Church and Organ Music. The New Organ for Westminster Cathedral

Author(s): J. Stuart Archer

Source: *The Musical Times*, Vol. 62, No. 939 (May 1, 1921), pp. 353-356

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/910578>

Accessed: 03-03-2016 02:29 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times*.

<http://www.jstor.org>

Church and Organ Music

THE NEW ORGAN FOR WESTMINSTER CATHEDRAL

BY J. STUART ARCHER

An important addition to the fabric of the Catholic Cathedral at Westminster will be made in the course of the coming year by the erection of an organ which in size, quality, and position will enable it to support congregational singing, enrich the services with interludes and voluntaries, and add splendour to the many and various ceremonies which form so important a feature in the ritual of the Catholic Church.

The provision of such an instrument means the outlay of a very considerable sum of money, not only for its building but for its upkeep, and it was not till last autumn that His Eminence Cardinal Bourne, Archbishop of Westminster, was able to consider the problem of collecting the whole or a part of the £16,000 which will be required to complete the instrument.

After due consideration, in which the claims of various eminent firms were considered, a contract was signed on Christmas Eve, 1920, with Henry Willis & Sons and Lewis & Co., Ltd., to supply a portion of the instrument, consisting of Great, Swell, and Pedal Organs, each containing a selection from the complete specification of these departments. This first section will cost £4,000, but it is ardently hoped that before the time for erection comes, more, if not all the money may be collected, and thus enable the work to be completed without unnecessary delay or additional expense. In this connection Cardinal Bourne appeals to all organ lovers for financial help.

The organ will occupy the large gallery at the opposite end of the Cathedral to the High Altar. This, though not the position suggested by the architect, the late J. F. Bentley, is unquestionably the one giving the player the greatest opportunity for controlling congregational singing as well as displaying the beauty and power of the instrument. The case is being designed by Mr. J. M. Marshall, the Cathedral architect, and will form an imposing and effective feature. Being Byzantine, no front pipes will be incorporated in the scheme.

The specification has been drawn up by the Cathedral experts in consultation with the builders, and will be found to embody every quality of tone while avoiding unnecessary duplications. On the Pedal Organ the system of 'extension' is legitimately used, the 8-ft. stops being in each case derived from the 16-ft. of corresponding tone-quality, while variety in *pianissimo* 16-ft. stops is obtained by borrowing the 16-ft. doubles from Swell and Choir. As regards reeds it is to be noted that while the scheme includes 32-ft., 16-ft., and 8-ft. stops derived from one another, there is a separate Ophicleide of 16-ft. pitch which, speaking on a pressure of 30-in., will be of great power and grandeur.

The scheme of the Great and Swell Organs is quite orthodox and calls for no special comment. On the Great the quality of the three 8-ft. diapasons will be individual, and the inclusion of a second principal is a feature not so often found as it should be. The five-rank Mixture will be specially designed, and the

Swell Harmonic Trumpet will be very fiery, having French shallots voiced on the Willis system on a pressure of 15-in.

The Choir Organ will be unenclosed, and is designed as a small Great complete to 15th, with Cornet of three ranks and Trumpet prepared for. All the stops will be made to old-fashioned scales, giving that peculiarly animated but subdued tone unobtainable by other means. The top manual will be reserved for tubas and orchestral stops. The question of enclosure versus non-enclosure of the Tuba (which will be playable at 16-ft., 8-ft., and 4-ft. pitches) was thoroughly discussed. There are weighty arguments for and against enclosure, as every organ enthusiast knows. A compromise was made by deciding to enclose the stop, but at the same time to make provision for an unenclosed one of dominating character.

It may confidently be asserted that the instrument will take its place amongst the finest in the country. Though, comparatively speaking, of moderate size, it has to fill one of the largest buildings in the world with sound. Boldness of treatment is therefore demanded and will be given, but it can be confidently anticipated that the same judgment that has made Willis organs a by-word for excellence will always prevent quality being sacrificed for quantity. The balance will be held steadily, and power checked before it degenerates into stridence: delicacy before it becomes weakness.

