Church and Organ Music. The Organist and Modern Music

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poets, and where a definite 'programme' is set out by the composer he will first of all analyse and assimilate the incidental colouring.

ACCOMPANIMENT.

This brings us to a consideration of the art of accompaniment, perhaps the greatest pitfall which awaits the organist. There is always the temptation to musically reproduce the thunder and the waterpipes, the wild boar, and the grinning dog. Tricks like these are out of date, and the organist who employs them is obsolete. The poetry of the Psalms, surely the most beautiful feature of the church's liturgy, must be fully realised, but it must be done by legitimate means and not exaggeration. Excessive use of the 16-ft. pedal should be avoided. Chords should be put down firmly, and never in arpeggio fashion. Preliminary pedal notes, and also introductory treble 'leads' should be severely tabooed, and at the end of a movement the notes should be lifted simultaneously. Frequent use of manual doubles confuses harmonic progression. When the pedal coupler is employed it should take effect with and not after the commencement of a phrase. Alterations of stops should not be made in the middle of a passage. The Great Organ should sometimes be used without the Swell coupler. Four-part harmony in hymns and chants is purer than handfuls of chords. Delightful effects in accompaniment are obtained by occasionally playing in two parts with contrasted colours. Chords played an octave higher on the softest 8-ft. stops afford welcome relief in the course of a long Psalm. Sinister effects are produced by playing an octave lower on an 8-ft. Swell reed.

THE CHOIR.

Many of these experiments can be made only where there is a good choir, but I believe that any body of singers can be made self-reliant, and I have small respect for any choir which is entirely dependent on musical accompaniment. The organ has too long been regarded as a background, or as a mere support for the voices, while its real function is, or should be, to add artistic interest to the work in which its co-operation is invoked. The responsibility of the organist and choirmaster was never as great as it is in these early decades of the twentieth century. The competitive movement, which has its disadvantages as well as its advantages, has at least set a standard of choral technique, a standard below which no choir, least of all our Cathedral and leading Church choirs, can afford to fall. The day is not so far behind when some of our Cathedrals might have been mistaken for homes of rest for the vocally infirm. A few of them convey the same impression to-day, but generally speaking the work of our Cathedral choirs is infinitely better than it was twenty years ago. And rightly so. The old slovenliness of attack, careless diction, absence of good phrasing and general apathy are faults no longer to be tolerated. We may not be able to realise the finest points in musical art, but we shall be all the better for aiming at them. Some of us are spending our best years in the pursuit of ideals which local conditions make almost impossible of attainment. But if these ideals are to be submerged because circumstances are adverse, we are hardly worthy of our position.

THE CHOICE OF MUSIC.

The average organist, and perhaps more particularly the average Cathedral organist, is always in danger of falling into a rut. Tradition requires the latter to assist in the performance of a considerable amount of music which should long since have been consigned to the dust heap.

I have the greatest veneration for the accepted classics of choral literature, but I do regret the inclusion of meretricious music, which occasionally finds its way into our lists almost solely because it is to hand, and because it enables us to avoid undue repetition. Surely, it would be infinitely better to repeat, again and again, during the year, that which is best. I look forward to the day when there shall be a great witenagemote of our leading organists and precursors to deal with this important question. The problem is by no means parochial; it is universal, and it is our duty to purge the Church of the sickly rubbish which has crept in.

IMPROVISATION.

In conclusion, I would put in a strong plea for a deeper study of the neglected art of improvisation. By this I do not mean the aimless meandering chords which too frequently pass for improvisation. Still less do I mean a slavish adherence to rhythmic division and set forms. By all means have a central idea, but do not make the mistake of riding it to death. It is in this direction that many organists fail to convey the all-important idea of spontaneity. I am sure there must be a large number of amateur organists who do not invariably begin their extemporisation in four parts, with a 16-ft. pedal coupled, but I can truthfully say I never met one! Much of course depends on the acoustic properties of your church, but delightful results are to be obtained from purely manual efforts, and these occasionally in less than four parts. Aim at the cultivation of horizontal harmony, and when you improvise your introductory voluntaries never forget that it is in your hands to create the right atmosphere, and that the effect of worship and supplication is either enhanced or diminished by your own musical thought and its expression. Above all, be sure that your music will never be wholly good if you have cultivated it to the utter exclusion of the other arts. Here as elsewhere unity makes for strength, and such unity as this will help you fully to appreciate the beauties of modern composition, and to maintain the dignity and grandeur of the great classical school.

