

St. Paul's Cathedral (Concluded)

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The compositions of Dr. Williams include a setting of Psalm xxx., and the oratorio 'Elisha,' written for his degrees of Bachelor and Doctor of Music respectively; a setting of Psalm lxxxiv.; an Evening Service in D; a Te Deum and Jubilate in E flat; three Overtures for military band; some Military Marches; several songs, &c.

Dr. Williams has received many congratulations and still continues to receive them—one from a regiment stationed at Pretoria—upon the honour recently conferred upon him by the King: that of a commission as Second Lieutenant in the regiment he has served so faithfully and efficiently.

ST. PAUL'S CATHEDRAL.

(Concluded from page 89.)

When the building committee of the present cathedral had to select an organ-builder, to whom should they go but to Bernard Smith? His great reputation, no less than his victory over Rhenatus Harris, his formidable rival, in connection with the Temple Church organ, marked him out as the master-craftsman who would build an instrument worthy of the great cathedral. From a document in the possession of Dr. W. H. Cummings we find that at a committee meeting held on October 19, 1694—those present including the Archbishop of Canterbury, the Bishop of London, 'Mr. Dean of St. Pauls,' the Lord Mayor and Sheriffs (Mr. Sweetapple and Mr. Cole), and Sir Christopher Wren—it was

Ordered that it be referred to the Dean and Chapter of St. Pauls and to Sr. Chr. Wren and Dr. Blowe to receive Proposals from Mr. Smith Organ-Maker and to treat and agree with him to make the Organ for St. Pauls.

Two months later the committee considered, approved and confirmed the following contract:

Memd: That in pursuance of the Order first above written it was then agreed by the Dean and Chapter of St. Pauls and ye Surveyor of the Workers of St. Pauls Cathedral for and in the behalfe of the Rt. Honable. ye Lords and others Coms. for rebuilding and adorning ye said Cathedral with Bernard Smith Organ-Maker to make a large Organ containing 21 stops, part wood and part metall, and 6 halfe stops, according to Two Lists of ye said stops hereunder expressed as followeth:

[This Father Smith specification will be given later, in order that it may be compared with that of Father Willis.]

And the said Bernard Smith doth hereby agree to make all ye said stops in Workmanlike manner together with all sound-boards, Conveyances, Movements and Bellows thereunto appertaining and to fix ye same and tune them perfectly according to ye best of his skill in ye Case that shall be set up and provided with all Ornaments, Carvings, Gildings, and Outside painting over the Great Entrance of the Choire of St. Pauls at the Charge of ye said Coms.; the said Bernard Smith being only at ye expence of all ye inside work,—of ye Pipes, Conveyances and Movements as afforesaid to render it a compleat Instrument, from Double F fa ut to C sol fa in Alt inclusive.

And the said Bernard Smith doth also Agree to set up and tune fit for use all ye stops expressed in the first of the afforesaid Lists at or before the five and Twentieth Day of September which shall be in ye yeare of Our Lord 1695. And the rest of the said Stops (expressed in ye Second List) at or before our Lady Day ensuing for the intire sume

of Two Thousand Pounds, to be paid in manner following (that is to say) ffoure Hundred Pounds in hand (the Receipts whereof he doth hereby acknowledge), and when ye Sound-board and first Setts of Pipes (expressed in ye first of the afforesaid Lists) shall be made and provided, the further sume of One Thousand Pounds, and the residue to make up ye entire Sume, when ye said Organ shall with all ye stops be fixed in the Case provided, and shall be approved by able Organists and particularly Dr. John Blowe, Organist to their Maties. and such others as the Dean and Chapter of St. Pauls shall nominate.

In Witness whereof the said Bernard Smith hath hereunto set his hand the Day and yeare first above written.

Witness.

BER: SMITH.

JO: OLIVER.

LAW: SPENCER.

JOHN WIDDOWS.

Sir George Martin has extracted from the paybooks used at the building of the cathedral some interesting information concerning the cartage of Father Smith's pipes. In November, 1695, payments were made:

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
ffor 2 days work of one Teame to fetch Organ Pipes - - - - -	01. 04. 00

Father Smith—who lived in a house 'over again the Cock, in Suffolck Street, near Chering Crose'—was paid £2,000 for the organ, exclusive of the case, a sum which would be equal in the present day to about £8,000. And this was not all. The committee paid (September, 1696):

For the Frame within ye case to support ye Pipes and Sound Boards - - - - -	40. 00. 00
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Two amounts of £90 and £66 10s. were paid for 'gilding ye organ pipes,' and among the odds and ends of charges was one of £16 8s. 'for charcoale and old coale for Mr. Smith.' The case—of which an illustration appeared in THE MUSICAL TIMES of December, 1900—was provided with window-sashes fitted with glass, which could be drawn down when the organ was not in use, with the idea of keeping out the dust. Charles Hobson, the joiner, made the frames at a cost of £31 10s.; Grinling Gibbons carved them for £8 18s. 6d., and John Oliver supplied the glass—the 89 panes costing £117 14s. But, as Sir George Martin says, 'We must not forget that the glass was *Christalle*.' The octet of statue angels on the top of the organ, about 5 ft. 6 in. in height, and carved in oak, cost £20 each, while 'The Draperry and whole Boys, and two halfe Boys' were supplied for £25. These are above the central panel of pipes in the Chayre organ, where the organist sits. A further payment was made to Hobson, the joiner, of £339 15s. 10d. for his share of the case, and Grinling Gibbons received £610 18s. 2d. for the carving. The latter seems a large sum, but we have in Grinling Gibbons's work an inheritance that can never be replaced. The photograph on p. 157 brings out details of Gibbons's carving that are not visible to the naked eye owing to the dim light of the cathedral.

