

# THE Musical Times

ESTABLISHED IN 1844

---

Leeds Parish Church

Author(s): Dotted Crotchet

Source: *The Musical Times*, Vol. 47, No. 755 (Jan. 1, 1906), pp. 9-18

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/904179>

Accessed: 23/12/2014 13:17

---

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at  
<http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



*Musical Times Publications Ltd.* is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times*.

<http://www.jstor.org>

# The Musical Times.

JANUARY 1, 1906.

## LEEDS PARISH CHURCH.

It is a far cry to Saxon times and the year A.D. 633, when, according to the Venerable Bede, there was a farming village called Loidis, or Leeds. We learn that it had 'its ten acres of meadow, its church, priest, and mill (of 4s. value),' and that the population (less than 300 souls) were the proud possessors of fourteen ploughs! Those agricultural Loidisians must have had a church wherewith to satisfy their spiritual hunger—perchance a rough-timbered structure, its roof thatched with reeds from the river-bank. Such a primitively constructed edifice would offer little resistance to devastating Danes when they were led to Leeds. Anyhow, Domesday Book, under Loidis, records 'There are a church and a priest,' a proof, if proof be wanting, that the world did not come to an end in A.D. 1000 as, according to common belief, it was expected to do. The Norman church must have been in existence in 1089, when, in the reign of William Rufus, there was founded at York the Benedictine monastery of the Holy Trinity: it is then that the advowson of Leeds is first recorded. Destroyed by fire in the 14th century, the Norman structure gave place to a new church in the Decorated style—which, much altered and added to, remained in situ until the year 1838, when it was pulled down to make way for the present stately edifice. Throughout all these centuries—the 7th to the 20th—the various parish churches of Loidis, or Leeds, have stood on the same spot of holy ground, consecrated by the devotions of countless worshippers.

The present Parish Church of Leeds—dedicated like its forerunners to St. Peter—was consecrated September 2, 1841. Designed by Robert Dennis Chantrell, a local architect, it is a stately edifice of the Transitional style between the Decorated and Perpendicular periods. The old Edwardian church had its tower in the centre of the building: in its successor this imposing feature stands at the centre of the north side, having a large door at its base which forms the principal entrance to the church. This tower, 144 feet high, is very elaborate, its massiveness being relieved at the belfry stage by the rich ornamentation of Perpendicular tracery and projecting canopies. There is no west door. At the east end of the church a new choir vestry was erected in 1901, which harmonises very well with its surroundings and, as the Precentor says, 'in a very few years it will become as black as they.'

On entering the church one cannot help being struck by its general gloom, which even its spaciousness—2,000 people can see and can hear the service—fails to relieve. The nave and choir have north and south aisles running the whole length of the church, and in addition there is an extra side-aisle on the north side of the nave and a side chapel on the north side of the choir. The

south transept is completely filled with the elaborate organ-case of open screen work, as shown in our illustration (p. 14), from which it will be observed that not a single pipe is visible. The stalls for clergy and choir are almost on the same level as the pews for the congregation, and placed among the worshippers to the east of the transept: a raised position would be a great advantage in the rendering of the musical service. The spirit of modernity which must inevitably characterize a church built within seventy years is toned down, so to speak, by a few ancient features. For instance, the elaborate and very lofty pulpit contains three good panels of early 18th century work, representing the Annunciation, and the Nativity and Baptism of our Lord. There are also some monuments preserved from the tottering old church of Edwardian times. One of these is the mutilated effigy of a knight clad in armour, an unknown member of the Manston family, the monument being described in 1584 as 'an ould knight lying cross-legged, all in male [mail] with his sword and his targett [shield] on, his armes cut in stone.' Another relic of the past is the monument to Thomas Hardwicke, who died in 1577. Of the numerous frescoes which adorned it there can still be dimly seen the figure of Death shaking a spear at Mr. Thomas Hardwicke, his wife and family. Epitaphians may like to be furnished with specimens of the eulogistic verses which record the virtues of this 16th century citizen:

Here lyeth Hardwicke lately layde  
Whose comely corpes are gone,  
Here lyeth the man that always hade  
The love of every one.

Thus hym to God I do commend  
Qui nutu regit omnia,  
Trusting that He will us defend  
Per singula pericula.

My slender help cannot discuss  
Hardwicke his worthy praise;  
So uprightly from time to time  
He dealt in all his wayes.

A memorial to Ralph Thoresby (1658-1725), the eminent antiquary of Leeds, justly finds a place within these walls. The results of his painstaking and accurate investigations are contained in the two volumes dealing with the Parish Church and its vicars, entitled 'Ducatus Leodiensis' and 'Vicaria Leodiensis.'

The foregoing monuments—which do not exhaust the list—take a very secondary place in the order of antiquity compared with the Saxon Cross which occupies a prominent position at the east end of the church, but which probably stood at the head of the grave of a person of distinction, and dates from the first half of the 10th century. To quote from Mr. Hodson's interesting booklet on the Parish Church\*: 'The stones which compose the shaft were found in the tower and clerestory of the old Parish Church when it was pulled down to make way for the present structure in 1838. It was soon discovered that they formed part of an ancient Cross; but owing to various legal

\* 'Leeds Parish Church: its history and memorials.' By M. O. Hodson, Precentor of the Parish Church. With a Preface by the Lord Bishop of Gloucester. Leeds: Richard Jackson, 1905.

