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Worcester Cathedral

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The Musical Times.

NOVEMBER 1, 1905.

WORCESTER CATHEDRAL.

'The Talbot in Sidbury at that old City [Worcester] was our Inne, where we met a good She-Informer, a briske, and merry Hostesse. In this ancient City wee found planted 11. Churches, besides the Cathedrall. . . . 20. Singing Men, 10. Singing Boyes [in the cathedral choir]. After we had heard their voyces, and Organs, at Prayer, view'd their stately, rich glaz'd Cloyster, the Bishops Pallace, and the other Church buildings, there scituated we then march'd into the Towne.' (*From a diary written in 1634.*)

Worcester is *par excellence* an 'interior' cathedral. But the privileged visitor who beholds the fair fane from a Canon's garden is rewarded with a view that is quite picturesque. The ground round about here—the south side of the cathedral—is rich in old-world interest. Entering what is now College Green by the Edgar Tower, we are on the site of the old Benedictine monastery. 'Edgar' is a modern designation as applied to this tower, and was probably bestowed in honour of King Edgar, who in his day had been a great patron of the monastery. Some documentary evidence exists which goes to prove that the tower was built by King John; but probably no part of the structure as it now stands is older than the beginning of the 14th century, though it undoubtedly replaced an older gateway which formed the main entrance to the monastery. In a room in the Edgar Tower are preserved the diocesan records, among them being the bond before marriage entered into by Fulk Sandells and John Rychardson for the marriage licence of 'William Shagspere and Anne Hathwey of Stratford 28 Nov. 25 Eliz.' The refectory (A.D. 1372) is a magnificent apartment, now used as 'big school' of the King's School founded by Henry VIII.; it is probably the finest schoolroom in England. On the other side of the pleasant Green—the russet brown of its stately trees looking beautifully rich in the subdued light of the autumn sun—stood the castle of Worcester, the strong fortress of the 'faithful city'; while on the banks of the silvery Severn, which pursues its silent course at the west end of the cathedral, are the ruins of the monks' infirmary and dormitories.

A hasty portion of prescribed sleep,
Obedient slumbers—that can wake and weep,
And sing and sigh, and work, and sleep again,
Still rolling a round sphere of still returning pain.

To return to the aforesaid Canon's garden, one of those calm retreats that arouse envy in the breast of a busy London man. Here is the lovely old ruin of the noble Guesten Hall, erected in 1320, in which distinguished visitors were entertained by the monks with almost royal hospitality (see p. 710.) The

long tracery windows, now ivy-covered, form a most pleasing prospect, so pleasing indeed that an American young lady once remarked to the fortunate Canon here 'in residence' that she thought it was very cute of him to have planted such a beautiful ruin in his garden! In the Slype, forming the passage-way from this garden to the cloisters, are some ancient pillars, part of the former Saxon church. By reason of their red-sandstone construction and the highly decorated nature of their vaulted roof, the cloisters at Worcester possess a warmth of colour and richness of effect that entitle them to high rank. The chapter-house, entered from the east cloister, is a happy blending of strength and beauty, its lower part being Norman and the upper part Perpendicular, early 15th century. Its circular form and central pillar, from which spring graceful vaulting ribs, is believed to be the earliest specimen in England of this design, other examples of which are to be found at Westminster, Salisbury, and Lincoln.

THE ARMS OF THE CATHEDRAL.
FROM A BOOK-PLATE IN THE LIBRARY.

In what respect, or respects, does Worcester justify the designation 'an interior cathedral'? This single question invites many answers. Begun by Bishop Wulstan in the year 1084, and completed about 300 years later, it is all glorious within. Great height in proportion to width, the same roof elevation throughout the entire building, the double transepts, the Early English Choir—these are some of the manifest beauties of this House of the Lord. The charm of variety is here in rich abundance, and yet one feels no harshness in the harmonisation of the whole design. In the nave the two westernmost bays are Transitional Norman, while the remainder of those on the south side are Early Perpendicular, and those of the north, Decorated. This difference in dates is strikingly shown in the capitals of the pillars—the north side being much richer in ornamentation. Here is found one of the earliest examples of the subdivided vaulting

shaft. The Choir (completed in 1218), which is reached by a flight of steps from the nave, is one of the most beautiful of any cathedral. Not only is it one of the earliest buildings erected in the Early English style, but it is one of the most perfect. The large shafts of dark Purbeck marble give added charm to the octangular columns with their exquisite foliated capitals. Other interesting features of the choir are the eastern transepts which, not having coloured windows, give just the needful lightness to this part of the building, and then there are the 14th century misereres—of oak, but as hard as iron—of which a specimen illustration is given below.

