly twenty years old, but nevertheless distinguished among other things for the wealth and splendour of its reed stops, of which there are ten out of a total of thirty-six. The other is the remarkable organ at St. James's Church, Whitehaven, by Norman & Beard. It is designed on *multum in parvo* lines, and contains but twenty-three speaking stops, including five splendid reeds, two of which are of 16-ft. pitch. Considering the very limited number of speaking stops, the grandeur of effect, variety of tone-colour, and resources generally, are probably unequalled. Unfortunately the building in which it stands is most unsympathetic.

To return to the subject of 32-ft. stops: it is certainly curious that in the design of the Liverpool Cathedral instrument the Manual 32-ft. should be entirely absent. The ostensible reason given for this omission was that it would remove the distinction of the Pedal organ from being an octave lower than the manual. This is scarcely convincing, as the logical outcome of such reasoning would be the complete exclusion of the Manual Double from all instruments where the Pedal organ did not contain a stop of 32-ft. pitch. Apart altogether from the question of completeness of tonal design, the 32-ft. stop on the manuals imparts a dignity and richness, especially in the treble, which are attainable by no other means. No one would suggest adding an independent 32-ft. stop running through the manuals in this case, as it would be sheer waste. A 32-ft. open on the Great could, however, have been provided on a grand scale by borrowing the Contra-Violone on the Pedal and completing the treble compass. Its use as a pedal stop would in no way have been interfered with as, when used in full combinations on the Great, it would have been amply covered by the wealth of 32-ft. tone on the Pedal whether the 64-ft. stops had been actually present or not. A 32-ft. stop of this character would moreover fit in well with the 2/7th mouthed Diapason work, and would have materially enriched the flue work ensemble of the Great organ generally. *Mutatis mutandis*, the enclosed Contra-Ophicleide 32-ft. might have been similarly employed to complete the reed family of the solo organ. It is interesting to note that the pedal 32-ft. reed at St. Mary Redcliff, Bristol, is enclosed in the manual swell chamber, where it gives a striking grandeur in the pedal bass to the full swell.

To Mr. Dunstan's list of organs containing a stop of 64-ft. pitch on the Pedal, should be added the Colston Hall, Bristol, which includes a Gravitone 64-ft. The front of the transept division of the organ at Worcester Cathedral exhibits some, at any rate, of the lower pipes of the Pedal double open metal 32-ft. The 32-ft. open metal at Carlisle Cathedral still forms the West front as Willis left it.

I have just been able to glance through Mr. Arthur E. Teggins' interesting article. I think his proposal that the word 'manual' should be used to represent 'organ' (where more than one department is played from the same keyboard)

would but add to the existing confusion. Moreover, the use of the word 'clavier' for manual keyboard would not help matters, as that term includes the Pedal, which organ itself is occasionally subdivided. The word 'clavier' is a general term, and is applicable to *any* keyboard whether played by hands or feet, consequently the word 'manual' should be retained to indicate the specific keyboard played by the hands in contradistinction to the Pedal keyboard itself. The tendency nowadays is to subdivide the different manual organs into various departments without much regard to the actual manuals themselves. I suggest therefore the word 'division' or 'department' should be used where necessary to indicate this, the manuals themselves being represented by numbers if considered desirable. The word 'organ' would perhaps be permissible, but even that might cause confusion. I certainly agree with Mr. Teggins as to the needless multiplication of manual claviers. The fifth manual is never necessary. Many four-manuals would actually gain in resources and effect if the same amount of material had been utilised in the construction of a well-planned three-manual organ. Still more three-manuals would have made better two-manual instruments. To make matters worse the Pedal is often starved. No Church organ of less than about fifty speaking stops need have more than three manuals, but ought before all things to have an adequate Pedal. The restriction as to manual keyboards need not mean the abolition of these departments or any loss in resources, but rather the reverse. It would, however, imply a more efficient system of control. As Mr. Teggins justly points out, Mr. Casson has indicated 'a more excellent way.'

These notes have of necessity been made at random, but I hope they may nevertheless prove of interest.

GEORGE DIXON
(Lieut.-Colonel.)

