

Thomas Attwood. (1765-1838)

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## THOMAS ATTWOOD.

(1765—1838.)

THE only English pupil of Mozart, and the composer of one of the most devotional anthems in the English Church service, are the primary claims of Thomas Attwood for admittance into the portrait gallery of THE MUSICAL TIMES. But are there not other considerations that justify a biographical sketch of this worthy old musician? We shall see.

Thomas Attwood was born in London, November 23, 1765, and baptized in the Church of St. Martin's-in-the-Fields. His father, also named Thomas Attwood, seems originally to have been a coal merchant. The records of the Royal Society of Musicians—of which he became a Member in 1782—state, however, that Thomas Attwood (Senior) 'performs on the tenor and horn at several private concerts, is one of his Majesty's Band of Musicians and Page to his Royal Highness the Prince of Wales, a very sober, discreet man, and not likely to become chargeable to this Society, and has practised music more than seven years.' Like so many distinguished church musicians, Thomas Attwood, the younger, who forms the subject of this sketch, became one of the Children of the Chapel Royal at the age of nine. He therefore received his early musical education under Dr. James Nares and Dr. Edmund Ayrton, the two Masters of the Children during young Attwood's choristership. At about the age of eighteen Attwood performed on the harpsichord at Buckingham House (now Buckingham Palace), when the Prince of Wales, afterwards King George IV., fortunately happened to be present. The Prince was so struck by the talent exhibited by the youth on that occasion that he offered to send the ex-chorister to Italy in order further to pursue his musical studies. The offer was gladly accepted, and for this purpose his Royal Highness assigned to Attwood a sum of money from his private purse.

## A PUPIL OF MOZART'S.

In 1783 Attwood left London for Naples. He studied first under Fillipo Cinque, and afterwards received instruction, 'of a more valuable kind,' from Gaetano Latilla, a composer of eminence in his day. But, in the excellent words of Attwood's first biographer, 'perceiving the decline of the Italian School, and foreseeing the ascendancy of that of Germany, he [Attwood] proceeded to Vienna, and immediately became a pupil of Mozart, with whom he soon formed a close intimacy and learnt from him not only the general principles of modern composition, but also those secrets of his art which seldom are, or can be, imparted, but at the favouring opportunities which daily intercourse and friendly conversation afford.' Attwood arrived in Vienna in 1785, where he became Mozart's only English pupil. 'By a

singular coincidence,' says Otto Jahn, 'also the English [? Irish] tenor, Michael Kelly, and the English Prima Donna, Nancy Storace, were engaged at the Italian opera.' The genial Irish singer has fortunately placed on record ('Reminiscences of Michael Kelly,' i., 225) an interesting side-light on Mozart's English pupil, which must be quoted:—

My friend Attwood (a worthy man, and an ornament to the musical world) was Mozart's favourite scholar, and it gives me great pleasure to record what Mozart said to me about him; his words were, 'Attwood is a young man for whom I have a sincere affection and esteem; he conducts himself with great propriety, and I feel much pleasure in telling you, that he partakes more of my style than any scholar I ever had; and I predict, that he will prove a sound musician.' Mozart was very liberal in giving praise to those who deserved it; but felt a thorough contempt for insolent mediocrity.

Not only was Attwood a pupil of the composer of the G minor Symphony, but we are glad to be able to furnish proof that our English musician formed one of the domestic circle in Mozart's family. Here is a letter from Madame Nissen, the composer's widow, to her former husband's old pupil, written thirty-four years after Attwood had left Vienna. This most interesting and curiously expressed epistle has never before been made public.

## A LETTER FROM MOZART'S WIDOW TO ATTWOOD.

Mrs. Nissen once Mozart, is truly happy to hear from her old friend Mr. Attwood. The sensible satisfaction she invariably felt in reminding their former amiable acquaintance, which often has been a particular topick of discourse with her present husband (a Dane) gets a new strength by the glad information she owes to the obligingness of Mr. Swaine, of the kind interest that Mr. Attwood not leaves to grant to her past name and of his zeal in promoting its glorification.

Her elder son which Mr. Attwood will recollect to have born in his arms, has left the foot steps of his father, and is employed in his Sovereign's Civil Service at Milano: The younger one seeks those foot steps and as he is not deprived of talents and genius meets with esteem and applause in a travel he has undertaken through Germany. His mother cannot but desire that their English friend might judge convenient to encourage him to a journey to London.