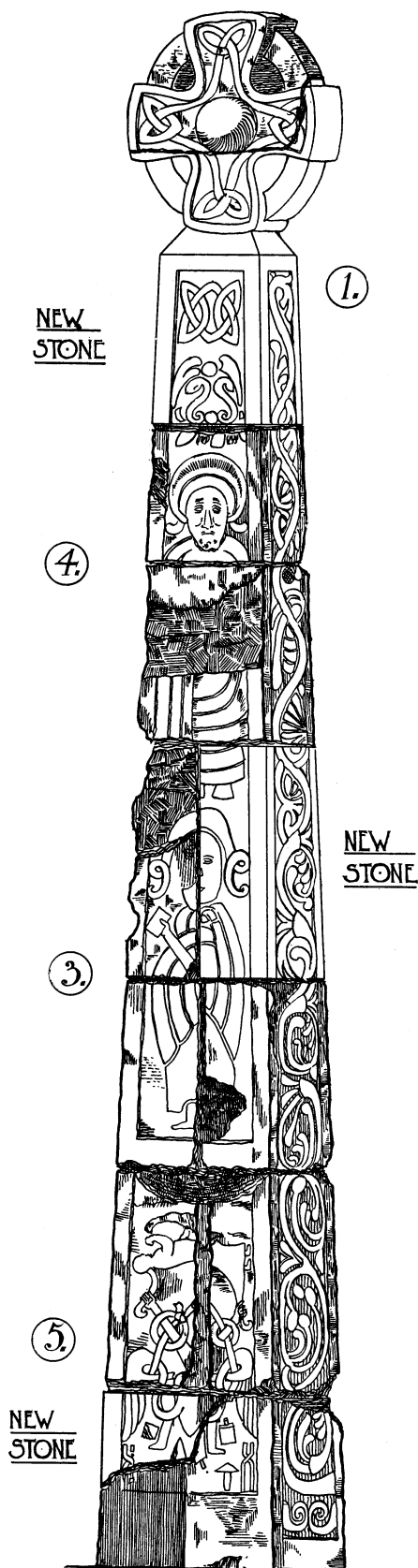


difficulties it was not until Dr. Gott [then vicar of Leeds, now Bishop of Truro] had paid £25 over the counter of a grocer in Rottingdean that the precious relic became the property of the Vicar and Churchwardens of Leeds in 1876.' From the appended illustrations it will be seen that in restoring the Cross it was necessary to insert some new stones, though unfortunately these are not always correct—*e.g.*, the topmost stone (No. 1) which supports the Cross, almost certainly bore on the north and south face of the original two figures, instead of the interlacing patterns now to be seen. Mr. Hodson, following Bishop Browne, of Bristol, says: 'The figures most likely to be found sculptured on such a Cross would be those of our Lord and four Evangelists. The latter are here represented with the heads and bodies of men, while the feet and hands are replaced by the extremities of the figures usually associated with them as symbols.' In regard to these symbols and the remaining figuration on this old-world memorial, the remarks of the Precentor may be quoted in full, the numbers in brackets referring to the accompanying illustrations:

About half-way up the north-side of the shaft there is a figure [No. 2], one-half of which has been restored, and careful examination will show that it is the bust of a man with claws of a leopard or lion in place of hands. This seems to indicate S. Mark. On the south side there are two figures in the upper half of the shaft. The lowest one [No. 3] carries in his right hand a book, and represents S. Matthew. At the top of the stone, carrying the uppermost figure, there are some curious fragments of sculpture, representing apparently the tips of the wings and tail of an eagle. This points to the fact that the missing stone at the top of the shaft, where now the restored stone shows an interlacing pattern, bore a figure of S. John, whose symbol is the eagle. The remaining Evangelist on the south side [No. 4] would therefore be S. Luke; while our Lord Himself would be represented on the north face of the missing stone.

The sculptures at the base of the shaft represent two Scandinavian sagas or stories. That on the south side [No. 5] represents a man holding a maiden above his head, his right hand grasping her hair and his left hand her skirts. A pair of wings hangs from his arms, one on each side, by means of cords, while below, in the right-hand corner, are representations of the bellows, anvil, hammer, and pincers of a smith. The old story tells how a certain smith named Völund—to be identified with our Weyland Smith—found a swan-maiden on the shores of a lake. She had laid aside her wings, with the result that Völund seized them, preventing the damsel from escaping, and thus gained possession of her and made her his bride.

On the north side is another remarkable figure [No. 6]. He grasps a sword in his right hand, while above him stands a bird. The interlacing figure below the hand is, according to Bishop Browne's ingenious conjecture, the knotted coils of a dead serpent. If that is so, we have here the story of Sigurd Fafnesbane. A serpent-dragon called Fafner exacted human victims from the district in which he lived, but was slain by Sigurd as he went on his way to water. Sigurd cut the reptile's heart from the body and roasted it, and happened to suck his fingers after putting them upon the meat to see if it was sufficiently cooked. He thus was the first person to taste the flesh of the dead snake, and thereby was enabled to interpret bird-language and understand its meaning. He heard one bird say to another that Sigurd ought to anticipate his comrade, who was meditating treachery, by slaying him before he had time to act. He readily took the hint, cut off his companion's head, and so became the sole possessor of the hoard of gold which Fafner had guarded.



Has this Saxon Cross any musical connection? Yes, and a Wagnerian one, according to the Precentor, who tells us that 'the story of Sigurd is nothing more than part of the old German fairy tale of Siegfried in a northern dress.' (The photographs of this Saxon Cross are from original drawings made by Mr. P. A. Horrocks in December, 1903, which, with a full description, are exhibited on one of the pillars of the church.)

The Registers of the church, which date back to 1572, contain, as might be expected, some quaint entries. Here are a few specimens:

1632. Nov. 20.—Richard Sawer, of Vicar Lane, had two strange children baptized 'Richards, *Quere et Mirare*. They were joined together, having but one body below the waist.
1643. Jan. 23.—This was the day when Leeds was taken by Sir Thos. Fairfax; 11 soldiers slain, buried 24th: 10 unpaid for. [Poor sexton!]
- 1679.—The chimes first begun to goe; Brian Tesseman, churchwarden, promoter.
- 1685.—John Thompson, dying at Hilhouse, Bancke, was excommunicated, and was brought into Church porche, and ther left in hys wynding shete the fift Augst, and afts buried by some of his frends in the nettles under the churching wall, out of the common place of buryall.

A man may be frequently nettled during his lifetime, but here is an instance of that condition after death. On August 28, 1737, the burial is recorded of

Richard Turner, a taylor, Kirkgate. This used to preach extempory in the Church porch.

The various virtues of one William Cookson, whose 'buriel' is recorded in July, 1743, are concluded with the information that he was 'a complete gentleman.' The two following entries speak for themselves:

1745. Decr.—For two nights about 13,000 of the king's foot (with 20 pieces of brass cannon) encamped in the closes on the west side of Shipscar Lane, English, Dutch, and Swiss. Rebellion is a plague. When broke out it has no bounds; fury triumphs, and the devil the postillion, and knows how and when to throw his charioteer into a snare.
1764. Jany. 31.—Buried—Henry and Elizabeth, son and daughter of John Ripley; these being the 5th double burden born to him one after another.

Poor Mr. John Ripley!

We may now turn to the consideration of the music of Leeds Parish Church, not by any means its least interesting or important feature, for was not Dr. Samuel Sebastian Wesley its 'chief musician'?

The first recorded reference to an organ is an entry in the diary of Thoresby, the antiquary, on October 10, 1713:

After prayers, with Mr. Shelton, &c., about placing of the organ, to prevent its fixing against the Commands, at our end of the church, and succeeded.