Some excellent items were included in a miscellaneous recital at West End Wesleyan Church, Middlesbrough, on November 24. Miss Frances Richardson played Beethoven's Violin Sonata in A, R. G. Thompson's 'Longing,' and Stanford's Cavatina and Scherzino, and two old English pieces—John Collet's Largo Cantabile, and Robert Valentine's Allegro Vivace; Miss Edith Groat sang 'Hear ye, Israel,' and songs by Noel Johnson, Liddle, Ashford, and Sanderson, the rest of the programme consisting of anthems by the choir, and organ solos by Mr. Horace Walker, who played Parry's Preludes on 'Martyrdom' and 'Rockingham,' the Largo from 'From the New World' Symphony, and MacDowell's 'Maestoso.' On Sunday, February 23, a choir festival will take place, when 'Samson' will be sung.

At a meeting of the Edinburgh Society of Organists in St. George's U. F. Church on November 23, Mr. John Pulein, of St. Mary's Cathedral, Glasgow, gave a recital, when he played the following programme:

Sonata in C major	Rheinberger
Pastorale	César Franck
Choral Preludes—	
'Martyrs'	Harvey Grace
St. Peter (MS.) and	John Pulein
Tallis's Canon (MS.)	
St. Mary (MS.)	Ernest Farrar
Rockingham, and	C. H. H. Parry
Croft's 136th	
Pastorale	Bach
Improvisation—Caprice	Joseph Jongen
Prelude—'The Blessed Damsel'	Debussy
Andante in D major	Hollins
March—Finale from Suite No. 2	Boellmann

The quarterly meeting of the Trowbridge, Devizes, and District Organists' Association was held at Holy Trinity Girls' School, Trowbridge, on December 7, when, before a good attendance, the Rev. W. H. Weekes, of Devizes, read a paper on 'The Archbishops' Committee's Report from the Organist's point of view.' Mr. Weekes treated the subject in a very able manner, and the paper was full of interest. A very helpful discussion showed that many were in favour of mixed choirs on account of the difficulty in obtaining choir-boys, and of the reading of the service unless the clergy were capable of intoning. During the evening the company adjourned to Holy Trinity Church, where an impromptu organ recital was given by several of the members.

At St. John's, Red Lion Square, W.C., on November 7, the Bishop of Stepney dedicated a new organ case to the memory of Charles James Vines, the first and for forty years organist of the church. The case is of oak enriched with gold, and was designed by Mr. Cecil Hare and executed by Mr. Robinson, of Red Lion Street, Holborn. The front pipes in the towers are the basses of the Great Contra Viola, with the spotted metal Large Open in the flats between. We reproduce below a photograph of this handsome piece of work :

On January 5, the fourth annual recital of English carols will take place at St. Mary's Church, Primrose Hill, N.W. (Chalk Farm Tube), when the Church choir will unite with the English Folk and Carol Choir, under the direction of Mr. Martin Shaw. Evensong (without sermon) will be sung at 6.15, and the recital will begin at 7. The carols will include specimens dating from the 13th century to the present time. The collection, as before, will be given to St. Dunstan's Hostel for Blinded Soldiers and Sailors.

At Brighton Parish Church, on December 10, an anthem and organ recital was given by Mr. Chastey Hector and the choir. The choral items were Walmisley's 'From all that dwell below the skies,' Foster's 'O for a closer walk,' and Elgar's 'The Fourth of August,' this being the first performance of Elgar's work at Brighton. Mr. Hector's solos included Bach's Toccata and Fugue in D minor, and Elgar's 'Pomp and Circumstance' March No. 1.

Choir Festival Services were held at Halifax Place Chapel, Nottingham, on November 17, when 'Judas Maccabæus' was given under the direction of Mr. E. M. Barber, with Driver C. E. B. Dobson as organist.

Well-known organists are giving recitals at St. John's, Red Lion Square, on Thursdays, at 1-10. The organ is a very effective instrument, a rebuild by Noterman. The original construction was by Lewis.

ORGAN RECITALS.

Mr. Alfred Bentley, St. Oswald's, Guiseley—Sonata No. 1, *Mendelssohn*; Choral with Variations, *Smart*; Meditation *Elegie, Borowski*; Toccata, *Widor*.

