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All this means a big saying of





INGERSOLL WILL

for organization for a canvass to be neld here on Trafalgar Day in aid of the British Red Cross, Ingersoil has always given generously to this object, and this year's contribution is expected to the poet's 'Shop':

"'And so did day wear, wear, till eyes

Organist Must Know Other Arts, Must Develop Intellectually, Cannot Afford To Get in Rut

Known Local Organist, Presents These and Other Helpful Views in a Paper Read Before Organists' Club, and Published Here-

Choir Work Improving.

LONDON'S JUVENILE PIPE BAND



Reading from left to right: Lillian McCarthy, bass drummer; Gladys Comber, champion girl piper; Kathleen England, snare drummer; Charles McCarthy, Canada's youngest and foremost boy piper; Sam Munro, snare drummer; Lucilie Bailey, clever performer on bagpipes; Doroth y Munro, drum-major.

posers witnesses that not a few of them were primarily organists. Among these, Bach, first and foremost, fixed a contrapuntal standard which has hardly been approached by his successors. The church inspired the oratorio and the motet, but in spite of the amazing development of the organ, and the consequent advance in organ technique, we may well ask ourselves if the art of the organist is keeping pace with modern progress. The organ itself has never in its history occupied a position as exalted as it does today. We know that in the early days of choral music, when the instrumental output was of a contral to the contract of the organ, and the contract of the organist is keeping pace with the most refining in its influence, we may well ask ourselves if the art of the organist is keeping pace with motern progress. The organ itself has never in its history occupied a position as exalted as it does today. We know that in the early days of choral music, when the instrumental output was of a contract of the organist is to claim the respect to which she is rightly entitled, her natural guardians must be men and women of culture. We may find inspiration in a beautiful picture. Architecture presents unmistakable analogies. The organist wow shess to keep pace with the times must read. It is no part of my duty to say he shall read, but if his interpretation of music is to be convincing, make almost impossible of attainment. Bach, first and foremost, fixed a contraflusfluspuntal standard which has hardly been
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motet, but in spite of the amazing development of the organ, and the consequent advance in organ technique,
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when the instrumental output was of a when the instrumental output was of a culture. We may find inspiration in a beautiful picture. Architecture presents to say he shall read, but if his interest for aiming at them. Some of us are spending our best years in the purfection of music is to be convincing, in the purfection of music is to be convincing, and general apathy are faults no longer to be tolerated. We may not on the must read. It is no part of my duty to say he shall read, but if his interest for aiming at them. Some of us are spending our best years in the purfection of music is to be convincing, and general apathy are faults no longer to be tolerated. We may not show wishes to keep pace with the times trade. It is no part of my duty to say he shall read, but if his interest for aiming at them. Some of us are spending our best years in the purfectation of music is to be convincing, the will make himself familiar with the best poets. Literature is like music in its suggestiveness of the unseen. He should be a reader of books and other works from which the imaginative side should be a reader of books and other works from which the imaginative side of him might draw some sustenance. A musiclan who is not a Browning ite to a reader of process are hardly worthy of our position.

The average organist is always in danger of falling into a rut. He is called on to assist in the performance of the process.

called on 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 choir literature, but I regret the inclusion of music which finds its way into our service almost solely because it is to hand and heause it enables us to choir literature, but I regret the inclusion of music which finds its way into our service 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. The need for some critical winnowing process was never so great as it is today. If the ambitions of choirs were in keeping with their limited resources all might be well. But the organist is anxious to produce the maximum of effect with the minimum of trouble; the choir must be pleased and interested, while the music must be of the type to make an instant appeal to a not very exacting congregation. These requirements have been only too generously met, with the result that the words "anthem" and "shoddy" are in danger of becoming synonymous terms. The problem is universal, and it is our duty to purge our churches of the sickly rubbish which has crept in.

The Organist's Task.

The Organist's Task.

To use and prize aright our heritage of song, to learn to know the evil and choose the good, to shake the ignorance of those who think there is no music worth doing but that with which they happen to be familiar, and to shake still more the shameful conception of church music as merely an attraction, a sort of prestry rattle to lure the congregational baby to church. Here is our task.

When people are given the opportunity of hearing good music on the organ they gradually learn to appreciate music for music's sake, and become more critical as to its performance. Of course, neither the organ nor any other instrument is in itself artistic. It is simply the medium through which is expressed the mind of the composer and the performer. If the organ is ever to become an acknowledged, artistic instrument, it is for those who love the instrument, it is for those who love the instrument and realize its possibilities to make it such. The day of the organ transcription is here to stay. The more the organist studies orchestral music, the more will he help to advance artistic organ-playing. Such study will broaden his conceptions of interpretation and will create a striving for the perhaps unattainable—so far as the organ is concerned. He will no longer be content to look on the organ as a machine on which to play voluntaries and hymns, but he will demand freedom to do as he wishes. He will realize that he must be unhampered in everything. Instead of copying another man's drawing, he will paint his own picture. He will no longer be content to do the best he can with a few left-footed pedal notes. Let him begin with humbles efforts, and let him not think of orchestral organ-playing until he has thoroughly mastered his Bach and Mendelssohn. A strict schooling in such music is essential before the player can venture into new fields. And then how great his reward when he finds opening up before him a new world of music, full of unbounded possibilities! bounded possibilities! CLARENCE E. GILMOUR.

MUSICAL ART SOCIETY STARTS SEASON'S WORK

The Musical Art Society will again take its place in the musical life of the community and Western Ontario this year. This was decided at the reorganization meeting held this week, largely owing to the fact that the conductor and leading spirit, Lieut. A. D. Jordan, will remain in the city. Mr. Jordan, who has been in khaki several months, had looked forward to going overseas, but the military medical board has deemed this out of the question. The chorus and orchestra are being reorganized shortly and plans are in process of formation for the season's feature concerts. It is rumored that treats of unusual magnitude are to be in store for music lovers. Definite announcement in regard to this will be made later.

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THE ORGANIST'S TASK

er teachers. Her execution and per ect time prove a great aid to the othe

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