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MARCH 13, 1900.

SIR J. FREDERICK BRIDGE, MUS.D., VICE-PRESIDENT,
IN THE CHAIR.

*IRISH CHURCH COMPOSERS AND THE
IRISH CATHEDRALS.*

BY JOHN S. BUMPUS.

PART II.

I CLOSED the first portion of this paper, as you may doubtless remember, with a sketch of the life of Sir John Stevenson. I now beg to present to your notice a few details about one of his most distinguished contemporaries in the Dublin choirs. In 1795 the capitular authorities heard of a fine tenor at Lichfield, and, as the result of their negotiations, John Spray was induced, by the ample salary offered, to make the Irish metropolis his home. Spray was a native of Southwell, and he became a chorister in the Minster there under Thomas Spofforth, the organist, uncle of Reginald, the famous glee-writer, and of Samuel, who afterwards (1807-1864) held the appointment of organist of Lichfield Cathedral.*

Spray's family was a musical one. His father (originally a Nottinghamshire stocking-maker) was a singer in some of the college chapels of Cambridge, while Isaac, another son, was a lay vicar of Lincoln Cathedral from 1783 to 1804, holding, with this appointment, those of Sacrist and "Clerk of the Re and Ve."†

* It will possibly be remarked how few *native* Irishmen held offices in the Cathedral choirs. In 1765 another Englishman, Edward Higgins, had been brought over from Bristol, where he had been organist since 1759. He obtained vicarages at Christ Church and S. Patrick's. One of his double chants—that in F—is familiar in our choirs.

† For this information I am indebted to the Rev. Canon Maddison, Succentor of Lincoln Cathedral.

It seems to have been admitted that, not only for the volume and quality of his voice—Gardiner, of Leicester, described it as possessing “a sort of oily liquidity of tone”—but also for the exquisitely beautiful utterance of the words, John Spray was unrivalled. He was particularly noted for the way in which he sang Stevenson’s music. Like Sir John, he was the recipient of an honorary musical degree from the University of Dublin, and the two doctors became firm friends. Stevenson’s anthems, as I have previously intimated, contain many solos expressly written for Spray’s voice,† as well as those charming ballads, “Faithless Emma”‡ and “O tell me, tell me.”

One of the most perfect things, perhaps, warbled forth by Spray in his mellifluous tenor was the song in Handel’s “Jephtha” :—

“Virtue, my soul shall still embrace,
Goodness shall make me great.”

Many anecdotes are related of Spray and his great crony, Sir John Stevenson. The only hours which gave rise to the least professional jealousies were those when the protracted banquet had elevated the spirits of each at the expense of his reasoning faculties. Then, it is asserted, that Sir John used to twit his friend with being indebted to his song, “Faithless Emma,” for his subsequent success. “Aw—you were not known, Spray,” Sir John used to say, “until my ‘Faithless Emma’ had you brought into notice.” To which the latter used to reply: “No, but you are indebted to *me* for the success of your ‘Faithless Emma,’ it would never have been heard of had I not sung it: you knew you were not able to sing it yourself.

Sir John and Dr. Spray were once on a visit at the country house of a mutual friend, but their hours of rest were so sadly at variance with those of the family that, after a few nights, they were left in possession of the *cænaculum*, while all the other inmates retired to their beds. Over the whisky, lemons, and boiling water the two vicars choral, of course, had their usual altercation. In the morning, Spray was discovered lying outside the house, upon the lawn, which was immediately in front of the room in which they sat. The recollection of the Doctor, relative to the event which

* “Music and Friends,” Vol. I., p. 315 (Longmans, 1835).

† In the same manner, Purcell wrote his anthem, “They that go down to the sea in ships,” for “that stupendous bass, Gostling,” as Evelyn the diarist calls him. Croft and Weldon composed anthems expressly for Elford, a famous alto; while several of those of Boyce and Battishill were intended for Champness and Bellamy, two very high basses.

‡ This air was harmonised as a glee for four voices by Ralph Banks, organist of Rochester Cathedral, 1790-1841.

placed him in that situation being somewhat confused, Sir John took advantage of it, and explained the mystery by declaring archly that Spray got so insolent during his argument that, at last, he was obliged to throw him out of the window, which, considering the corpulency of the Doctor and the limited strength of Sir John, made his boasting of the achievement doubly ludicrous.

Early in the nineteenth century the stalwart Spray* sturdily opposed the Dublin deans and chapters, when various livings and other property of the vicars choral excited their cupidity. Spray's efforts were crowned with success, and so pleased were his fellow vicars that they presented his son to the rectory of Kinnegh, which was in their gift, as a reward of his father's having rescued it from the ecclesiastical vultures. The Rev. John Spray died in 1852.

The character and deportment of the fathers of the Irish Church were, at this time, if history may be credited, generally conformable to the merits of the system under which they flourished. All may not have been covetous and worldly; but notwithstanding that the Council of Constance declared—"si quis dixerit episcopum aliquâ infirmitate laborare, anathema esto!"—it must be confessed that piety and spiritual-mindedness were the shining exceptions, and love of gain and worldliness the general rule.

This diversion of money, set apart by pious benefactors in past ages for choral uses, finds its counterpart in more than one of our English Cathedrals. The exertions of Dr. Pring on his own behalf and that of his choirmen at Bangor in 1811, and those of Miss Hackett for the chorister boys of S. Paul's and of the other Cathedrals all over England, are tolerably well known. "In quietness and in confidence" lay the ultimate strength of these two worthies. Then, again, there was the case of the Rev. Robert Whiston, head master of the King's School at Rochester. This estimable cleric had not held his appointment long when he discovered what he considered to be a serious misappropriation of funds held in trust for the King's Scholars and the Cathedral choristers, according to the statutes of Henry VIII. Demanding fair treatment for the school, he was dismissed from his office, only to be reinstated in it by the Court of Appeal. His pamphlet, "Cathedral Trusts and their Fulfilment," which appeared in 1849 and ran through many editions, convulsed with terror many an easy-going capitular body, which fondly believed that a day of reckoning would never come.† Mr.

* Some account of Spray's prowess in the noble art of self-defence will be found in *The Dublin University Magazine* for April, 1851.

† The Rev. Robert Whiston died at the old Bishop's Palace, Rochester, August 3, 1895, full of years and honour.

Whiston's pamphlet was a most important one, and on a subject of the deepest interest to the Church as respected her ordinances; perhaps its more correct title would have been "Cathedral Trusts and their non-fulfilment," for, as a general rule throughout the country, such trusts were, at that time, certainly not fulfilled. It may possibly be remembered by some how Whiston's *brochure* was reviewed, quoted, parodied, bullied, abused, and puffed in every possible manner. These proceedings at Rochester were cleverly satirized in a powerful and, at the same time, amusing article in Charles Dickens' weekly serial *Household Words*, of August 9, 1851. The paper was entitled "The History of a Certain Grammar School." The writer's name I cannot ascertain, but he was a clever fellow, whoever he may have been.* Then *Punch* had some clever sarcastic stanzas headed "A new Chant for Rochester Choir," beginning:—

"We're surprised, Mr. Whiston, you should thus insist on
Your scandalous charges 'gainst dignities high;
Putting forth a vile bede-roll, which proves each Cathedral
A den of thieves, robbing small boys on the sly!"—

as well as a series of mediæval designs for painted windows *à la Pugin*, by Tenniel, beginning with Mr. Whiston holding up horrified hands at the misappropriation of money, and ending with "Ye Dene and Chaptre Eatinge humbel pye." Another of Whiston's pamphlets, "The Reviewer Reviewed," was said, at the time of its publication, to be one of the most scathing pieces of criticism extant.

The battles of Miss Hackett and Dr. Pring were fought before the days of *Punch* and *Household Words*, otherwise they, too, might have found themselves immortalized in those journals.

Before I leave Dr. Spray I may mention that there is a monument to his memory in the Lady Chapel of S. Patrick's. It supports a fine bust from the chisel of the Irish sculptor, Kirk, and the inscription beneath it states that Spray was "the first tenor singer in the Empire." He died January 21, 1827.

Contemporaneously, for some years, with Stevenson flourished the Rev. Robert Shenton, a well informed musician. He was Dean's Vicar at Christ Church and S. Patrick's—an office corresponding with that of minor canon in our Cathedrals—from 1757 until his death in 1798. He was born at Hagbourne, Berks, in 1730, and admitted as a chorister of

* Several equally clever articles appeared about the same time in *Household Words* bearing on kindred topics, such as "S. Vorax's Singing Birds," "The Dean of S. Vitus," "Three and Sixpence," and "Wanted, an Organist." Evidently they were written by the same hand.

Magdalen College, Oxford, in 1740. From 1745 to 1752 he was one of the academical clerks in the same choir. In 1753 he became a member of the College of Vicars Choral at Hereford. Six services and eighteen anthems by him exist in the Dublin choir books. Several of the former are to be found among the Sperling MSS.,* in the magnificent musical library formed by the late Sir Frederick Ouseley, at S. Michael's College, Tenbury, where I recently had an opportunity of examining them.

In 1867 one of Shenton's services (a rather long and dry one, apparently) was revived at Christ Church by the Succentor, the Rev. John Finlayson, after having been laid aside for some years. This circumstance does not seem to have given much satisfaction to the organist, Dr. (afterwards Sir) Robert Stewart, for he gave vent to his feelings in this *jeu d'esprit* :—

"Of service high and anthem clear,
The poet dream't with ravish'd ear;
With service dull and anthem low
In real life we have to do.
'Twas whisper'd, 'To the deep research
Which hails from our Succentor's perch,
We owe Bob Shenton disinterred.'
'Twas also said (but on my word
I don't believe it) 'We may thank
Our oldest Vicar—Doctor Frank.' †
But that must be a calumny,
For no one will believe that he,
Whose name's synonymous with taste,
Would fancy such a musty feast.
I don't believe *he* dug up Shenton;
It is—it must be—pure invention.
Who gave the order? Let him show it!
I have it now! 'Twas Johnnie Mowatt.' ‡

Another equally clever squib, dashed off impromptu by Stewart on December 8th, 1867, was a quasi-protest against

* Transcribed by the Rev. John Hanson Sperling, M.A., who, from 1849 to 1856, was curate of S. Mary Abbots, Kensington, and subsequently, until 1871, rector and vicar of Westbourne, Sussex. Late in life he joined the Roman Communion. He was an able ecclesiologist and the author of an interesting little book, "Church Walks in Middlesex" (1849). For Sir Frederick Ouseley, in 1853, he wrote short memoirs of the composers represented in his volume, "Cathedral Services by English Masters." The Sperling MSS. at Tenbury, contained in some half-a-dozen thick quarto volumes, consist of a number of rare services and anthems, copied from various Cathedral libraries, particularly that of Ely. They are in score, with a separate organ part, and evidently "passed for press."

† Francis Robinson, Mus.D., vicar choral of Christ Church, 1833-1872.

‡ The sexton's boy.

the length of time taken at the Sunday morning services at Christ Church, by the Succentor, in his selection of lengthy services and anthems. It is too long to be quoted here. You will find it printed in Mr. Vignoles' "Memoir of Sir Robert Stewart," together with Mr. Finlayson's equally clever and expeditious reply.

John Clarke, afterwards (1814) known as John Clarke Whitfeld, was "Preceptor to the Children" of both the Dublin choirs in 1793—never organist, as frequently stated in error. His stay in Dublin was but brief; for, in the following year, he left to become organist of Armagh Cathedral, in succession to Richard Langdon, resigned. An Englishman, Clarke returned to his native country in 1798, on the breaking out of the Irish Rebellion, like one of his predecessors, Benjamin Rogers, many years before. He settled at Cambridge, in the following year, as organist of Trinity and S. John's Colleges, resigning these posts in 1820 to become organist of Hereford Cathedral. He was also Professor of Music at Cambridge from 1821 until his death, February 22, 1836. During his residence in Ireland, Clarke-Whitfeld published nothing beyond a few glees and sonatas. He was, nevertheless, an industrious composer for the Church, and did good solid work in his day and generation. Between 1800 and 1825 he published four volumes of Cathedral music, containing nine services and twenty-five anthems. He published two more anthems singly, and two more services were edited posthumously in 1863 by George Townshend Smith, one of his successors as organist of Hereford Cathedral. He also wrote an oratorio, "The Crucifixion and Resurrection." Amongst his secular works must be counted a number of glees, trios, and songs, mainly set to words from Sir Walter Scott's poems—a subject of some interesting correspondence between him and "The Great Unknown," and published in the volume of "Annual Biography" for 1837. Clarke-Whitfeld did much useful editing, including Handel's "Vocal Works," in six volumes, the orchestral parts adapted for the first time to a keyed instrument; two volumes of chants, Sanctuses, and Responses, and two of anthems by various composers; the "Beauties of Purcell"; Locke's "Music in 'Macbeth'"; Purcell's *Te Deum* and *Jubilate in D*; Pergolesi's "Stabat Mater," &c.

