Father Howe, an Old-Time Maker of Organs

Author(s): Andrew Freeman

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in the old modes. His gift in this direction has found expression in the two volumes of short pieces in the Gregorian tones, published by Leduc, and in a new volume shortly to be issued by Chester. Gigout is now a man of seventy-six, but he certainly does not look his age, and still less does his playing suggest the passage of years.

Widor has long been known as one of the most distinguished organists at Paris. As he was appointed organist at St. Sulpice in 1869, he has actually held this appointment for the long period of fifty-two years. The characteristic features of his playing are those which have found permanent expression in his organ symphonies—a fine type of virtuosity coupled to musicianship of the first order. His love of Bach is well-known. I have sat beside him at many services at St. Sulpice, when apart from improvisation, he has played only some work by the great Sebastian. His improvisations are almost invariably characteristic and original; his improvised postludes at the end of mass, on plainsong themes sung at the service, I have never heard surpassed.

Of the younger players at Paris, Vierne and Dupré are in my judgment easily the most distinguished. Louis Vierne, whose splendid organ-music is known to every enterprising organist, is one of the finest players of the present day. A pupil of César Franck and Widor, he was appointed organist of Notre Dame in 1900. It is a thousand pities that this fine artist has for some years past been greatly handicapped by serious ill-health. A distressing and painful affection of the eyes has caused almost total blindness. Ordered to take a complete rest, he was granted two years' leave of absence from the Cathedral. During this period Marcel Dupré, who is a pupil of Guilmant, Widor, and Vierne, was appointed acting-organist. Vierne has now made some recovery, but is still so far from well that he is able to undertake only occasional services. His improvising, especially on the side of harmonic interest and variety, is pre-eminent, and rarely have I heard it equalled. Dupré, the youngest player in the group, is already well known in this country, having been heard in London and elsewhere during the past season. He is a brilliant player, with a clean, finished style, and an immense repertoire, including the complete organ works of Bach, which he played last year at Paris—from memory! But apart from the technical finish and certainty of his performance, one is ever conscious of his splendid musicianship (he won the Prix de Rome in 1914), a quality which also distinguishes his masterly and very original improvising.

I have left myself very little room to refer to any of the other younger players. Of those known to me the best are Tournemire, Jacob, and Bonnet. Tournemire, who is a successor of César Franck at St. Clotilde, is a specially good and very modern improviser. Jacob, who plays at St. Ferdinand-des-Ternes, has very good technique, and excels in the playing of modern pieces. Bonnet, the organist of St. Eustache, is already well-known in this country and in America by his recital tours.

The French school, especially as represented by composers and performers like César Franck, Saint-Saëns, Widor, Guilmant, Vierne, Dupré, and others, has been and continues to be a refreshing source of interest and stimulus to all organists. Long may it flourish!

C

FATHER HOWE, AN OLD-TIME MAKER OF ORGANS

BY ANDREW FREEMAN

Most English organ-builders of the pre-Restoration period are little more than names to us, and some of them not even that: for in many instances we have the name of a craftsman but no record of the work he did or of the churches by whom he was employed, as also we have references to the skill and labour of others whose identity is concealed under the tantalising formula, 'paid the organ-maker his fee' or 'as his bill sheweth.' Had the early scribes taken the trouble to insert the names of these worthies with greater frequency there would have been fewer gaps in the history of English organ-builders and their works.

Even when we can credit the construction or repair of many instruments to one member of the craft, as is the case with the subject of this sketch, we find that we know little or nothing of his personality.

The reason is not far to seek. It is that for most of our knowledge of these men and their affairs we are dependent upon such records of ancient churches as have survived to our time. These are mainly Churchwardens' Accounts and Vestry Minutes, few of which are earlier than the 15th century. Some records are fuller than others, but all alike are sparing in the use of words. Only here and there do the account books enter into details. Of Articles of Agreement and of Accounts Rendered and Receipted, whose number was once legion, only a few have come down to us. These, where known, are rightly treasured: others, though few, remain to be discovered and made public.

Of John Howe, *alias* Father Howe, we can now say that he was not only perhaps the most considerable builder of his day, but also one of the outstanding figures in the history of his craft during the thousand years and more of its practice in this country.

