Mr. T. Tertius Noble

Author(s): W. G. Alcock

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which is a transformation of the motive of Wrestling (Ex. 3). But in human things tendencies overshoot the mark, and content leads to careless physical exuberance—

and the consequent exchange of light banter. Upon this breaks in the motive of Distress (Ex. 5), and drives onward to a new crisis and pause. The motive of Hopefulness (Ex. 11) comes in a new guise, but is rudely broken in upon by conflicting thoughts, and after passing through phases of distortion is completely extinguished by the motive of Tragedy (Ex. 2), which submerges for a time all other considerations.

But that in its turn is completely transformed, and the recognition of tragedy in the light of human love becomes the token of healing :—

A new version of the motive of Hopefulness (Ex. 11) and various hints at other subjects follow, including at the end one glance at the transformed motive of Tragedy ; and the circuit is rounded off by a reference to the motive of Thought (Ex. 1).

MR. T. TERTIUS NOBLE.

By W. G. ALCOCK.

To the majority of young organists the idea of a Cathedral organistship has always made a strong appeal, and to-day the attractions offered by such a position still ensure a goodly number of enthusiastic candidates when a vacancy arises. The ordinary man, having once obtained the coveted post, usually settles down for life, and there must be something about Cathedral work conducive to longevity. Many of us can remember more than one Cathedral organist, now departed, who carried out his important duties when considerably past the allotted 'three score years and ten.' But things move more quickly now, and the wider scope necessary for the organist, if he is to take any position in the musical world, has altered many of the older traditions. In the organ loft, as in most other walks of life, this is the day of the young man. To most of us, the position of organist of York Minster seems one of the most desirable of all such appointments, and it is difficult to realise that any other should be even contemplated. Think of the splendid Minster, the beautiful instrument whose measured diapasons roll reverberant

' . . . Such sweet, such sad,
Such solemn airs divine,'

a-down the glorious nave, the daily choral services, and the many associations which unnoticed entwine themselves into the life of the man privileged to officiate as chief musician amidst such surroundings! But these amenities of environment, however idealised to the æsthetic mind, afford little scope for the exuberant energy of the modern organist. The subject of this sketch is a typical example of the brilliant and versatile musician of which so many have been produced by the Royal College of Music during the last five and twenty years. Thomas Tertius Noble was born at Bath on May 5, 1867. In 1881, at the age of fourteen, he was appointed organist of All Saints', Colchester, and in 1886 he gained an open scholarship at the Royal College of Music. His later appointments were (1889) to St. John's, Wilton Road,

after which he became assistant to Sir Charles Stanford at Trinity College, Cambridge ; 1892, organist of Ely Cathedral ; and in 1897 he succeeded Dr. John Naylor as organist of York Minster. In this year he composed music to 'The Wasps' of Aristophanes, for performance at Cambridge. He has been most

[Photo. by Thwaites, York.]

successful as a composer of Church music, his Service in B minor having become a 'classic,' and the setting of the Magnificat and Nunc dimittis being undoubtedly of very high merit. He has also written a sacred cantata, 'Gloria Domine,' and numerous anthems, organ, and violin pieces, &c. His music for the York Pageant attracted much attention, and was

indeed a feature of that great occasion. His comic opera 'Killibegs' was produced at the Theatre Royal in 1911 with conspicuous success. Mr. Noble has a special aptitude as an adjudicator at choral competitions. His remarks on the various performances have been most helpful and always sympathetic.

