Round about Soho

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The Musical Times.

FEBRUARY 1, 1904.

ROUND ABOUT SOHO.

If ye hounte at ye hare, ye shall say, atte uncoupling, *hors de couple, avant!* And after, three times, *Sohow! Sohow! Sohow!*

RELIQUE ANTIQUÆ.

Proteus—Run, boy, run, run, and seek him out.

Launce—So-ho! so-ho!

SHAKESPEARE: *Two Gentlemen of Verona*.

In the days of Good Queen Bess the Lord Mayor and Aldermen of London Town were wont to periodically inspect the conduits at Tyburn and elsewhere. Tyburn (*twa-burne*) was then practically in the country; its site is now the Marble Arch. On their homeward way the City fathers would cross the fields lying between what is now Oxford Street and Charing Cross. '*Sohow! Sohow! Sohow!*' would be their cry as they spurred on their fiery steeds after a hare, which, perchance, was run to earth close to the spot where, some three centuries later, Richard Wagner found his lost dog. In those olden times there may have been preserves in these fields; but to-day the only Soho preserves are those manufactured by Messrs. Crosse and Blackwell.

The origin of the word Soho as a place-name has given rise to much discussion. It is now generally agreed that its derivative is the hare-hunting cry

prefixed to this article. A glance at the map of London prepared by Ralph Agas in 1578 (of which we give a section in facsimile below) shows the open sporting ground already referred to. St. Giles-in-the-fields and St. Martin-in-the-fields certainly did not belie their names as they do now. St. Giles was then an isolated village, while the hedge-bound 'Waye to Vxbridge' is now our busy Oxford Street. St. Martin's Lane and Haymarket explain their own designations; but it is difficult to realize the open-air laundry operations pictured in Agas's Elizabethan map. Soho Fields began to be built upon towards the end of the 17th century—e.g., Frith Street (named after Fryth, a builder) about 1680; Dean Street in 1681; and Wardour Street (named after Henry, third Lord Arundel of Wardour), in 1686. These building operations were carried on in spite of a Royal Proclamation of April 7, 1671, which prohibited the further erection of habitations in the fields of 'So-Hoe,' as 'they choak up the air of His Majesty's palaces and parks, and endanger the total loss of the waters which, by expensive conduits, are conveyed from these fields to His Majesty's Palace at Whitehall.' Poor Charles II.!

The neighbourhood at once became aristocratic. Four Ambassadors resided in Soho Square. This green spot was formerly named King's Square, after Gregory King, a famous architect of the time, who had much to do with the laying out and building developments in the district. Where the Rectory, Women's Hospital, and Bateman's Buildings now stand (at the South side of Soho Square) was the mansion of the famous

SOHO IN 1578.

From a Survey of London in the Reign of Queen Elizabeth, by Ralph Agas.

Duke of Monmouth. The Duke of Portland, the Earl of Carlisle, and other scions of the nobility were Sohoites, as were Sir Cloudesley Shovel, Alderman Beckford, the Bishops of London and Salisbury, and others—in fact, much of the rank and fashion of the 18th century. Evelyn, writing in November, 1690, says:—‘I went to London with my family to winter at Soho, in the great Square’! Addison, in the second number of *The Spectator* (Friday, March 2, 1711), writes: ‘The first of our society is a Gentleman of *Worcestershire*, of ancient descent, a Baronet, his name is Sir Roger de Coverley. His great grandfather was inventor of that famous country-dance which is called after him. . . . When he is in town, he lives in *Soho-Square*.’ This terpsichorean reference naturally leads us to make mention of the celebrated Mrs. Theresa Cornelys and the masquerades and

Gerrard Street, a thoroughfare in which Boswell lodged, and wherein Burke and Charles Kemble resided. In this street the Literary Club associated with the names of Sir Joshua Reynolds, Dr. Johnson and Sir John Hawkins, met at the Turk’s Head. Other curious tavern signs in Soho are ‘The Hercules Pillars,’ ‘Two Chairmen,’ and ‘York Minster’! In Frith Street we meet with such well-known names as William Hazlitt, Sir Samuel Romilly (born there), and Edmund Kean. Newport Street can claim Sir Joshua Reynolds and Josiah Wedgwood as former inhabitants. Sir James Thornhill, Mrs. Thrale (before her marriage) and Horne Tooke resided in Dean Street.