He seems to have been one of a family of organ-makers, for at least three of the same name are known to have worked at their trade between 1485 and 1572, namely, John (Father) Howe himself, his son (Thomas?), and an earlier John Howe, who was quite possibly his father. For I take it that repairs executed at St. Mary-at-Hill in 1500, and at St. Stephen's Walbrook, in 1507, can hardly have been done by a man who was in active work in the 'sixties of the 16th century, and was alive as late as the year 1570. It is far more likely that these reparations were carried out by John Hewe,* who did work to the organ at the altar of the B.V.M. at York Minster in 1485.†

The fact that Father Howe himself repaired the York organ in 1531, and again in 1536—he is referred to as 'John How of London, organ-maker'—is itself suggestive of a possible close relationship between him and the earlier John Hewe.

At this point it may be said that the title 'Father' had nothing to do with his religious opinions. The fact that he was well-established in business some years before the dissolution of the monasteries renders it extremely improbable that he had ever been a monk. Moreover, he does not seem to have been called *Father* Howe till he was getting on in

* I have met with no less than thirteen variants of the name Howe—How, Howwe, Hough, Hoowe, Howgh, Howge, Hugh, Hughe, Hew Hewe, Hewes, Hoo, and Owe.

† Hopkins and Rimbault, 3rd ed., p. 49.

years.* The inference is that the appellation was bestowed upon him on account of his venerable appearance, possibly, too, because he inspired a feeling of friendliness and even of affection. He seems to have become somewhat of an institution towards the end of his life, for certain City churches continued to pay him for looking to their organs a few years longer than they would otherwise have done rather than deprive the old fellow of his job. At any rate, after his death, which seems to have occurred towards the middle of 1570,† the account books of several churches contain no further reference to organs, except perhaps to record their sale, while at least three churches (St. Andrew Hubbard, St. Alfege, London Wall, and St. Peter, West Cheap) pensioned him off at his full fee for the last two or three years of his life, after they had, apparently, given over using their instruments. In his old age his circumstances became much reduced, and he himself, as one churchwarden rather pathetically describes him, 'a very pore man.'

Though he is sometimes styled 'Mr.' or 'Master,' the frequent reference to him as 'the Goodman Howe' is convincing testimony that he was of humble social position. If, as I believe, the extract next given is in Howe's own hand, we have proof that he was able to read and write, though, to judge from the crabbed calligraphy and the queer spelling, his pen was not a very ready one. The extract referred to is a tuning contract, written in the account book itself, and dated 1534. (See reproduction on p. 635.) It is signed with a curious combination of a double Maltese cross and the name Hoo. The latter rather suggests that though he spelt his name 'Howe,' he pronounced it 'Hoo.' If so, this would account for most of the various forms of his patronymic:

Be it kne [known] to all men I Jhon Howe skensner of london haffe promeset ffor the tyrem of xx yere to kepe In tuene the organs off the parres off Sent tanderos [Saint Andrew] hupberds In estchep an ffor es payne to Reū xijz. by the yere to be payde the flurst payement at the ssumsschun off ore lade daye m v honder & xxxiiij.

John may have been a player as well as a maker of organs, for Mr. John E. West‡ includes him in his list of the Organists of Westminster Abbey, and says he was appointed in 1549. I feel sure, however, that if Father Howe ever played at the Abbey it must have been quite casually. His extensive business in London and the provinces precludes all possibility of his ever having been the regular organist.§

At one period of his career—apparently at the outset of it—he had a partner, John Clymmowe, who helped him to make and set up a new organ in the Church of the Holy Trinity, Coventry, in 1527. Nothing else seems to have come down to us concerning Clymmowe. Later on, Howe had the assistance of his son, who seems to have been named