No less beautiful is the Ladye Chapel, which is reached from the choir by a flight of steps,

contains a representation of the Creation, in which there is the figure of a *red* lobster!—the monuments are specially interesting. Chief among them is that of King John, who was buried in the cathedral in the year 1216. His regal recumbent monument—the oldest royal effigy extant in England—is now located in front of the altar steps. In 1797 the tomb was opened and the body exposed to the gaze of ‘some thousands of spectators,’ among them being the mother-in-law of the late Dr. William Done, organist of the cathedral 1844-95, therefore this lady had the rare privilege of beholding King John’s red beard. Of special interest is the beautiful chantry erected in 1504 by Henry VII. in memory of his son, Prince Arthur, born in 1486 and married to Katharine of Arragon.

A MISERERE IN THE CHOIR.

whereby its elevation corresponds with that of the nave. Even more refined and delicate in treatment than the choir, its most striking feature consists of the wall-arcading which extends along the entire length of the eastern transepts and the Ladye Chapel. An example of the artistry of those 13th century sculptors is given on p. 707. It represents the dead bursting open their coffins. The most beautiful specimen of this work is a chaste representation of the Crucifixion, in which the sacred figure on the cross and the figures of the two women who stand one on each side, are most refined and pathetic in their treatment. The Norman apsidal crypt, one of only four in England, stands to-day practically in the same form as when Wulstan built it in 1084—nave and aisles complete, but the curved aisle at the east end is walled up. The Holy Communion is annually celebrated in this most beautiful crypt on St. Wulstan’s Day in memory of the saint and other benefactors of ‘The Cathedral Church of Christ and the Blessed Mary the Virgin of Worcester.’

If the stained glass at Worcester is not of supreme importance—the great west window

Here repose the remains of the prince, while around his tomb is the following inscription :

Here lyeth buried PRINCE ARTHUR, the first begotten sonne of the right renowned King Henry the Seventh, which Noble Prince departed out of this transitory life, at the Castle of Ludlow, in the seventeenth yeere of his father’s rayne, and in the yeere of our Lorde God, one thousand five hundred and two.

This chantry is an exquisite specimen of Tudor work—one of the best examples, in fact. The figures at the east end have been much damaged either by Cromwellians, or more probably, as Green surmises, at an earlier date (1549), in obedience to an Act of Edward VI. enjoining ‘that all images of stone, timber, alabaster, or earth be removed’; this chantry, however, still retains much of its former beauty and delicate workmanship.

The wife of Izaak Walton, a half-sister of Bishop Ken, is buried on the left side of the altar in the Ladye Chapel. The inscription on her monument

—said to have been written by the immortal angler—reads :

Ex terris

M. S.

Here lyeth buried, soe much as
could dye, of ANNE the wife of
IZAAK WALTON

who was,

A woman of remarkeable prudence :
and of the *Primitive Piety* : her great
and generall knowledge, being adorn'd
with such true Humility, and blest
with soe much Christian meekenesse, as
made her worthy of a more memorable
Monument.

She dyed (Alas that she is dead)
the 17th of Aprill 1662 Aged 52
Study to be like her.

Another inscription may be quoted—that of Bishop Bullingham, a native of Worcester and 'a painful preacher,' who held the See in the 16th century :

N. 1576. B.

NICOLAUS. EPVS WIGORN.

Here borne here Bishop buried here
A Bullingham by name and stocke
A man twise married in Godes feare
Chief Pastor late of Lincoln flocke
Whom Oxford trayned up in yowthe
Whom Cambridge Doctor did create
A painful Preacher of the Truthe
He chayngd this Lief for happie State
18 Aprilis 1576.

The See of Worcester, founded A.D. 680, can boast of some distinguished prelates, e.g.,

SPECIMEN OF ARCADE SCULPTURES.
THE DEAD RISING FROM THEIR TOMBS AND PUSHING OPEN THE
LIDS OF THEIR COFFINS.

Saint Wulstan, the builder of the cathedral, who was canonized in 1203; Hugh Latimer and John Hooper, the martyrs; Sandys, one of the compilers of the Book of Common Prayer; and, in

later times, Dr. Perowne, and Dr. Gore, now Bishop of Birmingham.

REDUCED FACSIMILE OF THE INITIAL LETTER OF
THE REGISTER OF PRIOR MOORE, c. 1518: THE
ORIGINAL IS A FOOT SQUARE. ON THE LEFT HAND
SIDE IS A JUGGLER; ON THE RIGHT A LUTE PLAYER;
BOTH THESE FIGURES ARE INTERESTING AS SHOWING
THE COSTUME OF THE PERIOD.