The musical associations with Soho are full of interest. First and foremost is the name of Mozart. In May, 1765, the genius-boy (he was then eight

Remarkable Characters at M.^{rs} Cornelys’s Masquerade.

(From an old print.)

concerts she gave at Carlisle House, formerly situated on the east side of Soho Square. J. C. Bach (known as the English Bach, the eleventh son of the great Cantor) and C. F. Abel, most famous of viol-da-gamba players, directed her subscription concerts in 1765 and in subsequent years. But the fame of Mrs. Cornelys is associated with her Masquerades, at which the smart set of that day disported themselves, as may be seen from the above illustration of one of those 18th century frivolities.

Soho is literally soaked in associations of ‘famous and infamous men and women’—to adopt a designation of the present rector, the Rev. J. H. Cardwell.* It is only possible within the limits of our space to mention a few of these celebrities. Dryden was an early inhabitant of

years old) lodged with his father and sister at the house of a Mr. Williamson, who carried on the business of a Wax and Sperma Cæti-chandler; Mr. Williamson’s habitation, which stood on the site of No. 21, Frith Street (then called Thrift Street), has since been pulled down. The two Mozart children here gave exhibitions of their interpretative skill. In the advertisements of these musical ‘At homes’ the boy and girl were described as ‘Prodigies of Nature,’ and the public were informed that—

Tickets may be had at 5s. each of Mr. Mozart, at Mr. Williamson’s, Thrift-street, Soho; where such Ladies and Gentlemen, who chuse to come themselves, and take either Tickets, or the Sonatas composed by this Boy, and dedicated to her Majesty (Price 10s. 6d.) will find the Family at home every Day in the Week, from Twelve to Two o’Clock; and have an Opportunity of putting his Talents to a more particular Proof by giving him any thing to play at Sight, or any Music without a Bass, which he will write upon the Spot without recurring to his Harpsichord.

* ‘Men and Women of Soho, famous and infamous.’ By the Rev. J. H. Cardwell and others. London: Truslove and Hanson, 153, Oxford Street. 1903. A most interesting and valuable compilation, of which one volume only has as yet been published—‘Actors, authors, clergy, dramatists, entertainers and engravers.’

The 'Sonatas composed by this Boy' were issued at the time with the following title, which we give *literatim et verbatim* :—

Six Sonates pour le Clavecin qui peuvent se jouer avec L'accompagnement de violon ou flaute traversiere. Très humblement dédiées a sa Majesté Charlotte, Reine de la Grande Bretagne, composées par J. G. WOLFGANG MOZART, Agé de huit Ans. *Œuvre* III.

London: Printed for the Author and sold at his Lodgings at Mr. Williamson in Thrift Street Soho.

One of Dr. Arne's numerous residences was in West Street, Soho. Mrs. Billington was born in Litchfield Street, while Madame Vestris drew her first breath in Dean Street. Bach and Abel (already mentioned) lived next door to Carlisle House. They both came to England to try their fortunes together, and were first received by Angelo, of fencing fame. 'Well do I remember,' records the younger Angelo, 'the delightful evenings which for years were frequent under my parental roof, when they (Bach and Abel) with Bartolozzi formed a little friendly party, and amused themselves with dancing, music, and conversation until long after midnight.' Lampe resided in King Street when he published his

Wit Musically Embellish'd: being a Collection of Forty New English Ballads. The words by divers eminent hands. Set to musick with a Thorough Bass for the Harpsichord. By MR. JOHN FREDERICK LAMPE.

London: Engraved and printed for the Author, and sold at his Lodgings at the Golden Heart, in King Street near St. Ann's Church, Soho.

Handel must have frequently visited Soho. His pupil, amanuensis and secretary, John Christopher Smith, lived at Meard's Court, off Dean Street. As a young man of twenty-two he issued a work, to which Handel subscribed, entitled :—

Suites de Pièces pour le Clavecin. Composées par J. C. SMITH. London: Printed and Sold by the Author in Meard's Court, near St. Ann's Church, Old Soho.