Mrs. Nissen begs Mr. Attwood to receive her warmest thanks for the constancy of his friendship and her eager wishes for his felicity.

Altona, Feby the 5th, 1821.

CONSTANCE NISSEN.

The subscribed shares the feelings of his wife. NISSEN.

Answer if it may be hoped to be directed to

N. The Kings of Denmark actual Counsellor of State, Knight of the Royal order of Danebrog.

## ATTWOOD'S HARMONY EXERCISES.

In regard to Attwood's theoretical studies with Mozart, we give two interesting specimens of the young Englishman's exercises and his great master's corrections. These, and many other similar examples, which were formerly in the possession of the late Sir John Goss, now belong to Sir Frederick Bridge, by whose kindness we are enabled to place them before our readers in the form of an Extra Supplement. The first contains a specimen of Mozart's English and his signature. The words '& a half' are apparently in Attwood's writing, in correction of Mozart's 'demy,' so far as can be deciphered under the erasure. The 'bad har.,' in line 2, is a comment of the master which speaks for itself. The second specimen is highly amusing by reason of young Attwood's presumption in assuming that his exercise left 'no room for correction,' and of Mozart's subtle commentary thereupon in the plentiful 'corrections' he has made!

Attwood's departure from Vienna is thus recorded by Michael Kelly:—

In the first week of February, 1787, I quitted it with a heart full of grief and gratitude. Storace, her mother, her brother, Attwood, and myself, not forgetting Signora Storace's lap-dog, filled the travelling carriage, and with four horses we started for England Ho!

At Munich, on their way home, they visited the beautiful gardens of the Niemptenburg Palace. 'In one of the avenues,' says Kelly, 'I remember Attwood and myself ran a race, and I won it!'

Most of the biographers state that, upon his return to England, Attwood became organist of the Church of St. George the Martyr, Queen Square. But his name is not to be found in the records of the church, and therefore he may have only deputed there for F. C. Reinhold, who held the post from 1772 till after 1809, and probably till his death in 1815. Curiously enough, however, at that time there was a curate at St. George the Martyr named Attwood.\*

## PAGE OF THE PRESENCE TO THE PRINCE.

Royalty continued to smile on the young man. He conducted a concert at the Duchess of York's, December 6, 1791, and on the 17th of the same month the *Morning Chronicle* recorded that 'Thomas Attwood, Junr., is appointed Music Master' to Her Royal Highness. In the 'Universal British Directory' of 1793—a kind of 'Whitaker's Almanack' of that day—'T. Attwood, Junr.,' is named as one of the 'Pages of the Presence' in the Household of the Prince of Wales, his former patron. In the same year he was married to Mary, only child of Matthew Denton, Esq., of Stotfold, Bedfordshire; but the marriage took place (August 9,

\* I owe this to the kindness of Mr. J. L. Miller, Superintendent of the Newspaper Room, British Museum, who has been good enough to make the necessary research.

1793) at St. John's Church, Wapping, and the registers record that both the bridegroom and bride were 'of this parish.'

## ORGANIST OF ST. PAUL'S CATHEDRAL.

In 1796 Thomas Attwood became organist of St. Paul's Cathedral in succession to John Jones, deceased, whose single achievement is a double chant. He held this important post till his death in 1838, a period of forty-two years. In the same year (1796) he was appointed composer to the Chapel Royal. Both ecclesiastical offices furnished him with fine opportunities for the exercise of his creative faculty in the realm of English church music. Although Attwood died sixty-two years ago, that juvenile veteran, Dr. E. J. Hopkins, remembers him perfectly. In the early thirties Dr. Hopkins was one of the Children of the Chapel Royal. As he had a good voice and was an excellent reader, his master, William Hawes (who was also Almoner of the St. Paul's boys), made young Hopkins do double duty by singing at St. Paul's Cathedral as well as at the Chapel Royal. In this connection he was often brought into personal contact with 'dear old Attwood.' The honorary organist of the Temple Church has therefore very kindly acceded to our request by sending the following personal recollections of the old St. Paul's organist.