Clarke's predecessor at Armagh, Richard Langdon, seems to have been of a restless disposition, moving about from cathedral to cathedral. Perhaps, like S. S. Wesley, he "found musical troubles at each." He was a native of Exeter, where his grandfather, the Rev. Tobias Langdon (of whom a finely-engraved portrait is extant), was one of the priest vicars and sub-chantor of the Cathedral. He became organist of Exeter in 1753, of Ely in 1777, of Bristol in 1778,

and of Armagh in 1782. When he resigned the last-named post, in 1794, he returned to Exeter, where he died, September 8, 1803, two months after his successor in the Cathedral organistship—William Jackson.

Langdon wrote a Service in A, having verses in chant form interspersed with passages of a more florid and intricate character. In this respect he followed the example of his predecessors at Ely—Ferrabosco, Hawkins, and Kempton—all of whom left several services in this style. Langdon's collection of music by divers composers, entitled "*Divine Harmony*," appeared in 1774. It contained settings of the *Veni, Creator* and *Gloria in Excelsis* by his grandfather, the Rev. Tobias. At the end of the volume were printed twenty-four chants by various composers, all anonymously. The first, a double in F, the inner parts of which are very pleasing, is generally believed to be Langdon's own. Two of his anthems, "O pray for the peace" and "Turn Thee unto me," have been printed.

As I shall not again have occasion to refer to Armagh I will sum up the remaining organists in a few words. The Cathedral was very well restored by the elder Cottingham, during the primacy of Archbishop Beresford. Frederick William Horncastle, who was organist from 1816 until his dismissal in 1823, afterwards became one of the Gentlemen of the Chapel Royal, S. James's. A *Sanctus* and *Kyrie* of his composition were inserted in a collection published in periodical numbers by William Hawes, of S. Paul's and the Chapel Royal, between 1829 and 1836. He compiled "*The Music of Ireland*" in 1844, and wrote a number of pianoforte pieces, glees, songs, and comic rounds and catches. One of the last-named, "*Mrs. Wagtail's Evening Party*," used to create great merriment at the Adelphi Glee Club, which, established in 1833, under the presidency of Enoch Hawkins, one of the lay vicars of Westminster (an alto of surpassing sweetness), used to hold its meetings at the London Coffee House on Ludgate Hill.

Robert Turle, a younger brother of the distinguished organist of Westminster, succeeded Horncastle at Armagh. On his retirement, in 1872, he went to reside at Salisbury, where he died five years later. His successor, Dr. Thomas Osborne Marks, is favourably known as a composer of church music, organ pieces, part-songs, &c. Among the vicars choral of Armagh must be reckoned two Englishmen—both distinguished as excellent composers. I allude to George Benson and George Benjamin Allen. Benson, a fine tenor, was at Armagh from 1833 to 1847. Returning to England, he was appointed a member of the choir of the Temple Church. From 1854 to 1878 he was one of the lay vicars of Westminster, and, from 1878 until his death, on

August 8, 1884, one of the Gentlemen of the Chapel Royal. He took the degree of Bachelor in Music at Cambridge in 1878. Benson produced some excellent anthems, such as "Turn us, O God" (1863); "My God, my God, look upon me," also in 1863; "I will arise" and "Almighty God" (1862). The first-named anthem contains a beautifully written quartet, "Mercy and truth are met together." His Evening Service in E flat, for men's voices, was written especially to meet the requirements of S. Paul's in 1874. He was a good glee singer. One of his glees, "If music be the food of love" (for A.T.T.B.), obtained a prize in 1863.

Allen, a fine bass, was a prolific composer of church music. Originally a chorister in Westminster Abbey, he founded, in 1841, together with James Coward, J. L. Hopkins, and other ex-choristers, the famous Abbey Glee Club, which still flourishes. He was a member of the choir of Armagh Cathedral from 1843 to 1862, when he returned to London and was appointed organist of All Saints', Kensington Park. While in Ireland he conducted the Classical Harmonic Society, Belfast, and originated the scheme for building the Ulster Hall in that city. A volume of anthems published by him in 1852 contains some really fine music. In the same year he graduated as Bachelor in Music at Oxford. His secular music is charming—notably his trio "The voice of moonlight" and his part-song "I love my love in the morning." Later in life he turned his attention to English opera. He finally settled as organist at Toorak, Melbourne, and Brisbane. At the last-named place he died, November 30, 1897, aged seventy-five.

Returning to Dublin, a few words must be said about the organists of S. Patrick's following Dr. Cogan, whose immediate successor in 1806 was John Mathews. Mathews held office until 1827. His brother, James, who went to Dublin from Winchester, was copyist to both Cathedrals. He was a meddlesome old person, and tampered sadly with many of the fine old manuscript services and anthems. He seems to have been a good specimen of Georgian ignorance. He wore a wig and took snuff in quantities. One can picture him hovering over the books in the Cathedral music libraries, with his penknife and quill, coolly altering all harmonies he did not like, and putting in turns, shakes, and grace-notes never dreamt of by the worthy composers. He added a whole second treble part to the *Gloria Patri* of Walsh's *Jubilate* in D, besides disfiguring and tinkering the composition generally. Sir Robert Stewart once said to me: "When I was young and enthusiastic, it cost me much labour and trouble to restore 'Walsh in D' after old Mathews' cooking, and I presented an accurate copy to the Rev. J. Clarke Crosthwaite, our Dean's Vicar at Christ

Church." This was in 1842, and the gaunt ecclesiastic was much pleased with the young ex-chorister's cleverness and industry.

William Warren, who graduated in music at Trinity College, had been appointed joint organist with Dr. Langrishe Doyle at Christ Church in 1805, becoming sole organist in 1814. He succeeded Mathews at S. Patrick's in 1827, but only held office for one year. His appointment at Christ Church he retained until his death in July, 1841. Warren was Doyle's nephew and became one of the most popular Dublin music-masters. He taught Tom Moore and his sister. The poet tells us in his "Memoirs" that a ballad, *Delusive Dream*, was "very pleasingly set by Warren, and long continued to be very popular, as sung by myself at the pianoforte." The only Church composition by Warren with which I am acquainted is a tuneful double chant in A major, printed in the Dublin Collection of 1883. John Robinson, one of the famous quartet of brothers, about whom more hereafter, succeeded Warren at Christ Church, and held the post, in conjunction with those of S. Patrick's and Trinity College Chapel, until 1843. When John Robinson died, the time had come for dividing the Cathedral organistships as agreed by the trustees of the choir estates. Sir Robert Stewart, then a young man of eighteen, was nominated to Christ Church and to Trinity College. Every one they got for S. Patrick's turned out badly. Richard Cherry, who came from Armagh, neglected his duties as organist and boy-trainer, drank, borrowed money, and purloined fiddles belonging to other people, and concluded his performances by decamping to that *refugium peccatorum*, the U.S.A. This was in 1844. Since then Cherry has not been heard of. His successor, William Henry White, who was also organist of the Chapel of Dublin Castle from 1836 to 1845, held the organistship of S. Patrick's for eight years, reckless intemperance bringing his short life to a close in 1852. The two Deans then offered Stewart the very post which they had refused to give him in 1844. He accepted office, but resigned in 1861, in order to obtain a vicar choralship; but the stall was just then divided and he only succeeded to one half. He still, however, played at the Sunday afternoon services, by arrangement with his successor, Mr. Murphy, who, on those occasions, sang for Sir Robert in the choir. Mr. Murphy resigned in 1878 and was succeeded by Mr. Charles George Marchant, who still holds the post, as well as that of organist to the University.

Several noted singers appeared in the Dublin choirs about the time of Sir John Stevenson and Dr. Spray. Amongst them I may mention David Weyman, Terence Magrath,

Robert Jager, John Smith, and a gentleman bearing the euphonious name of Simon Peter Buggins.

Weyman's voice was a magnificent bass. He was appointed half vicar choral of S. Patrick's, January 13, 1801, and a full vicar, February 19, 1819. He was also a vicar choral of Christ Church. He died in August, 1822, and was buried in S. Patrick's. His chief work, "Melodia Sacra, or the Psalms of David, arranged for 1, 2, 3 and 4 voices," was a collection of psalmody by various composers, and, until 1864, when the "Irish Church Hymnal" was brought out under the editorship of the Rev. G. W. Torrance, was almost universally used in Irish parish churches. Many of the tunes were very florid and fugal, and, like those in our English collections whose name is legion, were strongly redolent of the later Georgian period. A few of the more devotional specimens have been retained in the "Irish Church Hymnal." The collection contained several tunes by Henry De-la-Maine, a French refugee who settled in Ireland at the time of the Revolution. He was organist and vicar choral of Cork Cathedral from 1782 to 1796.*

The "Melodia Sacra" appeared in periodical numbers between 1812 and 1814. There were several re-issues; one so late as 1852. In 1819 Weyman edited a volume of Cathedral music containing chants, services, and anthems by Blow, Purcell, Travers, Handel, Nares, Reynolds, Stevenson, and others. Among the chants he coolly assigned Pelham Humphrey's "Grand Chant" to Handel!†

Robert Jager, who was originally a lay clerk at Canterbury and in business, I believe, as a jeweller in that city, also possessed a fine bass voice with an admirable falsetto in addition, but he never knew how to combine these two registers. His singing of Handel's "O thou that tellest" has been described as very curious. The "O" was a faultless note in the head register: then he dropped down to the lower octave for the next word, "thou," into his deep bass voice, producing an extraordinary effect. William Hawes, of S. Paul's and the Chapel Royal (nominally a bass), was able, I believe, to take any part with a voice of second rate quality in Church music or glees. It was Tom Cooke who remarked of Hawes that he "sang alto, tenor, or bass indifferently."

Simon Peter Buggins was a native of Birmingham, and, judging from contemporary records, seems to have been a local musical prodigy. His voice developed into a counter-

* One of De-la-Maine's tunes—"S. Catherine"—has been retained in the "Irish Church Hymnal." Two double chants of his will be found in the large collection edited by the late Mr. B. St. J. B. Joule.

† One of the chants is a double by Sir John Stevenson, in the key of G. It is based on the theme of the *Andante* of Haydn's Symphony in D (No. 7 of the Salomon set).

tenor of rare excellence, and he sang with acceptance at many of the provincial music meetings. After he had been in Ireland some time he appears to have thought his name unmusical, so he betook himself to Italy for further study, and re-appeared in Dublin as Simeon Pinto Buggine.

After the death of Stevenson, one of the foremost and most prolific Irish musicians and composers during the first half of the nineteenth century, was another avowed imitator of Haydn—John Smith. A native of Cambridge and educated in one of its college choirs, Smith went over to Dublin in 1815 under the patronage of the then Lord-Lieutenant, Earl Whitworth. He obtained, in 1815, the appointment of stipendiary in Christ Church, and in 1816 that of vicar choral of S. Patrick's. He failed to get a vicarage at Christ Church, owing to his having quarrelled and gone to law with the Bishop of Kildare, *ex officio* Dean. In 1833 he was organist of the Chapel of Dublin Castle. This edifice, erected in the "Batty Langly" Gothic of 1814, is usually, but erroneously, styled the Chapel Royal. A semi-choral service was established here, and James Duncan appointed the first organist. Before 1814 Christ Church Cathedral, being regarded as the Chapel Royal of Dublin, was regularly attended by the Viceroy, but, after that year, the convenience and comfort of the Castle Chapel formed sufficient inducements to the successive Viceroys and their Courts to attend there in preference to worshipping in the ancient Chapel Royal—viz., Christ Church, and to hearing full choral service properly performed by the fine choir of that Cathedral.

On July 27th, 1827, the degree of Doctor in Music was conferred on Smith, and twenty years later he was appointed to the chair of music at Trinity College, vacant since the resignation of Lord Mornington in 1774. Smith was also Composer of the State Music for Ireland and Master of the State Band of Musicians. He died at Black Rock, Dublin Bay, November 12th, 1861, and was buried in S. Patrick's Cathedral graveyard. In the Cathedral itself he is commemorated by a stained glass window at the East end of the South choir aisle. Clayton and Bell designed it, and, despite a somewhat too prevalent greenish hue, it was then (1864), ecclesiologically speaking, the best piece of painted glass in the building. The iconography relates to the praise of God through the instrumentality of music.

Dr. Smith's representative work is, I suppose, his Service in B flat. This composition, if not characterized by profundity, is, it must be confessed, most melodious, telling, and effective, combining sound with sense in no small degree. Constant repetition is, however, its fault. From this our own composer, John Blow, is not free, as may be seen in his Evening (*Cantate*) Service in E minor. The *Magnificat* and *Nunc dimittis* in

Smith's service were written, and sung in S. Patrick's, when the composer was only eighteen years old, but the complete work, which contains all the canticles (except the *Benedicite*), and which includes two settings of the *Te Deum*, one short and the other long and elaborate (together with a setting of the *Sanctus*, *Kyrie*, and *Credo* in C, inscribed to Lord Anglesea), was not published until 1837. The volume—a folio—was printed by J. A. Novello, and dedicated to the King and Queen (William IV. and Adelaide). More recently, an edition has been issued in the familiar octavo size. The *Benedictus* has been sung at S. Paul's, but only once. This was on Thursday, May 4, 1876. At that time good modern settings of the *Benedictus* were not so common as they are now. S. Paul's has, no doubt, created a demand for settings of this canticle, for I find on referring to a minute of Chapter, passed on January 21, 1874, that the *Benedictus* was ordered to be sung at mattins every day, except Wednesday and Friday—an order which has never been repealed.

