In the year 1897 Dr. Harriss married Mrs. Ella Beatty Shoenberger, of Scarlet Oaks, Cincinnati, a Canadian lady whose generous help and practical sympathy play no small part in the work of his life.

A man of boundless energy, unflinching courage, and strenuous go-a-headness, Dr. Harriss, with his genial optimism, carries all before him. He verily lives up to the injunction of the Preacher, 'Whatsoever thy hand findeth to do, do it with thy might,' whether it be the great work of his life, the furtherance of the art of music in his adopted country, or in shouldering his rifle in quest of big game up the Saskatchewan river, or handling his gun at York Lodge, Poplar Point. Asked as to the tenets of his creed in regard to reciprocity in music between the mother country and the daughter dominion, Dr. Harriss says: 'As I see it, this reciprocity in music affords the greatest scope and the speediest goal for the development of our overseas musical resources. We Canadians are a people by no manner of means lost to the finer senses of things that matter. Rather, indeed, are we a people much exercised in cultivating the finer senses, proof of which is exemplified to-day throughout the whole Dominion in music here, music there, and in the making of music everywhere.'

CARLISLE CATHEDRAL.

One of the charms of English cathedrals is their infinite variety. Not a few of these stately structures are overwhelming in their magnificence. If, on the other hand, there are some that have fewer claims to architectural splendour, they possess compensating features of special interest—it may be historical, ecclesiastical, or musical, or a combination of all three—which give them the

THE EAST WINDOW.
(Photograph by Messrs. S. & D. Jack, Carlisle.)

hall-mark of distinction. The less imposing cathedrals, due to the fact of their restricted dimensions, have an advantage over the vaster and more imposing edifices, in that the mind of the visitor becomes more concentrated upon matters of detail which often yield fruitful results. Are any such subtleties to be found in this, the mother-church of the Border City? We shall see.

The history of Carlisle Cathedral can be briefly told. In the year 1092, Walter—a rich Norman priest who had been made Governor of the town by William Rufus—began to build the church. It was to be dedicated to the Blessed Virgin Mary, and to be in connection with a college of secular canons. As Walter did not live to see the consummation of his handiwork, Henry I. took upon himself the completion of the building. Moreover, the King changed the foundation to a house of Augustinians, the only cathedral in Christendom thus established. When, in 1133, Henry founded the See of Carlisle and the priory church became the cathedral, he placed upon the altar the famous 'cornu eburneum,' now, unfortunately, lost. In this connection—the presentation of a horn instead of a written document as proof of the grant of tithes—Samuel Jefferson, in his 'History and antiquities of Carlisle,' says: 'The ceremony of investiture with a horn is very ancient, and was in use before there were any written charters. We read of Ulf, a Danish prince, who gave all his lands to the church of York; and the form of endowment was this: he brought the horn out of which he usually drank, and before the high altar kneeling devoutly drank the wine, and by that ceremony enfeoffed the church with all his lands and revenues.'

Of the Norman building only two bays of the nave, some portions of the transepts, and piers of the central tower now remain. The rebuilding of the choir occupied forty-two years—those were leisurely times—from 1250 to 1292. In the latter year this new choir was partially destroyed by fire, and its rebuilding covered a period of 103 years, 1292 to 1395. Exactly a hundred years later a second conflagration damaged the north transept. This was restored, and the central tower built between 1400 and 1419. Further disaster attended the cathedral when, at the capture of the city in 1645, the Parliamentary troops demolished part of the nave in order to repair the fortifications. This serious depletion of the venerable fane has never been made good. At the middle of last century the building was in a shocking condition, but the careful restorations of Mr. Ewan Christian, begun in 1853, have changed 'a great wilde country church' into a stately cathedral. At the Reformation the dedication was changed to that of the Holy and undivided Trinity.

The truncated nave, originally 260 feet in length, is now only 39 feet long, thus it has somewhat the appearance of an ante-chapel to the choir. But its circumscribed area space is partly atoned for by the massive circular pillars, 6 feet in diameter, supporting strong-girt semicircular arches. The photograph on p. 234 shows that the arches near the tower have been partially distorted, caused by the sinking of the tower piers owing to faulty foundations. The stained glass in the large north window of the nave is in memory of the five children of Dean (afterwards Archbishop) Tait; they all died of scarlet fever within the space of five weeks, March 6 to April 9, 1858. Previous to the year 1870 the nave was walled off from the choir, and used as the parish church of St. Mary. Here Sir Walter Scott led to the altar his bride, Miss Charlotte Carpenter, on Christmas Eve, 1797.

Upon entering the choir the visitor will behold the glory of Carlisle Cathedral—its gorgeous east window, the finest in the world! No wonder that the citizens are proud of this precious possession. As has been said: 'Its upper part exhibits the most beautiful and perfect design for window tracery in the world. All the parts are in such just harmony the one to the other—the whole is so absolutely appropriate and at the same time so artistically elegant—that it stands quite alone, even among windows of its own age.' High praise indeed; but who, on beholding this exquisite poem in glass, will question the truth of this appreciation? Rich in colour and artistic in design are the two compartments in this nine-light window, in height 51 feet, in width 26 feet. Its upper portion contains beautiful old coloured glass of the time of Richard II., and has for its subject the Session of Our Lord in Judgment, ecclesiologically called 'A Doom.' Mr. T. Francis Bumpus thus describes it.*

'In the quatrefoil at the apex of the window is the Saviour seated as the Supreme Judge, His head surrounded by the cruciform nimbus, and His feet resting upon the rainbow, and showing the stigmata. One hand is elevated, as though saying to the procession of the blessed to the Palace of Heaven in the tracery to the left of the spectator, "Venite benedicite!" while the other is pointing downwards to the right as if addressing the unhappy who are being thrust down to the place of punishment, "Discedite a me maledicti!"

