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The Organ at St. Michael's Church, Hamburg

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system would be cheaper than the present clumsy method of duplicating pipes that are very little used. It would not only be cheaper, but far more artistic.' I submit that this passage gives Colonel Dixon no right to say that 'it now looks as if these claims [of economy] have been virtually abandoned.'

Pace Colonel Dixon, the borrowing of a 16-ft. manual stop can never provide a suitable bass for the Swell. Unless the stop is in the swell-box, it cannot be equally suitable if the swell be closed or open. If the stop is in the box, its scale will render it unsuitable for Pedal use in identical pitch; while of course it ceases to be effective as a Pedal stop if it be drawn for the manual. No adequate Pedal can thus be provided for the Swell open diapason; therefore this use of such stops has no real bearing upon my proposals.

Colonel Dixon's next paragraph is, I must maintain, absolutely incomprehensible. The pipes of the 8-ft. octave of any stop cannot be 'relatively strong,' and 'relatively weak' as against another octave of the same stop, at one and the same time, however employed. Let me quote the passage from the Colonel's first article: 'A Pedal entry above middle C would be relatively so weak as to be scarcely discernible while playing on the Great organ. This defect is likely to be still further exaggerated owing to the unfortunate tendency in many instances not only to increase the 8-ft. tone out of all proportion to the rest of the organ, but also to make the tenor and bass octaves of such stops unduly large.' The whole passage is obscure, for there is not one octave for the bass and another for the tenor, in addition to the 8-ft. octave. But if the 8-ft. tone is increased 'out of all proportion to the rest of the organ,' it can only have the effect, when employed on the Pedal in octaves with the 4-ft. tone, of augmenting the power of the Pedal. The tenor going below the bass could not possibly affect the result, as claimed by my critic, because the tenor would not touch the 8-ft. octave in one such case out of a thousand. Therefore, I repeat the passage quoted contradicts its own argument.

With regard to independent Pedal stops, I should have thought my position was perfectly clear from the outset. In my first paper I wrote: 'There is no reason why one or more independent Pedal stops of thirty notes should not be included in the specification of a large organ, as before. . . However, for my own part, these, except perhaps in the case of very large organs, seem to be superfluous.' In my second paper I repeated this opinion. My ideal organ is one in which every manual stop (not clavier) is carried down an octave lower than at present, and rendered available upon the Pedal, in identical and double pitch, simultaneously and separately. With that I should be perfectly content. Something much short of it would be preferable to the specification of any Pedal organ that I know of.

Colonel Dixon has written at considerable length on the subject of fugue-playing, trio-playing, and the production of Pedal solo effects generally. He appears to forget that ninety-nine out of every hundred organs are situated in places of worship, and that the infinitely most important part of the organist's duty is to accompany vocal music. It cannot be too often repeated that what the organist requires from the Pedal above all else is a suitable bass, instantaneously available, for the constant alternations between Choir, Great, and Swell, which ecclesiastical music demands. At present, on the vast majority of organs he cannot obtain it; and in the comparatively few cases in which he can, the problem involves a constant change of registration for two distinct organs, when it ought to require it for only one.

I am happy in agreeing with Colonel Dixon upon one point—that an ounce of practice is worth a ton of theory. But it is just because of the (pecuniary) value of this ounce of practice that there will be probably some difficulty in persuading organ-builders to take the matter up. Experiments cost money. Could I afford it, I would lose no time in having an organ built in accordance with my theory. As it is, there are many indications of at least some approach to this consumption. Possibly the day is not so very far distant when it may be reached.

Elgar's 'The Apostles' will be performed at Holy Trinity Church, Southport, on March 14, by a choir and orchestra of 150 performers, under the direction of Mr. Arthur W. Speed.

## THE ORGAN AT ST. MICHAEL'S CHURCH, HAMBURG.

BY THE REV. J. T. LAWRENCE.