Although Thoresby succeeded in preventing the organ being fixed 'against the Commands' and getting it away from his end of the church, the selection of its site in a gallery under the central tower was disastrous, as the instrument was 'often out of tune from the continual motion which the bells gave to it.' This initial organ, built by Henry Price, of Bristol, in 1714, probably owed its erection in a great measure to the generosity of a Mr. George Bannister, who, in 1708,



gave the rents of a farm amounting to £6 per annum, clear rent, at Sutton, near Ferry-Bridge, to take place after his death, for a salary to an Organist, when an organ shall be set up in the Parish Church of Leeds.

Here is an interesting instance of an endowment of the office of organist. Byfield added a swell-organ about the year 1764, and it would seem that Snetzler must have supplied the trumpet stop in the great organ. Benjamin Blyth, of London, was paid (in 1806) the sum of four guineas for 'cleaning and rectifying the movement of the organ.' In those days the blowing arrangements of organs were very different from the mechanical appliances of the present time. At Leeds Parish Church, in 1795, 'Widow Metcalf' was paid the sum of £1 16s. 9d. for 'bellows blowing,  $\frac{1}{2}$  year.' Several names of provincial artificers appear in the records as those who repaired the organ at various times. They may be mentioned as a contribution to the history of organ-building in this country—Thomas Gwyn (1743), Mr. Haxby, of York, in 1760 and 1778, concerning whom the following minute is recorded:

1760. February 3rd.—At a Vestry held pursuant to notice given in ye Church to consider ye repair of ye Organ:—

Ordered that ye consideration be adjourned to ys day 3 weeks and that in ye meantime Mr. Alderman Denison be desired to write to Dr. Nares, touching ye character and abilities of Mr. Haxby from whom an estimate of repair has been produced.

J. KERSHAW, Vicar.

Dr. Nares had been organist of York Minster, and doubtless Haxby had tuned the organ in that stately fane. John Donaldson and Robert Boston, both also of York, effected repairs early in the 19th century, and in 1815 Thomas Greenwood, of Leeds renewed the instrument, and Messrs. Greenwood Brothers laid the foundations of the present magnificent organ. It should be added that in 1859 Holt, of Leeds, added a hydraulic blowing apparatus, and made everything ready for the pipes of Schulze, the famous German artist, Messrs. Hill being responsible for the swell organ inserted at the same time. Mr. Abbott remodelled the instrument and made many additions in 1883, and in 1899 his firm (Messrs. Abbott & Smith, of Leeds) again reconstructed the organ and added the fifth manual thereto. The following is the specification of the organ as it now stands, with the names of the various builders against the stops severally supplied by them:

GREAT ORGAN (21 stops).—Wind pressure  $3\frac{1}{2}$  inches.

	Feet.	
Sub-Bourdon .. .. .	32	Abbott & Smith.
Double Open Diapason .. .. .	16	Greenwood Bros.
Bourdon .. .. .	16	Schulze.
Large Open Diapason .. .. .	8	"
Small Open Diapason .. .. .	8	"
Salcional .. .. .	8	Abbott & Smith.
Pierced Gamba .. .. .	8	"
Hohl Flute .. .. .	8	"
Gedact .. .. .	8	Schulze.
Octave .. .. .	4	Abbott & Smith.
Principal .. .. .	4	Schulze.
Harmonic Flute .. .. .	4	"
Nazard .. .. .	2 $\frac{3}{4}$	"
Super Octave .. .. .	2	"
Mixture (3 ranks) .. .. .	—	"
Full Mixture (5 ranks) .. .. .	—	"
Double Trumpet .. .. .	16	Greenwood Bros.
Trumpet .. .. .	8	Cavaillé-Coll.
Tromba .. .. .	8	Abbott & Smith.
Clarion .. .. .	4	"
Posaune* .. .. .	8	Abbott & Smith.

\* On a separate soundboard. Wind pressure 7 inches.

SWELL ORGAN (17 stops).

Wind pressure 3 inches.

	Feet.	
Double Diapason .. .. .	16	Hill & Son.
Open Diapason .. .. .	8	"
Stopped Diapason .. .. .	8	"
Viol d'Orchestre .. .. .	8	Abbott & Smith.
Voix Celeste .. .. .	8	"
Violon-e-Cello .. .. .	8	"
Wald Flute .. .. .	8	"
Octave .. .. .	4	Hill & Son.
Octave Quint .. .. .	4 $\frac{3}{4}$	"
Super Octave .. .. .	2	"
Mixture (5 ranks) .. .. .	—	"
Contra Fagotto .. .. .	16	"
Horn .. .. .	8	"
Trumpet .. .. .	8	Byfield.
Oboe .. .. .	8	Hill & Son.
Vox Humana .. .. .	8	Abbott & Smith.
Clarion .. .. .	4	Hill & Son.

CHOIR ORGAN (9 stops).

Wind pressure  $2\frac{1}{2}$  inches.

	Feet.	
Bourdon .. .. .	16	Abbott & Smith.
Geigen Principal .. .. .	8	Schulze.
Dulciana .. .. .	8	Abbott & Smith.
Lieblich Gedact .. .. .	8	Schulze.
Vox Angelica .. .. .	8	Abbott & Smith.
Gemshorn .. .. .	4	Hill & Son.
Gedact Flute .. .. .	4	Schulze.
Quintatöen .. .. .	4	Abbott & Smith.
Orchestral Oboe .. .. .	8	"

The orchestral oboe is enclosed in a separate Swell-box.

SOLO ORGAN (7 stops).

Wind pressure 5 inches.

	Feet.	
String Gamba .. .. .	8	Abbott & Smith.
Doppel Flöte .. .. .	8	"
Concert Flute .. .. .	4	"
Double Bassoon .. .. .	16	Cavaillé-Coll.
Cor Anglais .. .. .	8	"
Clarinet .. .. .	8	Abbott & Smith.
Tuba* .. .. .	8	"

\* On a separate soundboard. Wind pressure 8 inches.

The whole of this organ is enclosed in a Swell-box.

ECHO ORGAN (12 stops).

Wind pressure  $1\frac{1}{2}$  inches.