Sir Christopher Wren wished to place the organ on the north side of the choir, as in the old cathedral, in order not to interrupt the view from one end of the building to the other; but he was overruled by the Dean, who decreed that the instrument should be placed on a screen erected in the choir a few feet eastward from the dome. After Wren had designed the case, Smith extended his scheme—making the manual compass to CCC—whereby more room for the pipes was needed. But when Smith asked Wren to enlarge the case he refused, declaring that the building was already spoiled by that ‘confounded box of whistles’! Smith showed his revenge by causing some of the largest pipes in the two side towers to project through the top of the case nearly a foot. No wonder that Wren was angry with Father Smith, but he soon overcame the difficulty by adding the angels, with trumpets, standing at the side of a small altar.

Renatus Harris was naturally jealous of Smith for having been selected to build the St. Paul’s organ. He subsequently (about 1710) made a proposal for erecting a large organ in the Continental style over the west door of the cathedral; the complete text of this important proposal was given in *THE MUSICAL TIMES* of August, 1905 (p. 533). Harris, or one of his friends, was doubtless the author of the following examination-paper, the original of which, printed on a broadside, is preserved at the British Museum:

QUERIES ABOUT ST. PAUL’S ORGAN.

I.—Whether Sir Christopher Wren wou’d not have been well pleas’d to have receiv’d such a Proposal from the Organ-builder of St. Paul’s, as shou’d have erected an Organ, so as to have separated 20 Foot in the Middle, as low as the Gallery, and thereby given a full and airy Prospect of the whole length of the Church, and six Fronts with Towers as high as requisite?

II.—Whether the difficulty this Organ-builder finds in making Pipes to speak, whose bodies are but 16 Foot long, does not prove how much harder it wou’d have been for him, to have made Pipes of 22 Foot speak, as those at Exeter; or 32 Foot, as several organs beyond Sea? And whether he has reason to complain of want of height, or room in the Case for higher, and larger Pipes, since those of a common size have put him to a Non-plus? And whether he has not the greater Reason, because he gave the Dimensions of the Case himself?

III.—Whether the double Bases of the Diapasons in St. Paul’s Organ speak quick, bold, and strong (with a firm, plump, and spreading Tone) or on the contrary, slow, soft, and only buzzing, when touch’d singly? And whether they may not more properly be call’d Mutes than speaking Pipes?

IV.—Whether the Organ be not too soft for the Quire now ’tis inclos’d? And if so, what will it be when laid open to the Cupulo and Body of the Church? And what further Addition of Strength and Lowdness will it require to display its Harmony quite through the large Concave of the Building, and answer the Service of the Quire, which is the noblest for Echo and Sound, and consequently of the greatest advantage to an Instrument, of any in Europe?

V.—Whether the Sound-boards, and Foundation of the Instrument, as well as Contrivance, and Disposition of the whole Work, will admit of more Stops to render the Organ in Proportion, five times as Lowd as now it is?

VI.—Whether if 12 Stops (supposing there were so many in the great Organ) were plaid full in Chorus, ’twould not make S. Paul’s Organ vibrate and faint? And if so, how can it be render’d lowlder by the Addition of Stops, since the Wind that does not well supply 12, must of necessity worse supply 13, and so onward?

VII.—Whether ’tis possible to make an Organ lowlder, that has all the Strength it can contain already?

VIII.—Whether there been’t Organs in the City lowlder, sweeter, and of more variety than St. Paul’s (which cost not one 3d. of the Price) And particularly, whether Smith at the Temple, has not out-done Smith of St. Paul’s? And whether S. Andrew’s Undershaft,* has not out-done them both?

IX.—Whether the Open Diapason of Metal that speaks on the lower set of Keys at S. Andrew’s Undershaft, be not a Stop of extraordinary Use and Variety, and such as neither St. Paul’s has, or can have?

X.—Whether Depth in the Case gives not Liberty for containing the greater Quantity and Variety of Work? And if so, why should not St. Paul’s have as great Variety as other Organs, and the order of the Work be as well contriv’d, and dispos’d for Tuning and other Conveniences, since its Case is near double the Depth to any in England?

XI.—Whether the great Organ-builder will condescend to submit his Organ to the same Scrutiny, which all Artists of the same Profession do in all Countries? And if it be deny’d whether it will not give the World, and particularly the Dean and Chapter of St. Paul’s reason to fear, that this *Noli-me-tangere* proceeds from some secret Cause? And to Question—

XII.—Whether the Cupulo, or the organ at St. Paul’s, will be first finished?