The folio edition of "Smith in B flat" contains a setting of the *Veni, Creator* (composed for the consecration of some of the Irish Bishops), as well as eleven double chants. One of these, popularly known as "The A.B.C. Chant," from the circumstance of its melody being on those three notes, was written for the annual assemblage of children in S. Patrick's Cathedral.* Another chant, in G minor, was composed on the death of George IV.† Smith wrote another Service in A, and several anthems—all unpublished. He composed an oratorio, "The Revelation," and printed some sacred chamber music, consisting of solos, duets, and trios, under the collective title of "Breathings of Sacred Song." One of the duets, "My God, when o'er my harp I pour," is extremely pleasing. He set, as a solo and chorus, "King Alfred's Hymn." This was published by Masters, of London. During the "fifties" he was engaged by the proprietors of the *Illustrated London News* to compose and edit music for their periodical supplements. His song, "Ireland's Welcome to Queen Victoria" (words by Charles Mackay), appeared in that journal for August 11, 1849. G. H. Rodwell, J. Blewitt, Sir Henry Bishop, N. Spörle, Frank Mori, J. A. Wade, and G. A. Macfarren made contributions, at various times, to the same paper. Smith's trio, "O Beata Virgine,"‡ and his glee, "The moonlight peeps," were, I think, long popular with

* In some English collections this chant is erroneously assigned to John Stafford Smith.

† In a fulsome dedication, prefixed to a volume of Words of Anthems printed for the Irish Cathedrals in 1821, this monarch is described as "the Patron of every Measure which tends to serve the cause of Godliness"!

‡ I decline all responsibility for the bad grammar in this title. Smith's blunder has been repeated by several other composers.—J. S. B

amateurs at their domestic "musickings." In 1838 he competed for the prize offered by the Committee of the Dublin Antient Concerts for the best anthem, his composition standing second in the judgment of the umpires. The prize was carried off by the late Professor Walmisley, organist of Trinity and S. John's Colleges, Cambridge, with his fine anthem, "Remember, O Lord."

Said Sir Robert Stewart to me one fine, hot Sunday morning in August, 1891, as we were strolling towards his house in Upper Fitzwilliam Street after service at Christ Church—the genial Professor telling all sorts of droll stories, and pointing out churches and other objects of interest to Lady Stewart and me, about all of which he had some anecdote to relate—"Although I was barely fifteen years old at the time, I have a vivid recollection of seeing Walmisley at S. Patrick's when he came over to receive the prize for his anthem. He seemed very boyish and light-hearted, and was wearing what was apparently a bran new green frock coat." Possibly, this garment was invented for the occasion, and donned by the talented Professor in honour of his visit to the Emerald Isle! I remember, too, on this occasion, how we all stopped at the top of Dawson Street to admire the distant view of the Dublin mountains, Sir Robert saying that it always put him in mind of the passage in the anthem of his favourite, Goss, "As the mountains are round about Jerusalem." Singularly enough, as I entered Christ Church that same afternoon, after the S. Patrick's service, the very passage was being sung—"Praise the Lord, O my soul," being the anthem appointed.

As Professor of Music in the University of Dublin, Smith could not be pronounced a success, and it is with some degree of curiosity that we turn to enquire what evidence we have of his fitness for the post. In reality, he was ignorant of the laws of harmony, and not even a good practical musician, still less a learned one. At the same time, this is strange, when we come to consider how nearly he gained the prize for his anthem of 1838. His chief study was Haydn's "Creation," but what Stevenson did unconsciously Smith seems to have done deliberately. His one possession was a fine though somewhat "woolly" baritone voice: some have called it a *tenore robusto*. His *raison d'être* was well described by some undergraduate wag of Trinity, who chalked upon his door the following "Notice to Students":—"You must not tease Dr. Smith; he is kept for your amusement and instruction." In 1853 the Doctor published his "Treatise on Theory and Harmony"—an absurd production. It gave a prescription by which any person, by a mechanical process, might make a melody and add appropriate harmony thereto. The prospectus of this book was a most amusing

concoction. It was turned into fun and rhyme, almost *verbatim*, by Dr. John Francis Waller, *facile princeps* in prose and poetry, a prolific contributor to *The Dublin University Magazine*, who used to write under the *nom de plume* of Jonathan Freake Slingsby. It ran thus :—

“ Now nearly fit for publication,
A boon to every singing nation,
A work most wonderful, the fact is
‘ The Theory and eke the Practice
Of Harmony and Composition,’
Written with monstrous erudition.
Arrang’d with such simplicity,
The simplest may instructed be ;
In style progressive ‘tis and easy
To suit each pupil that is lazy :
Each step so gentle is, and small
That progress one scarce sees at all.
The author is, of all this knowledge,
John Smith, Esquire, Mus. Doc., Trin. College,
Professor, in the University,
Of Music, as all men may see :
The State Composer for all Ireland
As is well known throughout th’ entire land ;
Of ‘ Paddy’s Opera ’ Vicar Choral,
Writer of chants that plague and bore all.
If more of him you would discover
Or of his book, please to read over
His pompous and verbose prospectus,
(May Heaven from such a task protect us.)
And these hard words and big, you’ll see
Both Counterpoint and Harmony,
('Tis pointless else) and Imitation,
Fugue, Canon, aye, and Modulation.
Then, having read it through and through,
There’s one thing more for you to do,
From out your pocket quickly take a
Half sovereign for this grand Εἰρήκη.

April 11, 1852.”

The poor Professor was the subject of endless practical jokes and the butt of all his witty acquaintances, but he had so excellent an opinion of “ Number One ” that nothing seemed to disturb his self-complacency.

On one occasion he was about to deliver a musical lecture in Trinity College Hall. He had invited the Lord Lieutenant and his Lady, but, just before the lecture, some facetious undergraduate screwed up his door, so that the imprisoned Professor was in an agony to get out. In the end, a ladder had to be procured and placed against the professorial

windows in Trinity Quad. All the undergraduates were there looking on and exploding with merriment, as the corpulent Professor, almost a "Fill Chaise,"* in his magnificent white and crimson-figured silk gown and beef-eater's cap, got out of his window and came down step by step into the quadrangle below. This was in 1851, and the robes had just then been presented to Smith. At the same time a duplicate set was presented to Stewart, who, in the April of the above year, took his degrees of Mus.B. and Mus.D. The robes were made in Oxford, being exactly similar to those of that University.

Smith's lecture was upon the organ, with illustrations upon the interesting old instrument in the College Hall. In the course thereof he said: "The first stop in the organ which I shall introduce to your notice will be the dulziana, so called from the zweetness and zoftness of its tone." He then pulled out that stop, as he thought, and began to play, but the result was a noisy, hoarse, rasping, reedy sound—very unlike what was expected. The fact was that another "Mr. Bouncer" had got into the Hall before the lecture and had unscrewed and changed all the stop-handles, screwing the dulciana on to the trumpet and *vice versa*; and so on with all the others. Of course, the unfortunate lecturer failed in all his illustrations by means of this mischievous trick.

Another most cruel hoax was played off on poor Smith. It was too bad. However, at this distance of time, I think there can be no objection to my relating it. It bore reference to his publication on harmony and composition.

A budding humourist wrote a most preposterous letter, purporting to be from Rossini, to Dr. Smith, thanking him, in the most fulsome way, for his "magnificent and talented work," and regretting that it had not been written when he (Rossini) was young, as it would have saved him all the trouble he had experienced in the study of music. He wound up by invoking Heaven's blessings on the name of Smith, "which," said he, "will go down with a halo of glory to the latest posterity."

Well, the writer of this precious epistle took it to a disreputable little man who was then Professor of Italian in the University, but who was afterwards ignominiously dismissed as an arrant and ignorant impostor, having previously been a hawker of plaster casts on a board, and who got the professorship by means of forged certificates.

* A nickname given to Dr. Phil (Philip) Hayes, Professor of Music at Oxford, 1777-1797. On his journeys from Oxford to London he occupied the entire seat of a post chaise, and in the stage coach two places were invariably secured for him. He was one of the largest men in England, being nearly equal in weight to Bright, the heavy miller of Malden, in Essex.

"Professor" Angeli was paid £1 for translating that letter into Italian. It was then sent to some friend in Paris (where Rossini was at that time living) to be posted. In due course the musical Professor received it, and then took it to Signor Angeli, giving him £1 to translate it back into English, which, of course, he was able to do, as he held the original copy. Poor Smith, when he got the translation, completed the hoax, for, wherever he went, he had this copy ready. He button-holed every acquaintance he met: "Come here, till I show you the letter I have just got from Rosshini: lishten to what he shays about my great work," &c. Of course, no one suspected the joke, but Smith made himself so ridiculous that he became the talk of the city. Eventually the truth leaked out, and the poor man's vexation was extreme.

I made a passing allusion just now to the famous quartet of Dublin musicians—the brothers Robinson. I must now describe them more fully. They were the sons of Francis Robinson, a Dublin professor of music, who, in 1810, established a society called "The Sons of Handel," its object being the study of the works of that master. All four were connected from their earliest days with the choirs of the two Cathedrals. John was the first tenor, his voice ranging to the high D; Francis was the second tenor; Joseph was the baritone, while William's voice was a magnificent *basso profundo*. The four brothers were the first to make the German part-songs known in their country and in ours—charming compositions, but not to be compared with our glees. Dr. Villiers Stanford, in his entertaining article in *The Cornhill*, from which I quoted at our last meeting, tells us that William Robinson's voice, which went down to a clear and resonant double C, was, at times, the subject of merriment, and a joke or two of no mean merit. It was frequently alleged that in the passage, "Fell down, down, down before the throne," from Blow's famous anthem, "I beheld, and lo!" William produced the effect of a note far below even his range, on the final word, by pointing his finger down with an impassioned gesture, and gazing at the same moment open-mouthed towards the groined roof of the Cathedral.*

Francis, or "Frank," as he was familiarly called, began as a chorister in Christ Church, and was appointed assistant organist at the age of seventeen. In 1828 he was organist of

* Charles C. F. Greville, a sensible man of liberal views, in his entertaining "Memoirs"—a journal of the reigns of George IV., William IV., and Victoria—thus records a visit he paid to Dublin in August, 1859. "Passed the day in Dublin yesterday (August 21); twice at church, in the morning at Christ Church, afternoon S. Patrick's, attracted by the celebrity of the choir and the performance of the Cathedral service, which was finely done, though the best voices (three brothers Robinson) were absent."

S. Patrick's, but resigned in favour of his brother John in the following year. He became one of the vicars choral of S. Patrick's in 1830, and three years later succeeded Sir John Stevenson in a similar capacity at the sister Cathedral. The honorary degree of Doctor in Music was conferred upon him by the University of Dublin in 1852. He died twenty years later. A stained glass window, from the *atelier* of Hardman, commemorates him in the nave of Christ Church, while another piece of vitreous decoration, by Wailes, was erected to his memory in S. Patrick's.

The mantle of Spray certainly fell on Francis Robinson. He had a tenor voice, which, without being in any sense robust, was intensely sympathetic in colour, and which was helped out by a highly-trained musical faculty. For purity of tone, faultless taste, and intensely devotional feeling he has, as a singer of Cathedral music, rarely been surpassed. All his ideas of declamation were derived from Braham. Often has Sir Robert Stewart told me that Francis Robinson quite spoilt him for hearing Sims Reeves, "and," he used to add, "I ought to be able so to say, as I have heard all the great tenors in Europe."

Amongst his happiest interpretations of sacred music were the solo "I did call upon the Lord," from Stevenson's anthem, "Lord, how are they increased," and the recitative and air, "Thy rebuke" and "Behold and see," from "The Messiah." In English ballads his singing of Bishop's "My pretty Jane" was very fine, while, in the foreign style, the expression he imparted to Schubert's "Ave Maria" was inimitable. Professor Stanford mentions that he heard Robinson sing this song when he was over seventy years of age, and that it indelibly impressed him.

Beyond a few chants, Francis Robinson wrote no music of importance. A soprano air, "Fear not, for I am with thee," is given as an anthem in a book of words printed for the use of S. Patrick's in 1870.

Joseph Robinson, in addition to the possession of his fine baritone voice, not only contributed some music of great excellence to the libraries of the two Cathedrals, but did much for the furtherance of Art in his native city. Originally a choir boy in S. Patrick's, he eventually, in 1843, became one of the vicars choral there, to obtain which post he was obliged to resign his place as Stipendiary at Christ Church, to which he had been appointed in 1836.