Up till a few months ago there were in existence several instruments, each with its own claim to special notice as being the most remarkable of all contemporary organs. Many times, in these columns especially, there have been considered the rival claims of the Sydney organ, those in the St. George's Hall at Liverpool, the Royal Albert Hall, the Colston Hall, the Cathedral at Garden City, U.S.A., the Continental organs in Riga, Ulm, Libau, Dortmund, Berlin, and others. Some were compared with regard to the number of pipes, others, with more reason, came to the front by reason of the amount of 8-ft work. Sometimes the number of sounding stops was the basis of comparison, and inasmuch as each organ had its own points of excellence, the comparison soon became unprofitable, if not impossible. However, the question has been put to rest in the most conclusive manner by the celebrated firm of E. & F. Walcker, of Ludwigsburg, who have just completed, for St. Michael's Church, Hamburg, an organ which from every possible point of comparison easily outstrips every other organ built; exceeding by some forty sounding stops and 5,000 pipes the previous largest.

When completed, the Liverpool organ, the specification of which appeared in the January *Musical Times*, will probably dispute the claim of the Hamburg instrument to be considered the largest in the world. It will however probably be three years or more before the latter is challenged. Meanwhile it is a remarkable coincidence that almost at the same moment there should be published by German and English builders, schemes so far surpassing in their comprehensiveness anything hitherto even conceived in the organ-building world.

When considering organs of such unprecedented resources as the two referred to, it does not seem to be very profitable to argue with any degree of minuteness which of the two is the larger. For the sake of the curious we print tabular statements of those particulars in which comparisons may be made. Whilst the Liverpool organ will have the larger number of draw-stops, it will be much inferior in the total number of pipes. This is due to the fact that the German tone composition generally provides for a much more liberal 'chorus' department than is the custom in England. And again, several of the manuals possess the extra octave of pipes designed to make the octave-coupler effective. As to the comparative cost, it has to be remembered that the Hamburg organ includes its case, and the Liverpool organ will have four chief fronts, one each north and south and two west, yet to be estimated.

	LIVERPOOL.	HAMBURG.
Sounding stops, flue . . . . .	113	134
" " reeds . . . . .	54	29
Accessories . . . . .	152	125
Stops of 32-ft. . . . .	5	4
" " 16-ft. . . . .	38	28
" " 8-ft. . . . .	72	59
" " 4-ft. . . . .	27	30
" " 2-ft. . . . .	9	9
Mutation and mixture . . . . .	16	33
Mutation Ranks . . . . .	42	84
Total pipes . . . . .	10567	12173
Total cost (approximate) . . . . .	£18000	£12000

Here we print the specification, indicating whether the registers are of metal or wood. It will be noticed that the pipes of the fourth and fifth manuals are carried an octave beyond the range of the respective keyboards—this of course has regard to the octave couplers.

### SPECIFICATION.

FIRST MANUAL.	CC—C <sup>3</sup> , 61 NOTES.	Feet.	Pipes.
1. Double Diapason . . . . .	16	Wood	61
2. Double Diapason . . . . .	16	Metal	61
3. Bourdon . . . . .	16	Wood	61
4. Large Open Diapason . . . . .	8	Metal	61
5. Small Open Diapason . . . . .	8	"	61
6. Hohl Flöte . . . . .	8	"	61
7. Gamba . . . . .	8	"	61
8. Dulciana . . . . .	8	"	61
9. Stopped Diapason . . . . .	8	Wood	61
10. Doppel Flute . . . . .	8	"	61
11. Concert Flute . . . . .	8	Meta	61
12. Octave . . . . .	4	"	61
13. Principal . . . . .	4	"	61
14. Gemshorn . . . . .	4	"	61

First Manual.— <i>continued.</i>			
	Feet.	Metal.	Pipes.
15. Orchestral Flute .. .. .	4	"	61
16. Quintaton .. .. .	4	"	61
17. Fifteenth .. .. .	2	"	61
18. Quint .. .. .	2 $\frac{1}{2}$	"	61
19. Twelfth .. .. .	2 $\frac{3}{4}$	"	61
20. Cornet .. .. .	4-5 ranks	"	287
21. Mixture .. .. .	7 ranks	"	427
22. Cymbals .. .. .	3 ranks	"	183
23. Posaune .. .. .	16	"	61
24. Trumpet .. .. .	8	"	61
25. Clarion .. .. .	4	"	61
Total, 2,233 pipes.			