One thousand years old! That is the age of Worcester Cathedral Library. The guide-books state that Lady Godiva founded the library, but this is a myth which, like the story of her famous ride through Coventry, archaeologists have destroyed. Lady Godiva did however present a 'bibliotheca,' in two parts—in other words, a Bible—to the Worcester library. On the shelves are books which are as old as Lady Godiva or the Norman Conquest, as, for example, a much-mutilated Anglo-Saxon missal made for use at Winchester. As Mr. Floyer, the learned ex-librarian says :

It begins with a mass for fair weather on S. Swithin's Day, which seems very appropriate, for the legend says that when the clergy of Winchester attempted to remove the body of S. Swithin, there came on such a storm of rain as effectually stopped the procession, and it continued for forty days. Even in these times it is uncertain to many minds whether S. Swithin has forgiven the insult to his disturbed bones. Perhaps the book was brought to Worcester by Living or Aldred, both of whom came from Winchester to be Bishops of Worcester in the 11th century.

A 12th century MS. is The Commentary of Vacurius on Justinian, the only copy of this work in England. The unique Worcester Service Book (13th century) is a combination of Processions, Antiphoner, Kalendar, Psalter, Litany, Hymnal, Collects, *Sanctorale*, *Dirige*, and Missale, according to Worcester use. The monks of old were very fond of writing upon the fly-leaves of their venerable tomes, the subject of their remarks being very varied. In one there is an Anglo-Saxon charm against fever; in another a preventative against drunkenness, set forth in old English of the 13th century :

Item gif to h̄y yt (hym that) ys dronkelew (*sic*) ye
ashys of (wormwood?) ybrend and he shall nevr be
dronke experience seyth yt ys certeyn !

In regard to music, the library contains four of the ten separate voice-parts of Barnard's 'First Booke of Selected Church Music' and a complete set of

WORCESTER CATHEDRAL.

FROM THE SOUTH-WEST AND THE RIVER BANK.

(Photograph by Mr. W. W. Harris, Worcester.)

the 'Musica deo Sacra' of Thomas Tomkins, to which further reference will subsequently be made. From a paper read by the Rev. J. K. Floyer before the Society of Antiquaries we extract the following interesting description of Worcester bindings :

The typical Worcester book is worth describing. It is essentially a home production. The sheep of the farms provided the cover, the oak trees furnished the boards. The quires of vellum are sewn with hemp on ligatures of hide, the ends of which are taken down through holes in the oak boards, brought up again an inch further on, and finished in a neat knot. The ligature is let into the board on both sides so as to provide a smooth surface for the covering skin. A stiffening of plaited hemp is also worked on the upper and lower edges of the back. The whole is then covered with white sheepskin. A strap is riveted with an iron stud on to one front edge of the cover, carrying a brass clasp, which fits on to an iron pin set in a small brass plate about the middle of the reverse cover. Some of these clasps are preserved, and are often chased with some care. A vellum label is then stuck outside the last cover with the title of the book The whole production is most workmanlike and durable, as is proved by the fact that some of these bindings are still supple and in good order after four or five hundred years of wear, dust, neglect, and other destructive influences.*

* For further information concerning Worcester Cathedral Library the following erudite papers may be consulted with advantage—they are all by the Rev. J. K. Floyer, M.A., F.S.A., formerly librarian. 'A thousand years of a cathedral library: being an account of the formation of the Worcester Cathedral Library' (*Reliquary and Illustrated Archaeologist*, January, 1901); 'The early monastic writers of Worcester' (*Worcester Diocesan Architectural and Archaeological Society*, 1899); and 'The Mediæval Library of the Benedictine Priory of St. Mary, in Worcester Cathedral' (*Archæologia*, 1902, p. 561).

The library is reached by ascending a flight of fifty steps from the westernmost corner of the north cloisters. It is a spacious room, built of red sandstone, and 121 feet long, and located above and occupying the entire length of the south side of the nave. At the end of the library there is a tiny recess having a small opening to the south transept. Here one can listen to the service, and catch the strains of the music as they rise upward to this lofty nook in the beautiful cathedral.

The bells form a peal of twelve in the key of D flat, with three extra half-tones, in addition to a sonorous clock-bell weighing $4\frac{1}{2}$ tons, 6 ft. 4 in. in diameter, and sounding B flat. The Westminster Chimes are struck on the bells and the tower contains a fine carillon—the latter, which plays every three hours throughout the day (from 9 A.M. to 6 P.M.), is provided with four barrels, each with seven tunes, and an additional one for special occasions.

