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The Musical Times.

JULY 1, 1905.

GLOUCESTER CATHEDRAL.

All architecture is what you do to it when you look upon it;

Did you think it was in the white or grey stone? or the lines of the arches and cornices?

All music is what awakes from you, when you are reminded by the instruments;

It is not the violins and the cornets, it is not the oboe nor the beating drums . . . nor that of the men's chorus, nor that of the women's chorus,

It is nearer and farther than they.

WALT WHITMAN.

The charm of variety is only one of the charms of Gloucester Cathedral. Antiquity, architecture, history and music combine to invest this fair fane of the West with peculiar interest and significance. There may be more stately sanctuaries—those majestic sacred edifices that captivate by their external magnificence and hill-top elevation—but Gloucester has every claim to be regarded as a gem among English cathedrals. Let us endeavour, aided by pictorial representation, to substantiate that claim.

As to antiquity, need we go farther back than A.D. 681? In that year Osric, viceroy of King Ethelred of Mercia, founded an abbey at Gloucester. The breaking up of this religious-house, its rebuilding, its destruction by fire (in 1058) need not detain us; suffice it to say that the present building was begun in the year 1089. If anyone should be sceptical as to the date thereof, he has only to look at those mighty pillars of the nave, in which height, strength and majesty are perfectly harmonized. There is nothing like it, except at Tewkesbury Abbey near by, in England or abroad.

The south transept, dating from c. 1330-37, is the earliest known approach to the Perpendicular. The choir (1337-77) was originally like the nave; but in the first half of the 14th century the Norman work was veneered, so to speak, with a 'white stone veil.' The result is that the choir has the appearance of a piece of pure Perpendicular work, as the Norman substructure is for the most part concealed. That the Norman work is still there may be seen from the ambulatory view shown on the next page. The beautiful roof, the flying arches, and the sixty richly-canopied oak stalls of the 14th century are among the charms of this highly-ornamented part of the church. But what shall be said of the glorious east window—'a mighty wall of jewelled glass,' as it has been happily described? The largest window in England, and perhaps in the

world, it is five feet wider than the choir walls, and contains 2,736 square feet of glass. The date of the original glass, which has been carefully preserved, is between 1347 and 1350. 'It would be impossible,' says a trusted expert, 'to meet with white glass that could be more solid and silvery in effect. The red is beautifully varied and is most luminous, even in its deepest parts, and the tone of the blue can hardly be surpassed.' To stand on the organ screen and behold this poem in glass as the moonlight steals through this splendid east window is most impressive.

Like many other cathedrals, Gloucester originally had an apsidal ending. This eastern termination ultimately gave place to the present Lady Chapel, built between 1457 and 1499. Here is another glory of which Gloucester may justly boast. The

(This sketch kindly lent by Messrs. Minchin & Gibbs, Gloucester.)

Lady Chapel, one of the largest in England, attracts and engrosses attention by its magnificence. One cannot but admire the genius of those old-time builders in the clever way whereby they grafted the Lady Chapel on to the main building. And who can look up at one of the grandest Perpendicular roofs that has ever been constructed, supported by vaulting shafts of great beauty, without being impressed with the harmonious blending of what may be termed a symphony in stone? The musician will find his way to the south chapel in order to see the window erected to the memory of Samuel Sebastian Wesley, organist of the cathedral from 1865 to 1876.

The crypt, of which the central part is probably the work of Edward the Confessor, and the Norman Chapter House take us back to old times in the nation's history, of which more anon. In the meantime let us walk along the cloisters—the most beautiful in England. Here we find fan-vaulting *in excelsis* and, moreover, the *earliest* example of this exquisite and peculiarly English form of ceiling. Whatever may have been the failings of the monk-architects of Gloucester, this magnificent appendage to the cathedral remains as a testimony to their constructive skill and artistic imagination. As will be seen from the photograph (on page 445) the cloisters are glazed; the effect of the beautiful white glass, which is not transparent, is very restful to the eyes. Other features of this fascinating

THE NORTH AMBULATORY :
THE TOMB OF EDWARD II. IS SHOWN ON THE LEFT.
(Photograph by Mr. A. H. Pitcher, Gloucester.)

portion of the cathedral buildings are the monks' lavatory, which occupies four bays of the north alley, and, in the south alley, the twenty carrels or recesses, two to each window, where the monks daily pursued their studies. The cloister garth is now the Deanery garden—a well-kept abode of peace in which Dean Spence-Jones passes many a studious hour. Dr. Brewer tells us an amusing story of some old mothers from one of the Gloucester churches who, under the guidance of their vicar, had visited the cathedral. After these good women had been told what the monks did, and shown where they prayed and performed their ablutions, one mamma remained behind and, on shaking hands with the vicar, said she could appreciate all he had said about the monks *more* than the other women, 'because, you see,

Sir, my old mother used to wash for the Monks!' The 'washing' to which that grateful old body referred was that of *Bishop* Monk, who held the See from 1830 to 1856! Another cloister story may find a place at this point. One day Dr. S. S. Wesley said to his choristers: 'I'll give half-a-crown to the boy who first finds A flat in the cloisters.' One of their number soon claimed the reward when he told Wesley that he had found on a tombstone 'G Sharp, *sculp.*' That shrewd enharmonic boy is now Mr. Barnes, librarian to the Three Choirs Festival at Gloucester, who told us the story during our recent visit.