Thomas.* If so, this son would in all probability have been the 'Thomas Howe, of London, organ maker, and servante w^h docto^r ffreer Docto^r in phisyck,' who was examined before Sir William Chester, Lord Mayor of London, on April 23, 1561, on suspicion of recusancy. It appears that Dr. Freer 'went oute of London The wedynsdaye afore Easter daye laste paste And did ryde to m^r Docto^r Martyns house aboute vj myles from Buntingford,' and that Thomas Howe followed him 'on fote vpon good fridday and came vnto his said m^r vpon Easter even.' The object of the excursion seems to have been to avoid the Easter Communion. At any rate, this was the only fact of importance revealed at the examination, Howe admitting 'that he himselfe hathe not received the comunyon sithe the quenes ma^{ties} reigne nor his m^r to his knowledge.' At Dr. Martyn's and also at Ware, where, on their return journey, they 'lay . . . at the signe of the Bulle,' they met or fell in with others, who, like themselves, probably held to the old faith: of these Thomas knew neither their names nor their business. As for his master, the reason why he was not at home when the Lord Mayor sent for him was that he was staying at the house of 'Bushoppe Aclorys the spanyshe bushoppe and nowe ambasad^{or} here.'†

In the tuning contract given above, John Howe calls himself 'skensner.' This, together with a reference in the Accounts of St. Stephen's Walbrook,‡ serves to show that he was a member of the Skinners' Company. At my request Mr. G. L. Kennedy, Beadle of the Company, was kind enough to make a careful search of their Records over a considerable period. These are not quite complete, for many pages are now missing, but they contain one reference which seems to belong to John Howe, the organ-builder, and his son. It is from the 'Apprenticeship Book,' and is dated 1553:

Mem. that Thomas Howe the son of John Howe of london Skynner hath put him selfe apprentyce to John Hallywell citizen and Skynner of london from the fleaste of the Natyvitie of St. John Baptiste Anno Edwardi Sexti Septimo for Seven yeaes.

There was no Organ-builders' Company, so that those members of the fraternity who wished to enjoy the privileges of Freemen of the City of London had to make their choice amongst the others. Thus the Howes became Skinners, as later on the Dallams became Blacksmiths, and Thomas Griffin a Barber-Surgeon.

The following is a list of organs made, repaired, or tuned by Father Howe during his long and busy life. The list is probably far from complete—indeed, I have been able to make several additions to it during the past few months—but it serves to show both the amount and the extent of his work, whilst some items testify to the esteem in which he was held.

* St. Peter, Cornhill. '1548-49. Item, paid to the Goodman howe and his sonne to sell the little orgaynes, iij s.'

† St. Michael, Cornhill. '1552. Itm. pd to Thomas Howe for mendinge the Organes, ijs.'

‡ 1554. Itm. paide to Thomas Howe for his yeres fee for mendinge of the Orgaynes, ijs.'

§ Itm. paide to Thomas Howe for mendinge of the greate orgaynes and the small paire beinge broken, in the takinge downe, and for remueinge of them ij tymes . . . xxijs.'

¶ Thomas' may have been written in mistake for 'John,' but it is quite likely that Thomas represented his father occasionally.

† S. P. Dom. Eliz., vol. xvi., No. 60.

‡ 1548. Received of Master Howe Skinner for the orgayne pyps weighing vj.r. [cwt. ?] xiiij [lb. ?] at v^d [per lb.] . . .

* I have not met with its use previous to 1558 (St. Alfege, London Wall). After that date it became pretty general.

† St. Andrew Hubbard. '1568-70, paid to father Howe for anewette 2 years. iiij s. 1570-72, paide to housewife [Howe's wife] for 1 qters. fee for the organs, vjd.'

‡ 'Cathedral Organists,' 1899, p. 112.

§ The last of twelve references to Howe in the accounts of St. Mary Woolchurch Haw, runs thus: '1570-71. paide to father Howe somtyme orgen player for his flee, xijz.' Here I am convinced the word *player* has been erroneously substituted for *maker*. All the other entries refer to him as maker and repairer.

For further information about the organs in the churches marked * the reader is referred to an article by the writer entitled 'Records of British Organ-Builders,' in the second issue of 'The Dictionary of Organs and Organists.*' The 'extracts' given below have in all cases been taken direct from the original documents. So far as my knowledge goes, only one of them has appeared in print before, and that one (St. Mary Woolnoth, under date 1561-62) is here given in corrected form :

*1. Coventry—Holy Trinity Church, 1526-27.