He conducted successively the Antient Concerts and the University Choral Society, and was one of the professors at the Irish Academy of Music. His scholarly, dramatic, and impassioned setting of part of the 115th Psalm—"Not unto us, O Lord"—was written in 1869. A considerable portion of it is scored for twelve voices. As far as I can gather, it

seems to be known in no English Cathedral. Our Precentors and Succentors should speedily add it to their collections. His double chants are excellent specimens of that form of composition. One of them, that in E flat, has long been popular over here, and was introduced into the choirs of Wells and Lichfield more than fifty years ago. His *Magnificat* and *Nunc dimittis* in D and D minor, written for the use of S. Patrick's in 1807, but not published until 1895, has orchestral accompaniments. In this way it must be regarded as an advance upon the attempts of our own countrymen in this particular style. Sir John Stainer's familiar Evening Service in A, composed for the Festival of the Sons of the Clergy at S. Paul's, May 14, 1873, opened up a new path in art so far as modern English Church composers were concerned. It is but fair, however, to point out that on the previous 25th January (S. Paul's Day) Dr. Stephen Elvey's well known continuation of "Croft in A" was scored for orchestra, for the above occasion, by Sir John Stainer, and it should also not be forgotten that Attwood wrote his fine *Cantate Domino* and *Deus misereatur* in D, with orchestral parts, for the Sons of the Clergy Festival at S. Paul's in May, 1831. In 1843 the orchestra, which had for many years accompanied this annual service, was silenced by order of Bishop Blomfield, on account of the irreverence of some of the performers. Thirty years later the orchestral services, on special occasions at S. Paul's, were resumed on their present much more devotional basis.

But to return to Joseph Robinson. In 1853 he married Miss Fanny Arthur, a gifted pianist and graceful composer. Her well-written and melodious little cantata, "God is Love," is deservedly popular in Ireland, and it has realized much in the cause of charity. It is sometimes sung in sections as anthems at the Dublin Cathedrals. Mrs. Joseph Robinson was much liked for her winning manner and charming personal character, and her tragic end, on October 31, 1879, caused profound regret. Her husband survived her until August 23, 1898. He was named for a Government pension but did not live to enjoy it.

It must not be forgotten that Mendelssohn orchestrated his "Hear my prayer" expressly for Robinson's Antient Concerts. This was in 1846. "Shortly after Mendelssohn's death in the following year, Robinson received the score from the executors. It was written exactly for the band which Robinson had enumerated to Mendelssohn, and he had taken the hint to 'be sure to use the kettledrums in the second movement,' with what effect anyone who glances at the score will appreciate."*

* Professor Stanford in *The Cornhill*, December, 1898.

For the English copyright of this famous motet Mendelssohn received, in 1844, the munificent sum of £4! It was first performed at one of a series of concerts at Crosby Hall, on January 8, 1845.

Two highly-cultured clerical musicians were connected with Christ Church during the last century—the Rev. John Clarke Crosthwaite and the Rev. John Finlayson. Mr. Crosthwaite was appointed Precentor's Vicar in 1834 and Dean's Vicar in 1837. He quitted Ireland in 1844, on his acceptance of the living of S. Mary-at-Hill, London. One of his predecessors there was John Brand, the distinguished author of "Popular Antiquities."

Here Mr. Crosthwaite ministered until his death in 1874, just a century after Brand's appointment. During his rectorate two well-known musicians held the organistship of the church—Mr. J. F. Burrowes, afterwards organist of S. James's, Piccadilly, and Dr. Chipp, afterwards organist of Ely Cathedral.

Mr. Crosthwaite took much interest in the church committed to his charge, its elegant domed interior being embellished, during his tenure of the living, with a quantity of fine wood carving by W. Gibbs Rogers, one of the most eminent workers of his day in that branch of ecclesiastical art. The well-known church of S. Michael, Cornhill, contains some later specimens of Rogers' genius.

Mr. Crosthwaite's compositions for the Church included a Service in G, a *Kyrie* and *Sanctus* arranged from Martini, a set of Responses and a Litany. He also wrote some excellent double chants, seven of which were printed in a large collection edited for the Church of Ireland by Sir Robert Stewart in 1883. He arranged an anthem, "Praise the Lord, O my soul," to movements from Haydn's "Creation." This was published by Willis, of London and Dublin, in 1838. While a city rector he issued, by subscription, a collection of thirty original tunes set to popular psalms and hymns, the words selected from the Rev. W. J. Hall's "Mitre" Hymn Book.* All these tunes are models of solidity and close-knit strength, besides being rich in melody, and it is surprising that none of them have found a place in the "Irish Church Hymnal" and other modern tune books. I particularize the tunes set to "Rock of Ages," "Lo, He comes with clouds descending," and "When I survey the wondrous Cross."

* This book was first published under the sanction of Bishop Blomfield in 1836. The volume of accompanying tunes, arranged by W. Hawes, was the subject of a most slashing review in *The Musical World* of August, 1837, written in all probability by H. J. Gauntlett, the then editor. Mr. Hall was a minor canon of S. Paul's from 1825 until his death in 1861. He was also one of the Priests in Ordinary of the Chapel Royal, and successively Rector of S. Benet with S. Peter, Paul's Wharf, and Vicar of Tottenham.

Mr. Crosthwaite was esteemed as a theologian. He also found time to cultivate archæology, for, in 1843, he edited "The Book of Obits and Martyrology of the Holy Trinity, Dublin," for the Irish and Celtic Archæological Society, of which he then Hon. Secretary was the Rev. James Henthorne Todd, D.D., Senior Fellow and librarian of Trinity College, Precentor of S. Patrick's, and founder, in 1843, with the Rev. R. Corbet Singleton, of S. Columba's College, Stackallan, co. Meath, afterwards, in 1849, removed to Rathfarnham, near Dublin.

The Rev. John Finlayson was a well-informed musician of a similar type. He was Precentor's Vicar at Christ Church in 1844, and was preferred to the Treasurership and prebendal stall of S. Michael in 1873. A pretty little rubricated volume—an excellent specimen of Irish typography—containing the words of the anthems used at Christ Church, S. Patrick's, Armagh, &c., was put forth by him in 1852. Prefixed was a chart showing the succession of the organists in the Dublin Cathedrals and Trinity College Chapel; as well as a chronological table, indicating the various schools of Cathedral composition, a useful explanation of terms used in Church music, and much interesting bibliographical matter relating to the various anthems printed in the book.

Mr. Finlayson composed a setting of the Responses and Litany, publishing them, together with the ancient S. Patrick's Use for the General Confession and a collection of chants, in a folio volume, whose title-page was embellished with a drawing of one of the Norman doorways of Christ Church Cathedral. This worthy priest died suddenly in a tram-car, while on his way home from the Sunday morning service at his dearly-loved Christ Church, May 28, 1882.

A word or two about the S. Patrick's Confession to which I just now alluded. This is the traditional Use of S. Patrick's, and may still be heard there every day. Each clause, I may explain, is chanted slowly after the Succentor, or the officiating Vicar, in full harmony, with a close, in each successive clause, on the sharp seventh, so:—

the effect produced being truly devotional and solemn. A somewhat similar composition—I allude to Janes’* “Ely Confession”—when properly sung in its original key of G, is capable of a similar effect. But this is not often the case. Indeed, I have heard it sung at a prominent church in the North of London (long famed for the excellence of its musical services) by the choir alone, at railroad speed, *fortissimo*, and in the key of B flat.

The remaining portions of the “S. Patrick’s Use”—*i.e.*, the Priest’s part, Responses and Litany, after having been in use until 1879, were laid aside in that year by the then Succentor, the Rev. C. T. Ovenden. More recently they have been judiciously revived by the present Succentor, the Rev. David F. R. Wilson, and everybody, he tells me, is pleased with the change, after the commonplace arrangements previously sung. This interesting Use is said to have had its origin in our Chapel Royal. James Hill, for some time master of the famous choir of Leeds Parish Church,† edited, in 1843, the Versicles and Responses as sung there daily. Hill had previously been a stipendiary singer in the Dublin choirs, and, in his printed arrangement, introduced the S. Patrick’s Confession, but offered no observations respecting its origin. This Use was also that of ferial days at Christ Church until the year 1826, when that meddlesome old man, James Mathews, to whom I alluded as copyist in a former part of this paper, and who had come from Winchester, persuaded the Bishop of Kildare to replace it by the present unison Winton setting.

Dr. Jebb printed the S. Patrick’s Use in its entirety, in the second volume of his “Choral Responses and Litanies of the Church of England” (1857), but, instead of going to Sir Robert Stewart, as he ought to have done, for his copy, he applied to the Robinsons, who gave him a lot of Mendelssohnian harmonies, instead of those of the period of Tallis and Byrd.

At Christ Church an arrangement of Wanless’ “York Litany” in C minor has, for some time, been in use during Lent for the Preces and Responses. In the Lent of 1890 a very fine setting in G minor, written by Sir Robert Stewart for the services held at the time of the death of the Duke of Wellington in 1852, was revived at Christ Church, everyone who heard it being moved by the reverent and pathetic

* Robert Janes succeeded Highmore Skeats, junior, as organist of Ely Cathedral in 1830. He died in 1866.

† He was appointed to that office by the Vicar, Dr. Hook. “I have secured a man named Hill and his nephew from Westminster Abbey,” wrote Dr. Hook in February, 1841. “I am to pay them £120 a year. How I shall raise the money, I know not; but this I know, a good choir must be formed, if I go to prison for it.” (Life of Dean Hook, by the present Dean of Winchester, ii., 124.)

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character of its harmonies. The Litany is especially fine. Note the beautiful effect of the upward inflection of the Priest's part of the twenty-seven petitions, in the subjoined example:—

PRIEST.

By Thine agony and bloody sweat ; }
by Thy Cross and Passion, &c. } and by the coming of the Holy Ghost.

For many years the soprano part of Stewart's setting was missing, having been "burked" through the jealous interference of a prominent member of the two choirs.

A traditional usage in the Dublin Cathedrals, and of which mention should not be omitted, is the singing of the *Gloria Patri* after each Psalm, in unison. On English ears, when heard for the first time, the effect is brilliant and startling.

On Visitation Days and other occasions of ceremony, the short, full anthems of Childe and Rogers—"Praise the Lord, O my soul," and "Behold now, praise the Lord"—are sung in procession, *senza organo*, with beautiful effect.* Another custom—a most unseemly one and now happily long discontinued—prevailed in the Dublin Cathedrals of placing the solo singers in the anthem in the organ-loft, whereby all ritual decency and choral propriety were outraged. Dr. E. J. Hopkins once informed me that a similar custom obtained in our Chapel Royal, and that, as a chorister there under William Hawes, he had frequently taken part in these exalted exhibitions. Some of the old MS. books at S. Patrick's are lettered "Loft Score."

Another deceased clerical musician connected with Christ Church remains to be recorded. I allude to the Rev. William Chichester, who assumed the name of O'Neill in 1855 on succeeding to the estates of Lord O'Neill, and who was advanced to the peerage in 1868. From 1848 to 1859 he was Prebendary of S. Michael, afterwards keeping in touch with the Cathedral as Honorary Dean's Vicar.

Very few Irish commoners possessed many-sided talent equal to Lord O'Neill's, and his nature was so gentle and unobtrusive that few besides experts in classics, in science, and in arts really knew how genuine were his attainments in all he essayed. He possessed a wonderful faculty for reading music at sight, and could play or sing whatever

* How welcome these would be in processions at S. Paul's, in place of the hymns which are commonly in use there.

was put before him. He was also a good organist—not a mere flashy executant, but able to adapt, at a moment's notice, well and artistically for the organ, music intended for voices and other instruments. He frequently took the organ for an entire service in the Dublin Cathedrals, and when Telford's new instrument was built in Christ Church in 1856-7 he aided its erection by a munificent donation. Lord O'Neill's Morning and Communion Services in B minor were written in 1867 as a supplement to Kelway's well known Evening Service in the same key. They were published by Novello, as well as a setting, as a song, of Longfellow's "Silent Land." Bishop Wilberforce gives us a pleasant glimpse of Lord O'Neill during a visit he paid to Shane's Castle, Lord O'Neill's beautiful country seat in co. Antrim. In his diary, under date October 9, 1868, he says: "Beautiful morning. Walked along lake, and after luncheon drove to Antrim and Randal's Tower, a very fine place and great beauty. Lord O'Neill, simple, humble, and unpretending as if still a country curate—God honoured in the family, and so all happy." (*Life*, iii., 263.)

In 1863 Lord O'Neill constructed a music-room at Shane's Castle, and placed a three-manual organ in it. A large gathering of friends was held on the occasion of the opening, and an ode, written by Lord Massarene, and set to music by Stewart, had been secretly prepared and rehearsed by a small, select choir, and highly competent soloists, from among Lord O'Neill's guests, one of whom was Joe Robinson. Immediately before the third verse of Lord Massarene's ode, Stewart had brought into the music Lord O'Neill's well known double chant:—

This he made into a brief symphony in triple time. The effect was good, and Lord O'Neill seemed much pleased and surprised as he recognised his own music set to the words:—

"Sound the glad strain!
When rose in war the vengeful cries,
Again, and yet again
Let soft strains rise!"