	Feet.	
Lieblich Bourdon .. .. .	16	Schulze.
Open Principal .. .. .	8	"
Viol-di-Gamba .. .. .	8	"
Dolce .. .. .	8	"
Flauto Traverso .. .. .	8	"
Echo Oboe .. .. .	8	Abbott & Smith.
Lieblich Gedact .. .. .	8	Schulze.
Lieblich Flute .. .. .	4	"
Octave .. .. .	4	"
Flauto Dolce .. .. .	4	"
Flautina .. .. .	2	Abbott & Smith.
Harmonica Ætherica (2 ranks) .. .. .	—	"

PEDAL ORGAN (11 stops).

Wind pressure  $3\frac{1}{2}$  inches.

	Feet.	
Sub-Bass .. .. .	32	Greenwood Bros.
Open Diapason No. 1 .. .. .	16	Holt.
Open Diapason No. 2 .. .. .	16	Abbott & Smith.
Violone .. .. .	16	Schulze.
Bourdon .. .. .	16	"
Flute Bass .. .. .	8	Abbott & Smith.
Violoncello .. .. .	8	"
Full Mixture (4 ranks) .. .. .	—	"
Contra Trombone .. .. .	32	Holt.
Trombone .. .. .	16	Abbott & Smith.
Clarion .. .. .	8	"

Manual compass = CC to C, 61 notes.

Pedal compass = CCC to F, 30 notes.

COUPLERS (14).

Swell to Great.	Echo to Swell.
Swell Super Octave.	Solo to Pedal.
Swell to Choir.	Swell to Pedal.
Solo Sub-Octave.	Great to Pedal.
Solo Super Octave.	Choir to Pedal.
Solo to Great.	Tremulant to Swell.
Choir to Great.	Tremulant to Solo.

COMPOSITION PEDALS.

4 acting on Great and Pedal Organ.  
3 acting on Swell Organ.  
1 Double-acting to work Great to Pedal coupler.  
1 Double-acting to work Swell to Great coupler.

COMBINATION PISTONS.

4 acting on the Solo Organ. | 5 acting on the Great Organ  
4 " " Swell Organ. | 3 " " Choir Organ.

SUMMARY.

Total number of sounding stops = 77: couplers = 14.  
Total number of pipes 5,060.

Prior to the year 1714 the church appears to have been organless. The first intimation of an organist occurs in the *burial* register!

1714. August 29.—This day was ye first Sunday that ye Organ playd.

JOHN CARR, *Organist*.

Without the name of the organist it might be assumed that 'ye Organ playd' of its own accord. Two important events in the life of Mr. John Carr, who hailed from Norwich, are recorded in the registers: his marriage to 'Mistress Beatrix Buck,' of Leeds, in 1717, and his death in 1756. To John Carr succeeded John Crompton, from Rochdale, whose 'benefit' (in the church) is thus notified:

1770. May 31st.—For the benefit of Mr. Crompton, Organist of the Parish Church of Leeds, will be performed at the Parish Church of Leeds, the

'Messiah,' a sacred Oratorio, by a band of upwards of seventy select performers, and on Friday, the 1st June, the Oratorio of 'Judas Macchabeus.' The choruses will be accompanied with Trumpets, French Horns, Kettledrums, Clarinets, &c.

The whole to be conducted by Mr. Jobson, the Organ by Mr. Crompton. The Hautboys, Clarinets, &c., by Mr. Tatnall, Mr. Perkins, Mr. Turner, Mr. Lincoln, and Mr. Muchman from London. The vocal parts by Miss Radcliffe, Mr. Nield, Mrs. Nield, Mrs. Radcliffe, &c., from Hey Chapel. The rest of the performers from Wakefield, Halifax, Manchester, Sheffield, and other parts adjacent.

The doors to be opened at nine, and the performance to begin at ten o'clock in the forenoon.

Tickets at 3/-, 2/-, and 1/- each, to be had at the Old and New King's Arms, Talbot, Golden Lyon, White Horse in Boar Lane, &c.

There is no need to give the names of all the organists prior to 1842. Reference must however

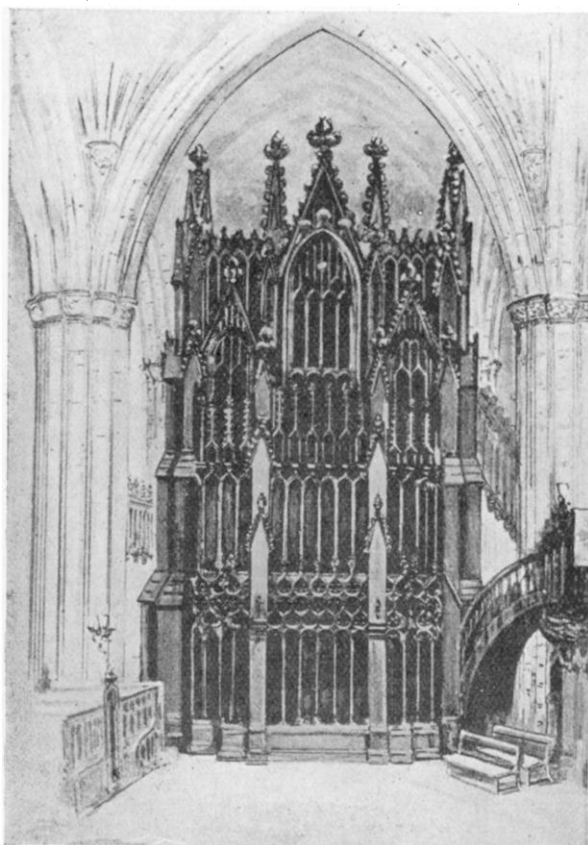


LEEDS PARISH CHURCH: THE EAST END.  
(Photograph by Messrs. W. & T. Gaines, Burley, Leeds.)

be made to the extraordinary excitement caused at the election to that office in 1821. We quote from a local newspaper :

#### ELECTION OF ORGANIST.

We have in Leeds this week all the animation of a scot and lot election. The appointment of an organist for the Leeds Parish Church has excited a strong local interest, and the right of election being vested in the parishioner lay-payers, the attendance at the Parish Church on Wednesday, July 4, 1821, at noon, the hour appointed for the purpose, was so numerous that it soon became evident that a wider and more appropriate field of action was necessary for the purpose of the business of the day. At 12 o'clock the Rev. Richard Fawcett, the vicar, took the chair in the vestry, where an adjournment to the area of the White Cloth Hall was immediately proposed and carried. The numbers assembled in the



THE ORGAN.

course of the afternoon could not be short of from six to eight thousand persons. Music and standards accompanied some of the divisions of voters from the neighbouring villages to the poll, and the scene exhibited in this part of the town wore all the features of a contested election, with the exception of the riot and dissipation which so frequently prevail in Parliamentary contests.