Church and Organ Music.

THE ORGANIST AND MODERN MUSIC.

BY W. G. ALCOCK.

The paper read recently by Mr. C. H. Moody, organist of Ripon Cathedral, before the Bradford and District Organists' Association, is reported on the preceding pages. The chief points raised were the attitude of the organist towards the development of music, and the artistic ideals towards which he should strive. In admirable diction he put before his critical audience the various steps by which the edifice of our Church and Organ Music has been built, and, as showing his optimistic views, claimed that after the orchestra, the organ offers the greatest attraction to modern composers. In support of this he quotes Rheinberger, Widor, Franck, Stanford, Harwood and Reger. He might have added Karg-Elert, and several English names. We almost share the claim, and yet hope to be fully converted. There is no doubt a 'new learning' in organ matters, and with such enthusiasm as Mr. Moody's and many of our younger men, the time cannot be distant when the organ shall, by reason of its artistic construction and the really fine works of art which it has called—and is more frequently calling—into being, take its legitimate place as a fitting vehicle of high and noble thought. We are entirely with Mr. Moody in deploring the wealth (!) of fifth-rate sentimentality which dazzles the average recital audience. No doubt, so long as they have these things offered them will they flock to hear them, and think themselves edified. The real test may be found in the fact that such recitals as those to which we refer invariably leave the audience wondering at the skill of the performer rather than at the music itself. We do not for one moment cavil at the organ arrangement. We must have it, and it might with truth be said that more than one example sounds better on the organ than on the orchestra or pianoforte. A case may be found in the Rachmaninoff Prelude in C# minor, which, while certainly sounding great on the pianoforte, is simply *mighty* on an organ and in a building both of adequate dimensions.

We cannot see with Mr. Moody that it is necessary, if an organist is to become a 'musician,' he must

be to some extent versed in the arts of painting, architecture and literature. It would no doubt be an advantage to him to possess some such knowledge. But if the contention be sound, the converse ought to hold good, and students of those other arts should be to some extent versed in music. It is strange that so many painters (for instance) are not musical, and that yet their art does not suffer. We willingly grant the necessity for general culture, and regret to have to agree with Mr. Moody that organists are in the aggregate ill-prepared, and that, frankly, the musical profession is, in the main, on a lower level than it should deserve. We also concur in the argument that music is the most sublime of all the arts. Indeed, it has always seemed to us that no other art can present the sublime thoughts of which music is capable. If an artist paint a landscape, he is only idealising something he has seen. Architecture can only lend to music its qualities of form and proportion. If a sculptor carve a statue, he must have seen features in human life (to take the highest model) to stimulate his fancy. Literature no doubt is more like music in its suggestiveness of the unseen, but music far transcends all in its uplifting power, and most vividly 'brings all heaven before our eyes.' We agree, also, that the organist is often too ignorant of questions entirely outside the realms of his profession and its artistic attributes, such as the matters which govern our social system. He is generally an 'organiac,' and can seldom talk of anything but his organ. The time, too, surely has gone when the long hair and Trilby hat, or the top hat and frock coat necessarily constitute the working clothes of the organist. Mr. Moody's plea for general culture will be shared by all who realise the power of organ music, and it is evident that in this respect a steady improvement is taking place. Our older Universities now insist on residence for music graduates, and though there have no doubt been many exceptions, the wisdom of this step is shown by the fact that the average music graduate of the past can hardly have been considered a well-read man. There is another aspect of the question not touched upon in Mr. Moody's paper. The scandalous underpayment musicians are forced to accept must be held responsible for many of our shortcomings. It is difficult indeed to live decently, and there is little time for anything but hard work. But that is an old, old story, and had better be only hinted at.

There were many noteworthy suggestions in Mr. Moody's address, touching the various directions in which the organist's artistic instincts might work. We have before said in these pages that the organ-loft seems to have been the home of so much that is inartistic, and the suggestions to which we refer were all excellent, and such as can only raise the standard of accompaniment in Church.