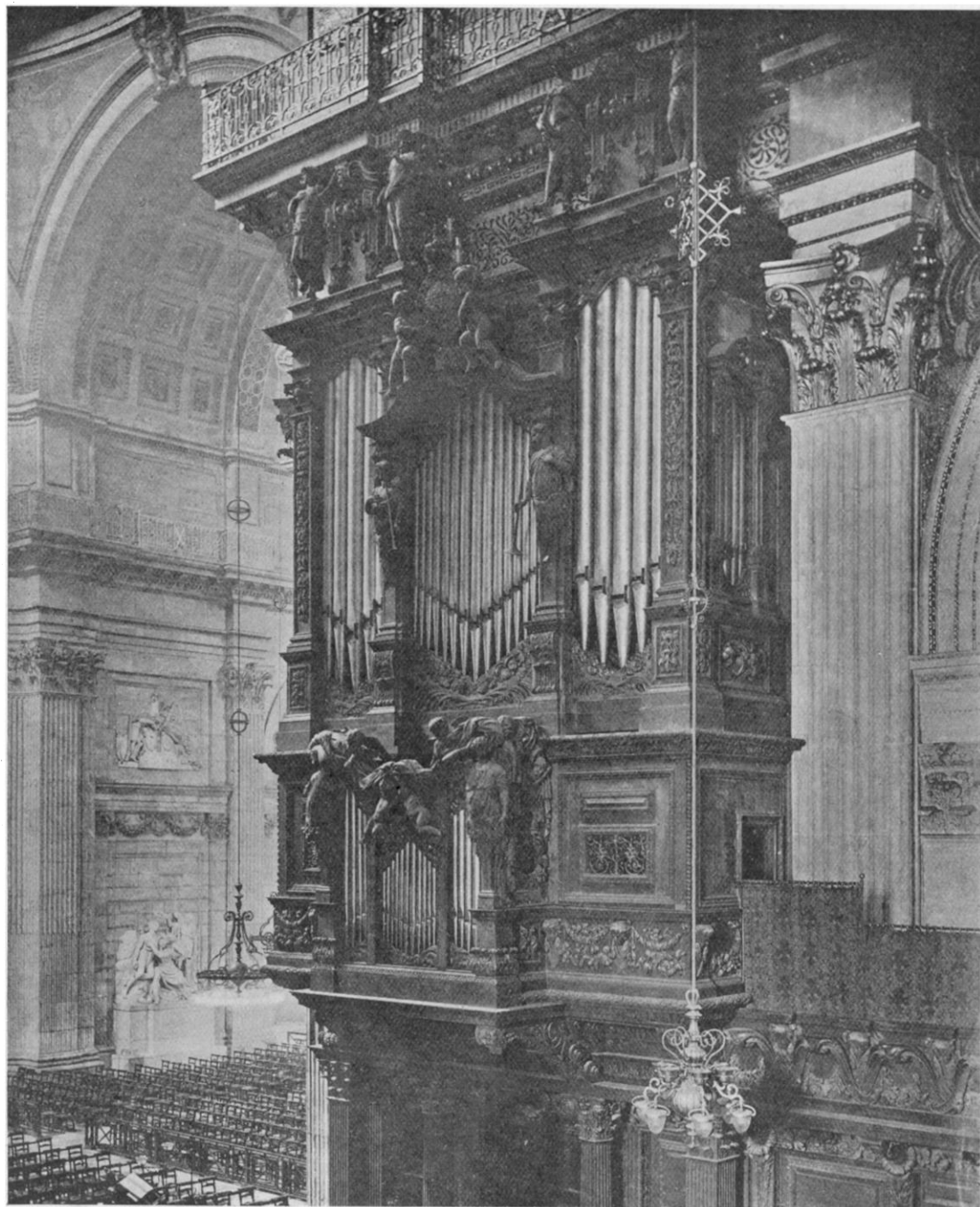
* Built by Harris at a cost of £1,400, and opened May 31st, 1696.

Father Smith’s organ originally consisted of *two* manuals. In the latter part of the 18th century Byfield tuned the instrument at a charge of £10 per annum, and Crang added a miserable little swell of seven stops, only to tenor C (4 feet compass)! In 1802 (or thereabouts) a Swede named Orchmann (or Ohrmann) and his son-in-law named Nutt took the organ to pieces and lowered the pitch by a semitone, whereby they had to supply a new series of pipes for the CCC key. It is said that both these artificers—unknown to fame—died from the effects of colds caught in the cathedral while carrying out the work. In 1826 Bishop made several additions, including an octave of large pedal pipes acted upon by toe pedals: previous to that time this noble instrument had no independent pedal organ! William Gardiner, of Leicester, in his ‘Music and Friends’ (vol. ii., p. 651) describes a visit he paid to St. Paul’s on the afternoon of a Whitsunday (*circa* 1832). He there mentions that the organ had ‘lately received an addition of pedal pipes of the largest size, descending an octave below the original notes. These, under the gigantic tread of Cooper, have conferred a grandeur upon the instrument never surpassed.’ Bishop further improved the organ in 1849 with a new swell, and added new keys and pedals; up to that time the naturals were white and the sharps were black. What a pity that the old keyboards, on which Handel and Mendelssohn played, have not been preserved.

In 1860, Messrs. Hill removed Smith’s organ from the screen and placed it in the second arch of the north side of the choir, as shown in the illustration on page 159. The first services under the new conditions were those of Advent Sunday, December 2, 1860. Following the example of Canterbury, the keyboards were placed on a level with the choir stalls; but after having been more or less buried for three years, Goss made such a strong protest that the keyboards were transferred

to a position above the stalls and on a level with the instrument itself. This was carried out by Father Willis and formed the beginning of that distinguished artist's connection with St. Paul's. In 1872 the organ was divided as we now know it—Father Smith's case being cut in two, so to speak, and a replica of the 'chayre organ' made for the south case in order to match that on the

north side. The keyboards of this organ—upon which Sir John Stainer played during the whole of his organistship—are now preserved in the Trophy Room. In 1899 Father Willis built the present magnificent instrument, incorporating much of his 1872 work, which stands to-day as a triumph of his mechanical skill and organ-building genius. For the purpose of comparison we give in



THE NORTH ORGAN CASE.

(*Photograph by Mr. William H. Welsh.*)

juxtaposition the specifications of the St. Paul's organs of Father Smith and Father Willis :

THE ORGAN BUILT BY FATHER SMITH, 1695-97.

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.	

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

Stops in the Chayre Organ.

Principall.	Voice humane.
Stop diapason.	Crum horne.
Hol fleut.	

Echoes or Halfe Stops.

Diapason.	Cornet.
Principall.	Trumpet.

THE SECOND LIST.