## DR. E. J. HOPKINS'S RECOLLECTIONS.

Seventy years ago the idea of neatly printed Services, to be obtained for a few pence per Canticle, had not been even so much as dreamt of, and therefore Attwood was wont to make transcripts of the separate voice parts of his compositions with his own hand. Being 'Composer to His Majesty's Chapel Royal, St. James's,' as well as organist of St. Paul's Cathedral, he would get matters so arranged that a Service of his would be appointed to be sung at both places on the same day. Attwood would then bring up with him on the Sunday morning from Norwood the necessary organ score and single voice parts, carefully wrapped up in brown paper and tied with red tape. These he would entrust to my care before the morning service at St. Paul's; and if I returned them to him safely after the evening service at 'the Chapel,' he would give me sixpence, which addition to my frugal allowance of pocket money was always most welcome.

## A COMPOSER OF MUSIC FOR THE THEATRE.

It seems strange, but it is nevertheless true, that Attwood, in his day, gained much distinction as a composer for the stage, and, moreover, at the same time that he held the organistship of St. Paul's Cathedral. The following is an attempt at a complete list of theatrical pieces for the music of which he was responsible, either alone or in collaboration with other composers; one or two of the dates may, however, be considered as approximate. The wide range of subjects covered by this full

score of musical pieces, comic and otherwise, will not escape attention :—

The Prisoner. (A musical romance) .. ..	1792
(Non più andrai occurs in this.)	
The Mariners. (Musical entertainment) ..	1793
Carnarvon Castle, or the birth of the Prince of Wales .. .. .	1793
The Adopted Child .. .. .	1795
The Poor Sailor, or Little Ben and Little Bob ..	1795
The Smugglers. (Musical drama) .. .. .	1796
The Mouth of the Nile. (Musical entertainment) ..	1798
(Nelson's victory at the Nile, Oct. 25, 1798.)	
The Devil of a Lover .. .. .	1798
The Castle of Sorrento. (Comic) .. .. .	1799
The Red Cross Knights .. .. .	1799
The Old Cloathsman .. .. .	1799
A Day at Rome .. .. .	1799
The Magic Oak, or Harlequin Woodcutter. (Pantomime.) Words by T. Dibdin .. .. .	1799
True Friends. (A new musical farce.) Words by T. Dibdin .. .. .	1800
The Domination of Fancy .. .. .	1800
St. David's Day. (A favourite comic opera.) Words by T. Dibdin .. .. .	1800
The Escapes, or The Water Carrier (partly from Cherubini) .. .. .	1801
Il Bondocani, or the Spanish Robber. Words by T. Dibdin .. .. .	1802
Adrian and Orilla. (An operatic play) .. .. .	1806
The Curfew .. .. .	1807

According to Messrs. Broadwood's books (which have been searched at the kind instigation of Mr. A. J. Hipkins), Attwood and his father lived for several years in the same house at 5, Eaton Street, Pimlico. The first mention of the Norwood villa, where the younger Thomas resided (and of which more anon), appears in the year 1814.

Thomas Attwood was one of the original members of the Philharmonic Society upon its formation in 1813. He was its treasurer during the season of 1820, and, at various times, he conducted—that is, 'at the pianoforte'—eighteen of the Society's concerts. Upon the opening of the Royal Academy of Music, in 1823, he formed one of the Board of Professors at that Institution.

The King, George IV., who in the meantime had ascended the throne, did not forget his former *protégé*. The First Gentleman in Europe appointed Attwood to the organistship of the Private Chapel of the Royal Pavilion at Brighton. The St. Paul's organist, with one or two of the best boys of the Chapel Royal choir, used to post down to Brighton for the week-end in order to assist in performing the musical service before the king. The *Morning Post* of that time had a very effusive correspondent at Brighton. Here is a specimen of his high-flown style :—

The harmonious part of the service was sublime. The King's Band was on duty. Mr. Attwood presided at the Organ. Master [S. S.] Wesley, from His Majesty's choir at the Royal Chapel, St. James's, took the soprano and leading parts in the anthem, &c., and with sweet and divine effect. The voluntary, at the close of the service, instead, as designed, to mark the retiring of the assemblage,

had the effect of keeping the congregation together, the countenance of each silent auditor appearing to express 'Who can withdraw from such heavenly sounds?' and had not Mr. Attwood desisted, it is impossible to say at what period the Chapel would have been left.—(*Morning Post*, March 11, 1823.)