In treating of matters more strictly connected with the service-music of Worcester's fair fane, reference must first be made to the Cathedral Choir School. There can be no question that the education of cathedral choristers is one which every cathedral body is called upon to face and to respond to as a solemn duty. In former days the Worcester choristers were town boys who went to the King's School for their education. But as these boys were necessarily withdrawn every day

during school hours for their cathedral duties, they came to be regarded by the school authorities as a disturbing element in the daily routine and as 'casuals' on whom no particular trouble need be expended.

In 1881, as a remedy for the unsatisfactory state of things, the Rev. H. H. Woodward—one of the Minor Canons, who now holds the office of Precentor—proposed the establishment of a Choir School as a *Preparatory School* for the sons of gentlemen and professional men, and he offered to carry it through during the necessary transitional period until it should become self-supporting. The Dean (Lord Alwyne Compton and recently Bishop of Ely), Canon Butler (afterwards Dean of Lincoln), and Canon Knox Little gave their hearty approval and the scheme was sanctioned by the Chapter. Mr. Woodward was appointed Warden and Bursar, and Mr. C. B. Shuttleworth became classical and mathematical master, and both of these from the commencement have discharged their duties with rare skill and kindly zeal. A suitable house was found in College Green and dedicated to the use of the Choir School by Bishop Philpott on November 3, 1882.

What have been the results? Most satisfactory in every way. In education the boys have so successfully competed with other schools that up to the present time they have gained no fewer than seventeen entrance scholarships elsewhere. The distinctions won by old choristers who have passed through the School include four choral scholarships

at Cambridge; a Jubilee Scholarship for pianoforte-playing at the Royal Academy of Music; while the degree of Mus. Doc. at Oxford has been taken by an ex-chorister. Among others, five are in Holy Orders, and two of these took Theological honours at Oxford and Cambridge. As the Precentor and Warden says: 'Another gain to the cathedral has been the care and reverence with which, since the establishment of the choir school, the daily services are rendered, a fact which has called forth the encomiums of four successive Bishops of Worcester.' There is a Guild for old choristers, and as showing their attachment to the school, the old boys have founded an annual prize for the benefit of the present occupants of the Cathedral Choir School. The holidays of the choristers are on a liberal scale—six weeks in summer, three weeks in January, and a fortnight after Easter. To see them at work, their daily practice, to hear of their excellent behaviour, and to visit their schoolroom (while work is going on), dormitories and dining-hall, gives one the impression that they are a very happy and contented set of boys. What would dear old Miss Hackett, the choristers' friend, have said to so well-equipped and admirable an adjunct to cathedral life?

The choristers, twenty in number, are vocally trained, and well trained, by the cathedral organist, Mr. Ivor Atkins, whose aim it is to make musicians of his little men. This is evident at the daily practice—held in the Chapter House from 8.30 to 9.30 a.m.—when the good tone, phrasing, and

THE CHOIR, LOOKING WEST: KING JOHN'S TOMB IN THE CENTRE.

(Photograph by Mr. W. W. Harris, Worcester.)

THE RUINS OF THE GUESTEN HALL OF THE BENEDICTINE MONASTERY, WHICH STAND IN A CANON'S GARDEN ON THE SOUTH SIDE OF THE CATHEDRAL.

(Photograph by Mr. W. W. Harris, Worcester.)

alertness of the boys are exemplified in such strains as Goss's 'O pray for the peace of Jerusalem,' a veritable gem in the rich diadem of English church music. Questions are asked on matters of intervals, &c., the answers thereto showing that these bright boys are keen upon their work, and that the practice-hour is one that passes most pleasantly. It is found that the time necessarily devoted to the daily practices and services does not handicap the boys in their scholastic career; on the contrary, the mental discipline of music is found to sharpen their intelligence, so to speak, with results that are highly satisfactory in their success at public schools after they have left the Choir School. Among the ten lay-clerks are Mr. J. A. Smith and Mr. W. Mann Dyson, who have pursued the even tenor of their ways—vocally and otherwise—at the cathedral for upwards of forty years.

To spend a week-end at Worcester is a pleasant experience, as it affords an opportunity of hearing the Sunday services in the cathedral. Criticism *per se* would of course be contrary to the worshipful spirit; but it may in truth be said that the music was most reverently rendered throughout the day. The evening service, held in the nave, is distinctly parochial in its simplicity, the canticles being sung to chants and the great congregation joining

heartily in three hymns. For this service there is a highly-efficient voluntary choir—men *and* boys—of seventy voices. The boys of this choir take the places, at the daily Evensong and Sunday services, of the regular choristers when the latter are absent on their holidays; at those times the music at daily Matins is sung by the lay-clerks.