Lord O'Neill died at Shane's Castle, April 18, 1883. A volume of his sermons, with a memoir by E. J. Hamilton prefixed, also a collection of "Essays and Addresses on the truths of the Christian religion," appeared posthumously in 1885.*

The life and labours of that most illustrious of all Ireland's musicians, Sir Robert Stewart, have been so ably set before you in a paper read by the Rev. O. J. Vignoles at one of your former meetings, that it would be impertinent in me to add anything to what has already been so ably and admirably said by that gentleman.† Still, as this is a record of Irish Church composers, any omission of Stewart's name from the roll would make it like the proverbial representation of "Hamlet," with the part of the principal character left out. I will therefore recapitulate the salient features of Stewart's biography.

Born in Dublin on December 16, 1825, Stewart entered the choir school of Christ Church, his "own old Cathedral," his "nursing mother," as he fondly termed it, in 1833, becoming, ten years later, its organist, as well as organist of Trinity College Chapel. From 1852 to 1861 he was organist of S. Patrick's, resigning the post in the latter year for a vicar choralship, but still taking the organ by arrangement with his successor, Mr. Murphy, at the Sunday afternoon services. In 1862 he succeeded Dr. John Smith as Professor of Music at Trinity College, and ten years later was knighted, receiving the accolade from the Lord Lieutenant, Earl Spencer, in acknowledgment of his consummate musical attainments. From 1846 he conducted the concerts of the

* Among other titled musical amateurs may be mentioned, Willoughby (Bertie), fourth Earl of Abingdon (1740-1799); George, Marquis of Blandford, fourth Duke of Marlborough (1738-1817); Lord Mount-Edgcumbe (1764-1839); Sir John Leman Rogers, Bart. (1780-1847); Lord Burghersh, afterwards Earl of Westmoreland (1784-1859); Hon. William Ashley-Cooper (1803-1877), Master of S. Katherine's, Regent's Park; the Earl of Wilton (1799-1882), the Rev. Sir W. H. Cope, Bart. (1812-1890), sometime Minor Canon and Librarian of S. Peter's, Westminster, and the present Earl of Mar. Lord Mornington and the Rev. Sir F. A. Gore Ouseley we always regard as professional musicians.

† Mr. Vignoles' "Memoir of Sir Robert Stewart" was published in October, 1898.

University Choral Society and, later on, those of the Dublin Philharmonic Society. He died suddenly on Easter Eve, March 24, 1894, at his house, 40, Upper Fitzwilliam Street.* He was buried in Mount Jerome Cemetery, Dublin. There is a mural brass to his memory in Christ Church, a stained glass window in S. Patrick's, and a statue on Leinster Lawn, one of the finest sites in Dublin.

It has always been a source of regret to me that Stewart's compositions, especially those for the Church, are not so widely known over here as they ought to be. It is true that his Service in G and two or three of his anthems are popular in some of our choirs, but how few seem to be acquainted with his masterpiece in ecclesiastical composition—the Service in E flat for double choir, originally written with orchestral accompaniments in 1850, but not published until 1879. By turns, dignified, learned, melodious, jubilant, and pathetic, it is, so to speak, the *merum sal* of service music, and must be classed as one of the earliest specimens of the present British dramatic school.

A pathetic incident attaches to this work. It was the service appointed for the morning service at Christ Church on Easter Day, 1894. The distinguished composer had passed away on the previous afternoon, and before the Easter joy-bells of Christ Church rang out their joyous summons to choral mattins and the Paschal Eucharist, the fingers which were to have rendered it in a style worthy of it were cold and lifeless.

It was fitting that the last music played by Sir Robert in S. Patrick's Cathedral on Good Friday should be those touching excerpts from that "Sacred Oratorio" which describes, in so marvellous a manner, the last great scene in the redemption of mankind.

Even when he was quite a young man crowds flocked to the Dublin Cathedrals, as they did to the day of his death, to hear Stewart play, not only those masterpieces for the king of instruments which have never been excelled, but also everything that his pure taste and perfect judgment would admit of being rendered on the organ. With the touch of a magician he woke up, by his playing, every phase of feeling in the human heart.

His mastery of the science and technique of his profession was complete, and, in addition, his literary talents enabled him to be a brilliant expounder of his beloved Art. His

* Just four years later the Irish Church was deprived of another of her most distinguished composers by the premature death, at the age of forty, of Mr. George Frederick Horan. He held organistships at several of the Dublin churches at various times, and frequently deputised for his father, Mr. John Horan, the present organist at Christ Church Cathedral. Among his secular compositions were many songs of a high order of merit.

lecture on Church music before the Dublin Church Congress of 1868 was a perfect masterpiece.

Apart from music, Stewart was a man of real culture; witty and genial; of the simplest tastes; brilliant in conversation; a charming letter-writer; a man of the utmost versatility, and a gentleman in the highest meaning of the word.

Returning for a few moments to his Church compositions, I may mention that thirteen of his chants appeared in the collections published for the Irish Church in 1864 and 1883, several of them having previously found their way into our printed books and into the manuscript ones of our Cathedrals. Ten hymn tunes were written by him for the "Irish Church Hymnal" in 1874, but it cannot be said that he became known in this country as a writer of hymnody until 1889, when two tunes were specially composed by him for the new Supplement to "Hymns, Ancient and Modern." One of these tunes, set to a hymn for S. Michael's Day, by Dean Farrar, beginning "Father, before Thy throne of light," is melodiously rich and harmoniously pathetic, and completely in accordance with the words. Four more tunes of much beauty were composed expressly for a collection issued in 1890, called "The Book of Common Praise." The last tune written by Stewart, and called "Edelweiss," appeared under the editorship of Dr. A. H. Mann, in "The Church of England Hymn Book," compiled by Dr. Bell, a gifted poet, and the late earnest and cultured Evangelical vicar of Cheltenham. As this book is, however, only suited to the use of one section of the Church, its title must be accepted *cum grano*.

At the age of eleven Stewart had even written a complete Service in B flat. When he laid this before the Dean's Vicar at Christ Church, the Rev. J. C. Crosthwaite, that worthy ecclesiastic exclaimed: "My boy, this will never do; you've got consecutive fifths in your first two bars!"—a needful check which only nerved the young scholar to greater diligence. Three years later he competed for the prize offered by the committee of the Dublin Antient Concerts, his composition—an anthem—standing third in the judgment of the umpires.

His fine anthem, "In the Lord put I my trust," with its touching quintet, "The Lord is in His holy temple," was composed in 1864. For the Queen's Jubilee of 1887 he put forth all his strength and wrote an anthem, "The King shall rejoice," the fugue, with which it concludes, being one of the finest and most majestic things of the kind ever penned. In the following year he had ready for S. Patrick's Day an anthem for bass solo, quartet, and chorus, the words being those of the historic hymn or "Confession of S. Patrick," so familiar to readers of Dr. Todd's well-known "Life of the

Pioneer of Christianity in the Island of Saints." On its first performance in S. Patrick's Cathedral before a crowded congregation, a critic justly observed: "There is nothing in the whole library of Cathedral music which bears the least resemblance to this composition—an anthem which has brought out all the abilities of its author. . . . It can be most fittingly described as a National Anthem. As such it takes its place, and Irish musicians may well be proud of it." It has been published by the Dublin Association for Promoting Christian Knowledge, with the title of "The Hymn or Breastplate of S. Patrick."

Compared with his contemporary brother Professors of Oxford and Cambridge—Ouseley and Stainer, Macfarren and Stanford—Stewart cannot be called a prolific composer. At any rate, his published works were but few. Of many of his unpublished ones, it is to be feared, no traces are to be found, for, as Dr. J. C. Culwick has observed, he "periodically presided at a holocaust, the victims being such of his own MSS. as had, upon trial, with or without mature consideration, failed to satisfy him." Among such compositions so lost was his magnificent setting of Psalm cvii., written as the exercise for his degree in 1851.

Fortunately those compositions of Stewart's written in the choir-books of the Cathedrals have been preserved. Among them is a complete Service in C—more archaic in style than his other two—together with Communion Services written in imitation and continuation of the Morning Services of *Boyce in A*, *Walsh in D*, and *Sullivan in D*. To these must be added the anthems, "Lord, who shall dwell," "Plead Thou my cause," "Let your light so shine," "O Lord my God," "If ye love Me," "In the Lord put I my trust,"* and "Thou, O God, art praised in Zion." The three last-named have been published by Novello. A setting of the *Veni, Creator*, was published by Metzler. Among Stewart's secular works are the cantatas "A Winter Night's Wake" and "The Eve of S. John"; the Odes for the opening of the Cork Exhibition in 1852, for the Boston Peace Festival, 1872, and for the ter-centenary of Trinity College, Dublin, 1892. In 1846 he gained the prize offered to the Hibernian Catch Club by Lord St. Germans for his quartet, "O Nightingale," and two of his glees, "The Dream" and "The Haymakers," which also gained prizes, were inserted in Novello's Part-Song Book, a series of quarto numbers to which Sir. G. A. Macfarren and the late Dr. E. G. Monk were the earliest contributors, and which is still flourishing in its octavo form.

* This anthem was composed in 1864. In 1891 Sir Robert scored it orchestrally for one of the concerts of the Dublin Musical Society, adding, at the same time, a long prelude. The anthem is in regular use at S. Paul's, but the fine Service in E flat seems to be quite unknown there.

Stewart's published compositions for the organ are provokingly few. His masterly Concert Fantasia in D minor and his arrangement of the *Finale* to Mendelssohn's "Scotch" Symphony in A minor, both published by Novello, are the delight of players at their recitals. Not long before his death he published a "Progressive Organ School," dedicated to his pupil, the Countess of Leinster. As an extempore player he was, in his day, almost without a rival.

I am afraid I have not much to say concerning the bibliography of Irish Cathedral music. By this I mean books bearing upon the history of the subject.

After the Rev. Dr. Jebb, who devoted several pages in his book, "The Choral Service of the Church," to the Irish Cathedral system, and the Rev. Edward Seymour, late Precentor of Christ Church, Dublin,* from whose lucid and masterly pen several most interesting and learned pamphlets bearing on the same topic have, from time to time, proceeded, one of the few Irishmen who defended his Cathedral service was Adam Gason, an undergraduate of Trinity College. His small book of seventy-seven pages, published in 1846, entitled "A Short Treatise in Defence of Cathedral Worship," was dedicated to the Bishop of Kildare, who, as Dean of Christ Church, supported Cathedral service in its purest form. In this book (now out of print and scarce) Gason called attention to the meagre attendance, not only of the laity, but also of the choir and Chapter at the week-day services in Christ Church Cathedral. The Sunday services, when great musical display took place, were invariably thronged.

About this time a certain section of the Dublin Protestants were strongly opposed to the Cathedral form of worship. "Some of this class," wrote Thackeray in his "Irish Sketch Book," "call the Cathedral service *Paddy's Opera*;† they say it is popish—downright scarlet—they won't go to it. They will have none but their own hymns—and pretty they are—no ornaments but those of their own minister, his rank incense and tawdry rhetoric." Well done, Michael Angelo Titmarsh! What a pity Cathedral service was not more generally defended by your sarcastic pen, just at the time when it stood most in need of it.

The favourite resort of these Orange Protestants in 1842 was Trinity Church, near the Custom House, where the Rev. Robert Gregg, afterwards Bishop of Cork, used to preach ornate and verbose extemporaneous discourses, usually lasting considerably over an hour.

* Canon Seymour resigned his stall in 1883.

† A more facetious than reverent soubriquet bestowed, at that time, on the Sunday afternoon service at S. Patrick's.

Here is an extract from one of the hymns, as heard by Thackeray at this delectable place of worship :—

“Hasten to some distant isle
In the bosom of the deep;
Where the skies for ever smile,
And the blacks for ever weep.”

“Is it not a shame,” wrote the great novelist in his account of the service he attended at this church, “that such nonsensical twaddle should be sung in a house of the Church of Ireland, and by people assembled for grave and decent worship?” Alluding again to the sermon, he said, “There is an examiner of plays and indeed there ought to be an examiner of sermons [he might well have added, and of hymn books too] by which audiences are to be fully as much injured or misguided as by the other named exhibition. What call have reverend gentlemen to repeat their dicta half a dozen times over, like Sir Robert Peel, when he says anything that he fancies to be witty? Why are men to be kept for an hour and twenty minutes listening to that which may be more effectually said in twenty?”

On Dr. Gregg there hangs a tale. Some of you who have access to back volumes of *The Illustrated London News* may happen to have seen, in one of the numbers for 1861, an engraving of a dreadful accident to a Dublin omnibus, one night in April of that year. The driver, who seemed not to have been sober, lost all control over his horses, and the vehicle rolled into the canal lock at Portobello Bridge, all the passengers being drowned. Dr. Gregg, then Bishop of Cork, had hailed the 'bus only a minute or two before the accident, but, fortunately for him, the driver did not observe him. Oddly enough, the vehicle, in falling into the lock, came down right on its wheels and stood well over the water level. Then, with inconceivable stupidity the lock-keeper took it into his head that he could float the 'bus! He accordingly opened the sluices, the water, of course, pouring in and drowning the unfortunate passengers. Not one of them was hurt by the fall into the lock, had it not been flooded by the idiotic keeper: all could have been got out by means of a ladder. Among those who perished was old Mr. Michael Gunn, a well-known and highly-respected pianoforte tuner of Dublin. When George IV. visited Ireland in 1821 Gunn tuned the organ in S. Patrick's Cathedral, in view of the approaching Installation of the Knights of S. Patrick, and he is said to have been three days and three nights at the work. The instrument must have required it badly.