'In the group to the left of the Saviour, the Heavenly Jerusalem is represented with its towers and pavilions. St. Peter stands in the gateway, clad in white, at his feet flowing the River of Life, and, that we may have no doubt that it is a river, it is depicted as full of little fish. All the figures in the procession are naked; they are of all ages and both sexes, and the faces show marked individuality. The antithesis to this happy picture shows the place of punishment, the red glare of which draws attention to the quatrefoil in which it is placed. The tortures indicated are of the most active kind: figures hanging on gibbets, other wretches being boiled in cauldrons, burnt, turned on a spit while a green devil looks on, and in one corner a puce-coloured devil is torturing a woman with a huge fork. The rest of this portion of the tracery is occupied with the representation of the general resurrection elaborately worked out.

* *The Cathedrals of England and Wales.* By T. Francis Bumpus. Third Series, p. 135. London; T. Werner Laurie. 1906.

Some of the figures rising from the dead are kings and ecclesiastics of high rank, and there can be no doubt that many of them are portraits.'

The lower part of this lovely east window was originally a 'Jesse,' which suffered destruction at the Reformation. For more than three hundred years the whole of the nine lights were of plain glass. In 1861 the present colouration, representing events in the life of Our Lord, was inserted as a memorial to Bishop Percy, who died in 1856.

The view of the west end of the choir (see the photograph below) is less attractive than that of the east. What is the reason for this awryness of the tower arch? In about the year 1250 the clergy became dissatisfied with the smallness of the choir. A new one on a much larger scale was therefore projected. As any extension on the south side of the church was precluded by the conventual buildings, the necessary width had to be obtained on the north side, with the result that the choir is 12 feet broader than the nave, and thus the tower is not more than two-thirds the width of the choir. Therefore, while the choir arch is symmetrically placed as regards the roof of the *nave*, it is not concentric with the choir roof, hence the lopsidedness of the choir arch as seen from the choir itself. This enlarged rebuilding of the choir in 1292 also furnishes the anomaly of the south choir aisle having a Norman arch, while the north choir aisle is entered through a beautiful late 13th century arch of the Decorated period.

The choir, of eight bays and 134 feet in length, takes very high rank among English cathedrals. It has this peculiarity, that the arches are Early English 'of the Pointed style in all the purity of its first period' (13th century), and that the pillars supporting them are Decorated of the 14th century. This combination of styles is due to the arches having escaped the fire of 1292, while the falling burning timbers destroyed the Early English columns. As Mr. Bumpus says: 'This explains the (at first sight) strange spectacle of Early English arches resting on Decorated pillars.' The carvings of the capitals are unique, at all events as regards England. Twelve of them quaintly and graphically represent the domestic and agricultural occupations of the months of the year. For instance, February: A man is depicted wearing a loose

THE CHOIR, LOOKING WEST.
(*Photograph by Messrs. S. & D. Jack, Carlisle.*)

tunic. As his head is closely wrapped up and his countenance has a very woebegone expression, he appears to be suffering from a cold. He is sitting over a fire, holding his boot upside down as if draining the water from it, while he holds up one foot to catch the heat from the fireplace, which is very skilfully carved. The scene is changed for the month of June. Here we find a horseman; in his right hand is a hawk, in his left he holds a bunch of roses. The design includes some half-human figures and men playing musical instruments. This capital, by-the-way, is more elaborately carved than any of the others.

Like the east window, the roof of the choir of Carlisle Cathedral is unique. It dates from *circa* 1350, is of oak, waggon-headed in design, and semicircular in all its parts. Judging from the hammer-beams, it would seem as if the builders originally intended to construct an open-timber roof, similar to that in Westminster Hall; in any case these now ornamental hammer-beams were allowed to remain. It seems incomprehensible that, in the year 1764, a plaster ceiling was put up, which hid this fine timber roof from view! This whitewashed excrescence was fortunately removed

'HOME RULE.' A MISERERE.

(*Photograph by Messrs. S. & D. Jack, Carlisle.*)

in 1856. A faithful restoration of the original was then made, except that the scheme of colouring—red and green upon white—was not copied. Instead thereof, Owen Jones suggested a background of blue plentifully ornamented with golden stars. It is recorded that when Dean Close first beheld this constellation decoration, he solemnly exclaimed, 'O my stars'!

The stalls are remarkably fine, if they do not rank among the finest in England. Of black oak and occupying the three western bays of the choir, they date from the time of Bishop Strickland, early in the 15th century. The beauty and richness of the tabernacle work is worthy of all praise—'like a whole wood, say a thicket of old hawthorn, with its topmost branches spared, slowly transformed into stalls.' The pillars supporting the canopies bear traces of having been burnt, by weary monks who dropped off to sleep in the midst of their interminable devotions while holding a lighted candle in their hands. The misereres are of the usual grotesque designs, *e.g.*, a dragon swallowing a man; a pelican in its act of piety; a man with two eagles plucking at his beard; a mermaid, and so on. A specimen of this monkish jocularity is given in the previous column. At the back of the stalls are some curious paintings ascribed to Prior Gondibour (*circa* 1484). They depict scenes from the monkish legends of St. Anthony the Hermit, St. Cuthbert, and St. Augustine. There are also pictures of the twelve Apostles with the words which, according to tradition, each one contributed to the Apostles' Creed. These paintings were whitewashed at the time of the Reformation, but they are now restored, as far as possible, to their original condition.

Another point in which Carlisle Cathedral is peculiar, if not unique: the north side is Decani and the south Cantoris. The reason for this is obvious. When Æthelwulf, prior of Carlisle, was consecrated first Bishop of Carlisle, he retained the prior's stall on the south side. Thus it is that at Carlisle the Bishop has a stall as well as a throne. The sub-prior was made prior, and kept the sub-prior's stall.

Other interesting features of the choir are the stately arcade, dating from 1292; the Salkeld wooden screen on the north side, a splendid piece of Renaissance work erected in 1545 by Lancelot Salkeld, the last prior and first Dean of the cathedral; the grave, in the centre of the choir, of Bishop Bell (died 1495), upon the blue slab of which is a fine brass with the figure of a bishop robed, and with mitre and gloves. The latest addition consists of some finely-carved choir-stalls, designed by Sir Charles Nicholson and presented in memory of the late Canon Chalker by his wife. One leaves this superb choir with regret, for, allowing for the unsymmetrical appearance of the western arch, it contains many beauties upon which the eye feasts with delight. To sum up this part of our subject, Carlisle Cathedral 'constitutes quite an epitome of English architecture from the 12th to the 15th centuries.'