(To be ready by Lady Day, 1696.)

Stops in the Great Organ.

Hol fleut.	Small twelfths.
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Stops in the Chayre Organ.

Quinta dena diapason.	Fifteenth.
Great twelfth.	Cimball.

Echoes or Halfe Stops.

Fifteenth.	Nason.
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THE PRESENT ORGAN BUILT BY FATHER WILLIS, 1872-99.

The organist sits on the north side of the choir in that part of the instrument which juts out from the rest of the case ; the connection with the opposite side is made by pneumatic tubes which pass under the floor of the Choir.

There are five rows of keys or manuals, and pedals. The connection with the quarter dome part is by means of electricity, and the weight imposed on the bellows for the most powerful stops is about three tons.

Two-thirds of the pedal organ and three of the most powerful tubas are placed in the north-east quarter dome, invisible except from the Whispering Gallery.

There are 4,822 speaking pipes in the instrument, and 76 sounding stops, and, reckoning couplers, 102 stops in all.

The following is the specification of this magnificent instrument :

PEDAL ORGAN (15 stops).

(In North-east quarter gallery of the dome.)

	Feet.	
Double diapason, wood	32	Willis, 1872.
Open diapason	16	Willis, 1899.
Open diapason	16	{ Bishop, 1826
		& 1849.
Violone open diapason, metal	16	Willis, 1899.
Violoncello	8	Willis, 1872.
Octave	8	{ Smith
		(presumably)
Mixture, 3 ranks	—	Willis, 1872.
Contra posauone	32	" "
Bombardon	16	" "
Clarion	8	" "

(Under West arch on North side of Choir.)

Violone, metal	16	Willis, 1899.
Bourdon, wood	16	" "
Open diapason	16	" "
Octave	8	" "
Ophicleide, metal	16	" "

CHOIR ORGAN (11 stops).

(On the South side.)

†Contra gamba, metal	16	{ Smith, 1695,
		& Willis, 1899.
Open diapason	8	Willis, 1872.
Violoncello	8	{ Smith, 1695, &
		Willis, 1899.
Dulciana	8	Willis, 1872.
Lieblich gedeckt, metal and wood	8	" "
Clarabella flute, wood	8	" "
Principal, metal	4	" "
Flûte harmonique	4	" "
Flageolet	2	" "
Corno bassetto	8	" "
Cor Anglais	8	" "

† This stop—formerly the pedal violone, being the front pipes on the South organ—is now added to the choir manual, in place of the Bourdon.

GREAT ORGAN (16 stops).

(On the North side.)

	Feet.	
Double diapason, metal	16	Smith, 1695.
Open diapason, No. 1	8	Willis, 1872.
Open diapason, No. 2	8	Smith, 1695.
Open diapason, No. 3	8	Willis, 1899.
Open diapason, No. 4	8	" "
Open diapason, No. 5 (wood, and open throughout)	8	" "
Quint, metal	5½	Willis, 1872.
Flûte harmonique	4	" "
Principal	4	{ Smith, 1695, &
		Willis, 1872.
(The 22 lowest notes are by Father Smith.)		
Octave quint, metal	2½	" "
Fifteenth	2	{ Smith, 1695, &
		Willis, 1872.

(The 12 lowest notes are by Father Smith.)

Furniture, metal, 3 ranks	—	Willis, 1872.
Mixture	—	" "
Trombone	16	" "
Tromba	8	" "
Clarion	4	" "

SWELL ORGAN (12 stops).

(On the South side.)

Contra gamba, metal	16	Willis, 1872.
Open diapason	8	" "
Salcional	8	" "
Lieblich gedeckt	8	" "
Vox angelica	8	" "
Principal	4	" "
Fifteenth	2	" "
Echo cornet	—	" "
Contra posauone	16	" "
Hautboy	8	" "
Corno pean	8	" "
Clarion	4	" "

SOLO ORGAN (13 stops).

(Under Western arch of North side.)

(Not in swell-box.)

Flûte harmonique, metal	8	Willis, 1872.
(In swell-box.)		
Open diapason, metal	8	Willis, 1899.
Gamba	8	" "
Flûte harmonique	8	" "
Concert flûte harmonique	4	Willis, 1872.
Piccolo	2	1899.
Contra fagotto	16	" "
Contra posauone	16	" "
Corno bassetto	8	1872.
Cor Anglais	8	1899.
Orchestral hautboy	8	1872.
Corno pean	8	1899.
Trumpet	8	" "

ALTAR ORGAN (4 stops).

(In a swell-box under middle arch, North side.)

Played through the solo organ keys.

Contra gamba, metal	16	Willis, 1899.
Gamba	8	" "
Vox humana	8	" "
Vox angelica	—	" "
Tremulant	—	" "

TUBA ORGAN (5 stops).

(In the North-east quarter gallery of the dome.)

Double tuba, metal	16	Willis, 1899.
Tuba	8	" "
Clarion	4	" "
Tuba major, metal	8	Willis, 1872.
Clarion	4	" "

Manual compass : CC to C = 61 notes.

Pedal compass : CCC to G = 32 notes.

(In the Chancel.)