The construction of the instrument, its design and voicing throughout, will be carried out under the personal supervision of Mr. Henry Willis, Jun., grandson of 'Father Willis.'

SPECIFICATION

GREAT ORGAN—15 stops

		FT.
1 Double Open Diapason	... .. metal	16
2 Open Diapason No. 1...	... ..	8
3 Open Diapason No. 2...	... ..	8
4 Open Diapason No. 3...	... ..	8
5 Flûte Harmonique	... ..	8
6 Quint	... ..	5½
7 Octave	... ..	4
8 Principal	... ..	4
9 Flute Ouverte	... ..	4
10 Twelfth	... ..	2½
11 Fifteenth	... ..	2
12 Grand Chorus, 15, 19, 22, 26, and 29	... ..	5 ranks
13 Double Trumpet	... ..	8
14 Trumpet	Heavy Pressure	8
15 Clarion	... ..	4

SWELL ORGAN—15 stops and tremulant

16 Violon	... .. metal	16
17 Open Diapason	... ..	8
18 Rohr Flute	... ..	8
19 Echo Gamba	... ..	8
20 Voix Celeste (AA)	... ..	8
21 Principal	... ..	4
22 Suabe Flute (Triangular)	... ..	4
23 Twelfth	... ..	2½
24 Harmonic Piccolo	... ..	2
25 Fifteenth	... ..	2
26 Harmonics, 17, 19, and 22	... ..	3 ranks
27 Oboe	... ..	8
28 Tremulant	... ..	—
29 Waldhorn	... ..	16
30 Trompette Harmonique	Heavy Pressure	8
31 Clarion	... ..	4

CHOIR ORGAN—9 stops. (Unenclosed)

32 Contra Dulciana	... .. metal	16
33 Open Diapason	... ..	8
34 Stopped Diapason	... .. wood	8
35 Principal	... .. metal	4
36 Nason Flute	... ..	4
37 Twelfth	... ..	2½
38 Fifteenth	... ..	2
39 Cornet (Prepared for)	... ..	3 ranks
40 Trumpet	... ..	8

SOLO AND BOMBARDE ORGAN

13 stops, 2 couplers, and tremulant. (Enclosed)				FT.
41	Violoncello	...	...	metal 8
42	Tibia (open throughout)	...	...	wood 8
43	Viole d'Orchestre	...	...	metal 8
44	Salicional	...	...	8
45	Unda Maris (AA) (prepared for)	...	...	8
46	Concert Flute (Harmonic)	...	...	4
47	Salicetina	...	...	2
48	Cor Anglais	...	...	16
49	Clarinet	...	...	8
50	Tremulant	...	...	16
51	Contra Tuba	Heavy Pressure, Harmonic,	...	8
52	Tuba		...	8
53	Tuba Clarion		...	4

(Unenclosed)

54	Grand Tuba (Heavy Pressure, Harmonic) (prepared for)	metal	8
55	Great Reeds to Solo.		
56	Swell Reeds to Solo.		

PEDAL ORGAN—15 stops

57	Double Open Diapason	...	...	metal	32
58	Great Bass	...	...	wood	16
59	Contra Basso	...	...	16	
60	Open Diapason (extension of No. 57)	...	...	metal	16
61	Sub-Bass (stopped)	...	...	wood	16
62	Violon (from No. 16, Swell)	...	...	metal	16
63	Dulciana (from No. 32, Choir)	...	...	16	
64	Octave (extension of No. 58)	...	...	wood	8
65	Principal (extension of No. 60)	...	...	metal	8
66	Flute (extension of No. 61) (Stoppad)	...	...	wood	8
67	Super-Octave (extension of No. 65)	...	...	metal	4
68	Contra Trombone	...	...	32	
69	Trombone (extension of No. 68)	...	...	16	
70	Grand Ophicleide	...	...	16	
71	Clarion (extension of No. 69)	...	...	8	