The earliest mention of an organ in the records of Worcester Cathedral is of the year 1448:

To master Daniell ye kep.
of organs, xiiij monks lofes.

This entry, which probably refers to the organist, shows that this and other officers received rations as well as money. In this instance the term 'monks lofes' distinguished the coarse from the best bread which the prior and guests enjoyed. Green, the historian of Worcester, gives the following information concerning the early organs belonging to the cathedral:

The chapel of St. Edmund, wherein was a pair of organs, and the chapel of St. George, in which was a great pair of organs, were pulled down by Dean Barlow, A.D. 1550. The great organ (supposed to have been in the choir) was taken down on the 30th August, 1551. In 1556 a pair of organs was set up on the north side of the choir. These, it may be supposed, remained till the civil wars in the next century, when it appears that the two fair pair of organs, which were found in the cathedral, were broken.

Early in the 17th century Prebendary Thornhill and two others 'buy themselves off from residence for a year by giving twenty nobles towards making the organs.' The corporation of the city, the bishop, and the dean each contributed £20, and there was a general subscription throughout the county. This new instrument, consisting of a great and chaire organ, was built in 1614 by Thomas Dallam, not long after his return from his voyage to the Grand Turk at Constantinople (see THE MUSICAL TIMES, October issue, p. 649). This organ—which cost the large sum in those days of £211—was placed on the screen which then separated the nave from the choir, a position occupied by the instrument for two-and-a-half centuries, until 1865, when the screen was removed and the cathedral thrown open from end to end. Habington, in his 'Survey of Worcester,' thus

refers to Thomas Dallam's 'faire and excellent organ':

At the west end and highest ascent into the Quire is mounted aloft a most faire and excellent Organ adorned with imperial crownes, red roses, including the white flowre-de-luses, pomgranades, being all Royall badges. Towards the topp are towre stars with the one, W. Parry, Episcopus; with the other, A. Luke, Decanus; and written aboute the Organ, By the meditation and mediation of Thomas Tomkins, Organist heere vnto the Righte reverend Bishop and venerable Deane, who gave theire munificent guiftes and invited their fryndes by the industry of the said Thomas Tomkins.

[Then follows a list of the subscribers.]

A.D. 1614.

'Additional accompaniments' appear to have been in vogue in the year 1619, as an item in the accounts reads:

Paid to Goodman Stanton the musitian for playinge on the cornetts in the quire xxs.

In 1642 a payment of 15s. 9d. was made for 'mending the great organ bellows, for candles, glue, leather, whipcord, &c.'; and in the same year there is a record of 'removing ye old organ from ye west end of ye church into our Ladye Chappell.'

The Dallam organ existed until 1644 when, as the result of a Cromwellian ordinance, 'the organs were taken down out of the cathedral church. Shortly after the Restoration, Thomas Harris, the rival of Father Smith, came upon the scene. (Rimbault inaccurately states that Smith built the Worcester organ.) In an agreement made with the

Dean and Chapter (July 5, 1666,) Harris covenanted to 'set up in the choyre a double organ, consisting of great organ and chaire organ.' There is no need to quote the whole of this document, but the following extracts therefrom may prove interesting:

The great organ case to be designed after the manner of Windsor church before the wars, a double prospective, the great pipes on the north and south ranging with the middle columns of the stone arch, and so the next great declining toward the east continually till the smallest in the middle meet within 2 or 3 ft., resembling the diminution of pillars in a prospect, and rising by degrees to that end, &c.

In the chaire organ, one principal of metal in front, according to the design of Windsor before the wars, a cherub expanding its wings so as to returne down perpendicular, and that the great pipes shall be in the place of the first and second quills, on the north and south sides, and the rest proportionately less and less towards the cheeks of the cherub; one stopped diapason of wood, one open diapason, one 15th of metal, one two-and-20th (as they call it); the bellows, sound-boards, and all the timber and iron, as at Sarum and Gloucester, or wh. soever is the fairest, &c.

Harris received £400 in payment for this organ, in addition to £4 'for a soft stop in ye choir organ, and ye sum of £5 for mending and removing ye old organ.' His work gave so much satisfaction, however, that the Dean and Chapter gave him the sum of £24, 'above my due,' as he says:

in which I do acknowledge their great kindness and bounty, and I do hereby promise and oblige myself, in confirmation of what I have expressed, in my petition unto them, that I will constantly attend upon the said

THE ORGANIST (Mr. Ivor Atkins). THE PRECENTOR (Rev. H. H. Woodward). THE SCHOOLMASTER (Mr. C. B. Shuttleworth).