In Meard's Street, Burkhardt Tschudi, the founder of the Broadwood business, manufactured his harpsichords before he migrated (in 1742) to the well-known premises in Great Pulteney Street. And we must not forget that Richard Wagner sojourned eight days in Soho during his first visit to England in 1839. He stayed at the 'King's Arms Tavern,' in Old Compton Street, where he suffered a martyrdom from the organ-grinders.

The business of Messrs. Novello has been located in Soho for nearly three-quarters of a

ST. ANNE'S CHURCH, SOHO.

(Photo by Mr. Churchwarden C. L. Cribb, and reproduced by his kind permission.)

century. The premises at 67, Frith Street, in 1830, were certainly not palatial—'a couple of parlour windows and a glass door, with a few title-pages bearing composers' names of sterling merit, and Vincent Novello as editor.' It was here that Mendelssohn, Malibran, Charles Lamb and many others spent pleasant hours under Vincent Novello's hospitable roof. In 1834 a removal was

made to Dean Street, and although in 1867 the headquarters of the business were transferred to Berners Street, the printing works remained in Soho, and still continue there in the extensive buildings close to Wardour Street, where a portion of them occupies the site of a chapel built for the French refugees in the reign of Charles II.

Before passing to the consideration of the Parish Church, reference must be made to the changes the district has undergone since Soho Fields were covered with bricks and mortar. We have spoken of its fashionable environment and the devotees of literature and art whose names have immortalized the district. Much might be said of the various trades, many of them of an artistic and uncommon nature, did space permit. Soho is now so largely

THE ORIGINAL TOWER OF THE CHURCH.
(From an old drawing.)

inhabited by foreigners that a few words must be said in regard thereto. As far back as the year 1635, after the revocation of the edict of Nantes, a large number of Huguenots fled to Soho. In 1677 the Greek Church in Crown Street (now Charing Cross Road) was built for the Greek colony then settled in the neighbourhood. After the Reign of Terror in 1789 the district was flooded with *émigrés*, while the Commune of 1871 swelled the already large population of non-native residents. Readers of Dickens's 'A Tale of Two Cities' will recall the passage in which, sitting under the plane-tree of the little Soho garden on the memorable Sunday afternoon of the great thunderstorm, Lucie Manette asks her lover: 'Are these the echoes of all the footsteps that are coming by-and-by into our lives?' The London County Council, by-the-way, has recently and very wisely altered the name of the thoroughfare from Rose Street to Manette Street. The goldbeater's sign alluded to by Dickens is still to be seen.

Soho, as a separate parish carved out of St. Martin-in-the-fields, dates back to 1676-8. The church, consecrated on March 21, 1688, was dedicated to St. Anne, a name doubtless chosen in allusion to the Princess Anne, daughter of James II., afterwards Queen Anne, who had just been betrothed to Prince George of Denmark. For technical reasons the sacred edifice was consecrated before it had been completed. We are told, however, that the Bishop 'made noe scruple of consecrating it, yet he would be ascertained that all the workmen were paid or secured their monie and dues first, and to that end made particular inquiries of the workmen.' Through the kindness of the Rev. J. H. Cardwell we are enabled to give a drawing of the original tower, said to have been modelled from one in Copenhagen. The present tower, erected in 1802, was intended by the architect to provide four clock dials, but as he wished to avoid a simple cube, which might have too closely resembled dice, he modified the structure until the result was a very close imitation of a beer-barrel. The interior of the church, of which we give a photograph, has undergone various restorations. In 1862 the present East window—the work of Messrs. Ward and Hughes, Soho artists of high repute—was inserted, and four years later the organ was transferred from the west gallery to the east end of the church, a portion of the gallery being cut away for its reception.

In 1892 the churchyard—thanks to the public spirit and kindness of the present Rector, as freeholder—was laid out as a public garden. One of the most interesting of the monuments is that to Theodore, King of Corsica, which records:—

Near this place is interred
THEODORE, KING OF CORSICA,
who died in this parish
December XIth MDCCLVI
immediately after leaving
the King's Bench Prison
by the benefit of the Act of Insolvency
in consequence of which
he registered his kingdom of Corsica
for the use of his creditors.