SECOND MANUAL.

	Feet.	Metal.	Pipes.
1. Rohr Gedact .. .. .	16	Metal	61
2. Open Diapason .. .. .	8	"	61
3. Principal .. .. .	8	"	61
4. Gamba .. .. .	8	"	61
5. Bourdon .. .. .	8	Wood	61
6. Night Horn .. .. .	8	Metal	61
7. Hohl Flöte .. .. .	8	Wood	61
8. Spitz Flöte .. .. .	8	Metal	61
9. Rohr Flöte .. .. .	8	"	61
10. Octave .. .. .	4	"	61
11. Prestant .. .. .	4	"	61
12. Viola .. .. .	4	"	61
13. Rohr Flöte .. .. .	4	"	61
14. Spitz Flöte .. .. .	4	"	61
15. Fugara .. .. .	2	"	61
16. Field Flute .. .. .	2	"	61
17. Gemshorn Twelfth .. .. .	2 $\frac{3}{4}$	"	61
18. Tierce .. .. .	1 $\frac{3}{4}$	"	61
19. Twenty-first .. .. .	1 $\frac{1}{2}$	"	61
20. Cornet .. .. .	4-6 ranks	"	306
21. Scharff .. .. .	3-4 ranks	"	220
22. Basset Horn .. .. .	16	"	61
23. Flugel Horn .. .. .	8	"	61
24. Cormorne .. .. .	8	"	61
25. Cor Anglais .. .. .	4	"	61
26. Glockenspiel .. .. .	49 notes	"	61
Total, 1,929 pipes.			

THIRD MANUAL.

	Feet.	Metal.	Pipes.
1. Gamba .. .. .	16	Metal	61
2. Lieblich Gedact .. .. .	16	Wood	61
3. Principal .. .. .	8	Metal	61
4. Violin Diapason .. .. .	8	"	61
5. Gemshorn .. .. .	8	"	61
6. Æoline .. .. .	8	"	61
7. Voix Celeste .. .. .	8	"	61
8. Gedact .. .. .	8	Wood	61
9. Quintaton .. .. .	8	Metal	61
10. Clarabella .. .. .	8	Wood & Metal	61
11. Octave .. .. .	4	Metal	61
12. Fugara .. .. .	4	"	61
13. Soft Violin .. .. .	4	"	61
14. Flauto Traverso .. .. .	4	"	61
15. Fifteenth .. .. .	2	"	61
16. Rauschpfeife .. .. .	2 ranks	"	122
17. Cornet .. .. .	3-7 ranks	"	410
18. Mixture .. .. .	5 ranks	"	305
19. Bombardon .. .. .	16	"	61
20. Tuba Mirabilis .. .. .	8	"	61
21. Horn .. .. .	8	"	61
22. Oboe .. .. .	8	"	61
23. Soprano Trumpet .. .. .	4	"	61
24. Octave Clarion .. .. .	2	"	61
Total, 2,179 pipes.			

FOURTH MANUAL.

	Feet.	Metal.	Pipes.
1. Bourdon .. .. .	16	Wood	73
2. Night Horn .. .. .	16	Wood & Metal	73
3. Synthematophon .. .. .	8	Metal	73
4. Principal .. .. .	8	"	73
5. Viola .. .. .	8	"	73
6. Salcional .. .. .	8	"	73
7. Unda Maris .. .. .	8	"	73
8. Gedact .. .. .	8	Wood	73
9. Jubal Flute .. .. .	8	Wood & Metal	73
10. German Flute .. .. .	8	Wood	73
11. Principal .. .. .	4	Metal	73
12. Octave Flute .. .. .	4	"	73
13. Viol d'Orchestre .. .. .	4	"	73
14. Small Gedact .. .. .	4	"	73
15. Wald Flöte .. .. .	2	"	73
16. Flageolet .. .. .	1	"	73
17. Twelfth .. .. .	1 $\frac{3}{4}$	"	73
18. Gemshorn Tierce .. .. .	1 $\frac{1}{2}$	"	73
19. Cornet .. .. .	3-4 ranks	"	233
20. Mixture .. .. .	5 ranks	"	365
21. Cymbals .. .. .	4 ranks	"	256
22. Sesquialtera .. .. .	various	"	134
23. Contra Fagotto .. .. .	16	"	73
24. Solo Trumpet .. .. .	8	"	73
25. Clarinet .. .. .	8	"	73
26. Vox Humana .. .. .	8	"	61
27. Solo Clarion .. .. .	4	"	73
28. Glockenspiel .. .. .	37 notes.	"	73
Total, 2,655 pipes.			