Mr. Allan Brown, Clapton Park Congregational Church—Gothic Suite, *Boëllmann*; Mélodie in E, *Rachmaninoff*; Scherzo, *Purcell Mansfield*; Fugue in G minor, *Bach*. At Queen's Road Wesleyan Church, Peckham—Overture in C, *Hollins*; Pastorale in F, *Lemare*; Fugue in C minor, *Reubke*; Allegro from 'Cuckoo and Nightingale' Concerto.

Mr. W. J. Lancaster, Bolton Parish Church—'The Storm,' *Lemmens*; Two Studies, *Schumann*; Prelude in G minor, *Holbrooke*; Choral Preludes on 'Ye boundless realms of joy,' and 'Eventide,' *Parry*; Recit. and Allegro Vivace (Sonata No. 1), *Mendelssohn*.

Mr. Wilfrid Greenhouse Allt, St. John the Evangelist, Edinburgh (ten recitals)—Sonata No. 1, *Guilmant*; Idyll No. 6, *Gray*; Air in F sharp minor, *S. Wesley*; Poetic Variations, *Hull*; Choral Prelude on 'Dundee,' *Parry*; Pièce Héroïque, *Franck*; Chant de Mai, *Jongen*; Adagio, *Saint-Saëns*; Choral Prelude on 'St. Ann,' *Parry*; Idyll No. 2, *Gray*; 'Pean,' *Harwood*; Angelus, *Massenet*; Scherzo, *Wolstenholme*; Marche Héroïque, *Saint-Saëns*; Festal Prelude, *Rowley*; Pastorale, Recitative, and Chorale, *Karg-Elert*; Finale in E flat, *Guilmant*; Gothic Suite, *Boëllmann*; Villanella, *Ireland*; Finale (Sonata No. 7), *Guilmant*.

Mr. Arthur G. Colborn, Stapleton Parish Church, Bristol (living American composers)—Processional March, *Ralph Kinder*; Liebeslied, *C. Wakefield Cadman*; Sortie, *J. H. Rogers*; Impromptu, *Parker*; Menuetto, *A. L. Barnes*; Festal March, *E. R. Kroeger*.

Mr. Henry Hackett, Parish Church, Burton-on-Trent (three recitals)—Sonata No. 5, *Guilmant*; Pastorale, *Hackett*; March in D, *Best*; Concert Fugue in G, *P. Mansfield*; Toccata and Fugue in C, *Bach*.

Sergeant W. Wilson Foster, Holy Trinity, Guildford—Fugue on BACH, *Schumann*; Cantilène, *Wolstenholme*; Choral No. 1, *Franck*; Nocturne, *Bonnet*; Overture in C minor, *Hollins*.

Driver C. E. B. Dobson, Central Mission, Nottingham (four recitals)—Près de la mer, *Arensky*; Allegro ben marcato, *Frank Bridge*; Funeral March, *Mackenzie*; Prelude and Angel's Farewell, *Elgar*; Funeral Music, *Tallis*; Air with Variations, *Lyons*; Prelude and Fugue in D, *Bach*; Concert Toccata, *Holloway*; Pastoral Romance, *Douglas*.

Mr. Edwin Stephenson, St. Margaret's, Westminster (six recitals)—Choral Preludes Nos. 1 and 2, *Brahms*; Lament, *Grace*; Pastorale, *Roger-Ducasse*; Meditation and Marche Pontificale (Symphony No. 1), *Widor*; Toccata on 'Pange Lingua,' *Bairdston*; Fantasia in E flat, *Saint-Saëns*; Slumber Song, *Yarrow*; Epinikion, *Rootham*; Fugue, 'Ad nos,' *Liszt*; Prelude, Fugue, and Variation, *Franck*; first movement, Sonata No. 1, *Reger*; Sonata No. 5, *Guilmant*; Fugue in A flat minor, *Brahms*; Scherzo (Symphony No. 2), *Lemare*; Three Pieces, *Pièrné*; Sonata No. 1, *Borowski*.

Mr. F. J. Tarris, Christ Church, Newgate Street, E.C.—March on a theme of Handel, *Guilmant*; Andante Cantabile, *Rea*; Prelude and Fugue in C, *Bach*; Postlude in D, *Stuart-Archer*.

Miss Charlotte Gorst, Christ Church, Bala—Spring Song, *Hollins*; Marche Solennelle, *Maisly*; Marche Religieuse, *Chauvet*.