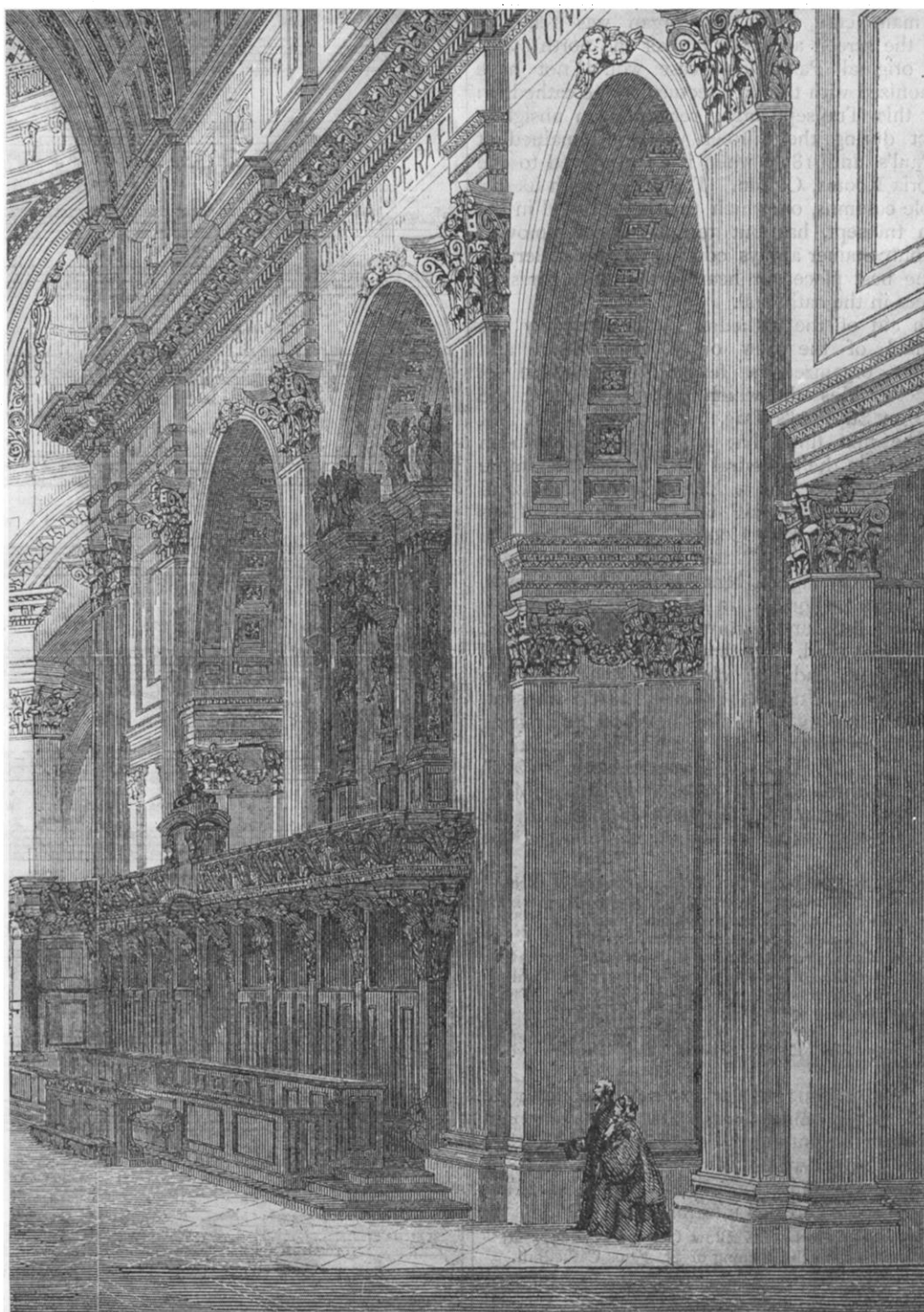
COUPLERS AND ACCESSORIES.

Swell to great sub-octave	pneumatic.
Swell to great unison	" "
Swell to great super-octave	" "
Solo to swell	" "
Swell to choir	" "
Dome tubas to Great	" "
Chancel tubas to Great	" "
Solo on	" "
Altar on	" "
Tuba to pedals	mechanical.
Solo to pedals	" "
Swell to pedals	" "
Great to pedals	" "
Choir to pedals	" "
Swell pistons to composition pedals	pneumatic.
Great pistons to composition pedals	" "
Seven composition pedals acting on the pedal stops.	" "
Six pistons acting on the choir organ stops.	" "
Six pistons acting on the Great organ stops.	" "
Six pistons acting on the swell organ stops.	" "
Six pistons acting on the solo organ stops.	" "
Four pistons acting on the tuba organ stops.	" "
One piston Great to pedals, on and off.	" "
One piston dome and chancel tubas to Great, on and off.	" "
Coupler for swell pedals.	" "

All these pistons are placed in the key slips. Besides these there are eight pistons placed in the key-frame, which act, according to arrangement, on all the other pistons.

The wind is supplied by an Otto gas-engine and four hydraulic engines.

Two other organs must be mentioned. In 1851 Messrs. Bishop erected a temporary organ at the west end of the cathedral for the Sunday afternoon services held in the nave during the time of the Great Exhibition. At first placed in the west gallery and afterwards removed to a platform below, this instrument consisted of a great organ of nine stops, a tenor C swell, and a pedal open diapason of nineteen notes. In order to compensate in some measure for the removal of Father Smith's organ from the screen to the north side of the choir (in 1860), the Dean and Chapter



FATHER SMITH'S ORGAN ON THE NORTH SIDE OF THE CHOIR.
(From the 'Illustrated London News' of December 15, 1860.)

purchased from Mr. E. T. Smith—it is said for £500—Hill's organ, then in the Panopticon of Science and Art (now Alhambra), Leicester Square. This instrument consisted of four manuals and sixty sounding stops, including 'Drums CC—C' on the pedal! Placed in a gallery in the south transept, this organ was caseless, with the exception of the Wren-Smith 'chayre organ' case, detached from the main case when the organ was removed from the screen and rebuilt over the north stalls. The original Panopticon case would not have harmonized with the architecture of the cathedral: thus this Transept organ remained an unsightly object during the thirteen years it remained at St. Paul's, until 1873, when it was removed to the Victoria Rooms, Clifton. The gallery, with its five marble columns, on which this organ stood in the south transept, has but recently been removed. Sir John Stainer always considered this gallery to be the best place for hearing the great musical services in the cathedral.