Could some of the older musicians, whom I have endeavoured to describe, revisit their cathedrals, they would

barely recognise them, so completely have the two ancient Dublin buildings been transformed, from well nigh crumbling and shapeless masses of masonry, upon which almost every possible architectural enormity had been engrafted, into the stately and imposing fabrics we now behold. We will take S. Patrick's first. In 1844 the whole Cathedral bore such marks of unheeded dilapidation for 600 years (notwithstanding some repairs carried out under Deans Keatinge and Dawson) that estimable Dean Pakenham, then just appointed, made an appeal for funds, calling in Richard Cromwell Carpenter, at that time one of the most distinguished English architects, to report on the state of the building. You will see a specimen of Carpenter's work in the noble Church of S. Mary Magdalene, Munster Square, near Regent's Park, the only London church, unfortunately, entrusted to him.* For the restoration of S. Patrick's, Carpenter prepared some splendid designs, which, had they been carried out, would have secured him lasting fame. I am very pleased to be able to lay these beautiful drawings before you, and you may like to inspect them at the close of your proceedings. They will speak for themselves, but I should like especially to draw your attention on Plate V. to the fine position of the organ in the triforium, where the North transept abuts on the choir. One or two little points are open to criticism. We miss the canopies over the stalls and the banners of the Knights of S. Patrick suspended above them, which have always formed such a striking feature in this Cathedral. The effect of the choir, too, would be improved in dignity by being raised a step or two. With its side-aisles filled with benches, it presents, in the proposed design, too open and parochial an appearance.

All Carpenter and Dean Pakenham were able to accomplish with the funds then in hand—for the famine in Ireland and other distractions of that unhappy country caused them soon to run short—was the restoration of the Lady Chapel and of a considerable portion of the choir. The former, used as the Chapter House, had been quite transmogrified. The latter had previously been choked up with galleries and pews of a most offensive type, hiding the beautiful Early English bays. The galleries were found to be frightfully insecure. Had they chosen to tumble down during some crowded function the loss of life, both to those above and to those below, would have

* Carpenter was born in 1812 and died in 1855. Like Street, Pearson, Woodyer, Scott, and Butterfield, he was a churchman first and an architect afterwards. As a singular and pathetic incident relative to the last-named, I may mention that on the very day of his death, February 23 last, I penned this foot-note in the railway carriage, while journeying to S. Michael's College, Tenbury, one of the noblest conceptions of his distinguished pupil, Henry Woodyer.

beggared all description. Twelve fine arches, hitherto blocked up with these incumbrances and with plaster, were thus opened out. At the same time, benches, giving accommodation for an increased number of worshippers, were placed on the floor of the choir and its aisles, eastward of the stalls. New choristers' desks of oak (still retained) were added, and other improvements effected. The stalls crossed the transepts as at Winchester, Chichester, and Gloucester, Renatus Harris' silvery-toned old organ—the open diapasons of which were said to be equalled by those of no other organ in the United Kingdom—remaining on the ancient *pulpitum* or rood-loft (pierced by its exquisite Early English doorway) as *in statu quo*.

In November, 1850, the S. Patrick's Society for the study of ecclesiology was started by the exertions of the Rev. Dr. J. H. Todd and the Rev. R. Corbet Singleton, the first Warden of S. Columba's College, Navan, and afterwards that of Radley. Having as its first object the restoration of S. Patrick's Cathedral and then the universal study of Irish Church architecture, the value of such an auxiliary in that portion of our Communion was very great. External religion had, at that time, sunk very low in Ireland—more cause was there then for the labours of those earnest and real men who undertook this work of love and faith. Like the members of our famous Cambridge Camden (afterwards the Ecclesiological) Society—a natural sequence of the great Tractarian movement—they were no mere ritualists, *dilettanti* triflers, or half-hearted labourers.

Until May, 1861, nothing was accomplished in the way of restoration. Then Mr. (afterwards Sir) Benjamin Lee Guinness came forward and, with princely munificence, offered to restore S. Patrick's entirely at his own cost, on the condition, however, that he was allowed to be his own architect. Unfortunately, no professional advice was sought. Carpenter's designs were entirely set aside and the work entrusted to a Dublin builder, who had rarely seen, much less restored, a mediæval building. The result as to the details was deplorable. A "Friendly Account" of these works, reprinted from *Saunders' News Letter* of February 24, 1865, in *The Ecclesiologist* of the following April, placed side by side with the true account as given in the latter periodical, is amusing reading. The most offensive features in this restoration were the miserable pens of pews, which still block up the crossing; the subsellæ of stained deal—a novel material in the choir of a Cathedral Church; the "church-warden" doors, and the flaring painted glass* in the triplet of the North transept. But no bad restoration could spoil

* By Barff, of Dublin, a Cambridge "vert."

the proportions of the building, which, as it is open from end to end, the screen being entirely removed, are very fine and church-like. Entering at the South porch, the first impressions are most favourable, and it is not until one makes a minute inspection that many of the bad details are strikingly apparent.

On the Feast of S. Matthias, February 24, 1865, the Cathedral was re-opened with considerable pomp. The service in the morning, which included a full choral Celebration, was sung to Rogers in D, the anthems being "Lift up your heads" (Handel) and "O give thanks" (Boyce). At Evensong, which began at 7, the service was Kelway in B minor, and the anthems "O give thanks" (Purcell) and "God is gone up" (Croft). The musical arrangements were in the hands of the Robinsons, and old "Dr. Frank" nearly distinguished himself by putting down Mendelssohn's chorale, "Sleepers, wake," as a postlude to the preacher's discourse. However, he had the tact to reverse the order of this piece just at the last moment. Handel's "Hallelujah" Chorus seems to have been got in somewhere.

From the above selection it will be seen that the music (especially that for the Services) was of the ordinary Cathedral type of week-day use, especially when one hears that the anthem selected for the morrow was "Lord, for Thy tender mercies' sake." At such a time surely something special might have been done for Church music, either by a more generous use of good modern music, or by a general gathering of choirs and a great number of voices. The choir of Armagh Cathedral was the only contingent beyond Dublin invited to take part. In this respect, the re-opening of S. Patrick's did not contrast favourably with similar occasions at Lichfield and Hereford only a short time before, when surpliced hosts half filled those gloriously-renovated piles, to render, *inter alia*, music specially composed by one who was, at that time, amongst the most distinguished writers for our Church—Sir Frederick Ouseley.*

With the restoration of the fabric of S. Patrick's came that of its daily services, which had been in abeyance for many years. Indeed, the Sunday morning service, until 1865, was only of a parochial character, the choir being engaged at Trinity College Chapel at 9.45 and at Christ Church at 11.15. The only "choir" services held at S. Patrick's were on the afternoons of Saturday and Sunday at 3 o'clock, the week-day services being (with the exception of Saturday afternoon) at Christ Church at 11 and 3. At Christ Church, from 1807 to 1825, and again from 1865 to 1869, there was evening service on Sunday at 7. On the

* I allude to his anthem "It came even to pass," and his Service in C for double choir, sung at Lichfield and Hereford respectively with magnificent effect.

re-opening of the Cathedral in 1878, evening service was permanently established at 4 every Sunday. At S. Patrick's, an additional Sunday evening service at 7 was started in 1881, but it did not continue for long. The music was entirely of a congregational character. By the *profanum vulgus* that 3 o'clock service at S. Patrick's on Sundays was nicknamed "Paddy's Opera"—"a noble performance," wrote Thackeray in his *Irish Sketch Book*, "and here the Englishman may listen to a half-hour sermon, and, in the anthem, to a bass singer whose voice is one of the finest ever heard."

Mr. McGregor in his "Picture of Dublin"—a handbook to that city, published in 1821—naïvely remarked: "The choir service is performed in S. Patrick's Cathedral every Sunday at 3 o'clock in the afternoon. It affords a rich treat to the lovers of music. The splendid manner in which this venerable structure is illuminated upon these occasions during the winter months renders the scene altogether uncommonly attractive."

The prayers, then, upon the re-opening of S. Patrick's, were thenceforward said chorally every day at 10 and 5 o'clock, but for a short time after the ceremony (except on Sundays, when there was great display) the canticles were sung to chants. The cause of this blemish was apparently the negligence of the vicars choral, who, as at Christ Church, formed corporate bodies, and although their incomes reached, in many cases, £200 *per annum*, and in no case less than £150, not more than three, and at Christ Church sometimes none at all, attended the week-day services, and this with the richest choir foundation of that time in the United Kingdom, except, perhaps, Durham. I may mention the fact that just at this time two new singers had been appointed to the choir of Christ Church from Ely and York, where their salaries were £70 and £80 *per annum* respectively, for which an attendance *twice daily* was insisted upon. Here, as stipendiaries, they received £115 *per annum*, with the chance of succeeding to the very valuable "vicarage," and yet two attendances on Sundays, with an occasional service on week-days, were what they were taught at Dublin to believe enough. Their ample stipends and little work also contrasted curiously with the daily duties of the deputy organist, who was paid the munificent sum of £20 as his annual salary!

Here is the account, "soberly truthful," of a week-day service at Christ Church during the early "sixties," from the pen of Mr. William Glover, the author of *The Memoirs of a Cambridge Chorister**:—"A cleric issues from the

* It is but fair to state that, at this period, the daily services at Armagh were admirably performed.

vestry, followed by an 'army of six' irregular forces, namely, one singing man and five small boys. When they reach the arch beneath the organ loft, one small warrior deserts the straggling ranks, and scales the steps which lead to the king of instruments. His majesty appears to be but weakly to-day, scarcely uttering a sound beyond a whisper, and roaring like any 'sucking dove.' Perhaps he is gouty; certainly he cannot use his pedals; we hear no musical footfall during the whole dreary service. Truly, when I thought of Cathedral dignitaries generally, how many of them were at that time rolling in wealth, how their revenues were increasing yearly, and how they grasped at every penny, rightly or wrongly—starved the services, and utterly neglected the stately buildings committed to their charge, I wondered that righteous retribution had not overtaken them long before."

The condition of both the Dublin choirs at this time called loudly for the rule of active Precentors. At S. Patrick's this was soon found in the person of the Rev. Dr. J. H. Todd,* a sound churchman and a musician of taste and judgment. His predecessors, most likely unable to sound a single note, regarded the office as a mere sinecure. On Dr. Todd's death, in 1869, the office again became a nominal one, but

* Dr. Todd was one of the founders of that interesting College, S. Columba's—the first school established in Ireland on strictly Church lines. Started in 1843 at Stackallan, a fine old country mansion near Navan in the Boyne district, it was, in 1849, removed to Rathfarnham, near Dublin. Its chapel is a beautiful conception of Butterfield's. The school has done much towards disseminating a taste for sound Church music in Ireland. S. Michael's College, Tenbury, was founded by Sir Frederick Ouseley on somewhat similar lines. Several of the organists of S. Columba's have risen to great eminence in the profession, notably, Dr. E. G. Monk, Dr. G. B. Arnold, Mr. J. Baptiste Calkin, Mr. H. S. Irons, Mr. Frederick Cambridge, Mus.B., Mr. C. Lee Williams, and Mr. Donald W. Lott. The Rev. R. Corbet Singleton was the first Warden, and, I may add, a munificent benefactor. In 1847 Mr. Singleton, together with the celebrated Dr. Sewell, Dr. E. G. Monk, and the Rev. Nugent Wade, helped to found S. Peter's College, Radley, near Oxford. Mr. Singleton was appointed the first Warden of Radley, one of his earliest gifts to the College being a magnificent organ by Telford, of Dublin, costing £1,000. "This," wrote Mr. Singleton, in October, 1847, "is of great consequence, in order that the boys may carry home word at Christmas that their College has one of the finest organs in England." The organ was sent from Dublin by sea to Bristol, and thence by rail to Abingdon. It arrived in eighty-four packages, weighing twelve tons and containing 2,833 pipes. In 1868 this instrument was rebuilt by Walker, and in 1896 by Martin, of Oxford. Mr. Singleton, who collaborated with Dr. E. G. Monk in editing, in 1871, "The Anglican Hymn Book," was himself a composer and a great musical enthusiast, but not altogether a success as an educationalist. A warm-hearted, impulsive Irishman, and a man of very deep and sincere religious feeling, he claimed much respect. He died at York in February, 1881. Much of interest concerning him may be read in Sewell's "Journal of a Residence at the College of S. Columba" (1848), and in the Rev. T. D. Raikes' "Fifty Years of S. Peter's College, Radley" (1897.)