COUPLERS—20

72	Solo to Pedal.	80	Choir to Great.
73	Swell to Pedal.	81	Swell Octave.
74	Great to Pedal.	82	Swell Unison off.
75	Choir to Pedal.	83	Swell Sub-Octave.
76	Solo to Great.	84	Solo Octave.
77	Solo to Choir.	85	Solo Unison off.
78	Swell to Great.	86	Solo Sub-Octave.
79	Swell to Choir	87	Great Pistons to Pedal; Com-

ACCESSORIES

6	Adjustable Pistons to Great Organ.	
6	" " " " Swell	
4	" " " " Choir	
6	" " " " Solo	
6	" " " " Pedals	
1	Reversible Piston for Great to Pedal	Duplicated by Pedals.
1	" " " " Swell to Great	
1	" " " " Solo to Great.	

Balanced Swell Pedals to Swell and Solo Boxes.

Tubular Pneumatic Action throughout, giving perfect attack and repetition.

WIND PRESSURES

Great	Flue Work, 4½ in.; Great Reeds, 12-in.
Swell	" " " " 5-in.; Chorus Reeds, 15-in.
Choir	" " " " and Reed Work, 3-in.
Solo	" " " " Work and Orchestral Reeds, 6-in.; Tubas, 30-in.
Pedal Organ	Flue Work, 4½ in., 5-in., and 6-in.; Trombones, 20-in.
	Grand Ophicleide, 30-in.

IN MEMORIAM JOHN EDWARD VERNHAM, ORGANIST OF ST. PAUL'S, KNIGHTSBRIDGE

By the death of John Edward Vernham the Church of England has lost an organist and musician of the highest type. Although as a youth he had been apprenticed to a firm of South London organ-builders, yet the call of music was strong in him and would not be denied. He early forsook organ-making for organ-playing, and after some less important appointments, succeeded Dr. W. H. Monk as organist and choir-master at St. Paul's, Knightsbridge, in 1879. There he remained for forty-two years, until his death, and by his devotion to the Church and his unsparing zeal for work succeeded in building up such a splendid choir and beautiful musical services as made St. Paul's famous as a model of what a parish church musical service should be. In 1889 he succeeded Dr. Monk as professor of music and organist at King's College, London, and in recent years was also an examiner for Trinity College of Music. As a player he was always clear and accurate, and as an organ accompanist could not easily be excelled. His personality was so attractive and his unselfishness and general kindness of nature so great that he was beloved by all who knew him, and many will mourn his loss. He had suffered from heart trouble

for some time, and his last illness came upon him on Christmas Day. When half-way through the morning service his powers failed him, and he had to give up, although against his will. He never played at St. Paul's again, and on March 2 he passed away. The funeral service, which was attended by a very large congregation, was held at St. Paul's on March 7. The music was that which he himself had arranged and played for so many years, and the full choir of men and boys sang the sad strains for the choir-master whom they had known and loved. The vicar, the Rev. Prebendary Boyd, and also the Rev. J. Baden Powell, formerly Precentor of St. Paul's, were present, and Dr. W. J. Phillips, an old friend of Mr. Vernham, presided at the organ. P.

THE LONDON SOCIETY OF ORGANISTS

Mr. John E. West's lecture on 'Old English Organ Music' at Trinity College on April 9 attracted a large gathering. Mr. West gave a very interesting account of the progress of organ music in this country from the 16th century down to the Wesley period. He rightly claimed that a good proportion of the work of our old composers in this field was well worth playing to-day. Much of it undoubtedly suffered from the backward condition of the organ in England, especially from the fact that we were centuries behind the Continent in the adoption of pedals. Our persistence in unequal temperament was also a hindrance to the development of organ music. Nevertheless, the numerous illustrations to the lecture included some delightful things. Especially good were a characteristic Voluntary in A minor by Orlando Gibbons (a gravely beautiful movement that made one regret the composer left so little work of the kind), a Toccata by Lock, a Voluntary on the 'Old Hundredth' by Purcell (a capital piece that we venture to suggest would be even more successful if its two sections were transposed; the first would make by far the better ending), and a charming slow movement by John Bennet. Had Mr. West's object been to show how much good organ music was written by our old composers he might easily have made up a programme of excellent works by Roseingrave, Boyce, Walmisley, Nares, Adams, and others. But as the lecture was designed to trace the development of our organ music, and especially of that peculiarly English type known as the Voluntary, the illustrations necessarily included a good many pieces the interest of which was mainly historical. The occasion, however, was of great value, and should draw attention to a department of English music that deserves to be better known. One of these old pieces in a programme of modern—and especially of ultra-modern—works provides refreshing contrast. We must add that the illustrations were admirably played by Mr. Stanley Roper. Dr. Pearce was in the chair, and added to the success of the afternoon by playing some pieces of Samuel Wesley.