Among the externals of the cathedral the central tower claims a prominent place. Erected 1450-57, and in height 225 feet to the top of the pinnacles, it may compare favourably with that of Canterbury, which is ten feet higher and about half-a-century later. Its graceful stateliness, viewed from any position, adds greatly to the beauty of the whole. Gloucester Cathedral is singularly favoured in the possession of some very ancient bells of rare sweetness and power. Three of the bells are pre-Reformation; two others are of the dates *c.* 1598 and 1626 respectively; three were cast by the Rudhalls, a family of celebrated bell-founders at Gloucester; while Great Peter, or the Clock Bell, which is of the 15th century and weighs 3 tons 5 cwt., is the oldest of its size in the country. At the time of the Dissolution it is recorded that the bell-chambers of the central tower contained 'one grete bell whereuppon the cloke strykithe, and eight other grete bells whereuppon the chyme goithe.' Upon Gloucester's nonet of bells 'the chyme goithe' day by day, and it may be heard at 1 a.m., 5 a.m., 8 a.m., 1 p.m., 5 p.m., and 8 p.m. The four tunes that are played—pricked on a self-acting barrel which changes the tune every other day at 5 a.m.—are by Stephen Jefferies (1662-1712), a former organist of the cathedral; Dr. William Hayes; Dr. John Stevens (1720?-1780), a former chorister of the cathedral; and by Malchair, a drawing-master of Oxford, who died in 1812. We give the melody of the 'Hayes' tune, the most beautiful perhaps of the four melodies:

Dr. WILLIAM HAYES, 1708-1777.

The little cloisters and the six graceful arches of Early English work—the remaining portion of the monks' infirmary—add to the charm of the old-world quietude of the cathedral surroundings. To enter the Deanery, originally the abbot's lodging, is to find one's self in perhaps the oldest house in England. With pardonable pride the Dean points to the carved oak wainscoting, of the time of Laud, in his drawing-room. On the staircase is a stone lantern, three feet high and eighteen inches wide, quite a rarity. The Dean's study, formerly the abbot's chapel, is a spacious apartment of Norman work. There is an interesting reference to music-makings at the Deanery in the long ago. In the month of February, 1746, a Mr. Knowle,

aged nine, was crowned in the cathedral with a plain circlet of gold. In 1327 Edward II. was cruelly murdered at Berkeley Castle, seventeen miles distant :

The night
When Severn shall re-echo with affright
The sounds of death through Berkeley's roof that ring,
Shrieks of an agonizing king.

The remains of this ill-fated monarch were interred in Gloucester Cathedral, not secretly, as has been stated, but with great pomp. Elaborate indeed were the arrangements for investing the obsequies with regal importance. Among the 'charges' were payments for quantities of gold leaf for decorating with leopards the harness, four standards

GLOUCESTER CATHEDRAL FROM THE SOUTH WEST.

(*Photograph by Mr. A. H. Pitcher, Gloucester.*)

'the eminent performer on the Jewish psaltery,' advertised a performance on that instrument 'in the club-room at the Deanery,' the said room being the meeting-place of the then existing Gloucester Musical Club.

Some historical notes may find a place at this point. At Christmas, in the year 1085, William the Conqueror, with his lords, held a Court in the Chapter House of Gloucester, when, after much discussion, he ordered a survey to be made of his kingdom, the result of this decree being Domesday Book. In the year 1216 Henry III., the boy king,

and twenty pennants, in addition to 'more gold leaf' for the coverings of the horses. Gold leaves to the number of 800 were used for 'the covering lying upon the body of the king.' Four great lions, with mantles upon them of the arms of the king of England, were carved on four sides of the hearse, upon which stood four images of the Evangelists, eight angels with gold censers, while 'two great lions rampant' stood outside the hearse. The sum of 40s. was paid for 'a wooden image in the likeness of the king, and 7s. 3d. for a copper gilt crown for the same.' The tomb of the

murdered king, which stands on the north side of the choir, is one of the glories of mediæval sculpture and decorative tabernacle work: the face of the alabaster effigy was carved from a mask taken after the king's death.

Richard II., another juvenile ruler of this realm, held his Parliament at Gloucester in 1378, as did Henry IV. in 1407. Henry VIII. dissolved the abbey when the present cathedral foundation came into existence. Of former bishops, John Hooper was burnt as 'an obstinate heretic' at Gloucester in 1555; Miles Smith was one of the translators of the Authorised Version of the Bible, and is said to have written the preface; and Bishop Ellicott, who has just resigned the See, was for eleven years chairman of the New Testament Revision Committee. The Chapter Acts record that, in the year 1626, the bishop—one Godfrey Goodman—presented to the cathedral 'a faire gilte comunion pott for the use of himself and his successors, for the use of the Dean and Prebendaries and all others receiving the

THE CATHEDRAL AND LADY CHAPEL.