THE CHORISTERS OF WORCESTER CATHEDRAL.
(Photograph by Mr. W. W. Harris, Worcester.)

organ during my life and do all things touching the keeping of it in good order, at my own cost, without any charge to ye said dean and chapter.

Richard Davies, organist in 1674, was allowed '40s. for his paines in setting the Lesser organs in order in the body of the church.' Bernard ('Father') and Christian Smith seem to have done repairs, &c.—the latter was paid £3 'towards mending the organ at the lower end of the church'—as did Schwarbrook (or Swarbrick) later on. Here, as elsewhere, rats feasted on the organ, as a payment was made in 1701 to

D Johns for 2 years killing rats at ye organ loft - - £1

THE ORGAN CONSOLE.

(Photograph by Mr. W. W. Harris, Worcester.)

That there were two organs in use is proved by an entry in the Chapter Books which reads thus :

April 5, 1715. That the little organ having not been used for some time past, and having been shamefully neglected when it was used, it is ordered that the salary of £3 per annum, which has been hitherto allowed for the playing upon it, be stopped.

Coming to more recent times, Messrs. Hill built an organ in 1842 which stood on the screen until its removal to the north side of the choir in 1865. The late Earl Dudley gave an additional organ (also built by Hill) in 1873, which was placed in the south transept. In 1896 these two organs were joined together in electric matrimony by Mr. Hope Jones, who also enlarged and rebuilt the instrument. It is now in three sections—one each on the north and south sides of the choir (as shown in the photograph on p. 709), and the third section is located in the south transept. The console stands immediately behind the stalls on the north side of the choir, the player facing the

south side of the church. Here is the specification of the instrument as it is at the present time :

GREAT ORGAN (11 Stops).

	Feet.	COUPLERS AND ACCESSORIES.
Diapason Phonon	16	Sub-octave (light wind).
Tibia Plena	8	Super-octave (heavy wind).
Diapason Phonon	8	Solo to Great (sub).
Open Diapason	8	Solo to Great (unison), Double touch.
Höhl Flute	8	Solo to Great (super).
Viol d'Amour	8	Swell to Great (sub).
Octave Diapason	4	Swell to Great (unison), Double touch.
Quintadena	4	Swell to Great (super).
Harmonic Piccolo	2	Choir to Great (sub).
Tuba Profunda	16	Choir to Great (unison).
Tuba	8	Five compound Composition Keys for Great stops, Pedal stops, and Couplers.
		Two compound Composition Keys for Great Couplers.

SWELL ORGAN (15 Stops).

Violas Celestes (Double touch) ..	8	Sub-octave.
Contra Viola	16	Super-octave.
Tibia Clausa	8	Solo to Swell (Second touch).
Horn Diapason	8	Choir to Swell (Second touch).
String Gamba	8	Tremulant (light wind stops).
Quintadena	8	Five compound Composition Keys to Swell stops, Pedal stops, and Couplers.
Gambette	4	Two compound Composition Keys for Swell Couplers.
Harmonic Flute	4	Two compound Composition Keys bringing on
Harmonic Piccolo	2	1. Heavy reeds only.
Double English Horn	16	2. Strings only.
Cornopean	8	3. Both combined.
Oboe	8	
Cor Anglais (free reed)	8	
Vox Humana	8	
Clarion	4	

CHOIR ORGAN (10 Stops).

Double Open Diapason	16	Sub-octave.
Open Diapason	8	Super-octave.
Cone lieblich gedact	8	Swell to Choir (sub).
Viol d'Orchestre	8	Swell to Choir (unison), Double touch.
Tercina	8	Swell to Choir (super).
Dulciana	8	Three compound Composition Keys for Choir stops, Pedal stops, and Couplers.
Flute	4	Two compound Composition Keys for Choir Couplers.
Flautina	2	
Cor Anglais (beating)	8	
Clarinet	8	

SOLO ORGAN (5 Stops).

Vacant slide		Sub-octave.
Röhr Flute	4	Super-octave.
Bombarde	16	Three Composition Keys for Solo stops.
Tuba mirabilis	8	Two Composition Keys for Solo Couplers.
Tuba sonora	8	
Orchestral Oboe	8	

The Tuba mirabilis is common to the Solo Great and Choir (Second touch).

PEDAL ORGAN (13 Stops).

Gravissima	64	Solo to Pedals.
Double Open Diapason (wood) ..	32	Great to Pedals.
Double Open Diapason (zinc) ..	32	Swell to Pedals.
Tibia profunda	16	Choir to Pedals.
Open Diapason	16	
Violone	16	
Bourdon	16	
Octave Violone	8	
Flute	8	
Diaphone	32	
Diaphone	16	
Tuba profunda	16	
Tuba	8	

Manual Compass, CC to C = 61 notes.
Pedal Compass, CCC to F = 30 notes.