#### FRIENDSHIP WITH MENDELSSOHN.

Not the least interesting feature in the life of Attwood is the fact that the English musician formed a personal connecting link between Mozart and one of that master's devoted disciples, Mendelssohn. When Mendelssohn first visited these shores in 1829, he, curiously enough, journeyed hither in a steamer named 'The Attwood'! A warm friendship soon sprang up between 'dear Mr. Attwood,' then aged sixty-four, and the youthful Mendelssohn of some twenty summers. It found an outlet for its practical expression upon the occasion of a somewhat serious accident which befell the latter in September, 1829, when he was thrown out of a carriage in London. During the weary period of suffering in his lonely London lodgings, Mendelssohn was very kindly treated by his English friends, but by none more so than the Attwoods. He writes to his family in Berlin :—

Yesterday a great hamper arrived from Mr. Attwood in Surrey; on the top there were splendid flowers, which are now smelling deliciously round my fireside. Under the flowers lay a large pheasant; under the pheasant, a quantity of apples for pies, &c.

A little later—in November—he passed a period of convalescence as the guest of Attwood at his Norwood villa. Here are some extracts from Mendelssohn's home letters. The first is dated 'November 15, 1829' (a Sunday) :—

By the gods, not in vain shall the Attwoods have put this paper on my table, with sealing-wax, pens, and all. . . . I must above all things describe the place. This is Norwood, famous for good air, for it lies on a hill as high as the cross on St. Paul's—so say the Londoners—and I am sitting late at night in my own little room, with the wind howling wildly outside my window, whilst the chimney fire burns very quietly. . . .

In my bedroom luckily stands old Attwood's music-cupboard, with the key in it; so I rummage among the music-books; and after finding the other day no end of Te Deums by Croft, and twenty anthems of Boyce's, and Purcell's psalms, what should meet my eyes in three big volumes but 'Euryanthe: Score'! That *was* a find! Now I am reading it through very carefully and enjoying it. The old gentleman ordered it over from Germany to get better acquainted with it than from the [vocal score] arrangement. I shall copy one passage from it, as it is very curious; it is the one in G flat, 'Der du die Unschuld kennst.' You know, Fanny, how I always maintained that that passage sounded more like brass than anything else. And what do I find? M. de Weber scores it for three trombones, trumpets, two horns in E flat, and—*two horns in D flat!!!* Is not that mad? And sweet flutes everywhere! It is lovely music, and it seems strange to me that I should get so well acquainted with Weber's favourite work here in England. . . . Cherubini's Requiem I have found too, and other things, and so the time passes very agreeably.

Is it not peculiarly interesting that a German musician should make his first acquaintance of the score of his fellow countryman's opera in the cupboard of an English organist?

Attwood possessed a white donkey—according to Klingemann, 'one of the most distinguished donkeys that ever ate thistles (but he lives entirely on corn), a plump, milk-white animal, full of vivacity and talent, appointed to draw a very diminutive four-wheeled vehicle.' It was in this donkey-drawn carriage that Mendelssohn derived much health-restoring benefit in various 'processions' and 'caravans' along the highways and byeways of Norwood. It may not be without interest to add that the manuscript of Mendelssohn's familiar pianoforte piece, the Capriccio in E minor (Op. 16), is dated 'Norwood, Surrey, Nov. 18, 1829.' It is also quite possible that his G minor Pianoforte Concerto received some finishing touches in Attwood's villa.

## ORGAN PLAYING AT ST. PAUL'S.

Mendelssohn frequently played on Father Smith's fine old organ in St. Paul's Cathedral during his various visits to London. On one occasion he upset the steady-going routine of the vergers by playing so long after one of the services that the words 'Pass out, please,' availed nothing. Thereupon the vergers withdrew the blowers from the scene of their operations, with the result that the organ became windless while Mendelssohn was in the middle of one of Bach's Fugues. We are enabled to re-produce in facsimile an interesting little note, written by Attwood to Vincent Novello—then residing at 67, Frith Street, Soho—on a Sunday morning in May, 1832. This communication was evidently sent from Norwood by hand to Novello, so anxious was Attwood that his friend should be present at St. Paul's Cathedral to hear the new Bach pieces played by Mendelssohn.