that of Succentor was made for the first time a reality, and, under the supervision of the Rev. A. T. Harvey, and his successor, the Rev. C. T. Ovenden, the services and choral discipline improved visibly. Mr. Ovenden's splendid work has been well maintained by Succentors Beaufoy Stillman, Webster, Winder, and Wilson. As regards Christ Church, the Rev. Prebendary Seymour was appointed in 1876 to the Precentorship. Instead of relegating his duties to a Succentor, as his predecessors had been content to do, Mr. Seymour drew up the hebdomadal music schemes and superintended every detail of the choral department himself, working harmoniously with Sir Robert Stewart and the sub-organist, Mr. John Horan. His skill as a practical musician and his admirable taste in Church music eminently qualified him for the post. The consequence was that the Cathedral services (I especially allude to the week-day ones), from being the most wretchedly and inefficiently performed, became of their kind second to none in the United Kingdom, and it is pleasant to observe that this efficiency is still maintained. Outside his cathedral work Canon Seymour did much for the purification and advancement of Irish Church music. The revised editions of the Dublin Anthem Book and of the Irish Church Hymnal and Chant Book, all bear the impress of his careful supervision and attention to the most minute detail. To him is due the establishment every Sunday, in Christ Church, of a choral celebration of the Holy Communion, the first attempt of the kind in an Irish Cathedral. Altogether, there is an air of solemnity and devotion about Christ Church and its services which proclaims it, indeed, a House of Prayer, and not a mere Sunday show place, where crowds come to listen to the anthems and to stare at the notabilities. Since the disestablishment of the Irish Church, the family of the munificent restorer of S. Patrick's has given a large and liberal amount for the foundation of a good choir for Sunday mornings, and for rendering the two daily services of that Cathedral in the proper manner. It is noteworthy that, just at the time when the enemies of the Irish Church were becoming most active, the work of restoration seemed to have set in, especially in the Cathedrals, those of Derry, Downpatrick, Kilmore, Tuam, Limerick, and Cork being then all in course either of restoration or re-edification.*

Founded in 1190 by Archbishop John de Comyn as a collegiate church, his successor, Henry de Loundres, converted S. Patrick's into a Cathedral—a *beau idéal* one of the

* Those interested in the architecture and constitution of the Irish Cathedrals are recommended to consult a series of most masterly papers on the subject, contributed by the Rev. John Jebb, D.D., to *The Ecclesiologist*, between 1866 and 1868. The account of Cashel Cathedral, recently restored, is especially interesting.

Old Foundation—the staff consisting of a Dean, Precentor, Treasurer, Chancellor, Succentor,* Archdeacons, twenty-one Canons or Prebendaries (among whom the Archbishop of Dublin held the stall of Cullen), four Minor Canons, twelve Vicars Choral, five of whom were priests and seven laymen, besides choristers and other officers. I must explain that the four Minor Canons were quite distinct from the Priest Vicars. We must look abroad for a similar constitution, the only two I can call to mind being the eight *Moindres Chanoines* of Rouen and the Petty Canons of Toledo. It is interesting to observe that S. Patrick's was constituted by its founder, Henry de Loundres, on the model of Salisbury. This prelate was present at the consecration of Salisbury Cathedral by Bishop Poore, in 1225, and it is worthy of note that, in its general features, and especially in the construction and fenestration of its choir and Lady Chapel, there is, in S. Patrick's, an evident, though humble, imitation of the church whence its liturgical forms and constitution were derived. Another interesting feature is that the National Cathedral of Ireland, like Salisbury, is homogeneous in style—Early English prevailing throughout. The granite spire, I should mention, was not added until 1749.

Let us now turn to Christ Church. A few words about its constitution, fabric, restoration, and the renewed life of its services will close this paper cheerfully and pleasantly.

The Cathedral of the Holy and Undivided Trinity, commonly called Christ Church, was founded by the Danish King, Sitric, in 1038, for Secular Canons. About 1163, however, Archbishop Laurence O'Toole changed it from a Cathedral into a Priory for "Regular" Canons, and thus first "caused regular singers to stand about the Altar that they might praise the Name of the Lord, and he gave order to the services and into their sound introduced harmonies."† The record of the Dublin choir is thus 700 years old and more, and so it is truly stated of Stewart, on his memorial brass in Christ Church, that "His name stands foremost among the many who, for seven centuries, devoted their musical talents to the service of God within the walls of this ancient sanctuary." In 1541 Henry VIII. restored Christ Church to its original foundation as a Cathedral, with a staff consisting of a Dean, Precentor, Chancellor, Treasurer, Archdeacon of Dublin, six Vicars Choral (two clerical and four lay), and four boy choristers. Three years later Archbishop Browne founded three prebendal stalls in the Cathedral with the titles of S. Michael, S. Michan (a Danish Saint), and S. John. An organist,

* At Salisbury the Succentor is one of the Dignitaries. At York there is a Succentor Canonicorum and a Succentor Vicariorum.

† Massingham. "Life of S. Laurence O'Toole."

stipendiary singers, and an increased number of choristers were added as occasion arose.

After the passing of the Irish Church Act, in 1869, the constitution of Christ Church was somewhat modified, but the ancient chapter was kept compactly together, and twelve new canonries, without emoluments, were added on by an Act of the Synod. At the same time, S. Patrick's was made the National Cathedral, bearing a common relation to all the dioceses.

The Report of the Royal Commission of 1868 recommended the suppression of all the Cathedrals in Ireland except eight. According to this, Christ Church was to cease to be a Cathedral and was to be converted into a mere parish church. The patronage was to be transferred to the Archbishop of Dublin, who, by the recommendations of the said Report, was to be reduced from the rank of an Archbishop to that of a mere suffragan Bishop, subservient to the primatial see of Armagh. Indeed, the entire drift of the Report seems to have been the aggrandisement of the Archbishop of Armagh, for, not only was he to be the sole Archbishop of Ireland, but, by the suppression of the Christ Church choir (without which that of S. Patrick could not have been maintained), the Dublin Cathedrals were to be sacrificed that Armagh alone might possess the one efficiently served Cathedral of Ireland. Such a suggestion, it is hardly necessary to observe, never became law, and the Report that recommended it was of little more value than waste paper.

At the close of the year 1870, the state of Christ Church was deplorable in the extreme. Its fortunes seem to have been reduced to the lowest ebb. The fabric itself was rapidly falling into a state of ruin, for, although various efforts had been made to use a sum of money, amounting to over £4,000, which lay in the hands of the capitular body, these efforts were persistently and successfully thwarted by a certain section who feared that such an outlay might ultimately lead to the restoration of the Cathedral.

When the 1st of January, 1871, dawned, the Irish Church Act came into full operation, depriving Christ Church of all its endowments, and relaxing the authority of its government by the dissolution of its capitular body as an ecclesiastical corporation. "This," says Canon Seymour in his monograph on Christ Church, "was the darkest period of misfortune the old Cathedral had ever seen—this act of the legislature reduced it to a hopeless state of poverty and degradation from which it seemed useless even to attempt to raise it."

It was at this juncture, in March, 1871, that the Archbishop of Dublin (Dr. Trench), who was also, by virtue of his office, Dean of Christ Church, received a letter from Mr. Henry Roe, Jun., a wealthy and public-spirited citizen of Dublin,

offering to take on his own shoulders the whole burden of restoring the Cathedral in a thorough way, of building a Synod House, and of contributing £20,000 as an endowment for the maintenance, for ever, of the choral services. This noble and unexpected offer was, it is scarcely necessary to observe, accepted. So it came to pass that on June 27, 1872, Christ Church, the more ancient and interesting of the two Dublin Cathedrals—"tanquam major, matrix et senior," as it is termed in the *Compositio Pacis* of Edward I.—was placed in the hands of that distinguished English architect, George Edmund Street, who brought the vast stores of his archæological and ecclesiological knowledge to bear upon the work, completing it, with conservative ability and consummate taste, in 1878. That year's Feast of SS. Philip and James was graced by the re-opening of the Cathedral.

Side by side with some photographs of Christ Church in its restored and, as far as could be ascertained, pristine beauty, you will see a drawing of the exterior, before it was placed in Mr. Street's hands—a mass of deformity, with very few of its original details and features remaining, and with the tasteless accretions and patchings of five centuries. S. Patrick's was never so bad.

Christ Church was founded, as I have pointed out, in 1038, by Sitric, King of the Danes of Dublin. For long it was believed that no remains of Sitric's church existed, but in a very interesting letter which I recently received from Mr. Thomas Drew, the accomplished honorary architect to the Dean and Chapter, that gentleman informs me that, by a curious catena of evidence, the remarkable discovery has been made that remains *do* exist and can be easily distinguished, the only point under speculation still being whether the whole plan of Sitric's "Christ Church"—*i.e.*, the Scandinavian name for Cathedral—has not survived, as well as the Danish name for it.

In 1170 Christ Church was founded anew by Strongbow, the first invader of Ireland, and rebuilt on its present plan. Of Strongbow's church there remain the North and South transepts, and the choir arches immediately adjoining, in the Norman, or (to use the nomenclature employed by the Ecclesiological Society) Romanesque style. The choir, choir aisles, and chapels, built with the transepts in Strongbow's time in Transition and Early English, and subsequently taken down in 1350 by Archbishop John de Paul, were restored by Mr. Street, who ascertained, with singular skill, the original plan of the East end of the church, from evidence afforded by the plan of the crypt, some ancient foundations, and some fragments of the original structure still remaining, discovered when the choir-fittings were removed in 1872. For this remarkable plan, combining an apsidal end with square-ended Eastern chapels, the only parallel I know is at Pershore Abbey in Worcestershire.

The nave was probably completed under Archbishop Luke, in 1230, and is a fine specimen of First Pointed or Early English, the details resembling, in a marked degree, those in S. Saviour's, Southwark. A sad calamity occurred in 1562. The vaulting of this nave fell, carrying with it the whole of the Southern arcade, triforium and clerestory. These were never rebuilt, but replaced by a hideous whitewashed dead wall, upon which was engraved the pithy and genuinely Irish inscription: "THIS : WAL : FEL : DOWN : IN : AN : 1562. THE : BILDING : OF : THIS : WAL : WAS : IN : 1562." Mr. Street rebuilt the whole of the South side, finding many of the original details buried under the *débris*. These he worked in most ingeniously, and both sides now correspond exactly. The long and unsightly choir of 1350 was a miserable abortion and wholly destitute of interest and architectural merit. Mr. Street razed it to the ground.

In 1855 Dr. Jebb read a most interesting paper before the Ecclesiological Society upon the valuable post-Reformation fittings of this choir, which, as if to obliterate all the former grandeur of the Cathedral, were swept away in 1831, when stalls of sham Gothic, and pews, of a most offensive type, rising from the floor to the roofs of the choir aisles, were introduced. Nothing could have been more uninteresting to an ecclesiologist than the condition of Christ Church choir between 1831 and 1872: indeed, the whole building seemed to cry aloud to be released from its bonds. As at S. Patrick's before 1865, a solid screen separated the nave from the choir. Upon it, in 1856, was placed a new organ by Telford, the position of the two preceding instruments having been over the stalls on the North side.*

* The organ built in Christ Church by Rénatus Harris in 1697 was celebrated as being a portion of the instrument discarded in the famous contest at the Temple Church. Harris's organ occupied a position on the North side of the choir—one held by the organs at Westminster, Canterbury, Lincoln, and S. David's during the early part of the eighteenth century, and at S. Paul's before the Great Fire. In an evil hour, the Dean and Chapter of Christ Church were induced to part with this organ for a very inferior instrument by Byfield—"a regular old saw-sharpener," as Sir Robert Stewart used to call it. This was in 1752. Harris's organ is now at S. John's, Wolverhampton, and Byfield's at S. Nicholas's, Cork, to which church it was sold in 1856. The present organ of Christ Church is hardly worthy of the building in which it is placed. Henry Smart condemned it in his report in 1878. Harris also built the organ in S. Patrick's. Erected upon the choir screen in 1697, it remained there, with additions by Gray, Bücher and Fleetwood, and Telford, until the restoration of 1861-5, when, the choice of an organ-builder being left to Sir Benjamin Guinness, Bevington was chosen. Bevington's organ, which included only three stops of Harris's instrument, was packed away in the North choir aisle, instead of being placed in the triforium, according to Carpenter's design. Telford, I believe, prepared a design in which he proposed to include every pipe of Harris's work. In 1880 a new solo organ was added by Telford, and further improvements are now in contemplation.

Mr. Street fitted Christ Church with elaborate furniture, such as stained glass, carved woodwork, an alabaster screen, rich pavements and ironwork, the grilles surrounding the choir being simply the culmination of Mr. Street's ablest designs in a branch of ecclesiastical art in which he excelled. On the new choristers' desks the fine old manuscript music books were again placed, thus happily combining the ancient with the modern. The organ was placed by Mr. Street on a tribune at the extremity of the North transept—a position most unsatisfactory from an acoustic point of view.