The bells are six in number. The oldest, dated 1396, is inscribed:

In : voce : sum : munda : maria ;
sonando : secunda.

Another bell, dated 1608, has the words:

Jesus be our speed.

A third bell, dated 1657, contains the following admonition:

I warne you how your time doth pass away.
Serve God therefore while life doth last and say
Gloria in excelsis Deo.

The Fratry, or Refectory, situated on the south side and separated from the cathedral, is the only remaining portion of the conventual buildings. Dating from about A.D. 1350, it was rebuilt by Prior Gondibour about the year 1500. In its restored form this noble apartment—79 by 27 feet—serves the double purpose of Chapter House and Cathedral Library. At the upper end of the room, cut out of the south wall, is the little nook where one of the monks used to read to his fellows in order to improve their morals while they partook of their daily fare. The Fratry has a very fine Decorated crypt, with groined roof, the only crypt

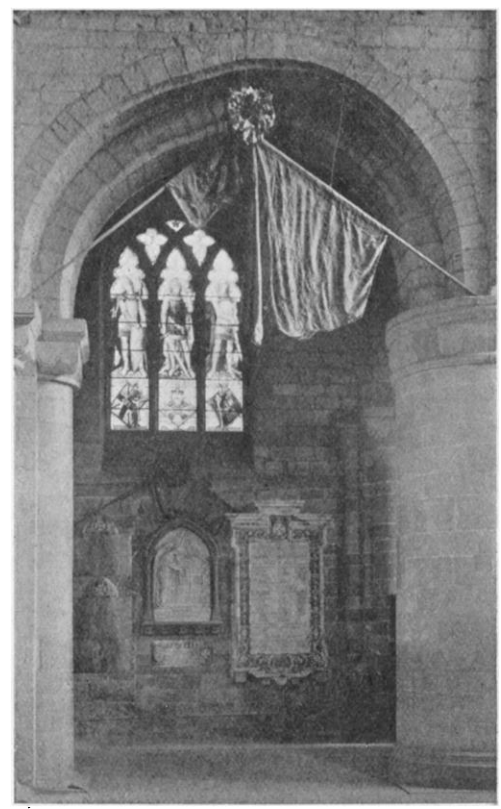
at Carlisle. Carefully preserved in a glass case are two mediæval copes of rich colour and handsome workmanship.

Before considering the strictly musical part of our subject, mention may be made of some of the distinguished ecclesiastics, past and present, connected with the cathedral. Of the bishops, Samuel Goodenough, holder of the See from 1808 to 1827, preached a sermon before the House of Lords in 1809, which gave rise to the following epigram:

'Tis well enough that Goodenough
Before the Lords could preach,
But, sure enough, full bad enough
Are those he has to teach.

Like other prelates of those 'good old times,' Bishop Goodenough looked well after the interests of his family. During his episcopate he appointed three of his sons prebendaries of the cathedral! One of these well-provided-for clerics was the Rev. Robert Philip Goodenough, composer of a double chant which appears in most collections. The Deans of Carlisle include Francis Atterbury (1704), the controversialist and afterwards Bishop of Rochester and Dean of Westminster (the two appointments then went together); Thomas Percy (1778), afterwards Bishop of Dromore, and author of the 'Reliques of ancient English poetry,' probably the most eminent of Carlisle's deans; Archibald Campbell Tait (appointed in 1849), afterwards Archbishop of Canterbury, to whom reference has already been made; and the celebrated Francis Close, who reigned from 1856 to 1881. The present Dean is the Very Rev. William Barker, formerly rector of St. Marylebone. William Paley, author of the 'Evidences of Christianity,' was Archdeacon of Carlisle from 1782 to his death in 1805; his remains are interred in the cathedral. Coming to later times, mention must be made, for it is his just due, of that gifted poet and historian, the late Rev. Dr. Richard Watson Dixon (1833-1900), a former assistant minor canon, honorary librarian, and honorary canon of the cathedral, and second master of Carlisle Grammar School. The present Chapter consists of Archdeacon Prescott, Chancellor of the Diocese, well known for his writings on the cathedral; the Bishop of Barrow-in-Furness (Canon Ware); Canon Bower, held in repute for his archæological researches; and Canon Phillips, formerly Archdeacon of Barrow-in-Furness.

The earliest known mention of an organ in Carlisle Cathedral is in the Inventory of November, 1571, where one of the 'Items' is: 'One pair of organnes.' Perchance this instrument may have been the one heard by the three officers of Norwich who visited the city during their 'short survey of 26 counties' in 1634. Here is their record: 'We repayr'd to the Cathedrall, where there is nothing soe fayre and stately as those wee had seene, but more like a great wilde country church. The Organs, and voices did well agree, the one being like a shrill Bagpipe, the other like the Scottish Tone.' Not very complimentary, perhaps, but probably true. This bagpipey organ may have remained in the cathedral until 1684, when Dean Thomas Smith presented a new instrument, and 'the old organ was given by the Dean and Chapter to the said Lord Bishopp [of Carlisle], who freely bestowed it upon the Corporation of Appleby, in that Church.' Dean Smith's organ cost the large sum, in those days, of £200. It was first used on April 6, 1684, when Archdeacon William Nicolson (afterwards Bishop of the diocese) preached. His diary thus records the event: 'Geprediget zu Carlile über 2 Chron. 29, 27. The first time ye new organ was played on, being highly approved on by Mr. Griggs and Mr. Palmer, ye Organists of Newcastle and Durham.'