Extemporising, too, received attention, and the importance of its cultivation was insisted upon.

Altogether, Mr. Moody's paper seems to crystallise the many thoughts such a subject suggests; and his large audience, composed as it was of serious and thinking men, full of enthusiasm for their art, must have found much to ponder over. Enough to say we are the better for having read it.

The organ at the Coronation Exhibition upon which recitals are being given, is the work of Mr. Rest Cartwright, of the Park Road Works, West Green, N., and represents the greater part of the instrument built to the order of St. Ignatius, Stamford Hill. It contains three complete manuals and pedal organ, with the necessary couplers, pneumatic pistons, and other accessories. The total number of pipes at present is 2,150, and the wind is supplied (through five independent bellows and reservoirs at 6 and 3½ inches

pressure) by a 'Discus' blower and motor. The latter have been kindly lent and fitted up by Messrs. Watkins & Watson, prior to their installation at the church.

The organ at Emmanuel Congregational Church, Cambridge, originally (1880) built by Willis, has lately been rebuilt and enlarged by Messrs. Norman & Beard. A Choir organ has been added, and the tonal scheme of the Great organ considerably re-arranged and enlarged. A feature is the addition of a pedal trombone and bass flute. Curiously enough, the organ is the only specimen of Willis's work possessed by Cambridge. The opening service took place on Sunday, June 11, when recitals were given by Mr. J. H. Warmington (who for over twenty years has been organist of the church) and Dr. A. H. Mann.

We have received an interesting letter from a correspondent in Outremont, Montreal, drawing attention to the work of Mr. Percival J. Illsley, organist and choirmaster of St. George's Church, Montreal. When appointed twenty-one years ago, he landed to find the city in its primitive condition, but has now the satisfaction of holding a foremost position in what has become one of Canada's finest cities. From the report sent us, we gladly note his excellent work, which includes that of an organist, recitalist and choirmaster. His choir, we are told, is held in high estimation, and from the repertoire it is evident that excellent work has been done. Mr. Illsley was formerly a pupil at Lichfield Cathedral, under Mr. J. B. Lott.

At Calcutta, on July 10, the Lord Bishop of Calcutta, acting for his Grace The Lord Archbishop of Canterbury, conferred upon Mr. Ernest Slater, organist and choirmaster of Calcutta Cathedral, the degree of Doctor of Music. Dr. Slater was presented by the Hon. Mr. Justice Carnduff, C.S.I., reading the petition, the signatories of which included Lord Hardinge, Viceroy of India, the Right Rev. The Bishop of Calcutta, the Hon. Sir Lawrence Jenkins, K.C.I.E., Chief Justice of Bengal, and other prominent officials. Dr. Slater has been organist of Calcutta Cathedral for over twenty-five years.

Coronation services were held in Calcutta in the Cathedral, and in the churches of St. John and St. Andrew, and in the Roman Catholic Cathedral. At the English services the music included (at the Cathedral) Dr. Slater's setting of the anthems 'I was glad' and 'All the kings of the earth shall praise Thee,' 'Zadok the priest,' and the Coronation Anthem; at St. John's Church, Sir Frederick Bridge's *Homage Anthem*, and Henry Smart's *Te Deum* in F. At St. Andrew's a feature was the singing of Dr. Slater's anthem 'O Heavenly King, by whose decree,' the service concluding with the National Anthem.

At St. Matthew's Church, Northampton, a selection of early seventeenth-century music was given on July 23. The examples included Gibbons's *Te Deum* in F and the anthems 'Almighty and everlasting God' and 'Hosanna to the Son of David,' and Allegri's 'Miserere,' while the instrumental numbers were a *Preludium* by Dr. John Bull, a *Capriccio* (Sopra La, Sol, Fa, Mi, Re, Ut) and a *Canzona*, both by Frescobaldi. An interesting feature was the performance, in their original notation, of familiar hymn tunes, these including 'Dundee,' 'Passion Chorale' (Hassler), 'St. David' (Ravenscroft), 'Angels' (Gibbons), 'London New' (Newtown) and many others. Mr. Charles J. King, organist of the church, played the organ, which is well-known as one of Messrs. Walker's finest instruments. Similar services will be given in September, and later some attention will be devoted to works by Purcell, Humphrey, Blow, Buxtehude and others.

