

Mr. Sousa has admitted English music into his repertoire by the performance, at the New York Hippodrome, of Mr. Edward German's 'Welsh Rhapsody,' as 'especially arranged from the original orchestral score for Sousa's band by Dan Godfrey, Jr.' The stirring strain ('March of the Men of Harlech') which concludes this effective composition would naturally appeal to the rhythmic enthusiasm of the redoubtable conductor.

The Worshipful Company of Musicians announce the offer of The Cobbett Prize of £50 and prizes of lesser value for the composition of a short piece of music for stringed instruments. The old English fantasy may be suggested as a typical form which presents possibilities of modern development.

The mechanical uses to which music has been put are as curious as they are varied. Not long ago we referred to a musical bed which, in addition to its tunefulness, had the great advantage of always being well-aired; and now there has come under our notice a musical turnspit. This culinary adjunct, which belonged to an opulent lord of Treviso, is said to 'turn no less than 130 roasts at once and play twenty-four tunes at once, and the tunes correspond to the edible that is being cooked.' At Christmastide, therefore, we may assume that the Turkish music from Beethoven's 'Ruins of Athens' would be in great demand, and anyone hearing 'Hunting the hare' would naturally assume that 'puss' was being basted. When the 'sirloin' faced the music (or rather the fire), what could be more appropriate than 'The roast beef of old England'? A roasting-spit such as we have described must have been also of an economical turn, because after so many strains, strainers for the gravy would be comparatively s(o)uperfluous.

## Church and Organ Music.

### DR. GAUNTLETT: HIS CENTENARY.

One hundred years ago—on July 9, 1805, to give the exact date—Henry John Gauntlett was born at Wellington, Shropshire, where his father, the Rev. Henry Gauntlett, held a curacy. In 1815 the latter became vicar of Olney, Buckinghamshire, of which church Master Henry became the boy-organist. The vicar decided that his musical son should be educated for the law, and with that object articulated him to a London solicitor. He practised until about 1844, when he exchanged the legal profession for that of music. In addition to the Olney appointment Gauntlett held in succession organistships at the following churches: St. Olave, Southwark; Union Chapel, Islington; All Saints, Kensington Park; and St. Bartholomew-the-Less, Smithfield.

Between sixty and seventy years ago Gauntlett did splendid pioneer work by the introduction of the C compass of the organ into England, and, in spite of much opposition, with success. In 1852 he patented an electrical-action apparatus as applied to organs, and it is said that he proposed the erection of four organs in different parts of the Crystal Palace, the quartet of giant instruments to be played simultaneously by one performer through the mechanical agency of electricity. But the scheme—typically Berliozic in its conception—never came to anything. In 1842 (or the following year) the Archbishop of Canterbury conferred upon him the degree of Doctor of Music, *honoris causâ*, an honour which no Archbishop had bestowed for two hundred years previously—so it is said. At the production of

'Elijah' (Birmingham, August 26, 1846), Mendelssohn selected Dr. Gauntlett to play the organ part in his oratorio on that memorable occasion.

A frequent lecturer and vigorous writer on music and, moreover, one who was by no means afraid of expressing his opinions, Dr. Gauntlett contributed largely to musical periodical literature, some of his latest articles appearing in *Concordia* in 1875, the year before his death. Much of his musical-literary work is quite good.

It is, however, in connection with church music, more especially hymn-tunes, that Dr. Gauntlett's name is best known in the present day. Before making further reference thereto we may call attention to an entertaining and little-known pamphlet he issued, a copy of which is before us. Its title reads:

NOTES, QUERIES, AND EXERCISES  
in the  
Science and Practice of Music;  
intended as aids to the clergy, churchwardens, and  
others, in the examination of candidates for the  
*appointment* of an organist in parish and other  
churches by HENRY JOHN GAUNTLETT  
London. 1859. Price One Shilling.

This publication seems to have been the outcome of a series of questions (no fewer than sixty-three!), which he had drawn up and printed, to be answered



DR. GAUNTLETT.

by candidates for the appointment of organist of Sydenham Episcopal Chapel in the year 1859. Some of the seventy-one questions in the enlarged pamphlet read like conundrums. Here are a few specimens of these ridiculous riddles:

How many minutes are required for the chanting of the Te Deum?