BAY OF NAVE: BORDER REGIMENT MEMORIALS, &C.
(*Photograph by Messrs. S. & D. Jack, Carlisle.*)

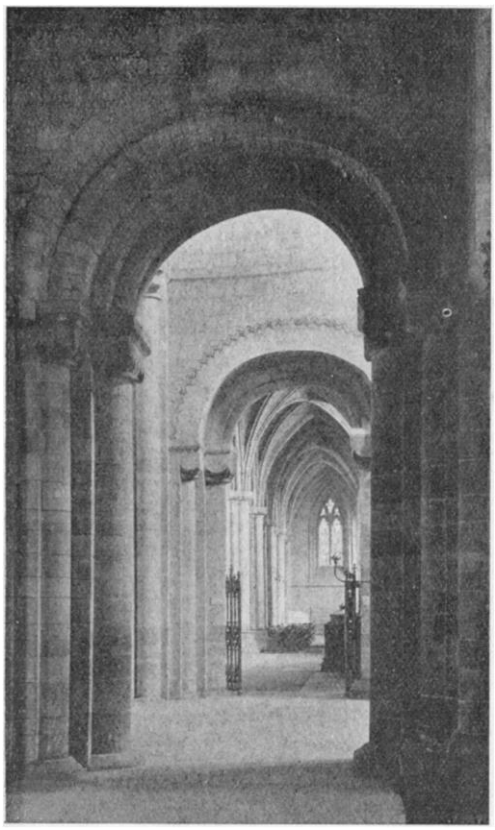
Who was the builder of this old organ? The late Dr. E. J. Hopkins, in his manuscript book of organ specifications (now in the possession of the present writer), assigns its manufacture to Father Smith; but this needs confirmation, which, unfortunately, the Chapter Minutes fail to furnish. Dr. Hopkins gives the following as the specification of this Smith-given, if not Smith-built organ of the 17th century:

One row of keys. GG, without GG♯, to C^3 in alt. 53 notes.

	Pipes.		Pipes.
1. Open diapason	53	6. Fifteenth	53
2. Stopped diapason	53	7. Tierce	53
3. Recorder ('Octave' pitch)	25	8. Sesquialtera, III. ranks	159
4. Principal	53	9. Cornet, IV. ranks	100
5. Twelfth	53		

Having apparently done duty for upwards of 120 years, this one-manual organ was replaced by a new instrument built by John Avery, as the following entry in the Chapter Minutes of 1804 duly records:

Articles of agreement had made and fully concluded this tenth day of July in the year of our Lord one thousand eight hundred and four Between the Right Worshipful the Dean and Chapter of the Cathedral Church of the holy and undivided Trinity of Carlisle on the one part And John Avery of Queen's Square No. 16 Westminster organ builder on the other part as follows (that is to say) First the said John Avery Doth hereby promise and contract and agree to and with the said Dean and Chapter and their Successors That he the said John Avery shall and will on or before the eighteenth day of June one thousand eight hundred and five



SOUTH AISLE, LOOKING EAST.
(*Photograph by Messrs. S. & D. Jack, Carlisle.*)

make set up and compleatly finish in a good and sufficient workmanlike manner an organ for the said Cathedral Church of Carlisle of the following construction (that is to say) to have three different sets of keys; the first set to play the Choir Organ the second the Full Organ down to GG. long octaves to D in alt. and the third set to play the Swell Organ down to Fiddle G, containing thirty two keys and the stops to be as follows (viz.):

Full Organ.—Open diapason, Stop diapason, Principal, Twelfth, Fifteenth, 3 Rank Sesquialtera, Trumpet, 3 Ranks Cornet to Mid. C. (the first five stops all through).

Choir Organ.—Stop diapason, Principal, Flute (all through), Dulciana [to Fiddle G] to be communicated to bass of Stop diapason.

Swell Organ.—Open diapason, Stop diapason, Principal, Cornet [3 ranks], Hautboy (all through).

And further that the said Organ with all its appendages shall be made and constructed of the best materials so as to be well calculated for a Cathedral Organ and shall be furnished with two pairs of Bellows and inclosed in a deal case according to a certain Gothic drawing hereunto annexed. . . . And . . . that the whole expence . . . shall be the sum of five hundred and eighty five pounds. . . . The said Dean and Chapter shall pay to the said John Avery the sum of Three hundred pounds during the progress of the work, that is to say when the said John Avery shall satisfy the Dean by Mr. Latrobe that work to any particular amount is done. . . . And further that the said Dean and Chapter will also be at the expence of packing cases packing and carriage of the said Organ to Carlisle. . . . He the said John Avery hereby obliging himself under the penalty of Five hundred and eighty five pounds to finish and complete the same within the period of time hereinbefore limited for that purpose.

JOHN AVERY. (Signed) ISAAC MILNER.
Witness—JOHN TILLOTSON. W. SHEEPSHANKS.

This organ,—begun by Avery, and the last instrument built by him—opened on Easter Sunday, 1806, and completed by Elliot in 1808, was placed in the centre of the screen. The choir organ—of very small size and containing no pipe longer than four feet — was placed in the projection above the entrance to the choir, and behind the player; but it was entirely cased in and the front pipes did not show. In June, 1834, under the direction of Richard Ingham, then organist, the organ was ordered to be thoroughly repaired, and additional pipes supplied. At this time an octave and a-half of pedal pipes were added, and a Venetian swell was put in by Davis, of Liverpool.

This Avery organ (of which an illustration appears opposite) was the G compass instrument which Mr. (now Dr.) H. E. Ford found when he entered upon the duties of organist in 1842. He had to wait fourteen years before a new organ was erected by Father Willis in 1856. This effective three-manual organ contained 11 stops on the Great, 11 on the Swell, 6 on the Choir, and 7 on the Pedal, in addition to 5 couplers and the usual accessories, including 6 pistons to the Great and Pedal organs, and 6 to the Swell organ. The new instrument was opened by Dr. Ford on Sunday, June 22, 1856, for which occasion a Service in D was composed by W. T. Best, a native of Carlisle, who, in conjunction with Dr. Ford, had drawn up the specification of this Willis organ. In 1875 various additions and alterations were made which included a 32-feet Open diapason on the Pedal, and a large-scaled Open diapason on the Great. Eighteen years later the organ was again renovated and fitted with Willis air-pumps driven by a gas-engine. Thus the organ remained until 1907. At that time the mechanism had become so worn out as to be unreliable, and it was found necessary to undertake a complete renovation of the instrument. Mr. Sydney H. Nicholson, then acting-organist, at once set about raising funds for the entire rebuilding and enlargement of the organ. The sum appealed for (£2,000) to meet the estimate of the builders having been obtained, the work was undertaken by Messrs. Harrison & Harrison, of Durham, and the organ was re-opened on

