The Three Choirs Festival

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Most musicians, I should think, would agree that Beethoven produced works that could be placed respectively in these three categories—the good, the great, and the supreme.—Yours, &c.,

ARTHUR PHILLIPS.

210, Harrow Road, W.2.

July 7, 1922.

THE THREE CHOIRS FESTIVAL

SIR,—The pleasures of 'grangerising' have appealed to collectors in every walk of life, and though anathema to lovers of books there is no dispute that a work which lends itself to extra illustration is made remarkably interesting through the addition of prints, documents, autograph letters, and other matter which may relate to the subject concerned. Among such collectors was the late A. M. Broadley, who spared no pains in time or money in extra-illustrating books which interested him; and his library, when dispersed a few years since, bore witness to the energy with which this had been pursued. Among the books thus treated was *The Origin and Progress of the Meeting of the Three Choirs*, the edition by Mr. C. Lee Williams and Mr. H. Godwin Chance, published in 1895, being selected. As the result of some years of labour this single volume was extended to twelve by the addition of over eleven hundred portraits, engravings of musical and topographical interest, autograph letters, original music, programmes, and much other matter relating to the music meetings which it would be practically impossible to gather again.

A. M. Broadley had more than a passing interest in the Festivals, for he was a great-great-grandson of Dr. William Hayes, the musician, who was born at Gloucester and did so much for music in the city of Oxford. For thirty years Hayes was closely associated with the Gloucester meeting, conducting there on several occasions. In a specially printed introduction to these volumes Broadley sets out the chief facts of the career of Dr. Hayes and of his three sons—Thomas, Philip, and William—two of whom achieved fame in the musical world. It was the relationship to his distinguished ancestor that led Broadley to form the collection, which at the sale of his library in December, 1917, was acquired for the Gloucester Public Library through the generosity of a good friend, Alderman Edwin Lea.

It is impossible to do more than give a general idea of the great interest of these volumes. The aim of the collector was to insert a portrait or print of the singers, composers, and places referred to in the text, and he was singularly successful in adding autograph letters from a large number of distinguished musicians and others who are mentioned. There are engravings of Gloucester, Hereford, and Worcester, the homes of these meetings; of Oxford for the association with William Hayes, who became organist at Magdalen College and was in great measure responsible for the establishment of the Music Room there; and of Cheltenham, Exeter, Malvern, and of London theatres, with which some of those who took part in the Festivals were connected.

Portraits are naturally the more numerous. They include many good engravings, some in mezzo-tint, as well as photographs of performers and others long since passed away, and of others still living. Among names selected at hazard are those of Dr. Boyce, Dr. Burney, Charles Wesley, Handel, Gounod, Jenny Lind, Philip Bisse, John Braham, Madame Catalini, Mozart, Purcell, Rossini, Dr. Croft, Philip and William Hayes, Maria Linley, and François Cramer.

The autograph letters number nearly three hundred, and include those of Philip Hayes (to Dr. Arnold), Jenny Lind, Thomas Linley, the composer (to Sheridan), Mario, the vocalist; and others on various matters written by Mendelssohn, Meyerbeer, John Braham, Charles Burney, Cherubini, William Crotch, Mrs. Delany, Grisi, Mary Linley (mother of Mrs. Sheridan), Sir George Smart, and Charles and Samuel Wesley. One written by George III. from Cheltenham, and referring to his attendance at the Worcester Festival of 1784, is appended:

'Cheltenham, August 4th, 1784.

'MY DEAREST SOPHIA,—The account this Day of Mary is so charming that it has quite put me into

Spirits and prepared me for going to-morrow after Dinner to Worcester, where I shall remain till Friday Evening that I may attend the three Mornings at the Cathedral the Musick of my Admiration Handel.

'Yesterday Evening Lady Reed with all her Curtsies left this place but not without inviting Your Gentleman to come as Connoisseur to visit her Mackaws, Parrots, and Parroquets. Tell Gooly that she is not forgot for Sestini's Songs are played in honour of her on the walks and Dear Mr. Hunt enquired very kindly of the Colonel after Her.

'I ever remain,

'My Dearest Sophia,

'Your most affectionate Father,

'GEORGE R.

'P.S.—It is not right to tell stories out of Schools or I could mention that the Gentleman is the admiration of all the Ladies and that on the walks He is ever talking to some Lady or other not known by those who have been here some time, indeed I believe the Knowledge of His coming has brought them from all parts of the Island.'

Among the original documents are some of early date. One is a bill in the autograph of Dr. Blow for expenses of the choristers of the Chapel Royal attending the funeral of Queen Mary II., in 1695:

'February, 1694-5. For ye Funerall of her late Matie., Dr. John Blow, Master of ye Children of his Maties. Chapple craves allowance (vizt.)—

For ye Tenn Children of his Maties.

Chapple.—For 60 pairs of waxt leather shoes att 3s. 6d. p. pair ... £10 10s.

For Ralph Allison, John Pennington, Alexr. Gerrard, 3 Chapple Boys gone of—For 6 pr. of shoes at 4s. 6d. p. pair ... £1 7s.

For John Webb, his Maties, Towle Keeper—For 2 pr. of wax leather shoes at 4s. 6d. p. pr. ... 0 9s.'

One of the volumes contains much material concerning William and Philip Hayes, with biographical notes, copies of compositions, views of places with which they were connected, and records of gatherings of their descendants, arranged by Broadley. The note now made presents only a very slight survey of the richness of this book, the possession of which is a matter for congratulation to all interested in the History of the Three Choirs.—Yours, &c.,

Gloucester.

ROLAND AUSTIN

July 10, 1922. (Librarian, Public Library, Gloucester).

PARRY MEMORIAL FUND

SIR,—It has been decided, with the consent of the Dean and Chapter, that the tablet to the memory of Sir Hubert Parry in Gloucester Cathedral shall be unveiled during the forthcoming musical Festival. It will take place on Wednesday, September 6, at 3.45 p.m., in the course of the Festival performance. Lord Gladstone has kindly undertaken to unveil the memorial, and Dr. Herbert Brewer informs me that he has revised the afternoon programme as follows:

2.30 p.m.:	(1) Symphony in D ...	Brahms
	(2) New Work ...	Bantock
	(3) Motet ...	Bach

Unveiling of the Tablet, with short address
by Lord Gladstone

(4) 'Blest Pair of Sirens' ...	Parry

Sir Hugh Allen, at the request of Dr. Brewer, has consented to conduct Sir Hubert Parry's work.

The erection and unveiling of this tablet completes the first part of the Memorial represented by this Fund. The committee has further undertaken the publication of the score of Parry's last Symphony, '1912,' which is to be performed at the Leeds Festival in October, and also proposes to found a Scholarship for a chorister in Gloucester Cathedral similar to that recently founded as a memorial to Dr. Charles Lloyd. The Parry Memorial Fund is not yet