GENERAL ACCESSORIES.

Stop switch (key and pedal).
Four Composition Pedals controlling Great Organ stops and couplers.
Four Composition Pedals controlling Swell Organ stops and couplers.
The Swell Crescendo Pedal and Solo Crescendo Pedal can be operated by two hand switches placed to left of player.

Sforzando Pedal.
Crescendo Pedal acting upon the stops throughout the instrument.
The Swell (in a brick box) is placed on the north side of the cathedral behind the choir stalls, and the Great, Choir, and part of the Pedal on the south side. The Tuba mirabilis, Solo Organ and main Pedal Organ are located at the end of the south-west transept.

The wind supply, which is practically inexhaustible, is obtained from a Patent Kinetic Blower, put in by the Kinetic Swanton Co., of Lincoln.
The Console, placed immediately behind the stalls in the north aisle of the choir, is connected with the various parts of the organ by means of a single flexible cable $\frac{1}{4}$ inches in diameter.

The roll of Worcester organists begins with the Mr. Daniell above referred to, who held office about the year 1448. Some well-known names in music follow—e.g., R. Greene, John Hampton

(perchance an ancestor of the genial Warden of St. Michael's College, Tenbury), and Daniel Boyce (probably a forbear of Dr. Boyce). We may pass on, however, to Nathanaell Patrick, the composer of

NORMAN DOORWAY LEADING TO THE CLOISTERS.

(Photograph by Mr. W. W. Harris, Worcester.)

a fine service in G minor (wrongly attributed by Arnold and Rimbault to *Richard* Patrick), who was organist in the closing years of the 16th century—he died in 1594. An entry in the Stationers' Registers, dated October 22, 1597, is that of a publication, bearing the name of Thomas Este as publisher, entitled :

Songs of sundrye Natures, whereof somme ar Divine, some are Madrigalles, and the rest Psalmes and Hymnes in Latin composed for 5 and 6 voyces and One for 8 voyces, by Nathanaell Patrick sometyme Master of the Children of the Cathedrall Church of Worcester, and organist of the same.

As the title 'Songs of sundrye Natures' had been used by Byrd, in a publication issued by him in 1589, it is probable that Patrick's book was never published : at all events, no copy is known to exist, and although the book was entered in the Stationers' Registers, it does not follow that it came into circulation. Perhaps some of our readers can trace the whereabouts of a copy of Nathanaell Patrick's 'Songs of sundrye Natures.'

One of the earliest first performers on the Dallam organ was Thomas Tomkins, a pupil of Byrd, and brother of John Tomkins, organist of St. Paul's Cathedral. A man of mark, Thomas Tomkins held the joint office of Gentleman and organist of the Chapel Royal concurrently with his Worcester appointment. In 1625 the sum of forty shillings was paid to him 'for composing of many songes against the coronation of Kinge Charles.'

Tomkins, who was buried at Martin Hussingtree, near Worcester, on June 9, 1656, is favourably known as a composer of madrigals and church music, and more especially as the author of a collection entitled :

Musica Deo Sacra & Ecclesiae Anglicanae; or, Musick dedicated to the Honour and Service of God, and to the use of the Cathedral and other Churches of England, especially of the Chappel-Royal of King Charles the First.

This publication includes an anthem for twelve voices, 'O praise the Lord, all ye heathen,' and another for ten voices, 'Glory be to God.' Tudway justly describes these two compositions as 'very elaborate and artful pieces, and the most deserving to be recorded and had in everlasting remembrance.'

The next name of importance is Dr. William Hayes, who officiated from 1731 to 1734. Two 19th century organists—Thomas Pitt and Jeremiah Clarke—were former choristers of the cathedral, while the late Dr. William Done—who most worthily discharged the duties of 'chief musician' for the long period of nearly fifty years—was a native of Worcester. In 1889 Mr. Hugh Blair was appointed acting organist, and in 1895, on the death of Dr. Done, he succeeded to the full office, from which he retired in 1897.

MR. IVOR A. ATKINS, MUS. B.

ORGANIST AND MASTER OF THE CHORISTERS OF WORCESTER CATHEDRAL.

(Photograph by Messrs. Russell & Sons.)