'In aid of the cathedral fund, especially the purchase of the new organ,' the Dean and Chapter organized a festival performance of Handel's 'Messiah,' which took place under the dome on St. Paul's Day, January 25, 1861. It was the first time that an oratorio had been performed in the cathedral since its erection more than a century and a half before. The band and chorus numbered 600 performers. Goss conducted, George Cooper presided at the transept organ, and the solo singers were Lemmens-Sherrington, Mrs. Lockey, Sims Reeves, and Lewis Thomas, in addition to Francis, Winn and Buckland, who were officially connected with the cathedral. On that occasion the cathedral was warmed, and the charges for tickets were as follows: 'Under the dome, 21s.; transept, 10s. 6d.; nave, 5s.' This method of raising money drew forth some scathing denunciations from Mr. J. W. Davison in the *Musical World*. He wrote three leading articles on the subject. The first began: 'Amplitude is one of the principal elements of the sublime,' while the last ended thus:

Where are the Ecclesiastical Commissioners? Echo knows—and answers 'Where?' UBI (to emphasize the question) the Ecclesiastical Commissioners? The Dean and Chapter know—and answer, 'UBI.'

To conclude. Would not Mendelssohn's *St. Paul* have better suited the anniversary of the Festival of St. Paul's (or Saul's) conversion? Answer—decidedly not. The *Messiah* draws more money; the Dean and Chapter want money; they don't want *St. Paul*; *St. Paul* won't pay Mr. E. T. Smith; the *Messiah* will (perhaps).

For the opening of the choir of the cathedral and of Father Smith's organ Dr. Blow composed an anthem beginning 'I was glad when they said unto me,' which is still unpublished. A contemporary transcript at the British Museum contains at the end this information:

This was made by Dr. Blow Octr. ye 15, 1697, at Hamton town for the opening of St. Pauls Cathedrall.

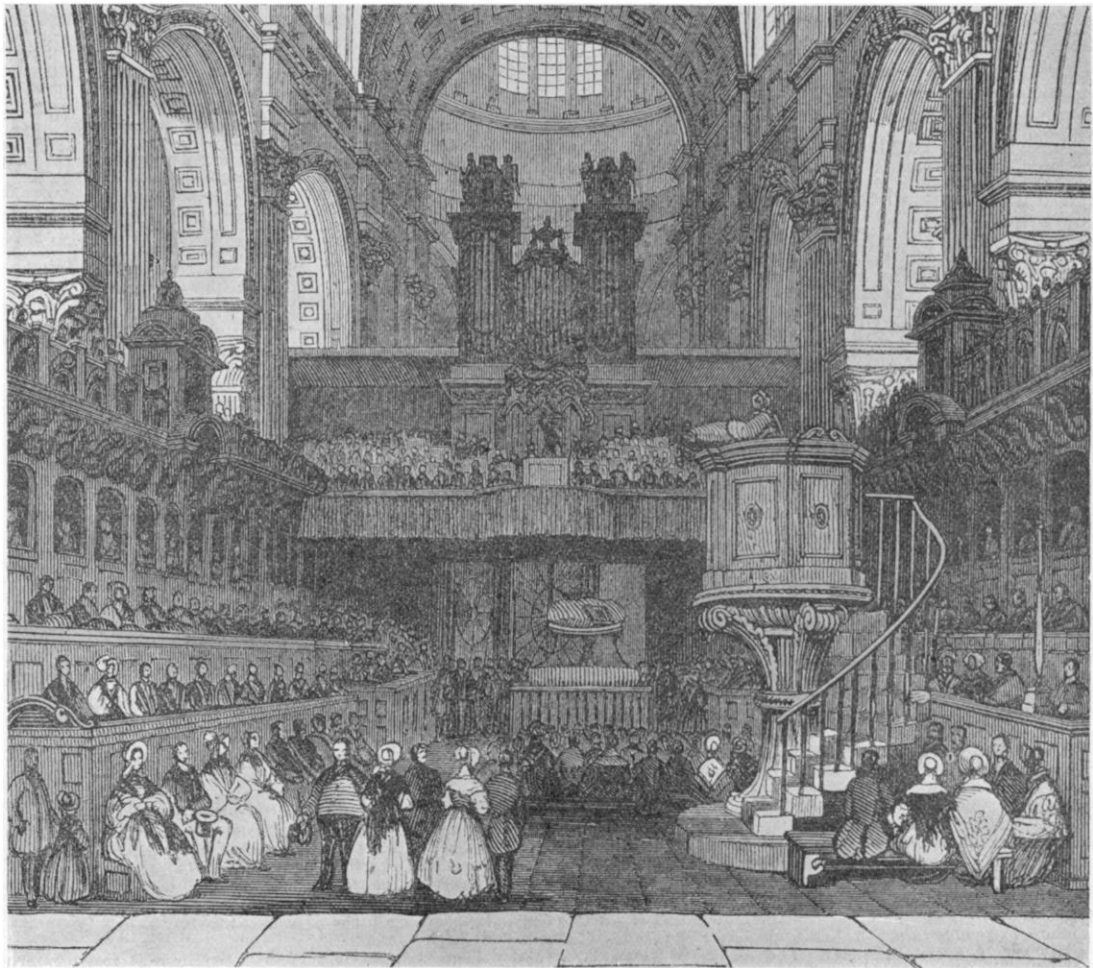
Various copies of Dr. Blow's anthem exist. One of them, at the British Museum—presented to the nation in 1849 by Vincent Novello and formerly in

Dr. Hayes's collection—contains an instrumental introduction of fourteen bars, and is orchestrated for trumpets and strings (the strings doubling the voice parts) in addition to the organ. The vocal part of the anthem opens thus jerkily:

Ex. 1. BASS SOLO.

