Notes on Some Interesting Organs at Magdeburg (Concluded)

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never argue with these critics from the nave. Argument is impossible, because the common ground on which the disputants can meet is the merest pinpoint in area. He will listen with the courtesy due to one who perhaps subscribes a half-guinea towards his salary, and when the other (a successful business man, let us say) has finished, he will quite pleasantly remark, 'Anything in your suggestion that is worthy consideration shall have it, I promise you. In return, I propose calling at your office to-morrow to give you my views on book-keeping or some other matter connected with your business. I feel sure there must be many points on which a musician can suggest improvements.' The discussion will end, at once, in quite a friendly way, and there are not likely to be any more criticisms from that quarter. At the same time, while the organist must have the courage of his opinions, and maintain the dignity of his office, there are certain matters in which he should not merely welcome criticism and suggestions, but even ask for them. From his position at the console, it often happens that he is the least able of all present to hear the effect he is producing. There are in every congregation at least a few people whose musical knowledge and taste are sufficient to make their opinion of value, and the wise organist will from time to time seek their advice on such matters as balance between organ and choir. Without some periodical check of this kind, he will almost certainly drift into using too much organ in accompanying.

Nothing will test the organist's tact more than an attempt to reform the musical arrangements in a parish where the standard has been low. He must make haste slowly, compromising here, tacking there, but all the while making a little headway. He must not expect his choir and congregation to arrive at one bound at a standard of taste that he himself has arrived at only after long training. This blunder is often made. People can be no more dragooned into refinement than into righteousness. Wherefore let the organist go delicately to work in superseding a favourite hymn-tune, no matter how superior the new one may be. Nothing rouses the man in the pew more than such a change. A law-abiding citizen, a mild man all the week, becomes a very Berserker on the Sunday if you defraud him of a tune he has sung from boyhood. He will not care how bad it was, or how good the new one is. Such changes must come, but the tactful organist will find a way to bring them about with a minimum of annoyance all round. In such a case as the one just mentioned, for example, the solution is found in the alternate use, for a time, of both old and new tunes. The excellences of the new will have a chance to make their appeal, and the comparison between the two will inevitably end in the majority of the congregation preferring the better. In these and many kindred difficulties, the organist will save himself unlimited worry and unpleasantness if he will constantly try to get the point of view of the congregation. He will do his work better, and in the long run get his own way oftener. To attempt a reform at one fell swoop is as mad a proceeding as a cricketer's attempt to score a century in his first few overs. In building up a choir, or founding a good tradition, it is the long game that pays.

Sunday, October 26, was a busy day with Nonconformist choirs at Northampton, no fewer than four holding festival. College Street Baptist gave Hiller's 'Song of Victory'; Mount Pleasant, the second part of 'Elijah'; and at Primrose Hill Congregational Mendelssohn's '42nd Psalm' was the principal item in a scheme which also included works by Wagner and Elgar.

NOTES ON SOME INTERESTING ORGANS
AT MAGDEBURG.

BY ERNEST E. ADCOCK.
(Concluded from November number, p. 730.)

3.—ST. JAMES'S CHURCH.

The Church of St. James is, next to the Cathedral, the largest in Magdeburg, being twelve feet longer and two feet wider than St. John's, and moreover it boasts of a tower 205 feet in height. In 1550, in a small inter-state war, when Moritz of Saxony bombarded the town with three small cannon, this building suffered (as also did the Cathedral and other churches), and traces of the damage are still visible, and are pointed out to visitors. It was on that occasion that the old organ was destroyed, and on August 3, 1568, a new one, built by Hans Bockelmann, of Hamburg, was used for the first time.

A heavy thunderstorm in 1613 did much harm to both church and organ, and the lightning scorched some of the pipes of the latter and melted others.

Then came the trouble of 1631, but the destruction wrought upon the edifice does not seem to have been quite so complete as in the case of St. John's, for we read that the walls, arches, &c., were left standing in a fair state of preservation. Nevertheless the organ was totally destroyed. It took some years for the church to recover from such a blow as this, and it was not until 1659 that a small organ built by George Schuler was set up.