(Photograph kindly lent by Messrs. Minchin & Gibbs, Gloucester.)

comunion there.' Another entry must be quoted, one that is of special interest as showing the practical sympathy of the Dean and Chapter with their brethren of St. Paul's Cathedral after the great fire of London:

1680.

It is likewise ordered and agreed that the Treasurer for the time being shall yearly pay towards the Repaire of St. Pauls Church, in London, the sume of eight pounds, the first payment to begin at Michas next and soe to continue for the space of fue yeares and noe longer.

The history of the various organs in the cathedral is of unusual interest. The Chapter Acts of nearly two hundred years ago give the following information concerning the solicitation of subscriptions for an organ early in the 17th century:

EXTRACT FROM GLOUCESTER CATHEDRAL ACT BOOK OF MARCH 13, 1617.

The Organs of this Church being in greate decay and in short time likely to be of noe use, we desiringe the speedy repaire of the oulde, or makinge of a new, eyther of which courses the poore state of this Church is not able to beare, encouraged therefore by the example

of oure neighbour Church of Worcester, we have adventured to address oure Letters to the Gentry and others of this Countie and Citty of Gloucester for their aide and assistance herein. The tenor of which Letters followeth in these wordes.

After oure hartly comendacons remembred unto Yow. These are to desire your lawfull favor in a case that concerneth the good and the ornament of our poore Church at Gloucester. The Organs in that Church are verrey meane, and beside that verrey farr decayed, which is a greate blemishe to the solemnity of the Service of God in that place. The Church is many wayes impoverished and exceedingly in decaye, neyther have we meanes to amende all that is amisse. Wee are at this time repayinge the decayes of the Church, and by that chardge are utterly dissinabled to provide a new Organe withoute the helpe of such worthy Gentlemen and others well disposed as shall approve our indeavour herein within the Countie and the Citty. Wee are ledd on upon this adventure by the example of our neighbour Church of Worcester, which (though it be farr better able than ours is yett found this burthen to heavye for them), and therefore tooke this course with good successe to the greate honour of the Gentrye and other inhabitants of that Shoire. The Countie of Gloucester is farr larger, and wee have noe cause to doubt but that this Countie and Citty, wilbe as forward and bountifull as their neighbours have beene. In this hope we have adventured our Letters, and shalbe gladd to heare they finde kinde acceptance. And for oure partes oute of the poore estate left to this Church wee shalbe willing to give Thirty pounds to the worke over and above other charges which we must necessarily be att. Thus in hope to receive a kinde and lovinge answeere from Yow, wee leave yow all to Gods gracious favour and protection.

Gloucester March 12

1617. Given under our Chapter Seale

To the Right Worshple our verrey worthy and lovinge ffreindes the Gentrey and others of ye Countie and Citty of Gloucester.

(Signed) WILLIAM LAUD. Dean.
ELIAS FFRENCHÉ
THOMAS PRIOR.

Notwithstanding the lapse of years, this organ may have been the one which, by inference, was built by the celebrated Thomas Dallam, as the account books of 1640 contain an entry which reads:

ffor a messenger to Worcester severall	
tymes to Tomkins (?) about the agreem't	
with Dallam for the new organ	00 : 06 : 00

and in 1641, under the heading *In Extraordinariis*, there were payments:

To Dallam's man for blowing the	
bellowes of the new organ att the assizes	
and other tymes	00 : 02 : 00
ffor entertaynment of Mr. Tomkins of	
Worcester when hee came to approve the	
new organ	02 : 08 : 00

This Mr. Tomkins, a former pupil of Byrd's, was then organist of Worcester Cathedral. There was no organ in Gloucester Cathedral at the Restoration; but it seems that one Yate, Sheriff of Gloucester in 1661, had purchased the instrument which existed at the Commonwealth, probably with a view of saving it from destruction. At all events the Dean and Chapter bought an organ of Sheriff Yate for which they paid him £80, and for 'a greene curtaine for ye organ and a curtaine rodd, as by bill,' a Mr. Thomas received the sum of '00 : 04 : 00.' This reinstated organ, however,

[Mr. A. H. Fitcher, Gloucester.]

The Choir.

Photograph by

seems to have proved inadequate or unsatisfactory, as in 1663 it was sold for £65 to Mr. Deane, organist of Bristol Cathedral.

Thomas Harris, a master of organ-building, next appears on the scene at Gloucester, when, in 1663, the Dean and Chapter agreed to pay him £400 for a new instrument. Tips were not unknown in those days, as the accounts, under the heading *In Extraordinariis*, record these payments:

Given the joyners to drinke at the organ	
lofte and rayseing the case - - - -	00 : 01 : 00
Given the organ makers men to drinke -	00 : 01 : 00

SOME NORMAN PILLARS IN THE NAVE.
(Photograph by Mr. A. H. Pitcher, Gloucester.)

In March, 1665, the workmen were still employed in casting the pipes and carving the case; in September, Harris was paid £20 for two additional stops; in December, Mr. Deane, organist of Bristol Cathedral, and Mr. King, organist of New College, Oxford, came to Gloucester at the request of the Dean and Chapter as 'approbators' to test the quality of the new organ; and in February, 1666, the Dean and Chapter presented Harris with £10 as a proof of their approval on his having completed the work. Subjoined will be found the exact terms of the agreement between

Thomas Harris and his son Renatus and the Dean and Chapter in regard to the repairs and tuning of the organ:

Articles of Agreement made the three and twentieth day of December, 1674, Between the Deane and Chapter Glouc of the one part and Thomas Harris and René Harris his sonne both of the City of London organ makers of the other parte.