Sunday May  
27<sup>th</sup> 1832

Dear Novello—

Mendelssohn has just rec'd some Manuscripts of Sebastian Bach which he proposes trying this Morn. hope you will meet him in your hall

T. P. Attwood

FACSIMILE OF A NOTE FROM  
THOMAS ATTWOOD TO VINCENT NOVELLO  
(MAY 27, 1832).

In one of his letters to Attwood, Mendelssohn encloses a Prelude of J. S. Bach's 'with your favourite fugue [probably the little E minor], and with that other wonderful piece which I played every Sunday on your organ, and which produced a good effect with your diapasons.' In another letter he says: 'I take the liberty of sending to you two Fugues for the organ which I composed lately, and arranged them as a Duet for two performers, as I think you told me once that you wanted some-

thing in that way. The subject of the first Fugue is one which I played extempore one morning on your magnificent organ at St. Paul's, which occurred again to my memory when I thought of the pleasures which I enjoy'd there so often by your kindness and friendship for me.' (On p. 795 we give a view of Father Smith's organ in St. Paul's, as it appeared during Attwood's organistship, with some particulars regarding this fine old instrument.)

## ATTWOOD'S LETTERS TO MENDELSSOHN.

Through the kindness of Mrs. Wach, Mendelssohn's only surviving child, we are enabled to give some extracts from the letters written by Attwood to Mendelssohn, the originals of which are included in the 'twenty-seven large thick green volumes' now preserved in the family archives at Leipzig. We may add that these extracts have not hitherto been published:—

Norwood, Surrey,  
Nov. 5, 1832.

Dear Mendelssohn,

I am just returned from the Annual meeting of the Philharmonic Society, and though the clock has just struck 12—I cannot go to bed without communicating to you, how *truly gratified* I have been with the result of this our first meeting since the concerts last season. The first motion made, after the officers were elected, was, that you be requested to compose a Symphonic Overture, and vocal piece—either song, duet, trio, or quartet—for the ensuing season for the Philharmonic concerts; for which they beg to offer you—not as a remuneration, but to prove their esteem and admiration of you both as a man and a highly talented musician—one hundred guineas. You will be gratified to know that if Novello had not been too quick for John Cramer, he would have seconded the motion, as he was much pleased with the proposal and gave it his warmest support; and in justice to all the members present, I have the pleasure to state that the motion passed unanimously.

I trust that not only the aforesaid request may be complied with, but that it will induce you to revisit this country, and that you will bring out the new works under your immediate direction. You know well there are few that will be more happy to see you again than the writer of this epistle. . . .

It grows late, therefore trust you will excuse this hurried scrawl. In the mean time,

Believe me, with united kind regards of all my family,  
Yours very sincerely,

THOS. ATTWOOD.

The rivalry between Vincent Novello and John Cramer—'glorious John' of 'Pianoforte Study' fame—to second the motion is very interesting. Who was the proposer? Perhaps Dr. Cummings can enlighten us.

17, Cheyne Walk, Chelsea.  
Febr. 9th, 1835.

My dear Mendelssohn, we omit 'Mr.' in England.

I was greatly delighted with the sight of your hand, and could only have a greater pleasure by shaking it. I however hope the time will soon arrive, when I shall have that gratifying opportunity. And now, my kind friend, how shall I sufficiently thank you for your two delightful fugues,\* which are truly charming, the pleasure you feel in affording enjoyment to others is the best reward I can offer. I cannot but be proud indeed to find my name in public united with Mendelssohn's, and I assure you that I truly appreciate this distinguished mark of your friendship. This particular instance only confirms the opinion I have always formed of myself; *i.e.* that I am more indebted for any celebrity to the kindness of my friend than any merit of my own.

\* The Preludes and Fugues for the Organ (Op. 37), dedicated by Mendelssohn to Attwood.

You will see by my address that I have changed my residence, with which I am greatly delighted. It fronts the river, and the view reminds one of Cowes in the Isle of Wight. Thank God! my health is greatly improved; and my fatigue in travelling being so much lessened, I enjoy myself much more than I did at Norwood. . . .