An alto singer warbles the word 'one' to a full score of notes!

Ex. 2. ALTO SOLO.



THE FESTIVAL OF THE SONS OF THE CLERGY IN 1843.

(From the 'Illustrated London News,' May 13, 1843.)

In another part of the anthem the alto soloist sings the word 'rejoice' in tremulous tones :

Ex. 3.
ALTO SOLO.

The King shall re - joice, the
Trumpet.

King shall re - joice,

in Thy strength, in . . . Thy

strength, O Lord.
Tr. 2. Tr. 1. &c.

Handel frequently played upon Father Smith's organ during the organistship of Dr. Greene.

One of the master's visits is thus recorded in *The Daily Journal* of August 25, 1724 :

Yesterday their Royal Highnesses the Princess Anne and Princess Carolina, came to St. Paul's Cathedral, and heard the famous Mr. Handel (their Musick-Master) perform upon the Organ ; the Reverend Dr. Hare, Dean of Worcester, attending on their Royal Highnesses during their Stay there.

As Dr. Hare was also a canon of St. Paul's, this accounts for his having been the cicerone of the royal party.

More than one hundred years later another master-musician passed his fingers over the keys of the St. Paul's organ, during Attwood's organistship. In the British Museum is preserved a little note, which reads :

Sunday, May 27th, 8 o'clock [1832].

Dear Novello—Mendelssohn has just received some manuscripts of Sebastian Bach which he purposes trying this morning, hope you will meet him—11 o'clock. Yours truly,
THOS. ATTWOOD.

V. Novello, Esq.,
67, Frith Street, Soho.

It was most probably on this occasion that Mendelssohn played (from memory), to Attwood and Novello, Bach's little E minor prelude and fugue. Novello was so struck, as well he might be, with the beauty of the composition that he asked Mendelssohn to send him a copy of it, with the result that Novello published the work, and, moreover, for the first time in any country, even including Germany, the land of Bach's birth.*

Mozart, as a boy, most probably visited the cathedral during his only visit to England in 1764-5. Haydn certainly did in 1792, when he attended the annual service of the Charity Children. On that occasion he noted in his diary the florid double chant in D of John Jones, then organist of St. Paul's, and wrote underneath the copy : 'I was more touched by this innocent and reverent music than by any I ever heard in my life.' Berlioz was even more affected at a similar service in 1851. He, surplice-clad—Berlioz must have looked an imposing figure in a surplice—and his friend G. A. Osborne sang in the select choir. In an article he contributed to the *Journal des Débats* (afterwards reprinted in his *Les Soirées de l'Orchestre*) Berlioz speaks of the 'overpowering emotion' he experienced, and Osborne has recorded how the great French composer wept while listening to the simple strains sung by those poor London children. The last of these services, held for so many years at St. Paul's, took place in 1877, but under greatly altered conditions : after 1871 no tiers of seats were allowed to be erected.

The annual festival of the Sons of the Clergy has long been held at the cathedral. It now takes place under the dome with all due significance. Until 1854, however, singers, players and congregation were located in the choir, as shown

* See Novello's 'Select Organ Pieces,' No. 42, which contains a characteristic personal note by Vincent Novello as to how he obtained the transcript of one of the most beautiful of all the great Cantor's organ pieces.

by the illustration (on p. 161)—from the *Illustrated London News* of May 13, 1843, there stated to be an 'accurate picture'—when Sir George Smart conducted. Shortly after this the Bishop of London (Blomfield) forbade the use of an orchestral band, on account of the gross irreverence of some of the performers. The band was revived in 1873.

The first special Sunday evening service was on Advent Sunday (November 28), 1858, before the organ had been removed from the screen. A special choir (including ladies in 1861, if not earlier) was then enrolled, and thus constituted : sopranos and altos, 200 ; tenors, 150 ; basses, 150. At first the services were held from January to Easter, but since 1872 they have been held on every Sunday throughout the year, the music being of a simple, congregational character. In 1873, the year after Sir John Stainer's appointment as organist, those oratorio services were inaugurated at St. Paul's which have become such interesting features of the cathedral's music. The first was on St. Paul's Day, 1873, when a selection from Mendelssohn's oratorio 'St. Paul' was performed by a full band and chorus under Stainer's direction. To this followed Bach's 'St. Matthew' Passion (Lent, 1873) and the Advent service 'The Last Judgment' (1878), or Brahms's 'Requiem,' introduced in December, 1901. These services have been well sustained during the régime of Sir George Martin, who has entered thoroughly into their devotional spirit.

The almoners of St. Paul's—those who have been responsible for the choristers of the cathedral—have included Michael Wise, Jeremiah Clark, Dr. John Blow, Charles King ('the serviceable man'), William Savage, Robert Hudson, Richard Bellamy, John Sale and William Hawes. After Mr. Hawes (the last layman as Almoner) the music-masters of the choristers were William Bayley, Henry Buckland, and Mr. Frederick Walker. The last named resigned when the Choir School was established on the present basis, and Mr. (now Sir) G. C. Martin was appointed. As to the choristers themselves, have not some of them attained fame in the realm of English church music? Here are some names of cathedral organists and others, former choristers of St. Paul's, which will answer that question :

William Byrd.
Richard Brind, organist of St. Paul's Cathedral.
Jonathan Battishill.
John Alcock, organist of Lichfield Cathedral.
Samuel Porter " " Canterbury " "
Maurice Greene " " St. Paul's Cathedral.
William Boyce " " The Chapel Royal.
R. J. S. Stevens, Gresham Professor of Music.
William Chard, organist of Winchester Cathedral and Winchester College.
Joseph Pring, organist of Bangor Cathedral.
Isaac Pring " " New College, Oxford.
George Ebenezer Williams, Organist of Westminster Abbey.
John Hopkins, organist of Rochester Cathedral.
John Stainer, organist of St. Paul's Cathedral.
Henry Gadsby.
Warwick Jordan.
Charles Macpherson, sub-organist of St. Paul's Cathedral.