Which is the most difficult verse in the Psalter to chant properly?

What time is required for singing four verses of a long-measure hymn to a cheerful tune, with three short symphonies?

What are the geometrical extremes of the centre C in the key of C?

In the key of C, what are the ordinary removes, and what are their twins?

As we cannot hear a bar of music, any more than we can smell or eat it, what is the law of thought which governs the fact, of which it is the symbol or sign?

A chord is not the cause of a chord. What is the cause of a chord?

One may accordingly venture to ask: Did these questions answer their purpose? Dr. Gauntlett was a most industrious and prolific editor of hymnals and similar publications. In 1847 he issued 'The Bible

Psalter, pointed, with a chant at the head of every Psalm.' He also edited 'The Church Hymn and Tune Book' (with the Rev. W. J. Blew), 'The Comprehensive Tune Book,' 'The Hallelujah' (with the Rev. J. J. Waite), 'The Congregational Psalmist' (with the Rev. Dr. Henry Allon), 'The Encyclopædia of the Anglican Chant,' 'Tunes New and Old' (with Mr. John Dobson), &c. It is said that he wrote 10,000 hymn-tunes! Be that as it may, no one can deny that some of them are in every way excellent. In proof thereof we need only refer to 'Houghton,' 'University College,' 'St. Albinus' (originally a 7.8.7.8. tune, *without* the 'Hallelujah!'), 'St. George,' 'St. Fulbert,' and 'St. Alphege' as specimens of Gauntlett at his best. 'Irby' ('Once in royal David's city') is an ideal tune for children, especially when it appears, as it always should, in its original form—a unison melody with simple chordal accompaniment. 'St. Alphege,' one of his best known tunes, first appeared in 'The Church Hymn and Tune Book' more than half-a-century ago in the following form and heading:

ST. ALPHEGE'S TUNE.  
P.M. 7.6.7.6. Iambics.

*Bold.*

Al - le - lu - ia.

By inference the tune was originally written for the words with which it is associated in the above hymnal:

The King of Glory sing we  
The new-voiced hymns intone;  
For Christ by yon new pathway  
Ascends the Father's throne.  
Alleluia!

In the preface to 'The Church Hymn and Tune Book' (wherein 'St. Alphege' first appeared) Gauntlett says:

The whole of the music has been composed and compiled in the same spirit as that which guided the promoters of vernacular hymnody in the early part of the sixteenth century.

'St. Alphege' started on a career of popularity upon its dual appearance in the first music edition of 'Hymns Ancient and Modern' (1861), in which hymnal it was assigned to hymns of such widely different sentiment as 'The voice that breath'd o'er Eden' and 'Brief life is here our portion.' This species of hymn and tune matrimony drew forth a gibe from the late Mr. Spurgeon as to the immaculateness of the fixed-tune system, whereby the perfect association of words and music is supposed to be secured. And thereby hangs a tale. At a certain wedding, after the organist had played over the tune 'St. Alphege,' the choristers began to sing 'Brief life is here our portion.' Could the dear little fellows have mistaken a wedding for a funeral? No: the blushing young bridegroom was an octogenarian!

Dr. Gauntlett died at Kensington on February 21, 1876, and his remains were interred at Kensal Green Cemetery. Until the present writer drew the attention of the cemetery authorities to the matter about ten years ago, this grave remained unnamed.

We may conclude these centenary notes—which by no means pretend to be exhaustive, biographically or otherwise—by printing a letter which Dr. Gauntlett wrote to the late Sir George Grove, an interesting communication which we believe has not hitherto been published:

16, St. Mary Abbott's Terrace,  
Kensington,

Dear Mr. Grove, Nov. 30, 1874.

Have you any note or record of the time when Mendelssohn *first* began to study the organ? No one was more surprised than Moscheles at Mendelssohn's playing in Christchurch in 1837—he evidently was quite unaware of his mastery over the instrument, for he took me on one side and asked me about it. 'Where did he practise?' 'Could it be gained without practice on the organ?' 'Was it too late for him (Moscheles) to begin?' 'Would I teach him?' It was plain the playing of that morning was an unexpected thing to the pianist.