We have recently had a new establishment here, which is called the 'Society of British Musicians,' in the hope of bringing forward native talent. I hardly need add that [Sterndale] Bennett stands pre-eminent. I, however, wish you would look at your cloak, or great-coat, lest you should have had a bit cut out of it; for there is a young man of the name of Hatton, who seems to have got a little bit of it, indeed he seems more to assimilate to your style, without plagiarism, than any one I have met with. I conclude you know the history of 'Elijah's mantle' in the Bible.

Is it not possible that this cloak reference of Attwood's to the subject of 'Elijah' became the first germ in Mendelssohn's mind of his great oratorio?

Attwood continues:—

I am delighted to find that you are writing an Oratorio on so noble a subject as 'St. Paul,' and have no doubt that you will gratify your friends on this occasion as much as in your former works. I shall be most anxious to hear it.

Feb. 13th.

I saw many of your old friends last night which I shall not pretend to enumerate, as that would fill a sheet. I can only add that they all were anxious in their enquiries about you, and will be equally gratified with the pleasure of seeing you again in England, as well as,

My Dear Mendelssohn,

Yours very sincerely,

THOS. ATTWOOD.

You need not apologise about writing an English letter, as without compliment, I think your's is an excellent one, and not very easy to mend. We say 'long since,' instead of 'since long.' There is little else that I could presume to alter.

It is well known that Mendelssohn dedicated to Thomas Attwood his Three Preludes and Fugues for the organ (Op. 37). But it is not so well known that the title-page of the original German edition records the fact that they were dedicated to the old English organist '*with reverence and gratitude*' (*mit Verehrung und Dankbarkeit*). Until quite recently, this interesting addition to the dedication has never appeared on the English editions!

## THE CLOSING SCENE OF A GOOD LIFE.

The remaining incidents of Attwood's career may be briefly told. In 1836, in succession to Stafford Smith, he became one of the organists of the Chapel Royal, St. James's, but he did not live long to enjoy this honourable office. We learn that 'shortly after Christmas (1837) he was attacked by a malady which required prompt treatment; but unhappily for his family and friends, his predilection for a new system of medicine prevented his having recourse to sanctioned remedies, till his disease had attained the mastery and his case had become hopeless.' He died at his residence,

17, Cheyne Walk, Chelsea, on March 24, 1838, aged seventy-two. His remains were deposited in the crypt of St. Paul's, under the organ he loved so well and in the great Cathedral where he had held the office of 'chief musician' for nearly half-a-century. A large congregation was present to do honour to one who was so highly respected and beloved. His own beautiful Magnificat and Nunc dimittis in F, and Greene's pathetic anthem, 'Lord! let me know mine end,' were sung at his funeral. One of the chorister boys who took part on that mournful occasion was Master Walter Macfarren, who five months before had officiated in a similar capacity at the interment of Samuel Wesley. The following inscription was placed on the tombstone—which has recently been restored by Mr. John S. Bumpus and Mr. John E. West:—

Under this stone | lie the | mortal remains of  
 THOMAS ATTWOOD  
 who was appointed | organist of | this Cathedral, 1796.  
 He departed this life | the 24th March, 1838,  
 in the 73rd year of his age.

Among the pupils of Attwood were the violinist, George Augustus Polgreen Bridgetower—which establishes a link between Beethoven and Attwood—Cipriani Potter, John Ella, H. Hugo Pierson, the Walmisleys (father and son), and John Goss, the last-named being his successor in the organistship of St. Paul's Cathedral.

#### A PIONEER OF ENGLISH CHURCH MUSIC.

The fame of Attwood as a composer will be preserved in his church music, which, however, he did not begin to write until comparatively late in life. In many respects he may be regarded as the father of modern church music. As Sir John Stainer says: 'Attwood deserves an important place in any sketch of the history of Services for the bold attempt to attach to the words music which should vary as to their character. This had, of course, been done to some extent before his time, but nearly always with a polite leaning to the conventionalities of the past. Attwood struck out a fresh path.' The same remarks may be applied to his melodious anthems.

#### COMPOSITIONS.

The following is a skeleton list of Attwood's compositions, excluding the dramatic works, a list of which has been given on p. 790:—

**SERVICES:** Morning and Evening in F (1796); in A (1825); in C (1832); in D (1831 and 1832); and in B flat (unpublished).