We have received the eleventh Annual Report of the Organists' Benevolent League, and note with pleasure that this excellent institution has made a considerable step forward during the past year. There has been an increase of £156 in the receipts, the costs of administration have been less, the grants have been practically the same, and as a result the committee has been able to invest £200 in War Stock, and so make the future of the League more secure. A gratifying feature is the support received from Organists' Associations, no fewer than seventeen now sending regular contributions. We remind our readers that a large proportion of the amount is raised by collections at organ recitals, a form of help that is in the power of practically every member of the profession, and one which has the further merit of bringing the League and its objects before the general public. The secretary, Mr. Thomas Shindler, Royal College of Organists, Kensington Gore, S.W., will be glad to answer any inquiries.

The Blackburn Public Hall, now being built, is to have an organ of four manuals and sixty-four speaking stops, enclosed in a handsome oak case, the whole costing about £15,000. Messrs. Rushworth & Dreaper are to supply the instrument.

Faversham Parish Church Choir, numbering about fifty voices, gave a concert at Faversham Lecture Hall on April 5 before a crowded audience. Some excellent instrumental music was provided by an orchestra ('Ruy Blas' Overture, March 'Henry VIII.,' Sullivan, and Mendelssohn's Pianoforte Concerto in G minor, with Mr. F. A. Poulteney as soloist), but the chief interest of course centred in the work of the choir, which sang part-songs, catches, and quartets by Goetz, Bairstow, Webbe, Schumann, Mackenzie, Beethoven, Bridge, Elgar, and Pinsuti, under the direction of Mr. W. J. Keech. This is a type of concert that should be given wherever a church choir is large enough to provide the variety obtainable from division into T.T.B.B., S.A.T.B., and S.S. choruses. Not only is excellent contrast thus obtained, but the various departments of the choir are developed, and the whole body gains in ease and lightness from the preparation of a well-chosen secular programme.

It is good news that we are to have another opportunity of hearing Marcel Dupré. We understand that he will give a recital at St. John's, Hammersmith, on May 21, at 5.30. As some of our readers know, the organ at St. John's has recently been rebuilt and enlarged by Messrs. Henry Willis & Sons and Lewis & Co., and weekly recitals have for some time past been given by eminent players. M. Dupré's programme will include an improvisation.

The organ installed in St. Stephen's, Bow, by Messrs. Rushworth & Dreaper, as a war memorial, was recently dedicated by the Lord Bishop of Stepney. Dr. H. W. Richards gave the opening recital, playing Bach's Toccata and Fugue in D minor, the first movement of Elgar's Sonata, Widor's Scherzo in C minor, and the Overture to 'Egmont.' The new organ is a three-manual with thirty-two stops and a large number of accessories.

Harold Moore's cantata 'The Darkest Hour,' was sung on Good Friday at Turret Green Baptist Church, Ipswich, by an augmented choir of eighty voices, conducted by Mr. J. W. Gooderham, with Mrs. M. Milton at the organ. This is the third annual performance of the work at Turret Green, the audiences on each occasion exceeding a thousand, and many people being unable to gain admission.

The newly-formed Par and District Choral Society (conductor, Mr. C. S. Edwards) sang Maunder's 'Olivet to Calvary' and Easter selections from 'The Messiah' to crowded audiences at St. Mary's Church, Par, and at Tywardreath Parish Church on the afternoon and evening of Palm Sunday, in aid of Camborne and Redruth Distress Funds.