The grave, great teacher, to a level brings
Heroes and beggars, galley-slaves and kings;
But Theodore the moral learn'd ere dead;
Fate pour'd its lesson on his living head—
Bestow'd a kingdom and denied him bread.

William Hazlitt, the Essayist (died 1830), is buried in the churchyard: the words 'Grateful and contented' appear on his tombstone. The Registers, dating from the foundation of the parish in 1686, have been carefully re-bound and repaired under the auspices of the present Rector. The baptisms include those of seven princes and princesses between June, 1721, and July, 1751, all being the children of the Prince and Princess of Wales, who lived in Leicester Square. The burial of Mr. Williamson, Mozart's landlord, a churchwarden, is also recorded. St. Anne's has had nine rectors during the 218 years of its existence. Some of these divines came into conflict with the Vestry,

a body of men who were determined to manage everything and everybody, even the parson and the organist. Special mention must be made of St. Anne's Parochial Schools, founded on November 17, 1699, in 'two roomes on a floor of the House of Mr. Johnson in Thrift St^t at the rate of Seven Pounds p. Anⁿ and halfe a years Warning to be given on each side.' These schools, among the earliest of their kind in London, have been continued to this day.*

It is doubtful if St. Anne's Church had an organ during its earliest years, as in 1699 a loft had to be built, at a cost not exceeding £50, for an instrument presented to the church by King William III. The organ, the handiwork of the celebrated Renuus Harris, contained the following stops :—

GREAT (8 stops).	
	Pipes
Open Diapason ...	55
Stopped Diapason...	55
Principal ...	55
Twelfth ...	55
Fifteenth ...	55
Sesquialtera (3 ranks)	165
Cornet to c' (4 ranks)	120
Trumpet ...	55
CHOIR (4 stops).	
Stopped Diapason...	55
Flute ...	55
Fifteenth ...	55
Cremona ...	55
SWELL (4 stops).	
Open Diapason ...	37
Stopped Diapason...	37
Principal ...	37
Trumpet ...	37
Compass; Great and	
Choir GG (short octaves)	
to f ³ in alt.	

Swell: tenor f to f³ in alt.
This is the instrument—without pedals, of course—upon which Dr. Croft played! Edward Hatton, in his 'New View of London' (1708), says, concerning St. Anne's Church :—

There is a fine organ made by Mr. Harris and Prayers four times a day; *i.e.*, at 7 and 11 in the Morning, and at 4 and 7 in the afternoon.

Strangely enough only four years after its erection the organ needed to be 'repaired and set in right and good order.' Proposals were made to the Vestry in 1703 by Renuus Harris, Christian Smith,

and Bernard Smith, with the result that the last-named (*i.e.* Father Smith) 'agreed with ye gentlemen of the Vestry to reparaire and put the organ in good order and tune for the sum of twenty pounds; and in order thereto would begin to effect the same ye next week.' In 1782 Messrs. Dodo Tollner and Co.—whoever they may have been—were engaged to repair the instrument at a cost of sixty guineas—money more or less thrown away, as three years later William and Robert Gray erected a new organ at a cost of £442. The present instrument

ST. ANNE'S CHURCH, SOHO.

(Photo by Mr. Churchwarden C. L. Cribb, and reproduced by his kind permission.)

is mainly by Messrs. J. W. Walker and Sons; but at the last restoration, by Mr. F. Rothwell in 1897, several of the pipes of the original organ were found to be still in use.

Let us now consider the organists of St. Anne's. The first recorded occupant of that office was Dr. Croft, or Crofts, according to the Vestry Minutes, which, moreover, give his Christian name

* See 'The Story of a Charity School, Two Centuries of popular education in Soho, 1699-1899.' By J. H. Cardwell, M.A., Rector of Saint Anne's, Soho. London and New York: Truslove, Hanson and Combs. 1899.

as Philip, instead of William.* Croft's 'wages' were £25 per annum. The pages of the Minutes recording his appointment (in 1700) are unfortunately missing; but an interesting and amusing reference to him appears three years later in the following 'Resolution' of the autocratic Vestry:—

Order'd Tuseday ye 28 of Septem., 1703.