FIFTH MANUAL.

	Feet.	Metal.	Pipes.
1. Quintaton .. .. .	16	Wood	73
2. Principal .. .. .	8	Metal	73
3. Fugara .. .. .	8	"	73
4. Echo Gamba .. .. .	8	"	73
5. Vox Angelica .. .. .	8	"	73
6. Gemshorn .. .. .	8	"	73
7. Bourdon .. .. .	8	Wood	73
8. Horn Flute .. .. .	8	Wood & Metal	73
9. Octave .. .. .	4	Metal	73
10. Gemshorn .. .. .	4	"	73
11. Piccolo .. .. .	2	"	73
12. Twelfth .. .. .	2 $\frac{3}{4}$	"	73
13. Campana .. .. .	4 ranks	"	244
14. Mixture .. .. .	4 ranks	"	280
15. Trumpet .. .. .	8	"	73
16. Vox Humana .. .. .	8	"	61
17. Clarinet .. .. .	4	"	73

FIFTH MANUAL PEDAL.

1. Contra Harmonic .. .. .	32	Wood	32
2. Sub-Bass (open) .. .. .	16	"	32
3. Bourdon .. .. .	16	"	32
4. Violon .. .. .	8	Metal	32
5. Posaune .. .. .	16	"	32
Total, 1,767 pipes.			

PEDAL ORGAN. CCC—g. 32 notes.

	Feet.	Metal.	Pipes.
1. Double Open Diapason .. .. .	32	Metal	32
2. Contra Bourdon .. .. .	32	Wood	32
3. Open Diapason .. .. .	16	Metal	32
4. Contra Bass .. .. .	16	Wood	32
5. Violone .. .. .	16	Metal	32
6. Bass Gamba .. .. .	16	Wood & Metal	32
7. Dulciana Bass .. .. .	16	Metal	32
8. Sub-Bass, No. 1 .. .. .	16	Wood	32
9. Sub-Bass, No. 2 .. .. .	16	"	32
10. Bass Gedact .. .. .	16	"	32
11. Flute Bass .. .. .	16	"	32
12. Rohr Flöte .. .. .	16	Wood & Metal	32
13. Octave .. .. .	8	Metal	32
14. Principal .. .. .	8	"	32
15. Violoncello .. .. .	8	"	32
16. Violin Bass .. .. .	8	"	32
17. Gedact .. .. .	8	"	32
18. Flute .. .. .	8	Wood	32
19. Quint .. .. .	10 $\frac{1}{2}$	Metal	32
20. Tenth .. .. .	6 $\frac{1}{2}$	"	32
21. Twelfth .. .. .	5 $\frac{1}{2}$	"	32
22. Seventeenth .. .. .	3 $\frac{1}{2}$	"	32
23. Twenty-first .. .. .	2 $\frac{1}{2}$	"	32
24. Octave .. .. .	4	"	32
25. Choral Bass .. .. .	4	"	32
26. Violin .. .. .	4	"	32
27. Octave .. .. .	2	"	32
28. Salicet .. .. .	2	"	32
29. Flach Flöte .. .. .	1	"	32
30. Cornet .. .. .	4 ranks	"	64
31. Mixture .. .. .	6 ranks	"	192
32. Contra Bombarde .. .. .	32	"	32
33. Bass Tuba .. .. .	16	"	32
34. Posaune .. .. .	16	"	32
35. Tuba .. .. .	8	"	32
36. Trumpet .. .. .	8	"	32
37. Clarion .. .. .	4	"	32
38. Horn .. .. .	4	"	32
Total, 1,410 pipes.			

SUMMARY.