Several settings of the Sanctus and Kyrie in various keys, amongst the latter being a setting with different music for each repetition of the words, after the example of Matthew Lock.

**ANTHEMS:** Nineteen (probably more), some of which still remain in manuscript.

**SECULAR VOCAL MUSIC:** Numerous glees and songs—of the former the best known are 'In peace Love tunes the shepherd's reed' and 'To all that breathe the air of Heaven'; and of the latter, 'The Soldier's tear,' which long maintained its popularity.

**PIANOFORTE MUSIC:** Many sonatas and lessons.

The following song was composed by Attwood some twenty years before Horn's 'Cherry Ripe' appeared:—

Let me die! let me die! the de-lu-sion is o'er, Hope's  
 beau-ti-ful vi-sion can cheat me no more!

#### THE CORONATION ANTHEMS.

Of Attwood's anthems the most important, in regard to scope, are the two he composed for the Coronations of George IV., in 1821, and William IV., in 1830. Both these works—'I was glad' (sung also at the Coronations of William IV. and Queen Victoria) and 'O Lord, grant the King a long life'—were written with full orchestral accompaniment. As Ouseley somewhat quaintly says: 'It was not for nothing that he [Attwood] had been the disciple of the greatest orchestral composer the world had yet seen. The influence of Mozart's teaching was unmistakably seen in Attwood's compositions for the orchestra. As examples of this we would refer to his two magnificent coronation anthems for full orchestra and chorus. . . . These are indeed, both of them, works of the highest merit.' In his setting of 'O Lord, grant the King a long life,' Attwood played a pretty compliment to the Sailor King (William IV.) by introducing 'Rule, Britannia,' into the instrumental introduction of the anthem. This prelude movement (*Allegro maestoso*, thirty-five bars long) is first given *without* the nautical theme, but on its repetition, played softly, the trumpet and horn give out Dr. Arne's fine old tune *forte*, which must have had a thrilling effect in Westminster Abbey. Why should not this fine work be performed at a Festival? Attwood also composed a second anthem (in addition to 'I was glad') for the coronation of his patron, George IV.; this has not been published. He was also, again in his official capacity, engaged upon a similar work for the Coronation of our beloved Queen, when the hand of death stilled that of the genial old composer. What has become of the manuscript? It may be interesting to mention that the setting of 'They that go down to the sea in ships' was composed by him when he was in his seventieth year. The familiar short anthems, 'Turn Thy face from my sins' and 'Enter not into judgment' made their first appearance in a publication, issued by Parker in 1834-35, entitled:—

**SACRED MINSTRELSY:** A Collection of Sacred Music by the Great Masters of all ages and nations, consisting of Anthems, Solos, Duets, Trios, &c., with Accompaniment for Piano and Organ.

#### 'COME, HOLY GHOST.'

One of the best known anthems by Thomas Attwood, and certainly one of the most devotional in the whole range of English

church music, is his simple setting of the words 'Come, Holy Ghost, our souls inspire.' There is a very interesting anecdote concerning its composition which Mr. John S. Bumpus relates as part of a conversation he once had with the late Mr. John George Boardman, the well-known organist, who died July 2, 1898. Boardman, as a chorister of St. Paul's seventy years ago, was the first to sing the solo in Attwood's 'Come, Holy Ghost.' The composer was specially requested by Bishop Blomfield to furnish a new setting of Bishop Cosin's translation. This was on the eve of his Trinity ordination in 1831. The finishing touches were only put to the composition by Attwood whilst he was driving in his gig from Norwood to St. Paul's. On his way to the Cathedral he 'picked up' young Boardman, who lived at Brixton, and told him to look over the manuscript of the treble solo, as he intended him to sing it at that very service.'

The anthem was published in December, 1831, by J. Alfred Novello, with the following modest title:—

COME, HOLY GHOST | a Hymn for four voices | with an accompaniment for the organ or piano forte | composed by | THOMAS ATTWOOD | organist of St. Paul's Cathedral.

London | Published (for the composer) by Jos. Alfred Novello, 67, Frith Street, Soho Square, | where may be had the Sanctus and Responses in G and the Coronation Anthem in D by the same composer.