The said Thomas Harris and René Harris (for and in Consideracon of the yearly Rent and Covennts herein after menconed to be paid and performed) Doe for themselves severally promise Covenantt and agree to and with the said Deane and Chapter that they the sd Thomas Harris and René Harris or one of them shall and will from time to time (during the pleasure of the said Deane and Chapter) Well and sufficiently keepe the organ in as good repaire as now it is especially as to the musique part of it as alsoe to keepe it from Runnings stickings and CIPHERINGS or whatever else may happen to the prejudice of the said organ (all violent mocons or accidents by ropes and prejudice by Ratts or other like vermin excepted) And further that they the said Thomas Harris and René Harris or one of them shall once in halfe a yeare or oftner as occasion shall require give Notice to the said Deane and Chapter of theire certaine abode that soe Notice may be given to them for the mendinge the said organ when there shall be occasion And the said Thomas Harris and René Harris or one of them to come once a yeare at the least or more as occasion shall require and having Notice soe to doe from the said Deane and Chapter for the better Tuninge and Keepinge the said organ in all needfull and necessary repaires and amendments (The charge of all speciall alteration of stopps or other extraordinary Addicions to be from time to time paid and discharged by the said Deane and Chapter as shall by them at any time be thought fitt and convenient).

The said Deane and Chapter in Consideracon thereof Doe covenantt promise and agree to and the sd Deane and Chapter shall yearly and every yeare at the feast of the Nativity of our Lord God pay or cause to be paid unto the said Thomas Harris and René Harris or one of them the yearly sune of five poundes.

The reference in the aforesaid document to 'Ratts or other like vermin' was the result of experience, as in June, 1665, the Dean and Chapter had to expend (at Mr. Jordan's) the sum of half-a-crown for 'Medecynes for the rats that troubled the organ bellase.' This recalls a similar incident which happened more than two hundred years later. At the opening of the new organ (in 1898) at Lincoln Cathedral the builder thereof, Father Willis, greeted the present writer with these words: 'What do you think? The rats have been eating the bellows of my organ in Windsor Castle!'

To return to Gloucester. The original Harris case still stands on the screen. It is a fine specimen of 17th century workmanship and artistic design, so different from the ugly modern organ-cases that are a disgrace to their architectural surroundings. Notice particularly, with the aid of Mr. Underwood's photograph on page 444, the east front, with its charming design of the overhanging choir organ — 'the very pretty choir organ,' as the late Mr. G. E. Street, R.A., described it. A special feature of the case is its ornamentation, for which the Dean and Chapter paid one Campion, a distinguished artist, the sum of £85, a large sum in those days (1664). This ornamentation consists of heraldic shields and bearings which are to be seen on the pipes and case, though time has somewhat dulled their original brilliance.

This Harris organ, with various additions and reparations, did duty for nearly two hundred years; indeed, some of the 17th century pipes are still in use. How delicious is their tone! But in 1847, Father Willis—then a young man of twenty-six and just starting in business—entirely rebuilt the organ. ‘It was my stepping-stone to fame,’ he told the present writer (see the biographical sketch in *THE MUSICAL TIMES* of May, 1898). ‘The swell, down to double C, had twelve stops and a double venetian front. The *pianissimo* was simply astounding. I received £400 for the job, and I was presumptuous enough to marry.’

The next extract records the state in which he found the organ :

I rebuilt the organ in 1847 and made it what it is, and as this was a personally effected work, every part of the old instrument is well known to me, and therefore as far as its sound portions are concerned respected; but it had suffered up to that time severely from worms that formed colonies in various parts and which are still there in places, and which, if touched, will often crumble under the touch of the finger. It was not then the practice to paint, varnish, and polish the inside work of the organ; now it is, and with the most enduring results.

Various enlargements and improvements, carried out by Father Willis—including the transference of the keyboards from the east to the south side

THE LADY CHAPEL.

(Photograph by Mr. A. H. Pitcher, Gloucester.)

Father Willis took the great organ compass down to CCC, and there was only one stop on the pedal during the whole time of Wesley's organistship. Through the kindness of the Chapter Clerk (Mr. Nigel D. Haines) we are enabled to give two extracts from Father Willis's letters relating to his ‘first cathedral organ,’ as he always called the instrument at Gloucester :

Time has shewn that it was quite wrong to extend the compass of the manuals to CCC. I did this in 1847 under the dictation of Mr. Amott, and under protest, and therefore in any alteration of the work this incumbrance should be cleared out and a pedal organ of several stops be constructed to compensate.

of the case, in order to render the instrument available for both choir and nave services—took place in 1888, during the organistship of Mr. C. Lee Williams, and in 1898, under the auspices of Dr. Brewer, the present organist.