That Mr. Phillip Crofts be in the place of Organist as formerly he was in ye Parish Church of St. Ann, and that he be called in and tould ye same, who, accordingly was, and being demanded what wages were due to him he informed the Gentlemen of the Vestry that a year and three quarters of a years wages were due to him. A debate arising thereupon,

It was resolved that Mr. Crofts should be paid him half a years wages for playing upon the Organ in Mr. Hugh's time when Churchwarden; But during the time he did not play upon the Organ, which were a year and one quarter of a year (the Organ being in that time out of order) it was resolved that no wages should be paid him for that time.

Whereupon the sd Mr. Crofts answered; that it was to his great detremt and disadvantage, yet would play upon the Organ for one quarter of a year, in hopes that ye Gentlemen of the Vestry would consider him for the loss of that time.

It was doubtless during his St. Anne's organistship that Dr. Croft composed his famous tune known the world over as 'St. Anne's,' and most probably so named from this identical church in Soho, of which he was then chief-musician. We give a facsimile of the tune as it first appeared, in 'A Supplement to the New Version of Psalms, by Dr. Brady and Mr. Tate' (1708):—

Being a Compleat Psalmody 33

PSALM XLII.

St. Anne's Tune.

A 2. Voc. [Or to Wind for Tune, as Ps 13.]

A 8. pants the Hart for cooling Stream,

when heated in the Chace;

So longs my Soul, O God, for thee,

and thy refreshing Grace.

E PSALM

* See the Biographical Sketch of Dr. Croft which appeared in THE MUSICAL TIMES of September, 1900, wherein further particulars concerning this discrepancy are given.

To Croft succeeded, in 1711, John Isham. He held the post till 1718, according to a Vestry Minute thus recorded on June 23 of that year:—

Mr. Isham, the organist, have requested to this Board by Dr. Pelling [the Rector] that he might hold the organist place of this church in conjunction with the parish church of St. Andrew, Holburn; whereupon the Vestry did not think fitt to comply with his request.

Hawkins prints a duet composed by Isham, a composition mournfully beginning 'Bury delights, my roving eye'! Without attempting a list of all the organists of St. Anne's, one or two extracts from the Vestry Minutes may be set forth. In 1746 an attempt was made to attack pluralities, in that Mr. James Butler, organist, was enjoined to 'attend personally three Sundays in every month.' In 1782 Mr. Moze was granted an addition to his salary of £5 per annum for playing the organ at the 'Reading of Prayers on Sunday evenings,' and 'the Blower of the Organ Bellows' was allowed an extra 20s.

A curious incident occurred in the election of an organist in January, 1788. The Vestry Minutes tell us:—

A motion was made and seconded that *Women* be not permitted to vote at the ensuing election for organist.

Resolved that the Election be carried on in the usual way.

The salary of the new organist was fixed at £30. He (or she, as it happened to be) was to be 'elected annually and no deputy allowed except in sickness,' whereby pluralities received their death-blow in regard to the organists of St. Anne's. The reason of the no-women-to-vote motion above referred to, may be explained by the fact that one of the candidates was a lady; but she headed the poll with 398 votes, while Stephen Rimbault, then a boy of fourteen (the father of Dr. E. F. Rimbault), secured 25 votes. We may pass on to the year 1834, when the Vestry seemed to be favourably disposed towards the music of the church, as they resolved:—

That, in addition to the twelve boys and twelve girls who sang in church, there should always be six of each sex in preparation to take the places of those who left. That, instead of being merely taught by ear, they should be made acquainted with musical notation. That some portion of the congregation be induced to assist in singing the Psalms, Chants, and Responses in harmony. That a gentleman had offered to provide copies of the music gratuitously.

These were steps in the right direction. At that time the organ was located in the west gallery and the charity children, in their picturesque dress, sat on each side of the instrument. A great change took place in the music of St. Anne's in 1871, on the appointment of Mr. (afterwards Sir) Joseph Barnby as organist and choirmaster. He introduced those far-famed Bach performances, with orchestral accompaniment, that have made the church so famous, beginning with the 'St. John Passion,' sung on Fridays during Lent, 1873. Barnby's efforts were warmly supported by the then rector, Canon Wade. Two of Canon Wade's sons, Messrs. Arthur and Charles Wade, sang the solos with refinement, and another valuable vocal helper was Mr. Frank Pownall, a first-rate baritone singer,

now the Registrar of the Royal College of Music. In recording these 'Passion Services,' THE MUSICAL TIMES of April, 1873, said:—