Mr. Ivor Algernon Atkins, the present organist and master of the choristers, was born on November 29, 1869, at Cardiff, where his father, the late Mr. Frederick Pyke Atkins, a distinguished

musician known throughout the length and breadth of Wales, was for thirty-five years organist of St. John's Church. Mr. Ivor Atkins received his earliest training in music from his father and took some organ lessons from Mr. C. Lee Williams, at that time organist of Llandaff Cathedral, to whom he was indebted for his earliest impressions of cathedral services. As a boy-organist he officiated at two churches, Marstow and Pencoyd. In 1885, aged fifteen, he went to Truro as a pupil of and assistant to Dr. (then Mr.) G. R. Sinclair, whom he followed to Hereford in 1890. Two years later Mr. Atkins took the degree of Mus. B. at Oxford, and soon afterwards obtained the Fellowship of the Royal College of Organists. In 1893 he became organist of Ludlow Parish Church, where he organized from the musical material of the town oratorio services with chorus and orchestra. In June, 1897, he was appointed organist and master of the choristers of Worcester Cathedral. His fine technique as an organist is manifested in his accompaniments—always in reverent taste—and in the voluntaries; indeed, his masterly manipulation of the complicated console of the Worcester instrument is a clever combination of organ-playing and engineering skill.

In his official capacity he conducted the Three Choirs Festivals of 1899, 1902, and 1905. For the last-named Festival—which he conducted with conspicuous ability—Mr. Atkins composed a cantata entitled 'Hymn of Faith,' for which Sir Edward Elgar furnished the libretto, a composition which was received with marked favour. The creative side of his musicianship can also be credited with two Evening Services for chorus and orchestra, composed for the opening of the Hereford and Gloucester Festivals of 1903 and 1904, in addition to anthems, songs, &c. A motet in five parts, 'Almighty God, give us grace,' was an attempt to arrive at what he considered the true churchstyle. Beyond the cathedral walls Mr. Atkins's energies find full outlet in his conductorship of the Worcester Festival Choral Society, which is in a very healthy state artistically—ancient and modern music find their place in the operations of the Society, which can pride itself upon being one of the pioneers in the revival of the vocal works of Cornelius. Mr. Atkins is now engaged in organizing an orchestral society for the county. In regard to hobbies he takes a keen interest in antiquarian research. In this connection he has collected much material concerning his predecessors in the organistship, especially in regard to Thomas Tomkins and Nathanael Patrick.

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DOTTED CROTCHET.

SIR HENRY IRVING AND MUSIC.

SOME REMINISCENCES

BY SIR ALEXANDER MACKENZIE.

The death of Sir Henry Irving—which took place with startling suddenness at Bradford on October 13—has created widespread regret. This regret at the passing away of so great an exponent of the drama is shared by those who practise the sister art of music. With the knowledge that Sir Alexander Mackenzie had enjoyed a long and intimate friendship with the eminent actor, it seemed natural to ask the genial Principal of the Royal Academy of Music for information concerning Sir Henry Irving and his attitude towards music. Sir Alexander readily complied with the request for 'a few words' that might be acceptable to readers of *THE MUSICAL TIMES*. In his sanctum at Tenterden Street he began his reminiscences by stating that Sir Henry Irving distributed the prizes to the students of the Royal Academy of Music in July, 1900. In the course of his remarks on that occasion the distinguished prize-distributor said:

'My position here to distribute the prizes is, I am afraid, purely ornamental. I say "ornamental," for I do not suppose that my very old friend—I may say my dear and valued friend—Sir Alexander Mackenzie desires me to persuade you or himself that I have the least title to speak as an authority on music. Indeed, I have a suspicion as to the real design of Sir Alexander in inviting me here to-day. He knows that in the theatre, music, however excellent, is treated as somewhat incidental, and he wants to take me out of that atmosphere and away from the tyranny of the drama, and introduce me to a place where the real fitness of things is properly observed, and where music, instead of being incidental, is all-sufficient and supreme. This seems, perhaps, a suitable occasion for me to make a confession to you—that I have in my time taken dreadful liberties with music. In the course of a somewhat chequered career I have sometimes striven to deceive an audience into believing that I was playing the pianoforte. I remember once executing a very charming melody on that instrument, it being not really produced by my accomplished fingers, but by a lady or gentleman (I do not know which, at the moment—I think it was a lady) who was very carefully concealed behind a door in the wings, and who played this tune on quite a different pianoforte. The worst of it was that I was getting the idea that I was becoming rather fascinating, and I dare hardly tell you of the very many subterfuges I was put to when requested sometimes at some social gathering to play that charming air which I so delightfully rendered on the stage the other evening.'

Towards the close of his interesting speech he said:

'The drama owes a very great deal to music, and many plays at the Lyceum Theatre have been enhanced by the power of music, which I