The above list may serve as a stimulus to the present choristers of the cathedral in the discharge of their daily duties. As an illustrated article on the Choir School appeared in *THE MUSICAL TIMES* of May, 1900, there is no need to enlarge upon this splendid adjunct to the music of St. Paul's Cathedral.

The first recorded organist of St. Paul's after the Great Fire was Isaac Blackwell, who was appointed vicar-choral on February 7, 1686. As he was able to play the organ, he held the office of organist in 1687, when the present cathedral was being built. Until Sir John Stainer's time (1872) a vicar-choral's stall always went with the organistship, as in most cathedrals of the Old Foundation. Although he is mentioned by Hawkins, Mr. Blackwell is practically unknown, as no modern English dictionary notices him. That he was a composer is proved by the second set of Deering's 'Cantica Sacra' (1674), to which he contributed two anthems, 'Behold, how good and joyful' and 'Let my complaint come before Thee, O Lord' (both for two voices, cantus and bass), also a hymn for Good Friday, 'See sinfull soul, thy Saviour's sufferings see.' In John Playford's 'Choice Ayres, Songs and Dialogues' (1676), Blackwell's name appears as the composer of seven songs in that collection.

Jeremiah Clark appears to have succeeded Blackwell. As composer of the tune 'St. Magnus' Clark is widely known. In consequence of a love affair 'he shot himself with a little screw pistol in the side of the head, as he sat in his chair by the fireside,' as a broadside at the British Museum has it (see *THE MUSICAL TIMES* of January, 1906, p. 33, for further details). Upon the death of Jeremiah Clark, Richard Brind, a former chorister of the cathedral, was appointed organist on February 23, 1708. Beyond the fact that he composed a few forgotten anthems he is unknown to fame. As the next five organists (excepting John Jones, who held office from 1755 to 1796) have formed the subjects of illustrated biographies in this journal, there is no need to repeat what has already been set forth in detail. Their names are—Dr. Maurice Greene, Thomas Attwood (a pupil of Mozart's), Sir John Goss, and Sir John Stainer, a former chorister of the cathedral, and Sir George Martin, the present organist.*

Mention must be made of some of the sub-organists during the past century: George Cooper, senior, George Cooper, junior (a masterly performer), and William Hodge; also Mr. Charles Macpherson, a former chorister, who now holds the office of sub-organist and discharges his duties with distinction.

Of Sir George Martin, who succeeded to the organistship in 1888, it is sufficient to say that he is a worthy compeer of those men of genius whose names are household words in English church music, and who have held the important office of

organist of London's great cathedral. It has been said that St. Paul's has a melodic school of its own. Is this true? The compositions of Attwood, Goss, Stainer, and Martin furnish an affirmative answer.

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DOTTED CROTCHET.

CHINESE MUSIC.

A man without virtue, what has he to do with music?—
OLD PROVERB.

'Ceremony and Music'—these seem to have been considered, in the life of ancient China, two of the most important things. As there were 'rules of propriety' to guide a man to the right and seemly manner in which to meet every situation of his life, so music was the inner force by which this outward form of reverent and comely action was inspired—music, that is, not merely of drum and bell, of psaltery and flute, but also of harmonious thought and word and deed. Thus music became to be regarded not only as an Art to be minutely regulated and carefully performed, but as itself the great regulating influence in state and family and individual life. One of the most famous instruments of antiquity was named, it is said, from the power it had to restrain the evil passions. Remembering all this, we are not surprised to find that Confucius, the great restorer of the ancient ways of virtue, was a lover of music; and there is something very fascinating in the thought of 'the master' himself as an enthusiastic musician, not merely valuing the political and moral uses of the art, but himself singing and playing and being deeply moved when he heard great music. Already in his day (c. 550 B.C.) the true old music was less practised, and, about a century later, as we learn from the protest of Mencius, vulgar modern music had supplanted the ancient even in royal performances. But it was not, perhaps, till the reign of the vandal Ch'in Shih-huang (c. 250 B.C.) that the old art was lost beyond hope of recovery.

'How to play music may be known,' said Confucius, when instructing the grand music-master of his own too degenerate state. 'At the commencement of the piece, all the parts should sound together. As it proceeds, they should be in harmony, but each part distinct and flowing without break, and thus on to the conclusion.' We wish he had told us in more detail 'how to play music'; we long to learn what the grand music-master, who probably, like most of his profession at that time, was blind, taught or rather should have taught. But we are doomed to disappointment. All that has been recovered from that early period, largely

* For these biographical sketches, see *THE MUSICAL TIMES* as follows: Dr. Greene, February, 1903; Thomas Attwood, December, 1900; Sir John Goss, June, 1901; Sir John Stainer, May, 1901; and Sir George Martin, July, 1897.

The Musical Times.]

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This photograph of Sir George Martin seated at the organ of St. Paul's Cathedral, is reproduced by permission of 'The Sphere and Tatler,' Limited



*Yours very truly
George Martin*