But all this is an insufficient outlet for the remarkable energy with which Mr. Noble is endowed. When the idea of an appointment in New York was first presented to him some months ago, the difficulty of making a decision no doubt caused him much perplexity, and only during the past few days has he, while in New York, definitely decided to make the venture, and leave Old York for the New! His departure will mean a very distinct loss to York, for he has for fifteen years been in the forefront of musical doings in the Northern Metropolis and its surroundings far and near. As the Dean of York says (in an interview reported by the *Yorkshire Herald*), 'it is a venture.' But there is much in the future for a man of Mr. Noble's enthusiastic ability. His new position as Organist and Choirmaster of St. Thomas's Episcopal Church in Fifth Avenue, New York, will provide ample scope for his powers. The church is being rebuilt (having been burned down three years ago), and it is hoped that it will be completed in about eighteen months' time. There will then be a new organ, and there is little doubt that the new organist will be given a free hand in its design, while cost will not be considered. To an organist such a prospect is indeed tempting, and we can with every confidence foretell that the result of it all will be a great step forward for American Church music. It is understood that Mr. Noble has accepted a position on the editorial staff of Messrs. Schirmer, the music-publishers of New York, so that he will have no difficulty in filling up his spare time!

As an old personal friend, I can say that Mr. Noble will speedily make hosts of friends in his new career. His genial and cordial manner and overflowing enthusiasm for his art, with the highest ideals of all that is manly and true, are irresistible, and a large share of his gifts may be claimed also for his charming wife, daughter of the late Bishop Stubbs, of Truro, formerly Dean of Ely. The wholesome traditions of English family life will be well represented in a country where they are certain of a cordial reception.

We all wish Mr. and Mrs. Noble every possible success, and it is almost unnecessary to add that their life in New York will be watched with keen interest by their many friends in this country, who will cherish the hope that from time to time they may find it possible to revisit the land of their birth.

Grateful acknowledgment is made for the use of an article in the *Yorkshire Herald* of January 11, for information in preparing this sketch.

CITY ORGANIST, LIVERPOOL.

MR. HERBERT F. ELLINGFORD APPOINTED.

In our last issue we announced that the adjudicators of the competition for this important post had, after hearing fifty-seven candidates, unanimously recommended Mr. Herbert F. Ellingford to the Corporation Committee. We have now to state that after some debate, in which the claims of Mr. E. H. Lemare (who was not a competitor but whose great abilities no one would dispute) were inappropriately advocated by injudicious friends, the full City Council decided to appoint Mr. Ellingford.

The new organist gave two inaugural concerts at the St. George's Hall, on January 11. The Lord Mayor and Lady Mayoress, accompanied by members of the Council, attended the afternoon recital, and on each occasion there was a large audience representing every class of the community. At the evening recital the doors had to be closed some time previous to the hour of commencement, and many hundreds were turned away.

[Photo. by Robert Lytke, Belfast.]

The programme was as follows :

Afternoon.

(a) 'Clair de lune'	Joseph Bonnet
(b) Pastorale	
Adagio, 'Kol Nidrei'	Max Bruch
Romanze from first 'Sonata da Camera'	A. L. Peace

Evening.

'Le Prédication aux Oiseaux'	Liszt
Villanelle from the opera 'Marie Stuart'	Niedermeyer
Air with Variations	W. T. Best
Alla Marcia	Vincenzo Petrali

At both recitals the following pieces, which had been played at the competition, were also performed :

'Tragic' Overture	Brahms
Introduction and Passacaglia	Max Reger
Overture, 'The Hebrides'	Mendelssohn

Mr. Ellingford's executive powers and skilful interpretations made a highly-favourable impression both on the general public and the numerous organists present. The Max Reger piece was perhaps a tough morsel for many of the audience, but at least it served to exhibit Mr. Ellingford's fine technique. Hopes were afterwards expressed that he will soon allow his audience to hear him in Bach classics. At the close of the recital Mr. Ellingford thanked the audience for the reception they had given him, and said that he deeply appreciated the honour of becoming the successor to Mr. Best and Dr. Peace.

The Sheffield Musical Association announces a discussion on 'The institution of a universal system of fingering for all musical instruments' (meaning surely a universal *nomenclature* of fingering?) at the Lower Montgomery Hall on February 18, at 8 o'clock. How often this attempt to unify nomenclature has been made in vain! But hope springs eternal.