At a service for invalids held in a Tunbridge Wells Church a few weeks ago the vicar accompanied 'When I survey' on a concertina, although a three-manual organ, electrically blown, was available. Doubtless he had his reasons, but we suggest that future experiments of the kind should not be tried on a congregation of invalids. It seems like taking a mean advantage.

At an organ recital given by Mr. Bertram Hollins at Beckenham Congregational Church recently the audience were unusually favoured in the matter of programme notes. Well-written analyses of Bach's Toccata in C and Harwood's C sharp minor Sonata were illustrated by quotations of the chief subjects, the whole being reproduced by some duplicating process—apparently 'Plex.'

'Judas Maccabæus' was sung by the City Temple Choral Society at the City Temple on April 9, under the direction of Mr. Allan Brown. Mr. G. D. Cunningham presided at the organ, and the soloists were Miss Bessie Lang, Miss Beatrice Ashton, Mr. Henry Turnpenney, and Mr. Frederick Taylor.

A performance of Dvorák's 'Stabat Mater' took place at St. Peter's Church, Harrogate, on March 20. The soloists were Madame Edith Hartley, Mrs. Hyslop, Mr. W. Smith, and Mr. J. O'Connor. Mr. John Pullein, organist of St. Mary's Cathedral, Glasgow, was at the organ, and Mr. C. L. Naylor conducted.

Maunder's 'Penitence, Pardon, and Peace' was sung on April 17 at Welbeck Abbey Chapel by an augmented choir of sixty voices. The soloists were Messrs. Beckett and Crossland. Mr. J. D. Chandler, of St. Peter's, Bournemouth, was at the organ, and Mr. Harry Minchin, organist of the chapel, conducted.

Spohr's 'God, Thou art Great,' was performed at the High Pavement Chapel, Nottingham, on March 20, with Mr. C. E. Blyton Dobson at the organ. Madame Belle Campbell, Madame Dorothy Trueman, Mr. Herbert Gutteridge, and Mr. Ernest Wainer were the soloists.

Varley Roberts' 'Passion' was sung at St. Luke's, Slyne with Hest, Lancaster, on Good Friday, with Mr. F. Laycock and Mr. W. Dennett Davies as soloists. Mr. W. Hodgson was at the organ. A silver collection was taken for St. Dunstan's.

During Mr. R. Goss-Custard's absence, the organ recitals at Bishopsgate Institute, on Friday evenings during May, will be given by Mr. Francis W. Sutton, the sub-organist of Southwark Cathedral. The recitals will commence at 6 o'clock.

On March 23 the choir of Borough Road Baptist Church, S.E., augmented for the occasion, sang Maunder's 'Olivet to Calvary' and Stainer's 'The Crucifixion,' the former with orchestral accompaniment. Mr. J. Vanderpump conducted.

On March 23 Mr. Henry Riding opened the organ recently placed in Ongar Congregational Church as a war memorial. The collections amounted to £54.

The following appeared in a recent issue of a Belfast newspaper:

'Mrs. . . . , a young lady with a silvery soprano who sang Costa's "I will extol thee with culture and refinement."'

ORGAN RECITALS

Mr. C. F. Eastwood, St. John's, Dumfries—Concerto in B flat, *Handel*; Fugue in D minor, *Bach*; Sursum Corda and Alla Marcia, *Ireland*.

Mr. W. J. Lancaster, Bolton Parish Church—Passacaglia, *Karg-Elert*; Sonata No. 5, *Mendelssohn*; Aria, *Bach*.

Dr. Caradog Roberts, Siloam Congregational Church, Barmouth—Légende, *Dvorák*; 'Finlandia'; Fugue in G minor, *Bach*.

Mr. Henry Riding, St. Mary-the-Virgin, Aldermanbury—Alla Marcia, *Holloway*; 'Farewell,' *Stanford*.

Mr. Alban Hamer, the Cathedral, Bloemfontein—Sonata No. 4, *Bach*; Rhapsody No. 1, *Howells*; Allegro Grazioso, *Frank Bridge*; Fantasia in D minor, *Stanford*.