In 1678 a larger one was commenced by Herbst, of Halberstadt, but he kept the work hanging about so long, and was so awkward a man to deal with, that the church authorities, who had given him every chance, at length lost patience, took the contract from him, and awarded it to Schnitger. The instrument was completed in 1698, and had twelve stops on the Ober manual, seven on the Brust, twelve on the Hinter, and a Pedal of thirteen stops. The case which enclosed this organ still does duty, and is almost as fine as that in St. John's Church; but the instrument lacks a Ruck-positiv or Choir organ case, and in 1844 was unfortunately liberally picked out with gold.

Various additions and improvements were carried out from time to time, but, roughly speaking, Schnitger's work stood for 150 years. Among the additions was a 32-ft. Posaune supplied in 1741 by an organ-builder named Trautmann.

Finally the instrument was rebuilt and enlarged by Reubke in 1853, and up to 1909 still remained much as he left it, and, unless it has since been rebuilt, still retains the old-fashioned stop-jambs at right angles to the player, with the stops arranged in vertical rows.

The following is the specification :

MANUAL I. (14 stops).									
					Feet.				
Principal	16	Octave	4						
Hohlflöte	16	Gemshorn	4						
Principal	8	Quinte	2½						
Schweizerflöte ..	8	Octave	2						
Hohlflöte	8	Cornett, 4 ranks.							
Gedackt	8	Mixtur, 6 ranks.							
Quinte	5½	Trompete	8						
MANUAL II. (12 stops).									
					Feet.				
Bordun	16	Hohlflöte	4						
Principal	8	Quinte	2½						
Gambe	8	Octave	2						
Doppelflöte	8	Mixtur, 4 ranks.							
Gedackt	8	Cymbel, 3 ranks.							
Octave	4	Clarinette	8						

MANUAL III. (12 stops).				MANUAL III.—(10 stops).			
Feet.		Feet.		Feet.		Feet.	
Stillgedackt ..	16	Octave ..	4	Geigenprincipa ..	8	Voix céleste ..	8
Geigenprincipal ..	8	Flöte ..	4	Liebligh Gedackt ..	16	Salicional ..	8
Harmonika ..	8	Nassat ..	2½	Liebligh Gedackt ..	8	Flöte ..	4
Flauto traverso ..	8	Waldflöte ..	2	Flauto traverso ..	8	Progressivo, 2 to 3 ranks.	8
Stillgedackt ..	8	Mixtur, 4 ranks.	8	Violine ..	8	Oboe ..	8
Salicional ..	8	Oboe ..	8				
PEDAL (15 stops).				PEDAL.—(11 stops).			
Feet.		Feet.		Feet.		Feet.	
Contra Violon ..	32	Gedackt ..	8	Principal ..	16	Gedacktbass ..	8
Untersatz ..	32	Quinte ..	10½	Sub-bass ..	16	Quinte ..	5½
Principal ..	16	Quinte ..	5½	Violon ..	16	Bassflöte ..	4
Offenbass ..	16	Octave ..	4	Quinte ..	10½	*Posaune ..	16
Sub-bass ..	16	Mixtur, 4 ranks.	4	Offenbass ..	8	*Trompete ..	8
Violon ..	16	Posaune ..	16	Cello ..	8		
Offenbass ..	8	Trompete ..	8				
Cello ..	8						
COUPLERS, &c.				ACCESSORIES.			
Six Ventils.		Manual I. to Pedal.		Manual II. to I.		Manual I. to Pedal.	
Manual II. to I.		" II. to "		" III. to I.		" II. to Pedal.	
" III. to I.		" III. to "		Four Composition Pedals.			
Swell for Oboe.		Swell for Clarinette.		Four Ventils.			

4.—THE CHURCH OF THE HOLY GHOST.

This is the smallest of the parish churches of Magdeburg, and outwardly the least prepossessing. It shared the same fate as the other churches in 1631, and was rebuilt after the lapse of some years. An organ was also provided, but nothing is known of its builder. It is certain, however, that there must have been one, for Schnitger incorporated seven or eight of its stops into a two-manual organ which he contracted to build in 1694. This was completed in 1698, and had twenty-six speaking stops.