From one of Mendelssohn's letters we may gather what he knew of Bach's organ music at that date, and his resolve to set to work and get him up. And from his remarks upon some hear-say of Schneider's playing at Dresden, we learn his notion of pedal playing was very limited, and that then he had not seen the 'not well known' organ music of Bach, which Marx, either then or soon after, sent to the press.

I believe when with the Horsleys' at this end of the town he had access to a small organ at St. Matthew's—a 'crippled' organ as he called the G pedals and keyboard—upon which he might certainly gain some sort of facility. Pointing to me one day he said, 'But for him there would be no organs to play on,' and hard fight it was, for I had Wesley, Turle, Goss, and the whole guild of organists to battle with, and as you may remember the £10,000 laid out on the Liverpool organ was spent on the wrong key-board, Master Wesley carrying it against me. I believe it cost £1,500 to put that organ right.

Believe me, yours faithfully,

Geo. Grove, Esq. H. J. GAUNTLETT.

THE GREAT COMPOSERS AND CHANTS.

A correspondent, after reading the notes on 'The great composers and chants' in last month's issue (page 385), has taken to heart the last paragraph by sending us the subjoined specimen of Wagner chanted. It is from 'Tannhäuser,' and the strain is that sung by Walther in Act 2, beginning 'Willst du Erquickung aus dem Bronnen haben' (page 136 of Novello's octavo edition):

(Melody only.) Chant adapted from WAGNER'S 'Tannhäuser.'

Mr. John S. Bumpus also writes concerning 'The great composers and chants':

James Turle derived his Beethoven single chant in E flat from the opening bars of the *adagio* of the 4th symphony (in B flat); but he might have made a closer adaptation if he had followed the melody as written by Beethoven, instead of interchanging the fifth and sixth notes of the strain. The Spohr-Turle double chant in F is taken from 'Lord God of heaven and earth' in 'The Last Judgment,' transposed from G flat to F. Dr. Zechariah Buck, of Norwich, made a double chant from Mendelssohn's 'He watching over Israel,' and there is one in Warren's 'Chanter's Hand Guide,' adapted from 'O rest in the Lord.' Buck's

arrangement will be found in 'The Chant Book Companion to the Book of Common Prayer.' In the same collection there is a double chant arranged from Mendelssohn's beautiful 'Lied ohne Worte' in E (Book II., No. 3), transposed for the purpose to G, the melody being followed without any alteration. Turle's double chants in C minor and F minor, founded on themes in Purcell's anthems 'O give thanks' and 'My Beloved spake,' as well as that in D from a subject in the same composer's Te Deum, and that in A minor from a chorale by J. S. Bach, are to be found in most collections.

Goss arranged a double chant in F sharp minor, from a subject by Jeremiah Clark, the origin of which is not at present traceable. The Rev. R. L. Caley, Precentor of Bristol, 1838-61, adapted a double chant in B flat from a melody by Beethoven, and another melody in F from the same composer was similarly treated by T. Evance Jones, organist of Canterbury Cathedral, 1831-73. The second double chant sung at St. Paul's on the twenty-ninth morning of the month, though assigned in the printed collection in use there to the Rev. James Lupton, is in reality a clever arrangement by that well-remembered old minor canon of St. Paul's, from the middle movement of Boyce's anthem 'By the waters of Babylon.' In the same collection the first double chant used on the fourteenth morning, though attributed to George Cooper, is, I believe, founded on a theme from Spohr. But instances might be multiplied—these are only a few.

A MEMORIAL TO MENDELSSOHN AND EDWARD BUXTON.

In the chancel of Cranford Parish Church, Middlesex, a stained-glass window has been placed to the memory of Mendelssohn and of Edward Buxton, a former proprietor of the business of Messrs. Ewer & Co., and therefore one of the composer's English publishers. The service of dedication took place in the charmingly situated church—standing in the midst of Lord Fitzhardinge's park—on the afternoon of Trinity Sunday (June 18), the ceremony attracting a large congregation. Mendelssohn's 'Hear my prayer' and Smart's Te Deum in F formed the chief features of the musical service, and an address appropriate to the occasion was delivered by the Rector of Cranford, the Rev. J. F. V. Lee. The window, which is the gift of Mrs. Carson, Mr. Buxton's granddaughter, and a resident of the village, is one of three lights, the figures representing Miriam, David, and St. Cecilia. The brass-plate inscription beneath the window—believed to be the only memorial of the kind to Mendelssohn in England—reads:

To the Glory of God and in memory of  
Felix Mendelssohn Bartholdy  
and  
Edward Buxton,  
his Friend, by whose Granddaughter this window  
is erected.  
Trinity Sunday, 1905.