Mr. G. Bernard Gilbert, Town Hall, Stratford—First movement, Sonata No. 6, *Rheinberger*; Caprice, *Wolstenholme*; Spring Song, *Hollins*. Public Hall, Canning Town—Fantasia, *Silas*; First movement, Sonata in A flat, *Rheinberger*; Solemn Melody, *Walford Davies*.

Mr. F. C. Welling, St. Michael and All Angels, South Bromley—Choral in A minor, *Franck*; Caprice, *Harvey Grace*; Impromptu, *Alcock*; Grand Chœur, *Dubois*.

Mr. Harold M. Dawber, St. George's, Stockport (two recitals)—Allegro (Sonata No. 1), *Bach*; Minuet-Scherzo, *Jongen*; Three Preludes on Welsh hymn tunes, *Vaughan Williams*; Variations de Concert, *Bonnet*. Rhodes St. Wesleyan Church, Halifax—Fugue in G, *Bach*; Prelude on 'St. Mary,' *Wood*; Sonata, *Reubke*. Trinity Presbyterian Church, Wigan—Caprice Héroïque, *Bonnet*; 'Finlandia.'

Mr. Leitch Owen, Edge Hill Parish Church (two recitals)—Prelude and Fugue in D, *Bach*; Storm Fantasia, *Lemmens*.

Mr. Fred Gostelow, Luton Parish Church—Fugue in E flat, *Bach*; Gothic Suite, *Boellmann*; Good Friday Music ('Parsifal').

Mr. J. A. Fuller-Maitland, Burton, Westmorland—Fantasia, *Byrd*; Prelude on 'Irish,' *Harwood*; Toccata in C, *Bach*; Sonata in C minor, *Mendelssohn*; Prelude, Fugue, and Variation, *Franck*.

Mr. Ezra Edson, Primitive Methodist Church, Westgate, Barnsley—Sonata No. 1, *Mendelssohn*; Toccata and Fugue in D minor, *Bach*; Allegro Cantabile (Symphony No. 5), *Widor*.

Mr. A. E. Jones, Town Hall, Bolton—Prelude and Fugue in C minor, *Bach*; Nocturne, *Jones*; Grand Chœur in E flat, *Guilmant*.

Mr. Frederick J. Tarris, Barking Parish Church—Quasi Pastoral, *Stuart Archer*; Toccata in D minor, *Bach*; Prelude on 'Rockingham,' *Parry*.

Dr. G. J. Bennett, Lincoln Cathedral—Fantasia and Toccata in D minor, *Stanford*; Good Friday Music ('Parsifal'); Finale in B flat, *Franck*.