December 10, 1907, when a special service was held at Evensong, followed by a recital given by Sir Walter Parratt.*

The following is the specification of the present instrument :

Pedal Organ (11 stops, *4 couplers.*)

			Feet.
1.	Double open diapason	metal	32
2.	Open diapason (20 from No. 1)	,,	16
3.	Open wood	wood	16
4.	Sub-bass (12 from No. 12)	,,	16
5.	Violone	metal	16
6.	Octave wood (20 from No. 3)	wood	8
7.	Flute (20 from No. 4)	,,	8
8.	Ophicleide	metal	16
9.	Fagotto (from No. 55)	wood	16
10.	Posaune (20 from No. 8)	metal	8
11.	Bassoon	wood	8

9 and 11 in Solo swell-box.

I. Choir to pedal. *III. Swell to pedal.*
II. Great to pedal. *IV. Solo to pedal.*

Choir Organ (9 stops, *2 couplers*)

12.	Double salicional (closed wood bass)	metal	16
13.	Open diapason	,,	8
14.	Claribel flute	wood	8
15.	Viola da gamba	metal	8
16.	Dulciana	,,	8
17.	Spitz-flöte	,,	4
18.	Flauto traverso	,,	4
19.	Gemshorn	,,	2
20.	Cornopean	,,	8

V. Swell to Choir. *VI. Solo to Choir.*

Great Organ (13 stops, *4 couplers*).

21.	Double open diapason	metal	16
22.	Large open diapason	,,	8
23	Small open diapason	,,	8
24.	Stopped diapason	wood	8
25.	Hohl-flöte	,,	8
26.	Principal	metal	4
27.	Wald-flöte (triangular pipes)	wood	4
28.	Twelfth	metal	$2\frac{2}{3}$
29.	Fifteenth	,,	2
30.	Sesquialtera. 17, 19, 22	,,	—
31.	Trombone	,,	16
32.	Tromba	,,	8
33.	Octave tromba	,,	4

VII. Reeds on Solo. *IX. Swell to Great.*
VIII. Choir to Great. *X. Solo to Great.*

Swell Organ (14 stops, *1 coupler*).

34.	Lieblich bordun	wood	16
35.	Open diapason	metal	8
36.	Lieblich gedeckt	metal and wood	8
37.	Echo gamba	metal	8
38.	Vox angelica (to tenor C)	,,	8
39.	Octave	,,	4
40	Lieblich flöte	wood	4
41	Flautina	metal	2
42.	Mixture. 12, 19, 22	,,	—
43.	Oboe	,,	8

Tremulant (by pedal).

44.	Double trumpet	metal	16
45.	Trumpet	,,	8
46.	Clarion	,,	4
47.	Orchestral hautboy	,,	8

XI. Octave.

Solo Organ (11 stops, *4 couplers*).

48.	Quintaten	metal	16
49.	Harmonic flute	,,	8
50.	Concert flute	,,	4
51.	Harmonic piccolo	,,	2
52.	Viole d'orchestre	,,	8
53.	Viole céleste (to FF)	,,	8
54	Viole octaviante	,,	4
55.	Contra fagotto	wood	16
56.	Clarinet	metal	8
57.	Vox humana	,,	8

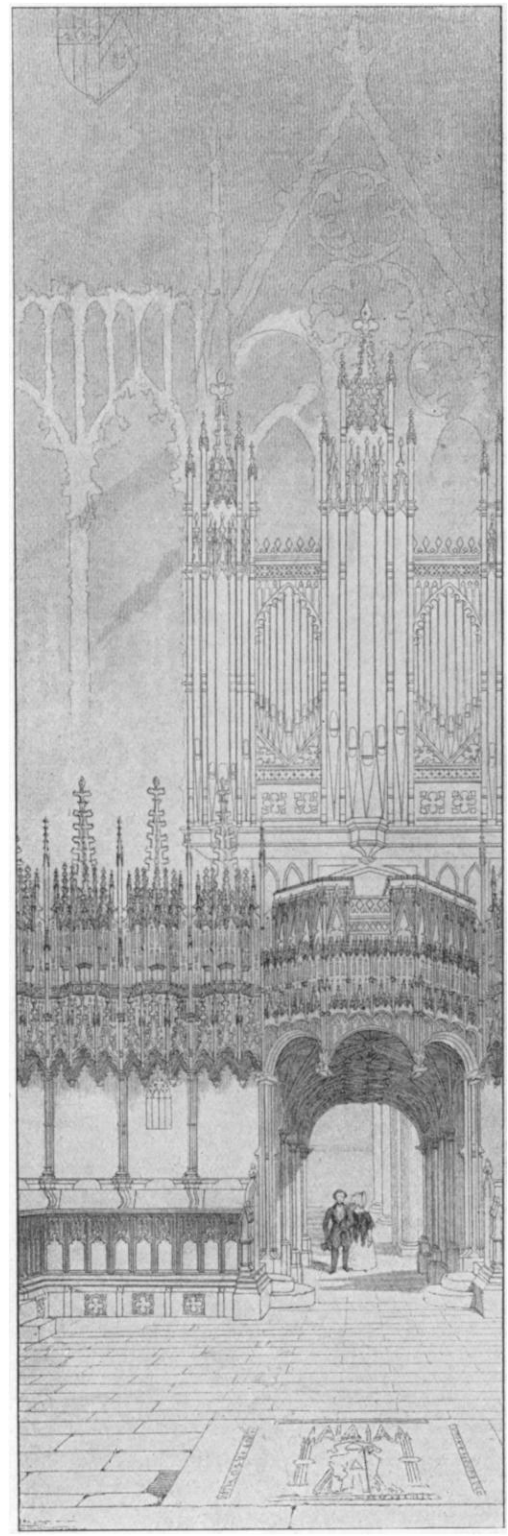
Tremulant (by pedal).

The above in a swell-box.