At Knox Church, Dunedin, New Zealand, on June 22, last, a Coronation Recital was given by Mr. W. Paget Gale, organist of the Church, and Mr. David Cooke, organist of Moray Place Congregational Church, assisted by the combined choirs of the two churches named. The solo vocalist was Miss Florence Pacey, and the programme included

Sir Edward Elgar's arrangement of the National Anthem (soloist, Miss Duthie), Handel's 'Zadok,' Weber's 'Jubilee' Overture, Elgar's 'Land of hope and glory,' Meyerbeer's, Tchaikovsky's and German's Coronation Marches, and 'Elgar's Imperial March. The recital concluded with the 'Hallelujah' chorus.

Mr. W. J. Pletts, who for thirty years has been a tenor singer in the choir of St. Peter's, Newcastle, received a testimonial on July 9 on the occasion of his retirement.

It should have been stated (August No., p. 526) that Mr. C. H. Moody (Ripon) played the organ at the meeting of the North-Eastern Choral Association at York.

Mr. E. H. Lemare has recently been giving organ recitals at the Glasgow Exhibition before crowded and enthusiastic audiences.

PASSED FELLOWSHIP, JULY 1911.

The following candidates were successful in the examination held in July for the Fellowship of the Royal College of Organists:

E. C. Austin (London).	H. S. Middleton (Windsor).
E. W. Baker (Bishop's Stortford).	H. N. Oakes (Bewdley).
P. E. Clarke (Wellington).	C. J. Parsons (Wells).
W. J. Comley (London).	H. G. Perry (Ponders End).
Miss E. P. Coxeter (Hastings).	A. W. Pollitt, Mus. Doc. (Liverpool)
R. J. Foort (London).	C. Richmond (Sharrow).
D. G. A. Fox (Teddington).	E. Ritchings (Blackburn).
H. J. L. Gresham (London).	Miss E. F. Salisbury
E. N. Hay, Mus. B. (Portstewart).	(Marlborough).
J. E. Hope, Mus. B. (London).	W. Singleton (Golcar).
N. C. Jephcott (Coventry).	J. D. Smith (Deal).
E. L. Lodge (Wallasey).	F. H. Stamper (London).
W. H. London (Berkhamsted).	R. J. Stannard (London).
C. B. Maude (Lingfield).	A. S. Warrell (Bristol).

The Lafontaine prize was won by D. G. A. Fox and the E. H. Turpin prize by N. C. Jephcott.

ORGAN RECITALS.

- Mr. Fred. Gostelow, Church of St. Philip and St. James, Ilfracombe—Overture No. 1 in C, *Hollins*.
- Mr. Albert Orton, Parish Church, Walton, Liverpool—Air with Variations and Finale Fugato, *Smart*.
- Mr. W. Aslom, S. Bede's Church, Semaphore, S. Australia—National Anthem with variations, *Wesley*.
- Mr. G. Tootell, St. James's Church, Whitehaven—Concert Fantasia, *Sir R. P. Stewart*.
- Mr. Alfred Hollins, St. Bees Priory Church—Theme with Variations and Fugue, *Hollins*.
- Mr. James M. Preston, St. George's Church, Jesmond, Newcastle-on-Tyne—Scherzo in B minor, *Healey Willan*.
- Mr. Hylton Stewart, St. Martin's Church, Scarborough—Installation March, *Stanford*.
- Mr. G. Stephen Evans, English Congregational Church, Aberystwyth—Allegro vivace, *Morandi*.
- Mr. W. Cary Bliss, Coronation Exhibition—Sonata No. 4, *Mendelssohn*.
- Mr. Claude A. Forster, Parish Church, Kirkley—Marche Solennelle, *Mailly*.
- Mr. Herbert Walton, Parish Church, Great Yarmouth—Song of Triumph, *John E. West*.
- Mr. Walter Clough, St. Iberius Church, Wexford—Offertoire in C minor, *Batiste*.
- Dr. Orlando A. Mansfield, Belgrave Church, Torquay—Cantilène Pastorale, *Guilmant*.
- Mr. Sydney Coote, Mount Pleasant Congregational Church, Tunbridge Wells—Fantasia on 'Urbs Beata,' *W. Faulkes*.
- Dr. C. Edgar Ford, St. Andrew's, Stockwell—Fantasia in E flat, *Saint-Saëns*.
- Mr. Harold Helman, St. John's Episcopal Church, Perth—Sonata, *J. Reubke*.
- Mr. Paul Rochard, Parish Church, Sutton-on-Sea—Fantasia and Fugue in G minor, *J. S. Bach*.
- Mr. S. W. Swainson, Bilton Parish Church, Harrogate—Sonata No. 7, *Rheinberger*.
- Mr. T. H. Collinson, St. Mary's Cathedral, Edinburgh—Sonata No. 6, *Mendelssohn*.