New organ with seven stops, built in conjunction with John Clymmowe, cost £30.

2. London.—St. Mary Magdalen, Milk Street c. 1528-70.

1528. pd to John Hoowe the iij^{de} day of Aprell ffor mendyng and tuneng of oure organs, sm vjs. viiij^d.

1537. payd to hew orgynmaker for his flee, xij^d.

From 1537 to 1568-69 John Howe's name occurs almost every year, the most interesting entries being :

1543-44. pd to John howe ffor hys flee lokyng vnto the horgans, xij^d.

pd ffor iij skyns of lether for to mend the bellos, xvij^d.

pd for iij belloswayts of yeren for the bellos, xij^d.

pd for A ponde of glew iij^d and for naylls j^d.—iiij^d.

pd ffor worke man & hype [= helpe] for letheryng of the bellos, xvij^d.

1547-48. Payd for takyng downe the organs to the organ maker & for setting of them vp a gayne wher they be in the chapple, vjs. viij^d.

1551-52. Item pd to howe the organ maker for an anuite of old tyme graunted hym & allowed by the parysh, sm xij^d.

1564-65. pd to John owe orgayn maker ffor toweres yeres at or ladye daye 1565, ijs.

1567-68. pd to father howe the orgayn maker for hys fee, xij^d.

The last item is repeated in 1568-69, and thereafter the only mention of the organ is in 1576, when we are told that it was sold to a Mr. Skynner for 50s.

*3. York Minster, 1531 and 1536.

Tuned and repaired.

4. London—St. Andrew Hubbard, 1534-71.

There was an organ here in 1459, if not earlier. John Howe's connection with this church began in 1534 (perhaps before), and lasted till his death. Most of the repairs he effected were inexpensive, but in 1558 he was paid lijs. iiij^d. 'for mendyng of the orgayns,' which was of course a considerable sum of money. His tuning contract has already been given, also the last two references to him.

*5. London—St. Mary-at-Hill, 1535-59.

Two organs repaired at various times, also the regals.

6. London—St. Alfege, London Wall, 1537-71.

This church contained an organ before 1527, but no organ-maker's name is given till 1537-38, when 'the Goodman howe' received xij^d. 'at christmasse' for his fee. In 1555-56 he was paid vs. viij^d. 'ffor ys flee & takyng down y^e horgans,' and in 1559-60 (when the rood loft was pulled down) a further sum of viijs. was given him 'for Takyng downe of the orgenes and mendyng of the pypes and for setting of theme in ther place.'

A rather pathetic reference in 1565-66—'pd to Goodman How orgynmaker for his yere fee being a Very poremane xij^d.'—bears out what was said above of his social position and the kindly feeling which the authorities of several city churches entertained for him in his old age. His full fee was paid to him for five more years (in 1566-67 'at the Requeste of the p[ar]ishe'), the last entry being in 1570-71—'payd to ffather howe ffor the horgons, xij^d.'

*7. London—St. Mary Woolnoth, 1539-71.

In this instance Howe was in charge of the organ in 1539 (when the earliest accounts start) till the year of his death. At first his fee was iiij^s. a year, but from 1555-56 onwards it was increased to xij^d. The following are some of the many references to Howe and his work here :

1540-41. 'Itm paid for mending of the bellows of the organs, iiij^d.'

* G. A. Mate & Son, 150. Fleet Street.