Mr. J. C. Dunlop, St. Michael and All Angels', Northampton—Impromptu No. 1, *Coleridge-Taylor*; Prelude 'Melcombe,' *Parry*; Gothic Suite, *Boëllmann*.

Mr. H. Percy Richardson, St. Chad's, Far Headingley—Fantasia and Fugue in G, *Parry*; Idyll, 'The Sea,' *Arnold Smith*; Sonata Erioca, *Stanford*; Lament, *Grace*; Toccata Prelude, *Bairdston*; Capriccio, *Ireland*.

Corpl. F. E. Wilson, Holy Trinity, Eastbourne—Overture in C, *Hollins*; 'Pomp and Circumstance'; Allegro Cantabile (Symphony No. 5), *Widor*; Offertoire on Two Christmas Themes, *Guilmant*.

Mr. Bertram T. P. Hollins, Beckenham Congregational Church—Sonata in C sharp minor, *Harwood*; Caprice, *Guilmant*; Festival March, *Smart*.

Mr. William Faulkes, Parish Church, Wigan—Concert Overture in A, *Mailland*; Adagio (Symphony No. 3), *Saint-Saëns*; Toccata and Fugue in D minor, *Bach*; Chanson Nuptiale and Fantasia on old Christmas carols, *Faulkes*; Pastorale in C, *Boëllmann*; Marche Heroïque, *Dubois*.

Dr. Alan Gray, Trinity College, Cambridge (two recitals)—Sonata No. 6, *Rheinberger*; Meditation and Fantasia, *Alan Gray*; Prelude, *De Séverac*; Prelude and Pastorale, *Hillemacher*; Fantasia, *Boëllmann*; Epilogue, *Grace*; Chanson d'Automne, *Jongen*; Preludes on 'St. Cross' and 'Dundee,' *Parry*.

Mr. Herbert Ellingsford, St. George's Hall, Liverpool (three recitals)—Overture in D, *Smart*; 'St. Francis preaching to the birds,' *Liszt*; Fantasia and Fugue in G minor, *Bach*; Overture to 'The Bartered Bride'; Variations de Concert and 'Elves,' *Bonnet*; Toccata (Symphony No. 5), *Widor*; Finale (Symphony No. 5), *Doordik*; Processional March, *Sullivan*; Gavotta from Overture in D, *Bach*; Prelude on 'St. Thomas,' *Parry*.

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Sonata No. 2, *Mendelssohn*; Pastorale, *Bach*; Ave Maria d'Arcadelt, *Liszt*; Lament, *Grace*; Festival March, *Bossi*.

Mr. Fred. Gostelow, Luton Parish Church—Allegro non troppo from Sonata in F minor, *Rheinberger*; Symphony in E minor, *Holloway*; Concert Scherzo, *Turner*; 'Pomp and Circumstance.'

Mr. F. Hubert Belton, Holy Trinity, Upper Tooting—Sonata No. 1, *Borowski*; Allegretto in E flat, *Wolstenholme*; Concerto No. 2, *Handel*; Requiem Aeternam, *Harwood*; Sonata No. 3, *Mendelssohn*.

Mr. Henry Riding, St. Mary Abchurch—'Pomp and Circumstance'; Canzonet, *Elliot*; Triumphal March, *Guilmant*. At St. Mary-the-Virgin, Aldermanbury—Introduction and Fugue, *Hewlett*; Irish Air, *Grainiger*; Finale to Advent Sonata, *Pearce*.

Mr. G. W. Douglas, Christ Church, Bradford—Overture in C minor, *Fricker*; Allegro Cantabile, Symphony No. 5, *Widor*; Marche Héroïque, *Saint-Saëns*.

Rev. E. C. Monk, St. Andrew's Presbyterian Church, Carcroft—Sonata No. 1, *Mendelssohn*; Fantasia and Fugue in A minor, *Bach*; Andante from Sonata, *Boyce*; March in G, *Smart*.

Dr. Caradog Roberts, Tyldesley Wesleyan Church (two recitals)—Overture, 'Semiramide'; 'Finlandia'; Largo from 'From the New World' Symphony; Finale Sonata No. 2), and Cantilène Pastorale, *Guilmant*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey (four recitals)—Sonata in E flat minor, *Rheinberger*; Pastorale in F, *Chaminade*; Grand Choeur in D, *Guilmant*; Air with Variations in A, *Hesse*; Finale in E, *Schumann*; Overture in C, *Adams*; Bridal March from 'The Birds,' *Parry*; Sonata da Camera, *Peace*.