It may be of interest to record that Sir Gilbert Scott advocated the removal of the organ from the screen, and that it should be placed in one of the transepts, a position, in fact, which the instrument occupied in olden times. Sir Gilbert's suggestion very narrowly escaped being carried out in 1878, as the Dean and Chapter actually agreed to the principle of a divided organ, thus

throwing open the nave and choir. But when the cathedral architect submitted his plan, the Dean and Chapter before deciding upon it sought the opinion of Mr. George Edmund Street, R.A., with the result that that eminent architect strongly advised the retention of the screen position, which

ORGAN CASE.

THE EAST FRONT OF THE ORGAN CASE, SHOWING
'THE VERY PRETTY CHOIR ORGAN.'

(*Photograph by Mr. S. W. Underwood.*)

remains to this day. In a letter to the Dean (written in June, 1878) Father Willis said: 'I may say how pleased I am that you did not listen to Sir Gilbert Scott to place the organ in the transept.'

The organ at Gloucester is of high pitch! Surely this is a blemish on the beautiful instrument that should speedily be removed. The specification is as follows:

GREAT ORGAN (12 stops).			
	Feet.		Feet.
Double Diapason	16	Twelfth	3
Open Diapason	8	Fifteenth	2
*Open Diapason	8	Sesquialtera—3 ranks ..	—
Claribel Flute	8	Trombone	8
Principal	4	Trumpet	8
Flute Harmonique	4	Clarion	4
SWELL ORGAN (13 stops).			
Double Diapason	16	Mixture—3 ranks	—
*Open Diapason	8	Contra Posaune	16
Lieblich Gedact	8	Hautboy	8
Salcional	8	Cornopean	8
Vox Angelica	8	Clarion	4
Principal	4	Vox Humana	8
Fifteenth	2	Tremulant	—
CHOIR ORGAN (5 stops).			
Lieblich Gedact	8	Piccolo	2
Dulciana	8	Cor Anglais	8
Flute	4		
SOLO ORGAN (4 stops).			
Clarinet	8	Gamba	8
Oboe	8	Tuba	8
The Clarinet and Oboe are enclosed in a swell box.			
PEDAL ORGAN (4 stops).			
Open Diapason	16	Octave	8
Bourdon	16	Ophicleide	16
COUPLERS.			
Choir to Pedals.		Choir to Great.	
Great „ „		Swell „ „	
Swell „ „		Sclo „ „	
Solo „ „			

Four composition pedals to Great organ.

Three composition pedals to Swell organ.

Double-acting pedal controlling Great to Pedal coupler.

* These stops are by Harris, A.D. 1665.

Choristers—should they not be encouraged? And may not an attempt be made in that direction by mentioning the names of those Gloucester choristers who have become cathedral organists, or otherwise made their mark as musicians? Dr. William Hayes sang there as a boy, as did Dr. John Stephens, organist of Salisbury Cathedral in the 18th century. Capel Bond, afterwards of Coventry, and conductor of the first Birmingham Musical Festival, was also a Gloucester chorister, and so were William Mutlow and Herbert Brewer, both of whom became organists of the cathedral which had so often resounded with their youthful voices. In 1669 it appears that the organist was responsible for the religious training of the choristers, as the following extract from the Act Books testifies:

1668.

Ordered that the Master of the Choristers be very diligent in teaching the choristers to sing and give his approbation of the voice and aptness of the boy who is to be chosen chorister, and one day in every weeke catechize the choristers in the principles of Christian Religion as it is set doune in the Church catechisme the better to prepare for confirmation.

The Festival of the Three Choirs, which includes the cathedrals of Gloucester, Worcester and Hereford, originated at the beginning of the 18th century. Considerations of space will not admit of detailed reference to this important music-making held annually in the cathedrals of Gloucester, Worcester and Hereford in rotation. Suffice it to say that the Festival takes rank among the important musical events of the country, and the reader may be referred to its 'History' for

much interesting and valuable information relating to the 'Meeting,'*

A full score of organists! So the records of Gloucester Cathedral testify, the roll covering a period of upwards of three centuries. A broken stone in the south transept of the cathedral gives the name of the first-known chief-musician after the Reformation. It reads thus:

Here lyeth vnder this marbil
ston Robert Leichf[ield] organist
& maister of the C[ho]resters
of this catedral chur[ch] 20 yeres
He dyed the 6 of Janu[ary] 1[5]80

We may pass over the names of Elias Smith, Philip Hosier, and Berkeley Wrench, except to mention that during the regime of the last-named, the accounts record this payment under the heading *In Extraordinariis*, in the year 1639:

To John Roberts my Lord Bishoppes servant
for playing on the Organi at seuerall
tymes - - - - - 0 : 10 : 00

* 'Origin and Progress of the Meeting of the Three Choirs of Gloucester, Worcester and Hereford.' Gloucester: Messrs. Chance and Bland, 1895.

