

Review

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Mr. C. Preston (High Street, Odiham, Hants) writes as follows: 'Some of your readers may be interested by an account of a very old organ which is to be found in the Congregational Church in the little out-of-the-way town of Odiham in Hampshire. It is possible that out of the number of motorists and cyclists passing through there may be some organists and others—who would like to know of this object of interest, which, I have no doubt, can be seen for the asking. For the benefit of those who may not be fortunate enough at any time to find themselves in this delightful part of Hampshire I should like to detail a description of the instrument. The specification is as follows:

GREAT ORGAN, CC TO F, 4½ OCTAVES.			
	Ft.		Ft.
Open diapason	8	Principal	4
Stopped diapason (Bass) ..	8	Twelfth	2½
" (Treble)	8	Fifteenth	2
Dulciana	8	Clarinet	8

Three Composition Pedals to Great Organ.

SWELL ORGAN.			
	Ft.		Ft.
Open diapason	8	Principal	4
Stopped diapason	8	Trumpet	8

"Nagshead" Swell Shutter.

PEDAL ORGAN.			
Bourdon	16		

(Tubular pneumatic.)

COUPLERS.

Swell to Great. | Great to Pedals.

'With regard to the Pedal organ, I may observe that the Bourdon is a recent addition to the instrument, the work having been carried out some few years ago by Mr. James Ivimey, organ-builder, of Southampton. Before that the pedals consisted of eighteen notes only, CC to F, 1½ octaves, and drew upon the Great organ Stopped diapason (bass), having no independent Pedal stop. The Swell organ is of shorter compass than the Great, stopping short at tenor C, although the builders kept up appearances by not only providing dummy keys for the bottom octave but actually three more below that. Perhaps the extra keys were intended as a compensation for the absence of sound! The stop-jams are of the old square pattern similar to those in use in the Gloucester Cathedral organ of S. S. Wesley's day. The inside of the instrument presents a curious spectacle, some of the pipes being not only held in position but actually held together by string or tape; while two or three ominous-looking holes in the sound-board remind one that the pipes once resting there are now, alas, no more: something like the gaps to be seen in the gums of those approaching the sans teeth age. In case my description of the organ—no exaggerated one, by the way—should lead any of your readers to imagine that the work of this instrument is over, let me at once say that such is not the case; it is doing good work still, and I see no reason why it should not go on for many more years. The tone of the instrument is excellent, and although it is voiced on a small scale—something of the calibre of a chamber organ—it adequately fulfils the needs of the building in which it is erected. The only stop which seems to have suffered by age—and possibly by abuse as well as use—is the Trumpet, the other reed—the Clarinet—being quite a faithful representation of the instrument from which it derives its name, possessing as it does that slight hesitancy in speech characteristic of the clarinet. When one learns that some years ago this organ was tuned by the local schoolmaster of that day, who indulged in the short and ready method of hacking pieces off the tops of the pipes to raise the pitch, it is a matter of surprise that this instrument shows such vitality in its old age. I have been informed that this organ came from a church at Uxbridge, and that it was bought by the church there from another church over eighty or ninety years ago. Should any of your readers be able to throw any light on its history or its maker, I should be obliged to them; or should any philanthropic musician with antiquarian tastes care to purchase it and furnish the church here with a new organ, I am sure the authorities would not place obstacles in his path.'

ORGAN RECITALS.

- Mr. Arthur B. Robinson, St. Oswald's Church, Flamborough—Festal March, *Calkin*.
 Mr. G. Stephen Evans, Cathedral Church of Llanbadarn, Aberystwyth—Overture in C minor, *Hollins*.
 Dr. Caradog Roberts, Peniel Chapel, Aberayron—Funeral march and hymn of Seraphs, *Guilmant*.
 Sir Frederick Bridge, Westminster Abbey—Fantasia in A minor, *Merkel*.
 Mr. W. H. Dawes, Kingsbury Parish Church, N.W.—Toccata and Fugue in D minor, *Bach*.
 Mr. W. W. Starmer, Holy Trinity Church, Coleman's Hatch—Festival march, *Best*.
 Mr. Alfred Hollins, St. Bees' Priory Church—Sonata in C sharp minor, *Harwood*.
 Mr. Arthur S. Manfield, Skelmorlie Parish Church—Prelude and Fugue in D major, *Bach*.
 Mr. C. E. Blyton Dobson, Central Mission, Nottingham—Harmonies du soir, *Karg-Elert*.
 Mr. H. Scott-Baker, All Saints', Woodham, Woking—Fugue in B minor, *Bach*.
 Mr. W. F. G. Steele, Scots Church, Collins Street, Melbourne—Fantasia and Fugue in C minor, *Bach*.

APPOINTMENTS.

- Mr. W. E. Cousins, organist and choirmaster, St. John's Episcopal Church, Johnstone.
 Mr. F. J. Mott (of Melbourne), organist and choirmaster, Horley Parish Church, Surrey.
 Master Leslie Toone, chorister, Lichfield Cathedral.

Reviews.

Full jathon five. Choral song for T. T. B. B. (unaccompanied). By Thomas F. Dunhill. (The Orpheus, No. 544.)

[Novello & Co., Ltd.]

This is a finely worked-out setting of Shakespeare's well-known words. It is not to be properly described as a part-song, for it is a fully-developed piece in which the form of the sections is born of the varying mood of the words. The description 'Choral song' is therefore more appropriate. Mr. Dunhill has before now shown his power to write well for voices, but we are not acquainted with any choral work of his that displays so much breadth and grip as are shown in this setting. He has allowed himself ample freedom of treatment, but nowhere are there extravagances. The final climax is especially simple and massive. A well-equipped choir could here make a thrilling effect.

The Psalter, Pointed. By the late Stephen Elvey.

[Oxford: Parker & Co.]

Psalters come and psalters go, but Elvey's seems likely to go on, if not for ever, at all events for a very long time. After a useful life of fifty-eight years, its thirty-sixth edition has just been reached. While retaining all its old features, including the use of bars, large capitals and other heavy type for accented syllables (the desirability of which may be questioned), the reprint has included the marks of expression used by the late Dr. G. M. Garrett. Among these are numerous directions for singing verses full, in harmony, and in unison—varieties that might with advantage be more widely used than they are, as tending to break up the monotony of a long psalm, as well as being a straightforward method of bringing out some dramatic point.

Caprice de Concert. By J. Stuart Archer. Original Compositions for the Organ (New Series), No. 32.

[Novello & Co., Ltd.]

This piece may be recommended to recital organists desiring a brilliant work, moderately difficult. The music would perhaps have gained had there been a little less insistence on the three opening notes, and an English title might well have been given to it.