The thirty-first Anniversary Festival of the London Gregorian Choral Association was held in St. Paul's Cathedral on June 15, with its customary impressiveness. Dr. Warwick Jordan presided at the organ, and his anthem 'O be joyful in the Lord' was sung. The Psalms, Magnificat, and Nunc dimittis were sung to Gregorian tones, and the hymn-tunes included two settings by Sir John Stainer and Mr. Arthur Henry Brown.

At the Dedication Festival held at Boston Church on June 20 the music included Dr. Botting's Magnificat and Nunc dimittis in B flat and Sullivan's Thanksgiving Te Deum, sung by a choir of 100 voices to the accompaniment of the organ and a quartet of brass instruments. Mr. A. W. Parsons, organist of Sleaford Parish Church, presided at the organ, and Mr. G. H. Gregory, organist and choirmaster of the Church, conducted.

Messrs. P. Conacher & Co., of Huddersfield, have erected the organ in the new church of All Saints, Burton-on-Trent. The instrument is furnished with tubular pneumatic action throughout, and the builders have used both key and pedal pistons, as well as their pedal controller action which provides an appropriate pedal organ with any combination of manual stops. The specification of the organ is as follows:

GREAT ORGAN (9 stops).			
		Feet	Feet
Double Diapason .. ..	16	Harmonic Flute .. ..	4
Large Open Diapason ..	8	Twelfth .. ..	2½
Horn Diapason .. ..	8	Fifteenth .. ..	2
Hohlflöte .. ..	8	Trumpet .. ..	8
Principal .. ..	4		
CHOIR ORGAN (8 stops).			
		Feet	Feet
Violin Diapason .. ..	8	Wald Flute .. ..	4
Gamba .. ..	8	Piccolo Harmonique ..	2
Flauto Traverso .. ..	8	Clarinet .. ..	8
Dulciana .. ..	8	Cor Anglais .. ..	8
Tremulant.			
SWELL ORGAN (9 stops).			
		Feet	Feet
Lieblich Bourdon .. ..	16	Salicet .. ..	4
Open Diapason .. ..	8	Mixture (3 Ranks) ..	4
Rohr Flöte .. ..	8	Cornopean .. ..	8
Viol d'Orchestre .. ..	8	Oboe .. ..	8
Vox Angelica .. ..	8		
Tremulant.			
PEDAL ORGAN (6 stops).			
		Feet	Feet
Harmonic Bass .. ..	32	Principal .. ..	8
Open Bass .. ..	16	Flute Bass .. ..	8
Sub-Bass .. ..	16	Space for Trombone.	
COUPLERS AND ACCESSORIES.			
Swell Octave.		Swell to Pedal.	
Swell Sub-Octave.		Great to Pedal.	
Swell to Great.		Choir to Pedal.	
Swell to Choir.			
Three pistons to Great.		Three pedal pistons to Great.	
Three pistons to Swell.		Three pedal pistons to Swell.	

A cathedral organist writes as follows:

DEAR SIR,—Will you kindly allow me to suggest to my brother cathedral organists the desirability of our meeting together for an annual conference, at which we might with advantage to ourselves and Church music in general discuss those questions which from time to time must present themselves to us individually? These meetings might be held in London, or might be arranged, year by year, in the principal cathedral cities. Perhaps Sir George Martin and Sir Frederick Bridge would take the initial step in this direction?

MAGISTER CHORALIS.

TWO SPECIAL SERVICES AT GLOUCESTER CATHEDRAL.

The annual Festival of the Gloucester Diocesan Choral Union was successfully held on June 7, under the conductorship of Dr. A. Herbert Brewer, when the united choirs numbered 750 voices. The music included a Magnificat and Nunc dimittis in G—an easy setting for parish choirs—by Dr. Brewer, and an effective anthem, 'There is none that can resist Thy voice,' by Mr. Ivor Atkins, organist of Worcester Cathedral. Both these works were composed expressly for the occasion. Goss's anthem, 'O praise the Lord!' was also sung, and Mr. S. W. Underwood rendered good service at the organ.