At the Restoration there was 'given to the Worcester organist the sum of '00 : 02 : 06,' doubtless for officiating on a special occasion. The accounts furnish pathetic information concerning Robert Webb who, at the time that Harris was building the new organ, was 'lying sick and poverty-stricken.' We are told that time after time he was visited by the Dean and the Prebendaries in residence who 'relieved him in his necessities.' The following disbursements relating to Webb and his little orphan daughter speak for themselves:

January, 1663. Sent the organist, being sicke, by Mr. Muddin - - - 00 : 02 : 06
Given the woman that attended him - - - 00 : 03 : 00
February. Pd. towards the Buriall of the Organist - - - - - 00 : 10 : 00
Pd. Mr. Beale for a Shrowde for the organist - - - - - 00 : 04 : 00
Pd. more towards his funeral for Ringing, Beare and Cake, &c. - - - 00 : 11 : 06
March. Pd. for Transporting the Organists Childe to her mother by the Trow and a man with her to take care of her - - - - - 00 : 15 : 00

After Webb's death no organist was appointed until 1665; in the meantime the organist of Worcester Cathedral rendered aid on important occasions. Thomas Lowe, who succeeded Webb,

THE EAST CLOISTER.

(Photograph by Mr. A. H. Pitcher, Gloucester.)

came from Salisbury, the Dean and Chapter paying £10 towards his removal. With Daniel Rosingrave, who began to reign in 1679, we first meet with those amusing records of 'monition' and 'admonition' which the Dean and Chapter very properly considered necessary when dealing with refractory organists. Thus on April 10, 1679 :

This day Mr. Washburn, sub-deane of this church, gave Mr. Rosingrave, organist, his first Admonition for beating and wounding of John Payn, one of the singing men of this church.

to depart this Church, for that he, the said Stephen Jefferies did upon Thursday last in the morning (being the Thanksgiving day) immediately after the sermon ended and Ye Blessing given, play ouer upon the Organ a Comon Ballad in the hearing of fiftene hundred or two thousand people, to the great scandall of Religion, prophanation of the Church, and greiuous offence of all good Christians. And ffarther, because though Dr. Gregory, the senior Prebendary of this Church, did immediately express his great detestation of the same to Mr. Deighton, the Chanter of this Church, and Mr. John Tyler the senior singingman of the Quire, informing

THE EAST WINDOW : THE LARGEST IN ENGLAND.

(*Photograph by Mr. A. H. Pitcher, Gloucester.*)

But Mr. Stephen Jefferies, organist from 1682 to 1710 and composer of one of the melodies played by the cathedral chimes, was a shocking offender against proprieties. On January 31, 1684, he received his first 'monition' for 'manifold neglect and unreasonable absence from the Church without leave desired or obtained.' His second 'monition' was for a terrible offence, and is set forth in the Act Books in these words :

8 February, 1687.

Mr. Subdeane pronounced against Mr. Stephen Jefferies, Organist of this Church, his second monition

them of the unspeakable scandall that universally was taken at it, and that they immediately acquainted ye said Stephen Jefferies therewith, yet he, the said Stephen Jefferies, in direct despite to Religion, and affront to ye said Dr. Gregory, did after evening prayer, assoone as the last Amen was ended, in the presence and hearing of all the Congregation, fall vpon the same straine, and on the organ plaid ouer the same comon ballad again : insomuch that the young gentlewomen invited one another to dance, the strangers cryed it were better yt the organs were pulled downe then that they should be so vsed and all sorts declared that ye Dean and Chapt^r could never remoue the scandall if they did not immediately turne away so insolent & prophane a person out of the church.

Mere 'monitions' do not seem to have curbed the eccentricities of Mr. Stephen Jefferies, therefore the Dean and Chapter tried the effect of 'Admonitions'! The Act Book, under date December 5, 1699, thus records the 'first admonition' of the said Mr. Jefferies, whereby he was ordered

to depart this Church for his frequent absences, especially on Sunday mornings; but more peticularly for his not educating the choristers in the Grounds of musick which may prove very prejudicall for the future if not speedily remedied.

Sir John Hawkins, in his 'History of Music,' relates the following Jefferies anecdotes:

To cure him of a habit of staying late at the tavern, his wife dress up a fellow in a winding-sheet, with

In succession to Stephen Jefferies were William Hine, Barnabus Gunn (Handel subscribed to his 'Two cantatas and six songs'), and Martin Smith, the father of the celebrated John Stafford Smith. Early in the organistship of William Mutlow (who reigned from 1782 to 1832)* the intoning of the service was suppressed for a few months. The following extracts from the Cathedral Act Books record this incident and its why and wherefore:

Nov. 30, 1782.

Ordered that in future all the Morning and Evening Prayers and the whole Litany and Communion Service be read in this Cathedral Church in the same manner as in Parish Churches, and not chaunted, except the Psalms Hymns and Anthems, which shall continue to be chaunted and sung with the Organ as heretofore. And

THE ROOM IN WHICH DR. S. S. WESLEY DIED, THE DRAWING-ROOM IN THE OFFICIAL RESIDENCE OF THE ORGANIST (DR. BREWER).
(Photographed specially for this article by Mr. A. H. Pitcher, Gloucester.)

directions to meet him [Jefferies] with a lanthorn and candle in the cloisters through which he was to pass on his way home; but that on attempting to terrify him, Jefferies expressed his wonder only by saying: 'I thought all you spirits had been a-bed before this time'!