APPOINTMENTS.

Mr. John Ivimey, organist and director of music at Marlborough College.

Mr. Henry Brentnall, organist and choirmaster, St. Multose Parish Church, Kinsale, Co. Cork.

A PRESSING NEED.

BY ROBERT T. WHITE.

Stocktaking, not invariably a pleasant task, is nevertheless a salutary one. Suitable opportunities in the sphere of social, moral, and intellectual activity are not frequent, but in time of war and the period immediately following, the question of results forces itself into prominence, and the conclusions to which we are forced to arrive do not always correspond with expectations.

During the past forty years or so we have spent a huge sum of public money in providing musical education for the masses, and have secured the devoted services of teachers and organizers who with some show of reason can review their work and pronounce it good. They enthusiastically combat any statement that England is not a musical nation, and point to the growth of choral and orchestral societies, competition festivals, classical concerts and so forth. But just now has come a unique opportunity for deciding how far music has permeated the national life, and unfortunately the verdict passed by any unprejudiced observer must be that in a most vital sense England is about the least musical of civilised nations. We are all taught to believe that music, if it possesses any æsthetic value at all, is a potent vehicle for the expression of emotion. Seldom in the history of nations have there been occasions when such intense emotions have struggled for expression as during the past few weeks; yet, taking the country as a whole, the part played by music has been pitifully meagre. Proofs of this statement would be quite superfluous.

Surely those of us who have spent our energies on behalf of musical education must have received the shock of our lives in finding that apparently our work has been futile. 'Apparently' only, because it is not true that individually Englishmen are immune to the influence of music, but rather, that the art as a vital factor in social and communal life has not flourished amongst us. Here and there, especially in Wales and certain other districts, the communal spirit has been exploited, but elsewhere the masses are quite indifferent. Whose fault is it? The answer is difficult to give, and it really does not matter much now. However, it is possible to state a few causes contributing to the débâcle. Firstly, those who are regarded as the leaders of the musical profession have with a few significant exceptions taken a very narrow view of the ground covered by the term 'music.' They regard music as including only those artistic creations which appeal to *their* cultivated natures, and refuse patronage to any propaganda which recognises the value of musical works which do not profess to arouse emotion in any but less cultivated minds. They give their benediction to schemes for the establishment of national opera, a form of art which apparently leaves a large part of the public quite cold. They profess to appreciate the work done in schools without taking the trouble to make first-hand acquaintance with it, or to improve it in any way. They loudly voice the virtues of the younger school of British composers, who with all their enterprise do little but write music which obviously must be caviare to the general. The hierarchy of the profession will have nothing to do with anything but the first-rate, forgetting that what is second-rate to them may be first-rate for the public at large, to whom the absolute first-rate makes no appeal. Both in the press and official circles these worthy experts receive homage, deserved no doubt, but not more so than the efforts of those who endeavour to bring music home to the many rather than to the few.

Secondly, there has been a great deal too much diffusion of effort in musical education, a lack of unity of purpose, of common aim. This perhaps arises from the innate tendency of the Englishman to resent dictation, and to regard organization as an interference with his cherished liberty. But since the war began he has had to submit to wholesome discipline, and is inclined to be a little more docile. Without wishing in any degree to cast a stone at Nonconformity, I may be pardoned for asserting that the same tendency which exists amongst non-conforming bodies to split up into small sects, the members of which would be hard put to it to differentiate their respective dogmas, is also met with in the case of musical organizations. Doing substantially the same work, small choral and orchestral societies rival each other in giving concerts in which the exhibition of their own prowess is more in the minds of

The Dumfries Choral and Orchestral Union has an interesting series of six concerts arranged for the present season: two orchestral, two choral, and two devoted to chamber music. On December 4, the Catterall Quartet played Frank Bridge's 'Irish' Melody, Wolf's 'Italian' Serenade, and Quartets by Glinka (F major) and Debussy. Mrs. Ian Hopkins sang songs by Mallinson, Bagrinovsky, Ambroise Thomas, and Paul Vidal. There was a large and appreciative audience.