Mr. A. H. V. Hague, St. Ann's, Manchester—Sonata No. 4, *Mendelssohn*.

Mr. F. E. Wilson, St. Michael and all Angels, Ilford—Sonata No. 5, *Mendelssohn*.

Mr. F. J. Parsons, St. Saviour's Church, Eastbourne—Voluntary in G, *Dr. John Worgan*.

Mr. W. L. Raynes, St. Nicholas Church, Whitehaven—Prelude and Fugue in B minor—*J. S. Bach*.

Mr. F. J. Livesey, St. Bees Priory Church—Fourth Organ sonata, *Guilmant*.

Mr. R. W. Browne, St. Mary's Church, Woodbridge—Romance in D flat, *Lemare*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Robert E. Clark, organist and choirmaster, St. Paul's Church, Manningham, Bradford.

Mr. Ronald W. Dussek, organist and choirmaster, St. Matthew's Church, Surbiton, Surrey.

Mr. Nelson V. Edwards, organist and choirmaster of Colne Parish Church, Lancashire.

Mr. J. Lamont Galbraith, organist to First Presbyterian Church, and Holy Trinity Episcopal Church, Richmond, Va., U.S.A.

Reviews.

Unfigured Harmony. By Percy C. Buck, Mus. Doc.

[Clarendon Press.]

Academic circles have shown a tardy recognition of the fact that the real teaching of harmony begins where the employment of figured basses ceases. It is obvious that the study of harmony is useful in proportion as it prepares the student to encounter the problems met with in actual composition, and the first of these is the harmonizing of melodies. At present, however, the supply of text-book guidance on the subject is unequal to the demand. The issue of Professor Buck's book is therefore timely; moreover it is the kind of book one would welcome even in an over-stocked market. The author knows from his own teaching experience that the most exemplary collection of maxims, however elaborate, incontestably true and beautifully expressed, is apt to leave the pupil a little wiser perhaps, but with little more practical ability than before. Professor Buck has penetrated the student mind, knows the misconceptions of which it is capable, and counters them at every point with his practical hints and with his plentiful examples of the right way and the wrong way of doing things. The wealth of illustrations, fruitful of instruction, is one of the best features of the book. He writes primarily for the examination candidate, as can be seen from the attention he devotes to problems peculiar to the examination room. Yet he attaches as much importance to a sense of style and musicianship as to correctness and ingenuity. For instance, in treating of imitation he says:

'Most students waste an incalculable amount of ingenuity in the attempt to produce exact imitation. So far is this, even when accomplished, from being desirable, that the student may call himself a musician at once when he realises the true nature of imitation. For reproduction and imitation are two words with distinctly different meanings. To find that a tune will go in an exact canon, or that the bass can reproduce some little phrase with all intervals precisely similar—this is not musicianship, but mere exploration and discovery. Music begins when, feeling that imitation is the artistic necessity at a given point, one alters the unimportant details of the model while preserving the essentials.'

The book is in five sections, which are devoted to Modulation, Harmonization of melodies, Unfigured basses, Inner melodies and continued canons, and Ground basses. Under the first heading the author gives advice that should for ever arm the intelligent reader to meet with confidence and success the familiar trier 'continue for eight bars in the style suggested by the following, modulating through the keys of'. The remarks on harmonization are again a complete armoury against the common faults and stumbling-blocks that no

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