To quote again from Hawkins:

A singer with a good voice from a distant church had been requested and undertook to sing a solo anthem in Gloucester Cathedral, and for that purpose took his station at the elbow of the organist in the organ-loft. Jefferies, who found him trip in the performance, instead of palliating his mistake and setting him right, immediately rose from his seat and, leaning over the gallery, called out aloud to the choir and the whole congregation: '*He can't sing it!*'

whilst the Officiating Clergy are retiring from the Communion Table a short Voluntary shall be played, or a Psalm, or portion of a Psalm sung, accompanied with the Organ at the discretion of the Dean or Resident Prebendary for the time being.

The re-instatement of the 'former mode of Recitative or Chaunting' is thus recorded—note the reference to the 'Italian Ecclesiasticks':

June 3, 1783.

WHEREAS the Dean and Chapter had ordered some months ago that the Exhortation, Confession, Absolution, Prayers, Collects, Responses, Creeds and Litany should be read in a solemn and devout manner

* Some biographical particulars of William Mutlow, with the facsimile of a comical caricature of him drawn by Malibran, appeared in THE MUSICAL TIMES of September, 1901.

according to the nature of the case and the reason of the thing, and in conformity to the usage of all Parochial Churches throughout the Realm, also of all his Majesty's Chapels Royal and even of Cathedrals themselves both at the Communion Service and at early Prayers, and in consequence thereof had abolished the mode of chaunting (a mode of recitative in Divine Service first introduced by Italian Ecclesiastics into England the better to conceal their foreign accent and pronunciation from the observation of the People and in order to colour their usurpations of the richer benefices in Cathedrals granted to them by the Pope under the pretence of their great adroitness in *plano cantu* also to devise some excuse for using Prayers in an unknown tongue). But whereas divers persons through an attachment to old customs appear to be much prejudiced against this alteration or rather this restoration of Divine Service to its primitive Simplicity and Propriety, The Dean and Chapter influenced by the superior motives of Charity and Condescension towards weak Brethren (which require the Sacrifice of private opinion regarding the Forms of Publick Worship where the Essentials of Religion are not at stake), and being also supported by the authority of the Lord Bishop their Visitor, actuated by the same good Motives, do now revoke their late Order for Parochial Prayers and hereby establish the former mode of Recitative or Chaunting.

The Bishop's Approbation of the above reads :

I very much approve of the above contents ; but think that all reasonable persons must be contented if the Cathedral Service were restored on Sundays and Great Festivals, and that the present mode of Parochial Prayers be continued on the Week Days. And I do not approve the way of Chaunting the Litany in the middle of the Choir.

(Signed) S. GLOUCESTER.

To Mutlow succeeded John Amott. At the death of the latter (in 1865) Gloucester welcomed its most distinguished organist in the person of Dr. Samuel Sebastian Wesley : this was his last appointment. A detailed account of his remarkable career appeared in *THE MUSICAL TIMES* of May, June, and July, 1900, to which the reader is referred. Wesley drew his last breath on April 19, 1876, in his drawing-room which looked towards the cathedral, and into which his camp bedstead had been brought. (A photograph of this room is given on page 447.)

Excellent results followed the appointment of Dr. Charles Harford Lloyd, now Precentor of Eton and a composer of repute known and sung of all choirs. He held the office from 1876 to 1882, and was followed by Mr. C. Lee Williams, a highly-gifted musician favourably known by various compositions, especially a beautiful little anthem (unaccompanied), 'Thou wilt keep him in perfect peace.' By-the-way, Mr. Lee Williams has recently given some proof of his literary skill in the issue of a pamphlet entitled 'Among the Isles of Greece : notes on a brief cruise,' wherein he pleasantly describes a holiday visit to that classic region.

Dr. Alfred Herbert Brewer, the present organist, was born at Gloucester, June 21, 1865, and held a choristership in the cathedral from 1877 to 1880. He began his musical studies under Dr. Harford Lloyd, subsequently obtaining the first organ scholarship at the Royal College of Music (April, 1883), where he studied under Sir Walter Parratt and other professors. His church organistships have been St. Catherine's and

St. Mary-de-Crypt, both in Gloucester (1881), St. Giles's, Oxford (1882), and St. Michael's, Coventry (1886-92). He was organ scholar of Exeter College, Oxford, from 1883 to 1885, and then, for a brief period, organist of Bristol Cathedral. After holding the post of music-master at Tonbridge School from 1892 to 1897, he became organist and master of the choristers of Gloucester Cathedral, a position he holds with distinction. He is a member of the Council of the Royal College of Organists, and visiting examiner to the Birmingham Midland Institute School of Music. He obtained the Fellowship of the Royal College of Organists in 1897 and took the degree

DR. A. HERBERT BREWER.
(Photograph by Messrs. Russell & Sons.)

of Bachelor of Music at Dublin University in the same year ; the Archbishop of Canterbury has recently conferred upon him the degree of Doctor of Music, *honoris causâ*.