#### PERSONALITY.

Thomas Attwood was a musician of rare gifts and a man of an attractive personality. He was greatly beloved by all who knew him, and, as one of his biographers has said: 'He was no less to be valued as a member of society than as an artist who did honour to the country of his birth.' The Dean of St. Paul's at the time of Attwood's death (Dean Coplestone, who was also Bishop of Llandaff), in a letter of condolence to one of the old organist's sons,\* said: 'It will not be easy to supply his place, either in point of musical talent, or of moral worth. He was a sincerely religious and conscientious man; and this consideration ought soon to reconcile his family to their loss—for he is doubtless gone to his reward.'

Mr. Arthur Walmisley (brother of the late Thomas Attwood Walmisley), in a letter to the present writer, says: 'Mr. Thomas Attwood was much beloved by me, and I was walking with him a week before he died, seeing him home to Cheyne Walk, Chelsea. He was full of anecdote and wit, which he principally gained from his friend Sidney Smith, Canon of St. Paul's, after service was over, in the Combination Room.' Would that those Combination Room witticisms had been recorded!

Finally, Mendelssohn bears beautiful tribute to the affection he felt for his venerable English

friend in the following extracts from letters to Karl Klingemann:—

'Some fellows are old at 14, but there are men who are young at 70. Attwood is such an one.'

Again, after the visit of the inexorable Messenger to Cheyne Walk:—

'Please write soon and tell me something of our dear Attwood. I heard of his death through an English paper, and then a letter of [Sterndale] Bennett's confirmed the sad news. I deeply deplore his loss. Tell me if you know any details. I know for certain that I shall not meet again in this life so kind an artist, so benevolent and amiable a character.'

F. G. E.

#### FATHER SMITH'S ORGAN IN ST. PAUL'S CATHEDRAL.

As a sequel to the foregoing biographical sketch of Thomas Attwood, we give a full-page view of the organ in St. Paul's as it appeared in his day. This view is reproduced from an engraving dated 1819, when the organ stood on the choir screen, and where it remained till the screen was removed in 1860. Bernard Schmidt—or, as he was subsequently called, 'Father Smith'—came from Germany to this country in 1660. The St. Paul's organ was the thirteenth (!) instrument built by him in England. Sir George Martin has unearthed some very interesting particulars from the Cathedral records in regard to the building of the old organ, from which we cannot do better than quote.

The first entry appears in the account book between November 1, 1695, and the last day of the same month, and it reads thus:—

ffor Iron work for a new sledge to bring ye  
Organ Pipes to ye Church, wt. 1 c. 2 qrs.  
12 lbs. at 4d. per lb... .. 03 : 05 : 00

ffor Carriage of Organ Pipes from Suffolk  
Street to ye Church with one teame, 2 days 01 : 04 : 00

Between July, 1700, and the last day of September following, there is found a very important entry:—

To Bernard Smith, Organ Maker, being paid  
at severall times as per vouchers in ye  
acquittance book in part for the Organ in  
the Choire at St. Pauls' Church .. .. 1600 : 00 : 00

The following was the Specification:—

#### THE FIRST LIST.

(To be ready September 25th, 1695.)

#### Stops in the Great Organ.

Two open diapasons.*	Cornet.
Stop diapason.	Mixtures.
Principall.	Sesquialtera.
Great twelfth.	Trumpet.
Fifteenth.	

\* The Rev. George Attwood, M.A., late Fellow of Pembroke College, Cambridge, who died at the Rectory, Framlingham, July 22, 1884, aged eighty-nine, after having held that living for forty-seven years.

\* 'Front pipes' and 'Back pipes'—i.e., one open diapason facing the dome, the other on the Choir or keyboard side of the case.



This is for you - I am not at home, therefore I may you to come to morrow at three o'clock. My dear Mamma

half time again

Andiamo affrettato

FACSIMILE OF A HARMONY EXERCISE WORKED BY THOMAS ATWOOD DURING HIS PUPILAGE WITH MOZART.

Reproduced, full size, from the original in the possession of Sir Frederick Bridge, and by his kind permission. (See p. 789.)

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The musical score consists of five staves of handwritten notation. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). There are numerous corrections and annotations throughout the score, including arrows pointing to specific notes and words like "3<sup>rd</sup>", "2<sup>nd</sup>", and "1<sup>st</sup>". The staves are filled with complex rhythmic patterns and chordal structures.

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*J. P. Howard*