Manual 1 .. .. .	25 stops	2,233 pipes.
Manual 2 .. .. .	26 "	1,929 "
Manual 3 .. .. .	24 "	2,179 "
Manual 4 .. .. .	28 "	2,655 "
Manual 5 .. .. .	22 "	1,767 "
Pedal .. .. .	38 "	1,410 "
Total .. .. .		163 stops. 12,173 pipes.

In addition to the above 163 sounding stops, all but about half-a-dozen of which run through, there are 125 accessory movements, including couplers, unison, octave and sub-octave, combination pedals, and pistons.

The third, fourth, and fifth manuals are enclosed in boxes with vertical louvres, with the exception of the heavy reeds on the third manual, and, as described above, the fifth manual has its appropriate enclosed pedal.

The names in the above list are translations from the German into the nearest English equivalent. There are some, however, for which no adequate translation can be found, e.g., 'Synthematophon,' and one or two others representing German experiments in tone-production which have not found imitations in this country, e.g., 'Night Horn.'

It is difficult to criticise the total tone composition without very intimate knowledge of the location and local conditions. We note the absence of any stop of 32-ft. pitch from the

manuals, and the absence of a 32-ft. open wood from the Pedal is noteworthy. The 32-ft. wood stop in that department is labelled 'Gross Gedact Bass,' which, if it means anything, means a Contra Bourdon. However, we are open to correction on this point. The 32-ft. stop on the 'Fern-werk' pedal appears, from its label, to be Harmonic.

Again, out of 163 sounding stops there are but 29 reeds! The organ in the Royal Albert Hall has 38 reeds out of 111 stops—more than a third of the total; and the Liverpool organ by the same builders, 34 out of 100, exactly the same proportion. The Sydney organ by Hill possesses 33 out of 126. The Liverpool organ will have 54 out of 167.

We also note for an organ of this size the moderate amount of mutation work compared with the German practice of even twenty-five years ago. There are some 84 ranks of chorus. The Leeds organ has but 32, and the Liverpool organ 48 such ranks.

The organ in St. Michael's Church, described in Hopkins and Rimbault, was burned in 1906. It was an immense instrument, of three manuals and pedal, and possessing 70 sounding stops and between 5,000 and 6,000 pipes.

The contract for this organ was given to Silbermann, but he very shortly afterwards died, and it was built by his principal workman, Hildebrand, in 1762, so that exactly a century and a half has elapsed.

In a descriptive pamphlet Messrs. Walcker print side by side the façades of the old and the new organs, and in all but the merest details they are similar. A feature of both is the treatment of the 32-ft. open metal pipe, which is 22-in. in diameter and 36-ft. in height. It stands in the centre by itself in an immense pilaster, and is surmounted by a medallion and again by carved angelic figures. It is treated like a Corinthian column, of which the body of the pipe is the shaft. The rest of the 32-ft. open metal rakes down on either side in two concave curtains, and in the old organ each pipe was treated in a similar way, that is to say, the feet of the pipes were enclosed each in its own pediment and the top of each was finished with a Corinthian cornice. In the present instrument there is not the same attempt to disguise the fact of an organ-pipe.

The console is separated from the body of the instrument, and the registers are controlled, in six concave rows on either side and one row over the fifth manual, by tablets. Under the manuals are in all 30 pistons, eleven of which operate on the registers of the first manual. Twenty-eight composition pedals, three swell pedals, and a crescendo device, divide the attention of the organist's feet with the 32 keys of the Pedal organ. Externally the console is very attractive, being very richly carved.

The fifth manual 'Fern-werk' is a very effective echo. The sound-boards are right away in the roof far above the rest of the organ, and the appropriate pedal stands alongside. This organ derives its wind from a rotary blower immediately behind it. The air in the roof is likely to be of a considerably higher temperature than that from which the main wind supply is taken. To judge from the ground plan and elevation there is nothing quite like this Echo organ anywhere else, for the egress of sound is not only controlled by the usual swell louvres, but by gratings and shutters cunningly arranged around the chamber in which it is located.

The solo reeds are disposed horizontally at the back of the instrument, high up, so that the sound is not impeded by the case pipes.