- 1541-42. 'Itm paid to howe the organ maker for mendyng of oon of the bellowses of the organs, viij*l*.'
 'Itm paid to howe the Organ maker for mendyng the orgas, vijs.'
- 1559-60. 'Item payed to howe the Organmaker the iiijth of Aprill for mendinge and sawderinge the Organ-pipes and Letters, xv*l*.'
 'Item paid to howe the organmaker the xvijth daye of September 1560 for viij springes for the basys, viij*l*.'
- 1561-62. 'Item paid to John Howe organ maker for skoring [not "flowring," *i.e.*, decorating, but "skoring," *i.e.*, cleaning] of the organ pypes and mending some of them, iij*s*.'
- 1563-64. 'Item paide to goodman howe the Organ maker the last day of January 1563 for ij sprynges for the base pypes of the Organs, v*l*.'
- 1570-71. 'Item paide to John Howe Organ-maker for his fee for one hole yere lookinge to the Orgaynes endinge at the feast of Saint Michell tharchell last paste 1571, xij*l*.'
- (This is the last reference to the organs for about a century with one exception, the mention of a 'pewe made where thorgaynes did stand.')
- *8. Westminster—St. Martin-in-the-Fields, 1542-69.
 Howe probably built the organ which was set up here in 1538 at a cost of v*l*. xii*s*. iij*d*. He certainly had charge of it from 1542 till 1569. The instrument seems to have remained in the church till 1637, when the case was utilised to contain a new organ. Old case and new organ alike disappeared during the Commonwealth.
- *9. Blechingley Church, Surrey, 1545-*c.* 1552.
 Repairs.
10. London—St. Benet, Gracechurch, 1548-70.
 This is another church where John Howe is found in charge of the organ when the Parish Accounts commence. The most interesting of the many references here follow:
 1549-50. 'Item paid to the forsaid John Hough, for the new making of vj organ pypes whiche were broken at the pulling downe of the high alter that is to say for v *lib*. of mettall at v*l*. the *lib*. i*s*. v*l*.; for the sowder, xx*d*.; for the workmanship for iiij dayes, iii*s*.; summa viij*s*.'
 'Item paid to the forsaid John Hough for ye moving of the organs to the place where they now stand, viij*l*.'
 1550-51. 'Imprimis paid to John Howe for mending of Ten pypes and other falts that the Rats had eaten in our organs and for candell and coles, xs. iij*l*.'
 1554-55. 'Item payd to the saide J. howge for the new mending and reparyng of the organs xii*s*. iii*l*.'
 1561-62. 'It. pd more to him (Hugh) for mendinge the organs as foloweth: pd for tinne and soder for to make a newe pype for the organs, v*l*.'
 'It. pd for latten wier to make springs for the ij bases iii*l*.'
 'It pd for lether and glewe i*l*.'
 'It pd to him for workmanship of the same v*l*.'
 1565-66. 'paide more to ffather howe ffor mendinge the organs, v*s*. v*l*.'
 1567-68. 'Itm Recevued of mr baker ffor thorgans 30*s*.'
- [Though the organ was sold, Father Howe continued to receive his wages, xij*l*. per annum, till Lady Day, 1570.]
- *11. London—St. Michael, Cornhill, 1548-60.
 Repairs to both pairs of organs, one 'greate' and the other 'smalle,' at various times. The only Christian name that appears (it is given thrice in some ten or twelve entries) is Thomas.
- *12. London—St. Peter, Cornhill, 1548-49.
 Repairs.
- *13. London—St. Stephen Walbrook, 1548.
 'Master Howe Skinner' seems to have bought the organ pipes of the organ here as so much old lead.
- *14. Wandsworth Parish Church (All Saints), 1549-65.
 Repairs.
15. London—St. Botolph, Aldersgate, 1550-71.
 Howe had charge of the organ from 1550—perhaps a year or two earlier—till his death. (iii*l*. was paid for 'takinge doune the Orgaynes' in 1570-71.)
 The chief items are iiij*s*. iii*l*. for 'mendyng' it in 1550-51; the same amount 'for takinge oute the Sounde borde of thargans & mending of it, & for trymmyng the organs at sondry other tymes' in 1553-54; and xv*l*. 'to John Howe for a principall pype' in 1566-67.
- *16. London—St. Dionis Backchurch, 1551.
 Organs tuned.
17. London—St. Matthew, Friday Street, 1552-71.
 The items include iij*s*. iii*l*. 'to y^e goddman howe for mendyng of the orgaynes' in 1552-53; i*s*. 'to the goodman howe for mendyng of the orgyns and y^e he shall have no more' in 1554-55; viij*l*. 'pd more to John how for mendyng the organpypes' in 1556-57; and i*s*. v*l*. 'payd to the goodman clarke for helpyng to sell the organes' in 1572-73—not long after John's death. The organ realised iii*l*.
18. Westminster—St. Clement Danes, Strand, 1554-69.
 We find John Howe in charge when the accounts start. In 1550-58 he is paid xij*l*. 'for sodring iij pypes': in 1558-59 ix*s*. 'for Repacons at dy^s tymes doon to the organs as appereth by a bill'; and in 1559-60 a further i*s*. 'for mending the organs & for latten wyre to the springs of the same.' In 1570-71 xvii*l*. is 'payd to a bryckleare for mendyng the place where the Orgaines Stowl.'
- *19. London. St. Peter, West Cheap, 1556-71.
 The following entries have not previously been made public, to my knowledge:
 1557-58. 'Itm payde to howe for mendyng the organs and for brasse for the two regalls, xx*d*.'
 'Itm payde more to the same howe for two skynnes for the bellowses and the sounde bo*l*de and for latten wyer for the spryngs bases & pryncypalls & for sowdryng vj smalle pypes and for workmanship of the bellowses, i*s*. viij*l*.'
 'Itm to howe for brasse for the regalls, x*d*.'
 'Itm more to hym for latten wyer for viij grett bases, v*l*.'
 'Itm more for lether & glewe for the sounde bourde, i*l*.'
 1558-59. 'Itm to the goodman howe and to a nother man that was w^t him for mendyng the organs, ii*s*. iii*l*.'
 1559-60. 'Item paid vnto John Howe orgen-maker fo' Laten wyer for makynge eight Spryngs for the greate Bases and for Bras to tonge the stopes of the Regolls.'
 'Item paid to How fo' mendinge the Organes, i*s*. viij*l*.'
 1568-69. 'paide to father howe of charytie this yerd, i*s*.' (The last entry is repeated in 1569-70 and 1570-71, but the amount is increased to ii*s*. in each instance. Thereafter there is no more mention of either Howe or organs.)
- *20. Westminster Abbey, *c.* 1558.
 Repairing and tuning the organs in the quire and in Henry VII.'s Chapel.
- *21. Sheffield Parish Church, 1560.
 (Continued on page 641.)