58.	Tuba	metal	8

XII. Octave. *XIV. Unison off.*
XIII. Sub-octave. *XV. Swell to Solo.*

* For much of the information in this article concerning the organs and organists, past and present, of Carlisle Cathedral, the writer desires to acknowledge his indebtedness to the interesting and instructive brochure compiled by Mr. Sydney H. Nicholson on the occasion of the re-opening of the instrument, in 1907, and published by Messrs. C. Thurnam & Sons, Carlisle.



THE AVERY ORGAN-CASE. 1806.

(*From R. W. Billings's 'Architectural illustrations of Carlisle Cathedral.* 1840.)

Combination Couplers.

XVI. Great and Pedal combinations coupled.
XVII. Pedal to Swell pistons.

Accessories.

Four combination pedals to the Pedal organ.
One patent adjustable combination pedal to the Pedal organ.
Three combination pistons to the Choir organ.
Four combination pistons to the Great organ.
Five combination pistons to the Swell organ.
Four combination pistons to the Solo organ.
Four patent adjustable combination pistons, one to each manual.
Reversible piston to *Great to Pedal.*
Reversible pedal to *Great to Pedal.*
Reversible piston to *Swell to Great.*
Two balanced crescendo pedals to Swell and Solo organs.
Tremulant pedal to the Swell organ.
Two tremulant pedals to the Solo organ.

Wind Pressures.

Pedal flue work, 2½ inches to 6 inches: reeds, 5 inches and 15 inches. Choir, 3½ inches. Great flue-work, 4 inches; reeds, 7 inches. Swell flue-work and Oboe, 3½ inches; other reeds, 7 inches. Solo flue-work and orchestral reeds, 5 inches; Tuba, 15 inches. Action, 12 inches.

NORTH CHOIR AISLE, LOOKING EAST.
(*Photograph by Messrs. S. & D. Jack, Carlisle.*)

The draw-stop jambs are at an angle of 45 degrees to the key-boards, and fitted with ivory bushes. The stop-handles have solid ivory heads, the speaking-stops being lettered in black, and the couplers, &c. (indicated above by italics), in red. The latter are grouped with the speaking-stops of the departments they augment. The *Swell to Great* draws on both jambs. The combination pistons have solid ivory heads.

The builders' latest system of tubular pneumatics is applied to the whole mechanism of the organ, except the manual to pedal coupling action, which is mechanical.

The 'Willis' air-pumps have been retained, and are driven by a new electric motor.

The Statutes of the cathedral relating to the choir are as follows:

26. *Of the Choristers and their Master.*

We appoint and ordain, that, by the election and designation of the Dean and Chapter, or (in his absence) of the Vice-Dean and Chapter, there shall be in our aforesaid Church six Choristers, boys of tender age, and with sonorous voices and apt at chanting, who shall attend, minister, and chant in the Choir. To instruct these and to imbue them with modesty of behaviour as well as skilfulness in singing, we will, moreover, that (besides the four clerks before named) one shall be elected by the Dean and Chapter, or (in the absence of the Dean) by the Vice-Dean and Chapter, who shall be of honest reputation, correct life, skilful in chanting and playing the organ, who shall studiously occupy himself in teaching the boys in playing the organ at the proper time, and in chanting the Divine Offices. But, if he shall be found negligent or idle in teaching, after a third warning, let him be deposed fm office. Which said Master of the Choristers shall also be put upon oath faithfully to discharge his office in his own person.

With regard to the Carlisle choristers of former days, Miss Maria Hackett, writing nearly a century ago, said: 'They have for several years been greatly neglected . . . but there is good reason to hope that their school will soon advance in credit and usefulness.' Half-a-century ago the discipline of the choir school was not above reproach, for in the attendance book of 1858 we find a note, added—no doubt surreptitiously—in a childish handwriting, to the effect that

> One boy refused to lie over the desk to get the cane from Mr. —— but had a fight with him and injured his nose and gave him a black eye he will probably be expeled (*sic*).

Such an assault lends credence to a line in the quatrain on Carlisle attributed to Dean Swift:

> Here godless boys God's glories squall.

An ex-chorister of the cathedral, Mr. J. W. Brown—who, during a membership of thirty-six years, has been successively treasurer and president of the Carlisle Choral Society—read an interesting paper two years ago on 'Chorister life in the early sixties,' which records some of the pranks of the boys in his day. An unknown versifier wrote on the panel of the outer door of the rehearsal room the following premature epitaph upon him:

> Here lies the body of dear little Brown,
> Like the setting sun his life went down;
> He laid aside his chorister gown
> For better robes and a heavenly crown!

Even minor canons were not models of exemplary conduct in bygone days. In November, 1704, two of the minor canons 'misbehaved themselves in the vestry by kicking, boxing, and by words abusing' one another, and were suspended in consequence and made to apologise.

To return to the choristers. They number twenty-two, including six probationers, and receive a good education in the choir school at the hands of the master, the Rev. Henry Dams, M.A., who is also Precentor of the cathedral. The walls of their school rooms, formerly those of the Grammar School, are adorned with pictures, &c., kindly provided by Mr. Sydney H. Nicholson during the period of his acting-organistship. During Mr. Dams's mastership of the choir school there has been a marked improvement in the culture and tone of the boys. His method of training

and discipline is such that they have no difficulty, on leaving the choir, in securing good appointments promising success in their after life. To a stranger, their reverent behaviour in church is most noticeable, and this is frequently commented upon by visitors. The choristers occupy *two* rows of seats on either side of the choir; this arrangement is a great improvement upon the former plan, as it brings the Decani and Cantoris sides nearer to each other, for it must be remembered that Carlisle Cathedral has the widest choir in England.

Carlisle has been fortunate in its lay-clerks: indeed the Border City cathedral has become a stepping-stone to appointments of greater scope and influence. Since Mr. Dams became Precentor, some eight years ago, lay-clerks have gone from Carlisle to the cathedrals of Durham (2), Gloucester, Salisbury, Exeter, and Southwell. The late Mr. Thomas Hunt, of Windsor, father of Mr. Hubert Hunt, organist of Bristol Cathedral, and Mr. George May, of St. Paul's Cathedral, were former lay-clerks of Carlisle, as was also Mr. James Naylor, father of the late Dr. John Naylor, organist of York Minster, grandfather of Dr. E. W. Naylor, organist of Emmanuel College, Cambridge, and maternal grandfather of Mr. Hubert Hunt aforesaid. The senior lay-clerk (retired) is Mr. William Metcalfe, composer of the popular setting of 'D'ye ken John Peel?'