Only by the co-operation of electricity and compressed air could such an instrument as this be in the slightest degree manageable.

There is a smaller organ—an auxiliary organ it is called—which is used on minor occasions. This possesses two manuals of five octaves and a pedal CCC-f. The second manual has the extra octave of pipes. There are 14 stops on the Great, 16 on the Swell, and 10 on the Pedal, 2,640 pipes in all, and 39 coupling arrangements and accessories.

Mendelssohn's 'As the hart pants' was sung at the close of the evening service at St. Silas, Waverley Park, S.E., on February 9. Mr. J. Arnold Dunn was the organist, and the soloists were Mr. Charles T. O. Trotman and Master Cecil Hookway. Mr. J. Arnold Dunn also gave an organ recital in the afternoon.

#### A SCHOOL OF CHURCH MUSIC.

For the first time since its formation in 1885, the House of Laymen for the Province of Canterbury, which has been sitting at the Church House on February 18 and 19, contemporaneously with Convocation, has had on its agenda paper a motion relative to Church music. The motion was last on the list and was unfortunately not reached; and this and other business was adjourned until the next session of the House, which may not be held for some months to come.

Mr. Royle Shore, one of the Birmingham representatives in the House, who holds certain honorary musical appointments in connection with the Cathedral and Diocese, and who has recently contributed a series of articles to these columns on the old harmonized chants of the Church of England, was the author and intended proposer of the Resolution, which runs as follows:

'That in view of certain tendencies in modern music, and the existing chaos as regards the standards of our parochial church music, it has become urgently necessary, for these and other reasons, that the question of the music of the Church of England should be taken under the immediate consideration of this House.

'That this House, so far as the facts are before it, approves of the establishment of a school of ecclesiastical music on a broad basis, as a means of promoting some of the many reforms which appear to be greatly needed, and commends the support of such a school to the liberality of the members of this House, and churchmen generally, and suggests that it has also strong claims for assistance from the funds of the Church, if any should be found, directly or indirectly, available for this purpose.

'That a committee be and is hereby formed to watch, and, if need be, co-operate with the movement now on foot for the promotion of a school, or any other movement having substantially the same object which may be initiated, or any societies having the cause of our church music at heart, and to report to this House from time to time, such committee to have power to add to its number, including the addition of experts from outside this House.'

There are schools of Ecclesiastical music in Paris, the Schola Cantorum associated with the name of M. Vincent D'Indy, whose career has been recently noticed in this paper, and at Ratisbon, but there is nothing of the kind in this country.

Birmingham is suggested as the initial home of the School, which proposes to supplement the work of the Department of Music at the University and at the Birmingham School of Music, and is understood to have received the cordial approval of Mr. Granville Bantock as University Professor, and the Bishop of Birmingham.

Mr. H. Goss-Custard, organist of St. Saviour's Church, Ealing, has recently received a high tribute to his musical skill from the firm of Herr M. Welte & Son, of Freiburg, Germany. The manager, who happened to be in England a few weeks ago, attended one of Mr. Goss-Custard's organ recitals, and invited him to make a record for the Welte-Mignon organ. Mr. Goss-Custard is the first Englishman to be thus privileged.

The fifth of the monthly meetings of the Glasgow Society of Organists was held in the Athenæum on the evening of February 1, when the following short and excellent papers were given: (1) 'The necessity for organists to study orchestration,' by Mr. A. Dinsdale; (2) 'Humanity and music (with special reference to Bach),' by Mr. W. McDougall; (3) 'Our organist,' by Mr. R. Felvus Henn; (4) 'The organist, with regard to congregational singing,' by 'Anonymous.' There was a good attendance, and all the papers were very much appreciated.

At the annual dinner of the choir of St. Augustine's Church, South Croydon, which took place on January 18, at the Greyhound Hotel, Croydon, Mr. Frank Twyford was the recipient of a diamond pin, together with an illuminated address, signed by members of the choir and congregation, as a mark of gratitude for his faithful and valuable services to the choir during the past twenty-five years.