- Mr. W. Wolstenholme, Audley Range Congregational Church, Blackburn—Sonata No. 4, *Mendelssohn*; Carillon, *Sowerbutts*; Overture in C sharp minor, *Wolstenholme*.
- Mr. Archibald Farmer, St. Dunstan's-in-the-East—First movement, Sonata No. 1, *Bach*; 'Good Friday,' *de la Tombelle*; 'Ein' Feste Burg,' *Reger*; Fantasia, *Silas*.
- Mr. Arthur E. Sims, Central Hall, Newport—Marche Pontificale, *Lemmens*; March for a Church Festival, *Best*. Town Hall Assembly Rooms, Newport—Vesperale and Alpine Sketch, *Cyril Scott*; Minuet in the style of Handel, *Wolstenholme*.
- Mr. George Ryan, St. Mary the Boltons, South Kensington—Choral Song and Fugue, *S. S. Wesley*; Harmonies du Soir, *Karg-Elert*; Fugue in D, *Bach*.
- Mr. Stanley E. Lucas, Trinity Presbyterian Church, Canonbury—A Bach programme.
- Mr. Harry Wall, St. Paul's, Covent Garden (four recitals)—Prelude on 'Rhosymedre,' *Vaughan Williams*; Prelude on 'St. Mary,' *Wood*; Solemn Festival, *Rheinberger*; Choral Improvisation, *Karg-Elert*.
- Mr. Claude A. Forster, St. John's, Forfar—Concert Overture in F, *Wolstenholme*; Coronation March, *Meyerbeer*.
- Mr. Henry Poole, St. John the Baptist, Burley—Fugue in G minor, *Bach*; 'Salut d'Amour,' *Elgar*.
- Mr. C. E. Blyton Dobson, High Pavement Chapel, Nottingham—Introduction and Variations on a Ground Bass, *Haynes*; Question and Answer, *Wolstenholme*.
- Mr. Stanley Mountford, Nechells Wesleyan Church, Birmingham—'Sursum Corda,' *Elgar*; 'Finlandia'; March in D, *Mountford*.
- Mr. A. G. Colborn, St. Stephen's, Bristol (American composers)—Festal March, *Kroege*; Impromptu, *Horatio W. Parker*. St. Thomas' City—Sospire, *Padro*; Entrada, *de San Sebastian*.
- Mr. Paul Rochard, Kendal Parish Church (two recitals)—Prelude to 'Parsifal'; 'Largo' ('New World' Symphony); 'Finlandia'; March in G minor, *Elgar*.
- Mr. B. Langdale, St. George's, Barnsley—'Pilgrim's Progress,' Part 3, *Ernest Austin*; Nocturne, *d'Evry*.
- Mr. Ambrose P. Porter, St. Matthias, Richmond (four recitals)—Concerto in G minor, *Handel*; Elegiac Rhapsody, *Rootham*; Toccata and Fugue in D minor, *Bach*; Sonatina in A minor, *Karg-Elert*; Allegro (Sonata in G), *Elgar*; Phantasie on 'Hallelujah, Praise to God,' *Reger*.
- Mr. Cyril S. Christopher, Grainger's Lane Primitive Methodist Church, Cradley Heath (two recitals)—Gothic Suite, *Boëllmann*; Prelude to 'Parsifal'; Sonata in G, *Elgar*.
- Mr. Arthur H. Egg, Christ Church Cathedral, Montreal—Voluntary in D minor, *Purcell*; Preludes on 'St. Mary,' *Wood*; 'St. Bride,' *Farrar*; Toccata-Prelude on 'Vexilla Regis,' *Bairdston*; Introduction, *Passacaglia*, and Fugue, *Healey Willan*; Symphony No. 2, *Vierne*; Choral in E, *Franck*; Sonata No. 6, *Mendelssohn*.
- Mr. Allan Brown, Wesleyan Church, Gillingham—Funeral March and Hymn of Seraphs, *Guilmant*; Finale from Sonata in F minor, *Rheinberger*; Melodie in E, *Rachmaninov*; 'Finlandia.'
- Mr. F. G. M. Ogbourne, St. Andrew's, Ilolborn—Air with Variations, *Best*; Fantasia and Fugue in G minor, *Bach*.
- Dr. R. Walker Robson, Christ Church, Crouch End (three recitals)—Finale from Sonata in F, *Rheinberger*; Passacaglia in D minor, *Reger*; Toccata in F, *Widor*; Toccata in F, *Bach*; Dithyramb, *Harwood*.
- Mr. John Pulein, St. Mary's Cathedral, Glasgow—Voluntary, *S. Wesley*; Fantaisie in A, *Franck*; Pastorale, *Bonnet*.
- Mr. Bertram Hollins, Beckenham Congregational Church—Prelude and Fugue in C minor, *Bach*; Sonata No. 6, *Mendelssohn*; Marche Héroïque, *Saint-Saëns*. Immanuel Church, Streatham Common—Pastoral Sonata, *Rheinberger*; Preludes on 'Rockingham,' *Parry*; 'So fervently I long,' *Bach*. St. John's, Hammersmith—Toccata in A, *Purcell*; Prelude and Fugue in B minor, *Bach*; Prelude on 'Melcombe,' *Parry*.
- Mr. E. T. Cook, Southwark Cathedral—Prelude and Fugue in D, *Bach*; Fantaisie Pastorale, *de Severac*; Chant de Mai, *Jongen*; Toccata, *de Maleingreau*.
- Mr. J. Albert Sowerbutts, St. Lawrence Jewry—Pastorale (Suite in E minor), *de Maleingreau*; Two Choral Preludes, *Bach*; Elegiac Prelude, *G. J. Bennett*; Epilogue, *Harvey Grace*.
- Mr. Herbert Hodge, St. Nicholas Cole Abbey (three recitals)—Marche de Procession, *de la Tombelle*; First movement (Sonata No. 12), *Rheinberger*; Requiem Æternam, *Harwood*; Fugue in D, *Guilmant*.
- Mr. Alfred Hollins, Clapton Park Congregational Church—Fugue in G minor, *Bach*; Andante in D and Scherzo, *Hollins*; Prelude, Fugue, and Variation, *Franck*.
- Mr. Noel Ponsonby and Dr. E. W. Naylor, Jesus College Chapel—Variations (Symphony No. 8), *Widor*; Pavan and Galliard, *Byrd*; Prelude and Fugue in D minor, *Buxtehude*.