Joachim Wagner, the famous organ-builder, of Berlin, received a commission in 1737 to build a larger instrument of forty-five speaking stops on three manuals and pedal, which he completed in 1740. It is from this time that the present case dates. It is a very ornate affair, with a large number of show-pipes, but, being of a later period, it is more debased in style, and cannot be compared with those in the churches of St. John and St. James. Nevertheless it presents a most imposing front, and is surmounted in the centre by a glittering golden sun, while in other parts are the usual cherubs and angels. The whole is richly decorated in white and gold.

Trouble, caused by the bellows becoming worm-eaten, had to be rectified in 1790, and repairs were also effected in 1837 by Hamann, and in 1862 by Böttcher.

At length, in 1873, a complete rebuilding became an absolute necessity, and the church authorities set about it in earnest. Tenders were solicited from Böttcher and Reubke, and the former was successful in obtaining the commission to build what amounted to almost a new organ. Eight stops only were used from the old instrument, and Barker's lever pneumatic was applied to Manual I. to make the touch a little lighter. The organ was dedicated on April 6, 1876, since which date only slight alterations have been made by Rover. The specification is subjoined:

MANUAL I.—(14 stops).			
Feet.		Feet.	
*Principal ..	16	Flöte ..	4
*Bordun ..	16	Quinte ..	2½
*Principal ..	8	Cornett, 3 ranks.	8
Gambe ..	8	Mixtur, 5 ranks.	8
Hohlflöte ..	8	Cymbel ..	3
Gedackt ..	8	*Trompete ..	8
Octave ..	4		
MANUAL II.—(11 stops).			
Feet.		Feet.	
Bordun ..	16	*Rohrflöte ..	4
Principal ..	8	Waldflöte ..	2
Fugara ..	8	Sesquialter, 2 ranks.	8
Gedackt ..	8	Mixtur, 4 ranks.	8
Quintatön ..	8	Chalmey ..	8
Octave ..	4		

There are, of course, numerous other interesting churches and organs at Magdeburg, but space forbids anything but a brief mention of one or two of them. St. Katherine's could boast of a fine organ case in the Baroque style up to 1875, when it was ruthlessly swept away, and another in the Gothic style substituted. The writer is unable to say what this Gothic case was like, but the probability is that it was not so good as the one it displaced. Praetorius mentions an early organ in this church, for which in 1706 Schnitger built a new instrument of two manuals and pedal. A perusal of these notes will force upon readers the truth of the old adage 'It's an ill wind that blows nobody any good,' for certainly the 1631 disaster brought plenty of grist to Schnitger's mill.

In 1875 Reubke erected a new organ which possessed forty-seven speaking stops, and in 1904 this was rebuilt and thoroughly modernised by Furtwangler & Hammer, of Hanover. Slight alterations were made in its specification, electric blowing installed, and the 1875 case had in its turn to make way for another one.

The Walloon Reformed Church contains a fine organ case, dating from 1757, which is decorated, like that in the Church of the Holy Ghost, in white and gold. It originally contained an organ built by Philip William Gruneburg, which was a two-manual instrument. After having been repaired at various times, the pipe-work and mechanism were at length quite worn out, and in 1904 Sauer erected a magnificent organ with fourteen stops on Manual I., thirteen on Manual II., twelve on Manual III., and eleven on the Pedal, as well as numerous up-to-date accessories.

It seems rather difficult to make an end before a more complete exhaustion of one's information has been arrived at, but probably enough has been written, not only to arouse the interest of organ enthusiasts, but also, perchance, to guide their footsteps should they ever be fortunate enough to find themselves in Magdeburg or its near vicinity.

Under the title 'The English Carol Book,' Messrs. Mowbray have just issued a volume of carols, collected, arranged and composed by Mr. Martin Shaw, the words being edited by Dr. Percy Dearmer. The collection consists mainly of traditional English Carols, the religious folk-song of our people, and includes also some translations of foreign carols, and a few modern works by Mr. Selwyn Image and others.