There were three candidates for the post (salary £50) and a three days' poll of the 'parishioner lay-payers' of 'the township of Leeds and the villages within the parish' was demanded. Assuming that no one adopted the American plan of 'vote early and often,' no fewer than 4,089 Leeds folk were sufficiently interested to record their votes, whereby John Greenwood was elected.

The year 1841 marks the beginning of the splendid musical traditions of Leeds Parish Church. And in this connection the name of Walter Farquhar Hook—vicar from 1837 to 1859, and afterwards Dean of Chichester—is held in ever-grateful remembrance. The grandson of James Hook, composer of upwards of 2,000 songs, cantatas, &c., Hook, on coming to Leeds, found the church and services in a deplorable condition. With determined zeal and unwearied energy he at once set to work to transform the cold formalism of the church services into a well-spring of spiritual life. Having built the present church—the funds for which he largely collected by his own earnest endeavours—the new vicar instituted a daily full-choral service, the only instance of a service of that nature in any Parish Church. He records ('Life of Dean Hook,' by Dean Stephens, ii., 124): 'I have secured a man named Hill and his nephew. I am to pay them £120 a year. How I shall raise the money I know not; but this I know, a good choir must be formed, if I go to prison for it.'

Hook had a splendid right-hand man in the person of Martin Cawood, an enthusiastic musical amateur, who advised him to secure the services of Samuel Sebastian Wesley, then organist of Exeter Cathedral, to open the organ of the newly erected church. This ceremony took place on October 18, 1841. In a preliminary announcement of the organ-opening the *Leeds Intelligencer* (now the *Yorkshire Post*) said :

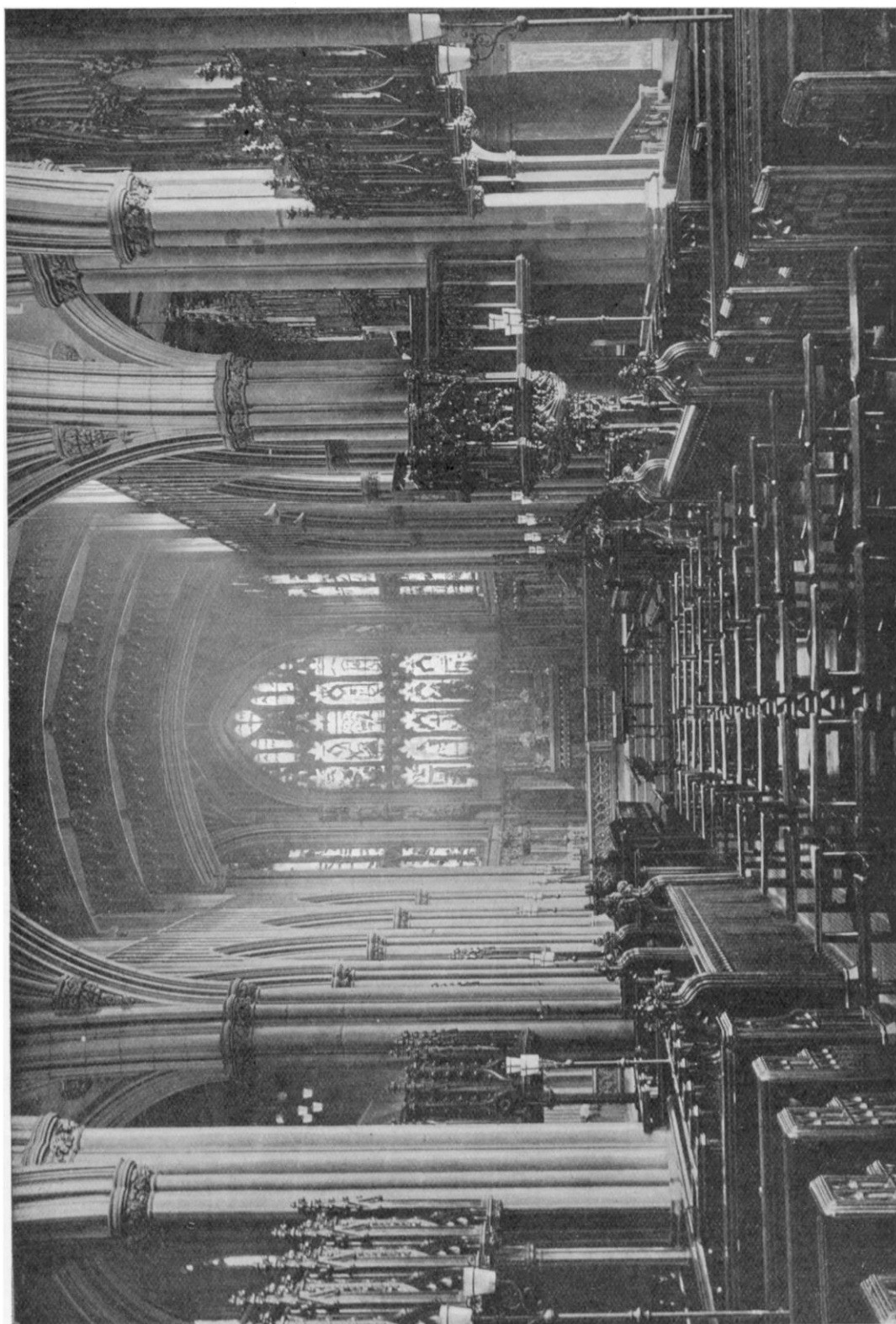
Dr. S. S. Wesley's reputation is so established that it is needless in us to speak of him, save as perhaps the first organist in Europe, and one whose works will live long after perhaps *even his name is forgotten*.