The music library of the cathedral is carefully preserved under the watchful care of the Precentor (Mr. Dams). It is of considerable size, numbering upwards of 350 bound volumes, besides a considerable quantity of sheet music. The service lists each week are systematically arranged so as to be as catholic as possible in their selection. All schools of composition are represented in them, especial care being taken to keep in constant use the classics which form the basis of all that is best in English Church music. There are few weeks in the year in which specimens from every century since the Reformation will not be found, and every endeavour is made to keep the due proportion. Here, as in everything appertaining to the music of the cathedral, Mr. Dams discharges his duties of Precentor in the right spirit and with an earnest desire for the reverent and efficient rendering of the music and the maintenance of the best cathedral traditions.

Lastly, the organists. Thomas Sowthick was probably the first organist formally appointed after the foundation of the Dean and Chapter. A decree was made December 21, 1578, that Robert James, a singing man, should assist the choir with 'musicall songs and plaing of the Orgins,' he to have five marks during his life, and after the death of Thomas Sowthick, master of the choristers, to hold the said office with the fee of £9 15*s*. Therefore it seems that, in 1578, Thomas Sowthick had become old and required assistance in his duties as organist and master of the choristers, and that he died nine years afterwards. After the death of Sowthick, the holders of the office between 1587 and 1644 were successively Robert James, James Pearson, and Robert Dalton; the last-named occurs in the roll-call of 1630, and continues at intervals until 1644, the last roll-call before the Rebellion.

The name of John How occurs in 1665, the first roll-call extant after the Restoration

MR. S. H. NICHOLSON, MUS.B. (late Acting-Organist). DR. FORD. (Organist). CANON BOWER. THE DEAN. The Precentor (REV. H. DAMS, M.A.) MR. THEO. WALROND, M.A. (Acting-Organist). MR. D. H. WINDELER. (Dean's Verger.)

THE CLERGY, ORGANISTS, AND CHOIR OF CARLISLE CATHEDRAL.

(*Photograph by Messrs. S. & D. Jack, Carlisle.*)

'On September 26, 1692, at 9 in the forenoon, Mr. John How was solemnly admonished because as Organist he had for several years past neglected to attend the duties of his office. On September 27, 1692, John How, Petty Canon and Organist of the Cathedral, being sensible of his inabilities through age and other infirmities, to attend the duties of the said two places, did voluntarily and freely resign the said Offices.' It should be noted that at this time the duties of 'Petty Canon' were sometimes discharged by laymen. A certain John How was Mayor of Carlisle in 1683, but as there are known to have been other residents of the same name, it is not clear that they can be identified. On November 25, 1693, Mr. Timothy How was admitted Organist and Petty Canon, having first signed a statement that he acknowledged his father Mr. John How senior, had been justly and reasonably displaced for his disrespectful carriage to Christopher Musgrave Esqr. Member of Parliament, and promised never to be guilty of the like offence.

Abraham Dobinson and Charles Pick were the chief musicians in succession between 1734 and 1781. Mr. Pick was followed by Thomas Greatorex, afterwards organist of Westminster Abbey and conductor of the Concerts of Antient Music.

For the long period of forty-eight years the organistship was held by one Thomas Hill. Concerning this chief musician there is an entry in the Chapter Minutes of June, 1817, which reads thus: 'Mr. Thomas Hill the organist was reprimanded for Tipling (*sic*) and frequenting the Cockpit. As he had very often been admonished on the same account, he was distinctly informed that, if in future he should be found to offend again in any one instance either as to being present tipling in an Alehouse or at the Cockpit he would be dismissed without further enquiry, at the same time he was fined in the sum of five guineas to be applied to Charitable purposes.' On the same occasion 'Pattinson, the Porter, was fined 3 guineas for a like offence and the rest of the singing men were solemnly warned against such practices.'

Thomas Hill was succeeded by James Ingham, to whom followed for one year (1841-2) James Stimpson, afterwards organist of Birmingham Town Hall and chorus master of the Birmingham Musical Festival. In the latter capacity he trained the chorus for the production of Mendelssohn's 'Elijah' in 1846; he also adapted the solo and chorus, for female voices, in Spohr's Calvary, 'Though all Thy friends prove faithless,' to the metrical version of Psalm xlii., 'As pants the hart for cooling streams,' and re-arranged the music for mixed voices.

In 1842, upon the resignation of Mr. Stimpson, Mr. (now Dr.) H. E. Ford was appointed organist, a post which he still titularly holds, though he has not discharged the active duties since December, 1902. A tenure of office so long and honourable—sixty-one (nominally sixty-seven) years—calls for special notice, which will be found in the Church and Organ Music section on p. 243.

From January, 1903, to June, 1904, Mr. E. G. Mercer was acting-organist of the cathedral. To him succeeded Mr. Sydney Hugo Nicholson, now organist of Manchester Cathedral. During the four years that he held the post of acting-organist Mr. Nicholson left his mark on the services in no uncertain degree. A gifted and cultured musician, the possessor of a genial personality, he had the felicity to impregnate others with his own enthusiasm. His skill in carrying through the rebuilding of the organ, to which reference has already been made, is an instance of the good work Mr. Nicholson did during his brief régime at Carlisle. That he holds sane and healthy views on church music is proved by the excellent paper he read at the Church Congress, held at

MR. THEO. WALROND, M.A., F.R.C.O.
ACTING-ORGANIST OF CARLISLE CATHEDRAL.
(*Photograph by Messrs. S. & D. Jack, Carlisle.*)

Barrow-in-Furness, in October, 1906, on 'The place and limitations of music in public worship,' when he said, in the concluding words of his discourse:

The function of music in public worship is first of all to be an act of worship, and, secondly, to be an aid to worship. Its place is spiritual, its limitations are human. Like the other arts, it is only contributory, and should never be allowed to become the central feature of worship. We do not want the tyranny of the organ and choir, nor do we want the tyranny of the congregation; but we do want the efficiency of both. Music must be strictly limited on the one hand by the capacity of the performers, and on the other by the receptive power of the listeners. Granted this, we are justified in making this high claim for the art—the more and better music that we have, the more will our services gain in artistic beauty and spiritual reality.