The Oxford University Press have issued their Kalendar of Hymns A. & M. for the year 1914—a little book which those responsible for the choice of hymns will find useful. The Kalendar also contains a Table of Lessons, Proper Psalms, &c.

* Stops used by Böttcher from Wagner's organ.

The Syllabus of the fifth session of the Liverpool and District Organists' and Choirmasters' Association should provide some interesting and useful gatherings. The monthly lectures are on 'The organ in the making' (Mr. W. M. Rushworth); 'Some aspects of the music of Brahms' (Dr. A. W. Pollitt); 'Church Music' (Mr. C. W. Bridson); 'Liverpool Cathedral' (Rev. C. Harris); 'Accompaniments and accompanist' (Mr. T. Halsall); 'Practical Plainchant to British words' (Mr. Royle Shore); and a discussion on Mr. Bates's 'Voice-training for children.'

The Henry Smart centenary seems to have been generally well observed, most organists having made a point of drawing on the composer's work on his birthday, Sunday, October 26. Numerous reports have reached us from all parts of the country.

The Edinburgh Society of Organists held their first meeting in Broughton Place Church Hall on October 28, when Prof. Niecks, the honorary president, delivered a lecture on 'Expression and phrasing in organ-playing,' with illustrations by Dr. W. B. Ross.

A demonstration was given in St. Andrew's Church, Mottingham, on Saturday, October 18, by the Rev. J. Eckersley, on the subject of 'Psalm-chanting by an improved method,' in which regard is paid to the varying sentiments, refrains, dramatic utterances, and parallelisms of the Hebrew poetry, with a view to avoiding gabbling and false accentuation, and providing such chants as would encourage congregational singing. Illustrations were sung by the choir of St. Andrew's Church. There was a good representative audience, largely composed of organists, and the opinion was freely expressed that Mr. Eckersley had done much to simplify and improve the rendering of psalms. All said and done, however, the avoidance of gabbling depends most of all upon the choirmaster. A method of chanting, like a book on voice-production or pianoforte playing, or any other branch of pedagogy, is just as successful as the teacher allows it to be. There are no short cuts or royal roads.

The Leytonstone Church Choir Association completed their third year by assisting at evensong on All Saints' Eve at the Church of St. John the Baptist, Leytonstone—the sixth service in which they have taken part. There were 120 voices, drawn from four choirs, and the music included Noble's A minor setting of the Canticles, Stanford's 'And I saw another Angel,' and Handel's 'Then round about the starry Throne.'

The Loughton Choral and Orchestral Society have taken for their twenty-third season's work Spohr's 'Last Judgment,' and the concert-version of Gounod's 'Faust,' together with smaller choral numbers.

With recital organists devoting whole programmes to transcriptions from Wagner, Tchaikovsky, &c., it is well that pure organ music should occasionally be given its due. A series of five recitals of organ music of the 18th, 19th and 20th centuries was given in October at St. Stephen's, Walbrook, by Mr. F. W. Holloway. The programmes covered a wide range, and included nothing but music actually written for the instrument. The series contained some admirable specimens of English work by the older composers, such as Wesley, Walmisley, Thomas Adams, John Stanley, and Felton.

An interesting recital of music for organ in combination with various other instruments was given in Park Chapel, Crouch End, on November 13. The performers were Mr. Eugene Meier (violin), Mr. Walter Hobday (violincello), Mr. Harry Stubbs (organ), and Mr. F. Cunningham Woods (pianoforte). Miss Dilys Jones sang, and Mr. Henry R. Bird accompanied.

On November 1, the Bishop of Liverpool dedicated the new organ at Knowsley. The instrument, a three-manual with thirty-seven speaking stops, was built by Messrs. Rushworth & Dreaper, and was shown to advantage in a recital by Mr. Sydney H. Nicholson.

ORGAN RECITALS.