The notice then went on to give a forecast of the Order of Divine Service: Evening Psalms (double chant) and 'Magnificent' (*sic*), both by Wesley, the Nunc dimittis to a single chant by Purcell, and an Anthem—the last named (as the subjoined notice will show) proved to be 'The Wilderness.' 'Immediately after Divine Service' a selection from the 'Creation' and the 'Messiah' was to be sung, in addition to five 'Organ Voluntaries' played, of course, by Wesley; and at the end a collection was to be made 'towards defraying the expenses of the organ and choir.' Here is an interesting account of this organ-opening service :

#### OPENING OF THE ORGAN AT THE LEEDS PARISH CHURCH.

On Monday last this splendid instrument was performed upon by Dr. Wesley, whom our readers of last week would perceive came over from Exeter specially for the purpose. The selection of music we have already announced. The anthem we omitted to notice until we had had an opportunity of hearing it performed by Dr. Wesley, and assisted by the full choir. The words are the 35th chapter of Isaiah. The music is composed by Dr. Wesley, and so beautifully in keeping with the words that we doubt if ever we have heard so choice a specimen of composition. It stamps Dr. Wesley's character as a



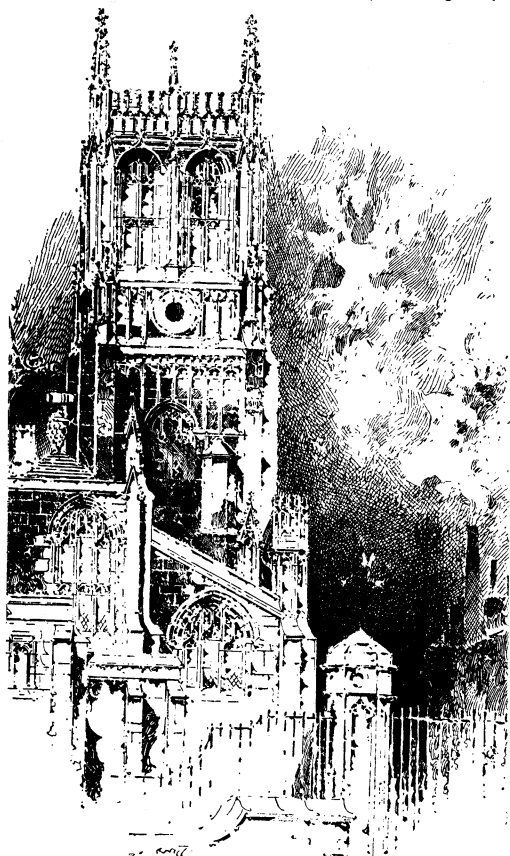


LEEDS PARISH CHURCH.

THE ORGAN IS IN THE SOUTH TRANSEPT, NEAR THE PULPIT.  
(*Photograph by Messrs. W. & T. Gaines, Burley, Leeds.*)



composer amongst the very highest rank. Of Dr. Wesley's style of performance we may speak with equal confidence; there is a chasteness and delicacy of feeling in his accompaniment of the vocal parts rarely to be met with, whilst in bolder and more prominent performances, his mighty and herculean grasp of all the varied powers of the instrument displays the great vigour and power of his mind. The Voluntaries which he played were really admirable, particularly one of his own composition and J. Sebastian Bach's celebrated Fugue in E flat major. We observed that the instrument was a little out of tune, but we believe this was chiefly caused by the great heat of the church which was crowded to excess. The organ (which is not yet fully finished) will, we think, be one of the best in the country when completed.—*Leeds Intelligencer* (now *Yorkshire Post*), Oct. 23, 1841.



THE TOWER, LOOKING WEST.

DRAWN BY HERBERT RAILTON.

(By permission from 'Leeds Parish Church.' By the Rev. M. O. Hodson. Leeds: Richard Jackson.)

Dr. Wesley made such a good impression, as of course he would, at the organ opening that, as matters were not running very smoothly with him at Exeter, he accepted the offer of the vicar and churchwardens to become organist of Leeds Parish Church at a salary of £200 per annum, guaranteed for ten years. Thus began 'the glorious Wesley period,' as it has been happily designated. He entered upon his duties on Sunday, February 6, 1842. An entry in the bell-ringers' book of that date reads:

Dr. Wesley new organist of the church ... £1 0 0  
a payment apparently made by the Wardens. In these days of monster organs in churches and a multiplicity of mechanical appliances, it may be interesting to give the specification of the

comparatively modest instrument upon which Wesley poured forth his magnificent extemporizations. It will be observed that the Great and Choir organs were of G compass; that the Swell went down to tenor C only; and that the single stop on the Pedal (of two octaves) appears to have been a '32 feet.' There were doubtless the usual couplers.

GREAT ORGAN (12 stops). Compass GG to F.  
(The date of each stop is given.)

Front Open Diapason ..	1841	Twelfth .. ..	1841
German Diapason ..	1815	Fifteenth .. ..	1841
Smaller Open Diapason ..	1841	Sesquialtera ..	1841
Stopt Diapason ..	1815	Larigot .. ..	1841
Large Principal ..	1820	Trumpet (Snetzler) ..	—
Small Principal ..	1841	Clarion .. ..	1841

SWELL ORGAN (6 stops). Compass Tenor C to G.  
(Byfield's work (1764?), except one stop.)

Open Diapason.	Cornet.
Stopt Diapason (1841).	Trumpet.
Principal.	Hautboy.

CHOIR ORGAN (8 stops). Compass GG to F.

Open Diapason ..	1815	Principal .. ..	1815
Stopt Diapason ..	1815	Fifteenth .. ..	1815
Dulciana ..	1714	Mixture .. ..	1815
Flute ..	1815	Bassoon .. ..	1820

PEDAL ORGAN (1 stop).

Two octaves of Double Open Diapasons (in wood) extending from CCCC upwards, with helpers—1841.\*

At that time (1842) the pitch of the organ was 'at the Philharmonic of Sir George Smart's fork,' the builders (Greenwood) having moved all the pipes a semitone upwards and provided new GG pipes for the great and choir organs.

One of the earliest special musical services organized by Wesley was that in celebration of the anniversary of Queen Victoria's Accession, when 'a full cathedral service was solemnized in the great parish church by an augmented choir, under the direction of the celebrated organist Dr. S. Wesley, and the indefatigable choirmaster Mr. Hill,' as the *Musical World* records. Later in the year (1842) the same journal contains the following paragraph:

Leeds.—Dr. Wesley and a few other benevolent gentlemen have it in contemplation to establish an institution similar to that of the Royal Society of Musicians, with a view of affording assistance to aged and indigent sons of song, who may require.

Whether this kindly proposal ever came within the range of practical politics is not recorded.

There can be no doubt that Wesley was in the plenitude of his powers during the Leeds period of his life—from the age of thirty-two to thirty-nine—covering the years 1842-49. To this period belongs his noble Service in E, with its remarkable preface dated 'Leeds, February, 1845.' Except the Creed, which was composed at Exeter, this service was written at the request of Mr. Martin Cawood, to whom the composer assigned the copyright in exchange for the sum of fifty guineas. There is no doubt that the fine choir at Leeds helped to inspire Wesley in creating those noble strains. As a contrast thereto and as evidence of his versatility, he composed a clever Set of Quadrilles published as: 'Jeux d'esprit. Quadrilles à la Herz. Composed and dedicated to Mrs. Martin Cawood by Samuel Sebastian Wesley.'