(Continued from page 636.)

22. London—St. Mary Woolchurch Haw, 1560 till 1571.
'John Howe, Organmake' was in charge of the organs here in 1560 when the Churchwardens' Accounts commence, and he continued to look after them till his death. The last entry, in 1570-71, refers to him as 'sometyme organ player,' but this is an obvious slip. The fee, *xijd.*, is that of a tuner, not that of a player. The only other entry of interest runs thus:
1564-65. 'paid more to ffather howe ffor mending the horgans as doth apere by hys byll, iij*s.* iij*d.*'
- *23. London—St. Helen, Bishopsgate, 1564.
Organ 'kept' by Father Howe.
- *24. Lambeth—St. Mary's Parish Church, 1567-68.
Organ 'kept' and repaired by Father Howe. It was probably in his charge for several years before and after this date, but no name is given in his period.
- *25. London—St. Mary the Virgin, Aldermanbury, 1570.
Repairs in 1570, the date when the Wardens' Accounts begin.

ROYAL COLLEGE OF ORGANISTS

DIPLOMA DISTRIBUTION

On Saturday, July 23, Dr. Charles Macpherson, president of the College, presented the diplomas to the recently-elected Fellows and Associates. Amongst those present were the following members of the Council: Sir Ivor Atkins, Mr. H. L. Balfour, Mr. E. T. Cook, Dr. Alan Gray, Dr. A. Eaglefield Hull, Dr. J. F. Read, Dr. F. G. Shinn, Dr. H. W. Richards, and Dr. H. A. Harding (hon. secretary).

Dr. Harding opened the proceedings by announcing that for the Fellowship examination 60 candidates entered and 12 passed, and for the Associateship 143 entered and 46 passed. The Fellowship Lafontaine Prize had been awarded to Mr. T. B. Sprinck, and the Fellowship Turpin Prize to Mr. R. D. Fisher. The Lafontaine Prize for the Associateship had been awarded to Miss M. T. Renton, and the Sawyer Prize to Mr. R. K. Hardy.

The president, after distributing the diplomas, referred to the recipient of the Turpin Prize, and said that for three years Mr. Fisher was in the trenches on active service, and spent nearly all his spare time working at harmony and counterpoint, and so kept his musical faculty alive, and as a mental exercise he had written out all the music he had ever learnt. Mr. Fisher had done well to get this prize, and was heartily to be congratulated upon receiving his Fellowship diploma.