- Mr. James Tomlinson, Public Hall, Preston—Fantasia in F, *John E. West*.
 Mr. John A. Tatam, St. Nicholas' Church, Colchester—Prelude on 'Old 104th,' *Parry*.
 Dr. H. W. Richards, Christ Church, Lancaster Gate—Introduction and Fugue from Sonata, Op. 154, *Rheinberger*.
 Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—Overture in D minor and major, *Henry Smart*.
 Mr. Thomas Curry, Central Hall, Westminster—Andante, Allegretto, Elevation, and Allegro, *Marius Gueit*.
 Mr. F. A. Mouré, University of Toronto—Dithyramb, *Basil Harwood*.
 Dr. Orlando A. Mansfield, Wilson College, Chambersburg, Pa.—Postlude in D, *Henry Smart*.
 Mr. G. T. Pattman, St. Mary's Cathedral, Glasgow—Choral Improvisation on 'In dulci jubilo,' *Karg-Elert*.
 Dr. Caradog Roberts, Pendre Chapel, Mold—Cantilène Pastoral, *Guilmant*.
 Mr. S. M. Ravenhill, Parish Church, New Romney—Toccata in A, *Purcell*.
 Mr. Purcell J. Mansfield, Newlands U.F. Church, Langside Road—Compositions of *Mr. Mansfield*.
 Mr. H. Whalley, St. George's Parish Church, Edinburgh—Introduction and Passacaglia in D minor, *Max Reger*.
 Dr. M. J. Monk, Truro Cathedral—Prelude in E minor, *Dethier*.
 Mr. Herbert Hodge, Palm Court, Selfridge's—Marche Triomphale, *Walter G. Alcock*.
 Mr. Fred Gostelow, Luton Parish Church—Arcadian Idyll, *Lemare*.
 Mr. Sydenham Janes, Okehampton Parish Church—Chorale Prelude on 'Melcombe,' *Parry*.
 Mr. Sydney H. Wéalé, Derry Cathedral—Grand Solemn March in E flat, *Henry Smart*.
 Mr. G. Bernard Gilbert, Town Hall, Stratford—Andante in A, *Henry Smart*.
 Mr. James Tomlinson, Public Hall, Preston—Dithyramb, *Basil Harwood*.
 Mr. Henry Riding, St. Andrew's, Leytonstone—Offertoire in C minor, *W. Faulkes*.
 Mr. Albert Orton, Walton Parish Church, Liverpool—Air with Variations in A major, and Finale Fugato, *Henry Smart*.
 Mr. Leonard Dorsett, Church of St. Philip—Marche Funèbre et Chant Seraphique, *Guilmant*.
 Mr. Ernest E. Smith, St. Bede's Parish Church, Liverpool—Prelude in A, *Henry Smart*.
 Mr. M. B. Kidd, Kelso Parish Church—'La Nuit,' *Karg-Elert*.
 Dr. Herbert W. Wareing, Christ Church, Malvern—Toccata and Fugue in the Dorian Mode, *J. S. Bach*.
 Mr. Chastey Hector, Brighton Parish Church—Sonata in C minor, Op. 41, *James Lyon*.
 Mr. James Downie, New Kilpatrick Parish Church, Glasgow—Fugue in G major, *J. L. Krebs*.
 Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Works by *Smart*.
 Mr. C. A. Miles, Llanthewy Road Baptist Church, Newport—Sonata on the 94th Psalm, *J. Reubke*.
 Mr. Allan Brown, St. James's, Clapton—Grand Fantasia in E minor, *Lemmens*.
 Mr. Harold E. Darke, the Parish Church of Paddington—Organ Sonata on the 94th Psalm, *Reubke*.
 Mr. Frederic Fertel, Bromley Parish Church—'Impression' from 'Harmonies du soir,' *Karg-Elert*.
 Dr. Cyril B. Rootham, St. John's College, Cambridge—a Bach programme.
 Mr. E. M. Vinnicombe, St. Leonard's Church, Exeter—Air with Variations and Fugato, *H. Smart*.
 Mr. T. Hopkin Evans, Ebenezer Calvinistic Methodist Chapel, Mardy—Sixth Sonata, *Mendelssohn*.

APPOINTMENTS.

- Mr. A. B. Porter, organist and choirmaster, St. Matthias's Church, Richmond, Surrey.
 Mr. Alfred R. Stock, organist and choirmaster, Union Church, Putney.