A grand series of services marked the re-opening of the restored, or rather re-built, Cathedral, on May 1, 1878, "and now," remarked Canon Seymour, "after all those intervening ages of darkness and decay, Christ Church once again stands forth, a very Πλήρωμα of all that is true and exquisite in art and of all that is noble and unselfish in Christian generosity—perfectly refitted for her high and holy destiny, and possessing, like that ancient branch of the Catholic Church, in whose crown she is now the richest and fairest jewel, all the perfections as well of youth as of age, combining at once the strength, the symmetry and the grace of a renovated youth with the majestic grandeur of an immemorial antiquity."*

Church architecture being ancillary to Church music, I make no apology for troubling you with these remarks which might, at first sight, seem to be outside the scope of this paper; but the surpassing beauty of the two Dublin Cathedrals, round which our musical interest has principally circled, can only be fully recognised by those who remember the buildings in their former condition of degradation and neglect, and who can contrast them with the magnificence of their renovated splendour. I speak not as a mere antiquary, but as a practical churchman. Mere antiquarianism, unconnected with the great facts of history or the interests of religion, has no charm for me. Nor have I any such love for the picturesque as to make me delight in looking at ruins, which I would see restored to the worship of God.

A few words on the music at the re-opening services at Christ Church, and the music libraries of the two Cathedrals, and I must bring this paper to a close.

A certain amount of music by several of the composers whom I have attempted to describe was rendered in all its glory by the fine choir of Christ Church on the day of its opening (May 1, 1878) and the three following ones.

At Mattins on the Feast itself, the service for the *Te Deum* and *Jubilate* was Sir Robert Stewart's fine composition in E flat, for double choir. The choral celebration, which

* "Christ Church Cathedral, Dublin. An Historical Sketch." By the Rev. Edward Seymour, M.A. Folio, 1882.

followed, was sung to the same composer's setting in G. Boyce's noble music for the anthem, "I have surely built Thee an house," was an appropriate selection. Woodward was represented by a chant for the Psalms, while Childe's "Praise the Lord, O my soul," and Rogers' "Behold now, praise the Lord," were sung in procession before and after the service respectively. At Evensong the Psalms were sung to Lord O'Neill's double chant in G and G minor. The *Cantate* and *Deus* were Sir Robert Stewart's in E flat, and Purcell's "I was glad" was the anthem. The preacher in the morning was the Archbishop of Dublin, and in the afternoon the Archbishop of Armagh. The services selected for the three following days were Sir John Stevenson in C, Dr. Smith in B flat, and one composed expressly for the occasion by the Rev. Dr. Torrance,* formerly a chorister of Christ Church; while the anthems were Travers' "Ascribe unto the Lord," Haydn's "In the beginning" (with Stevenson's interpolations), Blow's "I beheld and lo!" Boyce's "O where shall wisdom be found," and Croft's "Praise the Lord, O my soul."

The choirs of both Christ Church and S. Patrick's can boast of many treasures in the shape of manuscript Church music. The library of Christ Church is especially fine, extensive and well preserved. Formed long before the days of cheap printed scores, it will amply repay a visit from those interested in such matters. The grand old calf-bound folio and quarto volumes contain everything printed by Boyce and Arnold in their collections of Cathedral music, and many other pieces besides, which, it is to be regretted, those compilers did not publish, and which are probably unique in the Christ Church library. Yet, notwithstanding the acquisition of all these treasures, the Dean and Chapter of Christ Church gave Dr. Boyce, in 1760, a larger order for his immortal work than any other in the United Kingdom, subscribing for no less than twelve sets of *large paper copies*, or thirty-six volumes in all. Previous and subsequent Deans and Chapters were as liberally disposed towards other composers and editors, as may be seen by glancing at the subscription lists prefixed to the works of Greene, Kent, Boyce, Hayes, Nares, Alcock, Beckwith, Ebdon, and Clarke-Whitfield. The same remarks apply to S. Patrick's.

Among the most interesting features of the Christ Church collection are two settings of the Communion Service in E flat

* As one of her living *alumni*, Christ Church may be justly proud of Dr. Torrance. The first issue of the "Irish Church Hymnal" appeared under his musical editorship in 1864. He contributed some admirable tunes to it. Dr. Torrance has published several anthems. His most recent work is an oratorio, "The Revelation." It contains many "noble numbers," and it is to be hoped it may be accorded a hearing in London before long.

and F minor, by Michael Wise, several anthems by Childe, Purcell, Jeremiah Clark, Boyce, and Battishill—which vary (in some cases for the better) from the generally accepted English versions—Walsh's Service in D, the whole of the Church compositions of Sir John Stevenson, Rosingrave, Woodward, Shenton, Smith, and Stewart, and other composers of the famous "Christ Church School."

DISCUSSION.

THE CHAIRMAN.—Ladies and gentlemen, I am sure we are all very much indebted to Mr. Bumpus for his paper. It is well to place on record, before these things are forgotten, any little interesting facts connected with musicians who have filled important posts. I am afraid I cannot myself feel very much interest in the greater number of the composers that Mr. Bumpus enumerated. It is impossible for us to place them upon anything like a high pedestal. The period of John Smith and Stevenson and Clarke-Whitfield was a period of a very low standard of taste. Of course, some people may derive great pleasure from a performance of one of Stevenson's anthems. I remember an old Irish general who used to sit in the Abbey every Sunday. He was a great friend of Mr. Turle, and also a great friend of Sir John Stevenson. He brought me Stevenson's anthems and wished me to have one of them performed in the Abbey. I had a great deal of trouble to fence with him, but in the long run he died, and the anthem was never performed. It is very curious, I think, that until Sir Robert Stewart's time there was no Irish composer, at least of Cathedral music, of any particular eminence. I know his anthems—that great Service in E flat very well—but I cannot help thinking that even he failed to make any very great effect in his settings for Cathedral use. He was an exceedingly beautiful organist, and a remarkable extempore player, but I think in the case of Cathedral music he did not seem to rise to a great height. There are many parts of that Service in E flat that I do not think would be looked upon as absolutely in good taste. From the point of view of the higher style of Cathedral music you could not compare it with Wesley's, or even with Walmisley's music that was put out at the same time. During that part of the century Church music and Cathedral music were not well understood, and we were behindhand. This paper interested me in one respect, and also made me feel rather sad, because such a number of persons were mentioned in the early part of the paper as ancient occupiers of these particular places, and, unfortunately, I knew them. It gave me quite a shock. I do not believe any of you knew so many of these ancient

people as I did. Miss Hackett to begin with—Mr. Bumpus tells us of the remarkable work she did in stirring up Deans and Chapters to take care of the proper education of their chorister boys. I knew Miss Hackett very well when I was a chorister. Many a half-crown I have had from her. I can see her now sitting in the stalls. She used to come with another lady wearing a very broad lace collar; and the moment we saw her we knew we were going to get 2s. 6d. each that service. We said the prayers as fast as we could, and we always got the 2s. 6d. I know that she used to have our names written in a little book. I remember also Mr. Whiston, the man who stirred up the Deans and Chapters, and I had a great respect for him. He did an immense work; but he did not do quite so much as he ought to have done. He did agitate about the King's scholars, and, Mr. Bumpus tells us, about the choristers; but he got all the money he could, and then he threw up the choristers. They never got anything, so I think he fell short of what he should have done. The Rochester choristers were not benefited in my day. Another man has been named whom I knew—Robert Turle. He did live in England at the time when I first came to the Abbey. He and Mr. James Turle often came to my house to play whist, until one night when I revoked rather badly. He used to tell us all about Armagh. He left Armagh when the Irish Church was disestablished. He compounded, I think, and walked off with a considerable sum of money and enjoyed himself at Salisbury, and every night drank the health of Mr. Gladstone in a glass of port. Robert Benson I knew intimately. Another name, too, touched me very closely. I did not know that one of the founders of the Abbey Glee Club, of which I am a Vice-President, was J. L. Hopkins. I knew he was a chorister boy in the Abbey. He was the man who tried my voice and admitted me as a chorister at Rochester Cathedral. It was owing to him that I entered the musical profession. I am sorry he did not live to see me as the organist of Westminster Abbey. He did see me organist of Manchester Cathedral, and he said to me once: "Bridge, if I had rejected you, your career would have been very different." Last, and not least, there was one name for which I have a great respect, and that is the name of Jebb. I think that book which Jebb wrote on Cathedral music all those years ago does him the greatest possible honour, and if the Deans and Chapters had only taken his advice and read that book through, funds would have been left to them to make good use of. I remember reading every line of it when first I came to London. I recommend it to anyone who wants to read a book by a man who lived before his time. To conclude, I do not think the Irish musicians have

contributed greatly to Cathedral music—always excepting our present men. I do not think there is a finer setting of the *Te Deum* to be found than that by Dr. Stanford. There, I think, the Irish people have shown us a lead; but I do not think they did so much at the beginning of the century.

MR. SOUTHGATE. — May I recount an incident connected with the Abbey Glee Club which was mentioned in Mr. Bumpus' paper? I think it was said that Hawes could sing any part. I remember the very same thing occurring at the Club many years ago when James Coward was director. He was an extraordinarily clever fellow, and, like many musicians who have done a good deal of choir-training, his voice was utterly ruined. But he had the gift of absolute pitch and could sing any part. One night, to the horror of the company, only two singing members turned up, and Coward said, "We shall have to knock up some glees, and, though a visitor, you must assist"; so he picked out some trios, and he varied the combination by singing sometimes alto, sometimes tenor, and sometimes bass. I remember one of the professional members said, "We made very funny noises." After the performance was over the president, in thanking Coward for the readiness with which he placed his much worn voice at the service of the Club, added he considered it a special dispensation of Providence that he could not sing all three parts at once! Let me recall to your recollection the great work Stewart did to place music at the Universities on something like a par with the other Faculties. He it was who first insisted on the necessity for those who aspired to degrees in music first to furnish evidence of having received a good general education. Thanks to him an Arts test was established first at Dublin, and later, owing to his efforts and example, at the other Universities. This has marked a fresh epoch in the history of our degrees in music, and has distinctly raised the social status of the profession. I remember when I was in Dublin he pitched into me about a discussion on a paper we had had here on "Irish Music," as I have before recounted, after Mr. Vignoles's paper on Sir Robert Stewart, in our Twenty-fourth Session. He was very angry with the account given of himself in "Grove's Dictionary," and sent me a heated letter because I, being a contributor, did not see to this. After a good deal of satire at the English ways of dealing with "ould Oireland" and her men, and a general slanging all round (notably of our music publishers), he writes: "When 'Grove's Dictionary' was in hand, the man who 'did my life' wrote a lot of nonsense and never thought it worth a penny stamp to let me read in advance his lucubrations; he sent me even to the U.S. of America (where I never was in my life)! I was so fine, so upright, &c., and of course so foolish. I never knew my

biographer, and of course the deed being done, I have said nothing to Grove, who only by chance thought of me as one of his contributors." I have in my possession many racy letters, several of great interest, that one cannot read to-night. When Rev. Mr. Vignoles's "Memoir of Sir Robert Stewart" was in hand I sent some of these letters to Lady Stewart for use, but it was thought that the strong expressions and very decided opinions he expressed could not well be published at present. Those intimate with Sir Robert are aware that he wrote to his friends with great freedom and fearlessness. I have often thought, though I never dared to tell him so, that Stewart, unfortunately for his fame, lived on the wrong side of St. George's Channel.

Mr. PRENDERGAST.—You will find upon the table a copy which I acquired during the last week of the Ode Sir Robert Stewart composed for the opening of the Cork Exhibition, in 1852. In reference to Benson's Evening Service for male voices, I may perhaps mention that shortly before its composition the Chapter of St. Paul's Cathedral had started the plan of giving the chorister boys a holiday one day in the week, by dispensing with their attendance at the Afternoon Service, when the music is sung by the Vicars Choral only. This plan was afterwards followed at Westminster Abbey, and at other Cathedrals, and thus a demand arose for music composed expressly for adult male voices, of which Benson's composition was one of the earliest examples. With regard to the harmonized Confession in use at Dublin, and also for what is known as the Ely Confession, it must be pointed out that, ecclesiastically speaking, they are wrong in principle; as no harmonies should be heard in the service till the Response "And our mouth shall show forth Thy praise," before which it is even wrong to harmonise the Amens. The true method is followed out at St. Paul's, but it will be generally found that the rule is more honoured in the breach than in the observance. In the Temple Church, the General Confession is accompanied on the organ with various chromatic harmonies; whereby, no doubt, the ears of the Benchers are successfully tickled, as good *musical* effect is unquestionably produced, though at the sacrifice of ecclesiastical propriety. The set of choral Responses composed by Sir Robert Stewart, for use in the Dublin Cathedrals, furnish another instance of musical disregard of ecclesiastical rules, inasmuch as the ancient Plain-song (*i.e.*, the People's chant) is not to be found in any of the four voice-parts, nor would the vocal harmonies accord with the Plain-song if sung simultaneously. In that respect they are faulty, but as abstract music they are very beautiful.

A vote of thanks to Mr. Bumpus was then passed unanimously.