The special music during Lent and at Easter at St. John's, Wilton Road, includes the following: Allegri's 'Miserere,' Fridays, at 8 p.m.; on Good Friday, Palestrina's 'Reproaches,' at 11 a.m. and Bach's 'Passion' (St. John) at 8 p.m.; on Easter Day, Gounod's 'Messe Solennelle' (with orchestra), at 11 a.m.

The gentlemen of the choir of Holy Trinity, Lee, held their annual dinner last month at Anderton's Hotel, Fleet Street. Mr. Ernest G. White, organist and director of the choir, presided, and was the recipient of a presentation.

An interesting series of organ recitals is in progress at St. Stephen's, Walbrook, E.C., and is attracting a crowded attendance. The organ is a fine specimen of Messrs. Hill's work, and is remarkable for its variety and beauty of tone. The arrangements for March are as follows: 6th, Mr. F. W. Holloway; 7th, Mr. Stanley Marchant; 13th, Mr. T. J. Crawford; 14th, Sir Frederick Bridge; 20th, Mr. R. Meyrick Roberts; 27th, Mr. Edward Potter.

A highly creditable performance of Sullivan's sacred oratorio 'The Prodigal Son' was given under the conductorship of Mr. F. Frohock at the Histon Baptist Church, Cambridge, on February 6, to a full and appreciative audience. The soloists were Mrs. G. Green, Miss Doris Pedley, Mr. H. S. Sharp (St. John's College Choir), and Mr. G. W. Blackall, all of whom sang well. The choir, consisting of combined choirs from Histon and Cottenham, did their work efficiently and expressively. An orchestra accompanied. The performance concluded with Handel's 'Hallelujah Chorus.'

The annual Oratorio Concerts recently held at Salem Baptist Church, Porth (Rhondda Valley), were much appreciated, the works performed this time being the 'Requiem Mass' (Mozart), and 'Hiawatha's departure' (the late Coleridge-Taylor). A large organ and an orchestra of fifteen instrumentalists supplied the accompaniments, the choir numbering about 170 voices. For the tenth year in succession, Mr. T. D. Edwards presided at the organ, while Mr. Rhys Evans again conducted. The vocalists were Madame Laura Evans-Williams, Miss Esther Cooper, Mr. Hughes-Macklin, and Mr. Thorpe Bates. Excellent interpretations were given of both works before crowded audiences. A miscellaneous concert was also given, when organ solos were contributed by Mr. T. D. Edwards, and the vocalists named sang various solos and duets, which were well received.

#### ORGAN RECITALS.

- Mr. W. H. Maxfield, St. John the Evangelist, Altrincham—March Triomphale 'Nun danket alle Gott,' *Karg-Elert*.  
 Mr. A. E. Floyd, Acrefair Wesleyan Church—Canzona in A minor, *A. W. Pollitt*.  
 Mr. T. D. Edwards, Heolyfelin Baptist Chapel, S. Wales—Grand Chœur, *Salomé*.  
 Mr. C. E. Blyton Dobson, Nottingham Central Mission—Choral Prelude No. 8, *Brahms*.  
 Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C.—Sonata in E flat minor (Op. 119), *Rheinberger*.  
 Mr. F. Monk, St. Peter's, Chertsey—Fugue on 'BACH,' *C. P. E. Bach*.  
 Mr. A. E. Jones, Town Hall, Bolton—Grand Offertoire, No. 2, on Christmas Carols, *Alex. Guilmant*.  
 Mr. Edward d'Evry, Church of the Sacred Heart, Wimbledon—Choral Prelude, 'In dulci jubilo,' and Fugue in G ( $\frac{1}{2}$ ), *J. S. Bach*.  
 Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Prelude and Fugue in D major, *J. S. Bach*.  
 Mr. Walter J. Lancaster, Bolton Parish Church—Fantasie, 'Ein feste Burg,' *Karg-Elert*.  
 Mr. G. Bernard Gilbert, Town Hall, Stratford—Sonatina in A minor, *Karg-Elert*.  
 Mr. Albert Orton, Walton (Liverpool) Parish Church—Andante in F, *S. Wesley*.  
 Mr. R. Francis Lloyd, Sefton Park Church, Liverpool—Allegro in A minor, *Gade*.