REPORTS OF EXAMINERS

Dr. Harding read the following reports:

FELLOWSHIP ORGAN EXAMINATION

The performance of the pieces was marred by a great deal of timid, rhythmless playing, which showed neither strong purpose nor authority. These failings were due to the following faults: Making *rallentandos* before they were called for, time changes out of all relation to the context, and the inability to 'carry on' generally. Very few candidates noted the specific directions to avoid the use of the Great and Swell reeds in Dr. Vaughan Williams' pieces, and missed the opportunity for producing a rather unusual tone-colour, and one peculiarly in sympathy with the mood of the pieces.

The standard of the sight-reading and extemporization was lower than that of the other tests. In sight-reading candidates were unable to apply an accidental even to the very next chord to that wherein it occurred, certainly not more than one in ten playing F double-sharp in the second chord in bar 4.

The harmony used by most of the candidates in their extemporization showed that their studies in chord progression necessary for the theoretical side of the examination were not applied in a practical way, also that their taste in

harmony was of a poor, not to say, vulgar order, many of the progressions being borrowed from the weakest class of Church music.

The timidity referred to led many candidates to play their tests considerably slower than the metronomic rate indicated. Any candidate doing this caricatures the music and seriously jeopardises his chances of success.

W. G. ALCOCK.
EDWARD C. BAIRSTOW.
ALAN GRAY.

FELLOWSHIP PAPER-WORK EXAMINATION

Harmonization of the Melody.—On the whole there was more grasp of the right style for strings.

Ground Bass.—There was a great want of variety not only in the harmony, but also in the rhythm of the upper parts. Candidates should study Bach and Rheinberger in this connection.

Ear-Tests.—There were several absolutely accurate answers, but there was a general failure to seize the rhythm of the test.

Counterpoint.—Marks were lost through a tendency to ignore syncopation in the florid species. It is a valuable feature in the matter of variety.

Modern Counterpoint.—Some good and interesting effects were obtained by imitations on the initial figure of the given theme.

Fugue.—Many of the candidates failed to realise the main principle that the Tonic key in the subject should be answered by the Dominant key, and *vice versa*. The part-writing at the fourth entry was invariably weak.

WALTER PARRATT.
J. F. BRIDGE.
F. J. READ.

ASSOCIATE ORGAN-PLAYING EXAMINATION

The playing of the selected piece attained to the usual level, but mechanical proficiency was more evident, in many instances, than intelligent interpretation.

The examiners were much disappointed that their criticisms—which have been so often repeated—as to the proper preparation of the tests, were apparently ignored. Those candidates who had worked at the tests gained their reward.

It must be remembered that the organ piece is only a part of the examination; the other tests are very necessary in an organist's equipment, and the examiners look for a correct and musical performance of them. They do not expect to be obliged to listen to bad mistakes of a most elementary character in an examination such as the Associateship of this College.

E. T. SWEETING.
H. L. BALFOUR.
H. W. RICHARDS.

ASSOCIATE PAPER-WORK EXAMINATION

Counterpoint.—There were many instances in which the counterpoint was not well done even where the other papers of the same candidates were satisfactorily worked.

In the exercise in C minor, the minor key was sometimes only established at the final cadence, the leading-note (B natural) appearing there for the first and last time. The rhythm of the florid parts in both exercises was often uninteresting, and showed poverty of resource. There were frequently too many crotchets and sometimes not a single suspension. The melodies were often crude and angular, and possessed very little of that smoothly-flowing vocal idiom which is characteristic of strict counterpoint whatever school of thought a candidate may favour. The harmonic basis in the form of arpeggios was occasionally thrown too much into evidence in the melody by the presence of awkward leaps, and the selection of chords was frequently unsatisfactory.

Melody (to be harmonized for the organ).—Many examples were in good organ style, exhibited musicianly treatment, and revealed the possession of genuine musical feeling.

Figured Bass.—Occasionally the unessential notes were difficult to find, and figures obviously intended to imply