Mr. Sydney H. Nicholson has kindly contributed the following reminiscences of the city in which he passed so many happy hours and upon which his fine musicianship exercised a most beneficent influence. He writes :

My impressions of Carlisle are primarily those of most cordial and pleasant intercourse with all with whom I was brought into contact in my work. Carlisle is of course not a great musical centre, but I think that its reputation of being an unmusical place is quite unfair. The Competitive Musical Festival has worked wonders in cultivating a musical taste in the city and district, and I know of no place where more beautiful singing of children can be heard, and where finer results are obtained from the working classes, than in the 'girls and lads in business' competitions.

Moreover, musical taste cannot be at a low ebb in a city where a yearly performance of Bach's 'Passion music' will fill the cathedral from end to end. I must add that Carlisle Cathedral has two musical assets of the greatest possible value—perfect acoustic properties and a superb organ. The four years I spent there were, I think, the happiest of my life.

Mr. Theodore Walrond, M.A., the present acting-organist and master of the choristers of Carlisle Cathedral, was born at Glasgow, on December 5, 1872. He was educated at Rugby School (1885 to 1891), where he received music lessons from the late Mr. Edwin Edwards and from his successor, Mr. Basil Johnson. In 1891 he went to Balliol College, Oxford, and studied for the ordinary Arts degree. He had some lessons in organ-playing and theory from Mr. (now Dr.) Basil Harwood, and learned a good deal of church music by attending week-day services, especially at the cathedral. He came much under the influence of the University Musical Union and its moving spirit, the Rev. Dr. John Mee ; and his name appeared frequently upon its programmes during his Oxford career. After taking his B.A. degree in 1895, Mr. Walrond became music master successively at various schools, and finally at Giggleswick School, where he remained from 1899 to 1905. In 1904 he took the Fellowship diploma of the Royal College of Organists. Wishing to associate himself more definitely with church work, he came to Carlisle in January, 1906, as organist of St. Cuthbert's Church and assistant to his old schoolfellow, Mr. Sydney Nicholson. Upon Mr. Nicholson's departure from Carlisle, Mr. Walrond was elected his successor as acting organist and master of the choristers, the duties of which he faithfully discharges with artistic restraint and reverent feeling. He also does active work as Secretary and Chorus Master of the Carlisle and District Musical Festival.

For valued help in the preparation of this article, the writer is indebted to Dr. H. E. Ford, the Rev. Precentor Dams, Mr. Theodore Walrond, and Mr. D. H. Windeler, Dean's verger.

Dotted Crotchet.

Occasional Notes.

The famous Mendelssohn Choir of Toronto have been winning fresh laurels by three miscellaneous concerts they gave in Chicago, in association with the Theodore Thomas Orchestra, which attracted record audiences. The critics waxed enthusiastic upon the singing of the Toronto choralists. Here is an extract in proof thereof :

The Mendelssohn Choir abundantly justified every laudatory opinion expressed by musicians of all calibers and persuasions. It is a unique organization under the uncanny direction of a man who knows his art to the smallest finesses. As one musician of world-wide reputation said last evening : 'I have heard the best choirs of Europe and America and I have never heard anything that equalled this work to-night.

At home, in Toronto, the Mendelssohn Choir are held in the highest regard. At the five concerts they gave during February, the Massey Music Hall was sold out five times to its entire capacity, and His Excellency the Governor-General attended two of the performances. It certainly cannot be said of Dr. Vogt 'a prophet is not without honour, save in his own country, and in his own house.'

The choral works that have been performed by the Mendelssohn Choir during the past season have been Elgar's 'Caractacus' ; portions of Bach's B minor Mass ; Hugo Wolf's 'Mad Fire Rider' ; selections from 'Die Meistersinger' ; excerpts from Elgar's 'King Olaf' ; and the same composer's 'Bavarian Highlands' Suite. In addition to the foregoing, the Choir have sung many unaccompanied choruses, motets, &c., by the following composers : Brahms, Gounod, Grieg, Lotti, Mendelssohn, Palestrina, Percy Pitt, and Tchaikovsky. Therefore no charge of non-eclecticism can be laid against Mr. Vogt and his excellent colleagues in choral-song. In regard to the admirable interpretations of the Choir, the Chicago critic may again be quoted :

It seemed like a mellow blending of soft sunset tints, like an ever-changing, ever-softening aurora in tone. The long, slow crescendos, the smooth pianissimos suggested nothing of the mechanics of choral art ; they seemed as spontaneous as the very music itself. The slow sweep of the phrases held no threat of unexpected dynamic effect. Repose breathed through every bar, and that repose was not a suggestion of repression, but of absolute poise. The climaxes were not lacking. Yet when they came, they were climaxes that seemed to well up out of an exhaustless reserve. Those long, slow crescendos, were crowned by fortes as marvellous as the pianissimos. It is that old, threadbare simile of the ocean's swell again—no fussing, no holding in leash for one grand outburst, but a tide of wonderful power.

Should not the Mendelssohn Choir of Toronto pay a visit to England? Whatever the answer to this question may be, of one thing we can assure them, that this well-equipped body of singers would receive a very hearty welcome in the old country.

Mr. Felix Moscheles delivered a deeply interesting lecture at his studio, Elm Park Road, Chelsea, on February 24, the subject of his discourse being 'My godfather, Felix Mendelssohn, as I remember him.' On that centenary-celebration occasion there were exhibited the autographs of the 'Songs without words' (Book 1), the 'Hebrides' overture (full score), and the Cradle Song (Op. 47, No. 6), which Mendelssohn composed specially for his godson, in addition to many other artistic relics in Mr. Moscheles's possession.