APPOINTMENTS

- Mr. Eric Brough, organist and choirmaster, Jackson's Lane Wesleyan Church, Highgate, N.
- Mr. Frederick W. Flatt, organist and choirmaster, Free Christian Church, Croydon.
- Mr. G. S. Pelmear, organist and choirmaster, Stockton-on-Tees Parish Church.
- Mr. Henry T. Pringuer, organist, Lindfield Parish Church, Sussex.
- Mr. Alec Rowley, organist and choirmaster, St. Alban's, Teddington.
- Mr. George Ryan, organist and choirmaster, St. Mary Boltons, S.W.

Letters to the Editor

THE 'ST. MATTHEW' PASSION IN SPAIN

SIR,—I send you an item of news worth recording, viz., a performance of Bach's 'Passion according to St. Matthew,' which took place at Barcelona on February 27 and March 6. Note the hours of performance—the first part in the evening from 5 till 7 p.m., and the second part at night from 10 to 12 p.m. The enclosed prospectus was sent me by the Rev. Don José M. Padró, priest-organist of Gerona Cathedral. He writes:

'J'ai été à Barcelona le passé dimanche pour écouter la 'Passion de J. S. Bach selon St. Matthieu.' Elle eut une interprétation et exécution parfaites beaucoup.'

Could this performance have taken place in any part of Spain but Catalonia?—Yours, &c.,

2, Park View, ARTHUR G. COLBORN.
Stapleton, Bristol.

March 8, 1921.

[Below is an extract from the programme kindly sent by Mr. Colborn:

L'orfeó Català, continuant el seu constant esforç en donar a coneixer les obres cabdals de la música de tots els temps, ha organitzat i preparat amb curiosíssim estudi i intens treball dugues úniques audicions completes de la 'Passió de Ntre. Sr. Jesucrist segons l'Evangeli de Sant Mateu, de Joan Sebastià Bach,' per a la present Quaresma de 1921. Aquestes dugues audicions de la que per tothom és considerada producció més sublim del geni de Bach i monument definitiu de la música, es donaran els diumenges 27 de Febrer i 6 de Març, executant-se la primera part a la tarda, de 5 a 7, i la segona a la nit, de 10 a 12. La gran extensió d'aquesta obra, l'atenció sostinguda que la seva audició requereix i la fatiga dels executants, imposen aquesta divisió sempre que's tracta, com ara, de donar-ne l'audició íntegra.

Solistes Vocals: Andreu Fornells, soprán. — Concepció Callao, contralt. — Georg A. Walter, tenor, de Berlín. — Emili Vendrell, tenor. — Sandro Griff, baix. — Ricart Fusté, baix.

Solistes Instrumentals: Prof. Fritz Flemming and Theodor Menge (oboí); Eduard Toldrà (oboe d'amor), Joseph Recasens (violin), Gaspar Cassado (violoncello). Grans Orgues: Dr. Albert Schweitzer, de Strassbourg. Orquestra: Composta de 90 professors.

Massa Choral: Orfeó Català i nombros chor d'infants.

Direcció: Mtre. Lluís Millet.]