\* This specification is copied from 'The seven sermons preached at the consecration and re-opening of the Parish Church of Leeds, with an introduction.' Leeds, 1841.

The two sets of Organ Pieces (which include such favourites as the Choral Song and Fugue, the Andante in G, the Air with Variations in F sharp minor, &c.), though written at Exeter, were published while he was at Leeds. There he compiled and issued his Psalter and wrote and published his remarkable pamphlet—a manifesto, in fact—entitled ‘A few words on Cathedral Music and the Musical System of the Church, with a plan of reform. By Samuel Sebastian Wesley’ (1849). The words, if few, were strong and the ‘plan of reform’ lacked nothing on the score of drastic changes that have still to come to pass. For further details of Wesley’s career at Leeds the reader is referred to the biographical sketch of him which appeared in THE MUSICAL TIMES of May, June, and July, 1900.

A pleasant incident marked the departure of Dr. Wesley from Leeds to become organist of Winchester Cathedral—the presentation to him of his portrait painted by Mr. W. R. Briggs, a local artist, and bearing the following inscription :

Presented to  
SAMUEL SEBASTIAN WESLEY, Mus. Doc., Oxon.,  
by a few gentlemen connected with the Leeds  
Parish Church Choir as a mark of their friendship  
and high appreciation of his musical genius. 1849.

A reproduction of this portrait, by the kind permission of the Rev. F. G. Wesley, M.A., forms the special portrait supplement to the present issue of THE MUSICAL TIMES.

The *Leeds Intelligencer* (now the *Yorkshire Post*) of December 1, 1849, contains the following appreciative remarks on the presentation and the recipient thereof :

The selection of this description of testimonial to one who has so greatly improved the taste for Church music in this town, does honour to the gentlemen from whom it has emanated, as we consider it the highest compliment which could be paid to the Doctor and his family by his friends and admirers. We exceedingly regret his departure from Leeds; his loss will be much felt by those who have been accustomed week after week to hear his grand and sublime accompaniments to the Psalms, Services, and Anthems. His wonderful extemporaneous music never degenerated into a mere brilliant, showy exhibitional style too often adopted by organists of the present day; but always was calculated to produce and maintain devotional thoughts and feelings in the church.

Dr. Wesley was succeeded in the organistship by the following gentlemen :

- 1849 to 1880.—Mr. Robert Senior Burton.  
1880 to 1891.—Dr. William Creser (afterwards organist and composer of the Chapel Royal).  
1891 to 1905.—Mr. Alfred Benton.

The present organist and choirmaster is Dr. Edward Cuthbert Bairstow, who is just entering upon his important duties. He was born on August 22, 1874, at Huddersfield, the birthplace of Sir Walter Parratt and Dr. A. L. Peace. As a boy he studied the pianoforte and harmony under the late John Farmer, to whom ‘I have always been thankful’ (to use his own words) ‘for giving me a thorough grounding in piano technique and keeping me from wasting my time on the organ in those early days.’

‘In 1893,’ continues Dr. Bairstow, ‘I went to Sir Frederick Bridge and remained with him until 1899, first as a pupil and afterwards as a sort of “devil.” I gained much valuable experience from him and from the work which he was kind enough to allow me to do for him.’ From 1894 to 1899 he was organist of All Saints’ Church, Norfolk Square, of which the vicar (the Rev. W. Boyd) is the composer of the tune to the hymn ‘Fight the good fight’ in ‘Hymns Ancient and Modern.’

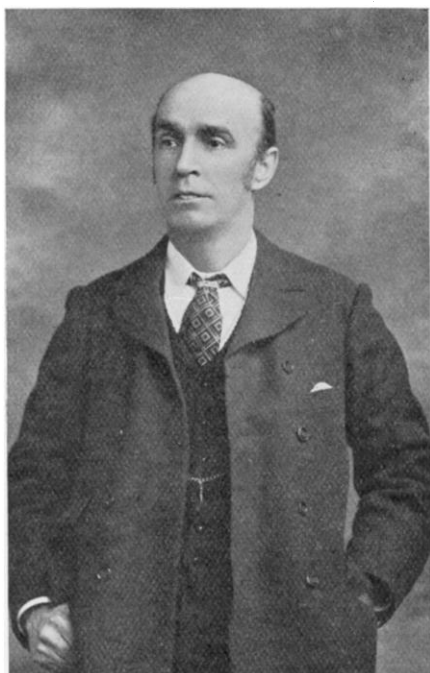
Six years ago Dr. Bairstow became organist of Wigan Parish Church, a post formerly held by Sir Walter Parratt, the late Mr. Langdon Colborne (subsequently organist of Hereford Cathedral), and



DR. E. C. BAIRSTOW,  
ORGANIST AND CHOIRMASTER OF LEEDS PARISH CHURCH.  
(Photograph by Mr. W. Skews, Park Road, Wigan.)

Mr. C. H. Moody (organist of Ripon Cathedral). He conducted the Southport Philharmonic Society for three seasons, which appointment he resigned in 1903 in order to conduct the Blackburn St. Cecilia and Vocal Union, of which he is now conductor, in addition to that of the Wigan Philharmonic Society. He took the degree of Mus. B. in 1894 and Mus. D. in 1900, both at Durham, and obtained the Fellowship of the Royal College of Organists in 1898. His compositions include an album of songs, organ pieces, anthems, and other church music, part-songs, &c. His carol-anthem ‘Come, ye gentles, hear the story’ appeared in THE MUSICAL TIMES of November, 1902. Dr. Bairstow, who has many well-wishers for full success in his new sphere of work, may be relied upon to maintain all the good traditions associated with the name of Dr. Samuel Sebastian Wesley.

No account of Leeds Parish Church would be complete without reference to its choir and especially to Mr. Henry Cawood Embleton. Not only has Mr. Embleton rendered splendid service to the choir of the church for thirty years, and occasionally officiated as deputy organist, but he has done much to further the musical interests of the city artistically and financially, especially in connection with the Leeds Choral Union. One of the treasures of the choir library is a copy of the first edition of Wesley's 'Wilderness' (1840). The cost of the church services averages from £650 to £700 per annum, according to figures kindly supplied by Mr. W. Whitehead, the Honorary Treasurer. The average membership of the choir



MR. HENRY C. EMBLETON.

is twenty-six men and twenty-eight boys. For the performance of Bach's 'Passion' Music, given annually in Lent, the choir is increased to 150 voices principally from the ranks of the Leeds Choral Union. That the choir has good traditions to maintain, an extract from the 'Life' of Dean Hook may be quoted:

Dr. Wesley says that our service is most sublime: beyond anything he ever heard in any cathedral.