Dr. Brewer has always shown commendable activity in furthering the interests of the art of music in his native city. He made his mark as conductor of the Three Choirs Festivals held at Gloucester in 1898, 1901, and 1904. Further proof of his conducting skill and organizing energy is furnished by the flourishing state of the following societies meeting under his enthusiastic sway—the Gloucestershire Orchestral Society (one of the largest amateur orchestral societies in the kingdom), the Gloucester Choral Society, and the Gloucester Orpheus Society. The same industry and artistic earnestness which characterise Dr. Brewer's practical musicianship are no less evident in his creative work. He has composed a

setting of Psalm 98, a 'Dedication Ode,' 'The Holy Innocents,' and 'Emmaus' (sacred cantatas), and 'Love's Philosophy' (male voices)—all of which have been performed at the Three Choirs Festivals. His latest work, 'A Song of Eden' (Milton's words), is to be sung at the approaching meeting at Worcester. In addition to the foregoing, his compositions include an Idyl for orchestra, various Services (including an orchestral setting in the key of C), anthems, responses for treble voices, hymn-tunes, and organ music, songs, part-songs, pieces for pianoforte and violin, &c., and an operetta 'Rosamund.'

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DOTTED CROTCHET.

CHARLES STEGGALL.

The death, on June 7, of Dr. Charles Steggall is recorded in these pages with sincere regret—a regret deepened by the esteem of a former pupil for an upright man and an excellent musician. When, a few years ago, Dr. Steggall was asked to 'sit' for a MUSICAL TIMES biographical portrait, he, with his characteristic modesty, preferred that anything that might be said about him should take the form of an obituary notice: but at that very time he wrote down some autobiographical notes, placed them in an envelope, and addressed them to the present writer. These notes, in the neatest of handwriting, and found among his papers after his death, have been forwarded to us by Dr. Steggall's son, Mr. Reginald Steggall, for the purposes of this article. We need hardly enlarge upon their pathetic interest, but will endeavour to set forth some of the incidents of a long and honourable career.

Charles Steggall was born in London, June 3, 1826. A passion for music, especially church music, took possession of his nature in his earliest years. In obedience, however, to the wish of his father—who owned an important business in the West-end of London—that he should 'come into the business,' Master Charles, at the end of his school days, entered the paternal counting-house. 'But my thoughts,' he records, 'were always on music, and after a year or two my father saw it was unwise to oppose my inclinations, and he consented to my leaving the office.' From official information kindly furnished by the Secretary specially for this article, we find that Dr. Steggall entered the Royal Academy of Music as a student on June 21, 1847, not in 1848, as has been stated over and over again in books of reference and obituary notices. His (apparently) only professor at Tenterden Street was Sterndale Bennett—a host in himself—who gave him lessons in pianoforte, harmony, and

composition. A warm and intimate friendship sprang up between master and pupil, which became closer and closer until it was severed by death.

While still in his teens he obtained his first organ appointment—such as it was—at Christ Chapel (now Emmanuel Church), Maida Vale, then a proprietary sanctuary. To use his own words: 'Christ Chapel then had one of the largest congregations in London, every one of the 2,500 seats being occupied. My father had sittings there in my early childhood, and I have vivid recollections of the first incumbent, Sanderson Robins, and his successors Daniel Moore and George Fisk, whose sermons in those days were the great attraction. Music was nowhere—only the *Glorias* after the Psalms and hymn-tunes.' A more congenial sphere of work opened up on his being appointed the first organist of Christ Church, Lancaster Gate, consecrated on July 17, 1855. 'At Christ Chapel,' he records, 'the organ, placed in an upper gallery, consisted of great and tenor C swell with two octaves of pedals, but no pedal pipes! At Christ Church the beautiful-toned organ [by Harris], from Winchester Cathedral—converted by Willis from a G to a C organ—consisted of three complete manuals with the 24-ft. pedal stops cut down to 16-ft., thus making an unusually big scale. Here also was a large congregation—among the seat-holders were my friends Cipriani Potter, then Principal of the Royal Academy of Music, and Sterndale Bennett, and moreover music was a feature.' 'I can never forget the delight I experienced in my work here,' he continues, 'the lovely tone of the organ, a good choir, and the canticles sung to Services.' During three years of the Christ Church period Steggall was a pluralist, as he held the post of organist and choirmaster of Clapham Grammar School, where Sir George Grove had been educated. In 1864 he was appointed, by the Benchers, organist and director of the choir to the Honourable Societies of Lincoln's Inn. This office Dr. Steggall held till his death; but for many years his son, Mr. Reginald Steggall, ably discharged the duties of the office, and we are glad to learn that the Benchers have appointed him to succeed his father.

Departing from chronological sequence—disturbed by setting forth the whole of the organistships—we may return to the Academy days. Always industrious, the young student gave proof of his creative gifts at the concerts given by the Academy. We find a part-song, an overture, 'Die Elfen'—which evinced 'an acquaintance with the art of writing for the orchestra by no means common at his age,' so the *Musical World* recorded—a Kyrie Eleison and Gloria, 'an effort of remarkable talent and still greater promise,' and a Festival setting of the 33rd Psalm ('Rejoice in the Lord') for voices and orchestra. The last-named work was published in 1854 by subscription, the list of subscribers including

Stainer, Master J. - Chorister of St. Paul's Cathedral.

whose name is down for '1 copy.'