The movement now commenced at the Church of St. Anne, Soho, is one the importance of which cannot be over estimated. At a time when the utilization of our churches, great and small, has begun to be regarded with interest by all sections of Christians, such a move could hardly fail of success if properly carried out. A service which should unite so happily the meditative and congregational forms of worship, might fairly have been hitherto regarded as next to an impossibility. Even Mr. Barnby would appear to have thought so if we may judge by the Westminster Passion Services, which as our readers may remember were of the purely meditative type—the congregation taking no part whatever in the performance. Now, however, that it has become an accomplished fact, the apparent difficulties have to a great extent disappeared, and the additional circumstance that these services have been given in a Parish Church of the ordinary type, would seem to do away with the last obstacle to such a service being largely adopted in other churches.

MR. E. H. THORNE.

ORGANIST AND CHOIRMASTER OF ST. ANNE'S, SOHO.

During the last three years Bach's 'Christmas Oratorio' has been performed at St. Anne's, and Mr. E. H. Thorne's Bach Recitals, of which two series are annually given, form a special feature and attract many listeners.

Since 1888 (when Barnby left to go to Eton) the following well-known musicians have been associated with the music of this famous sanctuary: Dr. W. H. Cummings and Dr. H. Walford Davies; Mr. Oliver King, the late Mr. William Hodge, Mr. J. M. Coward, and Mr. Reginald Steggall. The present organist and choirmaster, Mr. Edward Henry Thorne (appointed in 1891) has worthily maintained and still maintains all the best traditions appertaining to his office. His Bach enthusiasm and

his interpretative skill of the great Cantor's organ music are well known; moreover, he has steadily upheld all that is best in English church music,—anthems by Purcell, Greene, Blow, and Boyce may be heard to the best advantage. Finally, St. Anne's has every reason to be proud of its music and its chief musicians.

For the use of two photographs our thanks are due to Mr. Churchwarden C. L. Cribb; and for much kind help in the preparation of this article and permission to use other illustrations, we are indebted to the Rector of St. Anne's, Soho, the Rev. J. H. Cardwell, M.A., who since his induction (in 1891) has discharged the duties of his important office with ceaseless activity and untiring zeal for the welfare of those among whom his lot is cast.

DOTTED CROTCHET.

SIR JOHN HAWKINS.

1719—1789.

A BIOGRAPHICAL SKETCH.

The literature of music owes not a little to the patient investigations of enthusiastic amateurs. They are not always technically equipped,—they might fail in passing a qualifying examination as 'fifth hunters'—but the work done by them in a field so rich in result deserves full acknowledgment. Without mentioning the names of living writers, we may recall the musical-literary achievements of Chrysander, Otto Jahn, Thayer, William Chappell, Helmholtz (and his English translator, Ellis), A. J. Hipkins, and George Grove—all of honoured memory. To these must be added Sir John Hawkins, an English gentleman of the 18th century and an historian of music, who forms the subject of this Biographical Sketch.

John Hawkins—said to be a descendant of Sir John Hawkins, the famous navigator—was born in London, March 30, 1719. The son of a carpenter who rose to be a surveyor, he was at first articled to an architect, but he soon exchanged the designing vocation for the legal profession. Industry appears to have been a natural acquirement, as we read of him rising at four o'clock in the morning in order to study law and 'read the authors.' He ultimately set up in practice as a solicitor, and 'established himself in a respectable business,' clients being impressed by his probity and skill. Law, however, did not exclusively claim his attention. He devoted his leisure to the cultivation of literature and music. He wrote for the magazines, one of his earliest attempts in that direction being a short essay on 'True honesty distinguished from false,' which appeared in the *Gentleman's Magazine* of March, 1739. One of his musical friends was John Stanley, the celebrated blind organist of the Temple Church and Master of the King's Musick. Hawkins was so much struck with one of Stanley's compositions that he wrote some verses in praise of the sightless composer, and these found their way into the *Daily Advertiser* of February 21, 1741. A year later Hawkins wrote the words of 'Six cantatas for a voice and instruments,' which Stanley set to music;