So may it continue!

For kind and valued help in the preparation of this article the writer's best thanks are due to Mr. Henry C. Embleton; Mr. W. Whitehead, the Hon. Treasurer of the choir; and especially to the Precentor, the Rev. Morris O. Hodson, B.A., who has freely offered many facilities for gathering together the historical information; also to the Rev. F. G. Wesley, M.A., for the photograph of the portrait of his father, which we believe is reproduced for the first time.

DOTTED CROTCHET.

## THE REQUIEM OF BRAHMS.

### SOME NOTES ON ITS EARLY PERFORMANCES.

Brahms was thirty-three years old when he composed his choral masterpiece—'Ein deutsches Requiem.' The death of his mother—on February 2, 1865—and the affection which he felt for her undoubtedly inspired him to compose this most beautiful *In memoriam*. Unlike the Requiem service of the Roman Catholic Church, the words, selected and arranged in perfect sequence by Brahms himself, are taken from the Bible and the Apocrypha. It may be useful, before proceeding further, to give these scriptural references:

- No. 1. Matthew v. 4; Psalm cxxvi., 5, 6.
- No. 2. 1 Peter i. 24; James v. 7; 1 Peter i. 25; Isaiah xxxv. 10.
- No. 3. Psalm xxxix. 4-7; Wisdom iii. 1.
- No. 4. Psalm lxxxiv. 1, 2, 4.
- No. 5. John xvi. 22; Isaiah lxvi. 13; Ecclesiasticus li. 27.
- No. 6. Hebrews xiii. 14; 1 Corinthians xv. 51, 52, 54; Revelation iv. 11.
- No. 7. Revelation xiv. 13.

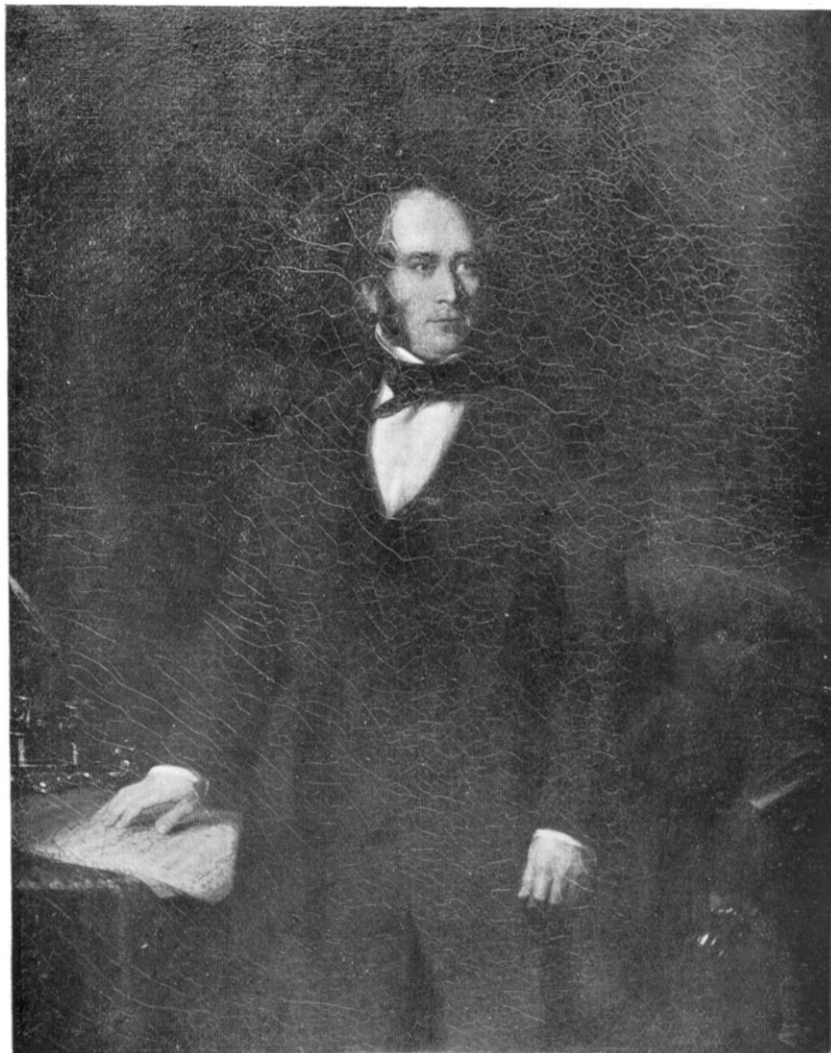
The autograph score—now in the possession of the Gesellschaft der Musikfreunde at Vienna—is inscribed 'Baden-Baden im Sommer, 1866.' Miss Florence May, in her recently-published 'Life of Brahms,' gives an interesting extract from the private diary of Madame Schumann, written early in September, 1866, relative to the work in its initial stages:

'Johannes has been playing me some magnificent movements out of a Requiem of his own and a string quartet in C minor. The Requiem delighted me even more, however. It is full of tender and again daring thoughts. I cannot feel clear as to how it will sound, but in myself it sounds glorious.'

Here it should be noted that the wonderful march movement in B flat minor, 'Behold, all flesh is as the grass,' originally formed part of a *symphony* which Brahms, as a young man of twenty-one, had composed twelve years earlier (in 1854). At the time of writing the Requiem he had so to struggle against poverty that, as Miss May records, he was fond in later life of saying, as he pointed to the manuscript, 'The paper is of all sizes and shapes, because at the time I wrote the work I never had money enough to buy a stock.'

More than a year elapsed before even a portion of the Requiem was heard in public. On Sunday, December 1, 1867, the Gesellschaft der Musikfreunde at Vienna gave a concert to the memory of Schubert. What could be more appropriate than that the first part of such a commemorative music-making should consist of the first three numbers of the Requiem of Brahms? Herbeck conducted this concert, Dr. Pänzer, of the Imperial Chapel, sang the baritone solo, and the choruses were rendered by the Singverein. The performance does not seem to have been above reproach. For instance, at that marvellous pedal-point on D, the drummer simply drowned





DR. SAMUEL SEBASTIAN WESLEY

AT THE AGE OF THIRTY-NINE.