- Dr. Caradog Roberts, Congregational Chapel, Barmouth—Fantasia in E flat, *Saint-Saëns*.  
 Mr. J. A. Meale, Central Hall, Westminster—Prelude and Fugue in D major, *J. S. Bach*.  
 Mr. A. E. Chapman, St. Peter's Church, Brandon, Suffolk—Fantasia in F minor, *Aug. Freyer*.  
 Mr. W. Wilson Foster, St. Nicholas's Church, Whitehaven—Fantasia in C minor, *S. H. Braithwaite*.  
 Mr. Claude A. Forster, St. John's Episcopal Church, Forres—Festival Preludium, *Otto Dienel*.  
 Mr. Douglas Bull, Harley Street Congregational Church, Bow Road—Nachspiel, *T. Tertius Noble*.  
 Mr. L. Cardew Buckley, First Presbyterian Church, Belfast—Sonata No. 2, *Mendelssohn*.  
 Mr. W. Handel Hall, Primitive Methodist Church, Kettering—Concerto No. 2 in B flat, *Handel*.  
 Mr. C. H. Moody, University College, Reading—Preambulum Festivum, Op. 64, *Karg-Elert*.  
 Miss Ethel A. Pakes, Christchurch, Gorey, Ireland—'Jerusalem the Golden,' *Spark*.  
 Dr. W. Prendergast, Winchester Cathedral—Choral Song and Fugue, *S. S. Wesley*.  
 Mr. F. E. Wilson, Little Ilford Congregational Church—Fourth Sonata, *Mendelssohn*.  
 Mr. Philip Thornley, Dysart Parish Church—Sonata No. 1, *Rheinberger*.  
 Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—Siciliano and Grand Fugue, *Bach*.  
 Mr. Ernest O'Dell, St. John's Church, Smith's Falls, Ontario—Second Concerto, *Handel*.  
 Miss Beatrice Mott, French Protestant Episcopal Church of the Savoy—March in E flat, *LeFebvre-Wély*.  
 Mr. Thomas Curry, Central Hall, Westminster—Grand Offertoire, *Marius Gueit*.  
 Mr. Gatty Sellars, St. George's Cathedral, Kingston, Ontario—First Sonata, *Mendelssohn*.

#### ORGANIST AND CHOIRMASTER APPOINTMENTS.

- Mr. T. J. Bell, organist of St. Matthew's, City Road.  
 Mr. Nelson V. Edwards, First Presbyterian Church, Londonderry, and music-master of St. Lurach's College.  
 Mr. W. H. Fraser, St. Margaret's, Stanford-le-Hope, Essex.  
 Mr. Horace A. Hawkins, organist and choirmaster, St. George's English Church, Paris.  
 Mr. A. E. Hunt, St. Augustine's, Endcliffe, Sheffield.  
 Mr. Edward Mason, organist, Colne Parish Church.

## Reviews.

*Interpretation in Song.* By H. Plunket Greene.

[The Musician's Library: Stainer & Bell.]

Coming from the source that it does, this book is certain of a cordial welcome. As an interpreter of song, Mr. Plunket Greene occupies a quite unique position. His first appearances as a singer are well within the memory of the younger generation of concert-goers, and it will not be forgotten that his particular art and style struck, at that time, an entirely fresh and personal note. No one was then quite like him, nor for the matter of that, is so now. His vividness of expression and his grip of the psychology of the songs that he sang were, in England at least, new phenomena. Since then, we have all reaped where he sowed, and now happily demand as a standard, the ideal that he then, and has consistently since, set before us. His contemporaries, and singers coming after him, were not slow to profit by his example—some indeed have frequently paid him the homage of imitation in directions that he would himself be the first to deprecate; but all alike have benefited, and in considering this book—his harvest, so to speak—a grateful recognition of what is owed to him should be its introduction.

It contains, as was to be expected, valuable help for all those who are intelligent and hard-working enough to follow its advice, and though filled with genuine conviction and serious purpose, there runs through it all a delightful stream of gaiety. Mr. Greene writes in an unaffected, straightforward, and often breezy way, pointing what he has to say by happy and frequently amusing similes drawn from