The enthronement of the new Bishop (Dr. Gibson, recently Vicar of Leeds) took place on June 15, with an impressive ceremony. The anthem was 'How lovely is Thy dwelling-place' (Brahms) and Dr. Brewer's Te Deum in E flat was also sung. The augmented choir consisted of the cathedral choristers and lay clerks, the cathedral voluntary choir, and the Festival class, who sang with much effectiveness under Dr. Brewer's baton. After the enthronement the Bishop expressed his complete satisfaction with the musical arrangements and the manner in which they had been carried out.

Mr. Stephen Plummer has been presented by the congregation of Holy Trinity Church, Tunbridge Wells, with a cheque, and the choir have given him a handsome Aneroid barometer upon his retirement from the office of organist which he has held for eleven years.

The annual festival service of the Chelmsford Association of Church Choirs was held at the Parish Church, Chelmsford, on June 15, when fourteen choirs, numbering over 300 voices, were present. The processional hymns were sung to tunes by Dr. C. Wood and Mr. F. R. Frye, two others being by Dr. A. H. Mann and Mr. Luard-Selby. The service was Arnold in A and the anthem Mr. Alfred Hollins's 'O worship the Lord.' Dr. G. F. Huntley was the organist, and Mr. F. R. Frye, choirmaster to the Association, conducted.

The organ in Colston Hall, Bristol, originally built by Father Willis and recently enlarged by Messrs. Norman & Beard, was re-opened by recitals given on June 1, 2 and 3, by Mr. George Riseley, Dr. Kendrick Pyne, and Mr. E. H. Lemare.

At St. Anne's Church, Soho, on Ascension Day (June 1), Bach's Church Cantatas 'God goeth up' and 'Now hath salvation' were sung to the accompaniment of full orchestra and organ, under the direction of the organist.

#### ORGAN RECITALS.

Dr. D. J. Wood, St. Andrew's, Moretonhampstead (Dedication of new organ).—Two canons, Allegretto and Fanfare, *Salomé*.

Mr. J. M. Preston, St. George's, Jesmond, Newcastle-on-Tyne.—Organ Sonata, *Alan Gray*.

Dr. A. B. Plant, New Public Hall, Arbroath.—The Answer, *Wolstenholme*, and Spring Song, *Hollins*.

Mr. Gustav Rhodes, Parish Church, Tetschen, Bohemia.—Fantasia, *Omer Guiraud*.

Mr. R. S. Pigott, St. James's, Stratford, Ontario.—The Seraph's Strain and Carillon, *Wolstenholme*.

Mr. W. Hoyle, St. Michael's, Coventry.—Finale Symphony, No. 2, *Widor*.

Mr. Thomas J. Crawford, St. Oswald's, West Hartlepool.—Reverie, *Lemare*.

Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields.—Sonata in D minor, *Bésti*.

Mr. Llewelyn Jones, Christ Church, Llanfairfechan.—Meditation, *E. d'Evry*.

Mr. W. A. Roberts, St. Paul's, Liverpool.—Benediction nuptiale, *Hollins*.

Mr. J. H. Pearson, Brighthouse Parish Church.—Cantilena, *Guilmant*.

Mr. E. Cuthbert Nunn, St. Saviour's, Walthamstow.—Suite Gothique, *Boëllmann*.

Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford.—Andantino in D flat, *Wetton*.

Dr. A. Eaglefield Hull, United Methodist Free Church, Lindley (opening of new organ built by Messrs. P. Conacher and Co.).—Toccatto, *Clausmann*.

Mr. R. Sharpe, St. Mary's, Southampton.—Andante pastorale, *Faulkes*.

Mr. E. W. Healey, St. Columba United Free Church, Helensburgh.—Andante in F, *Smart*.

Mr. W. H. Ewen, West United Free Church, Haddington.—Chanson d'Été, *Lemare*.

Mr. C. E. R. Stevens, St. Mark's, Jersey.—Toccatto in A, *Bunnett*.

#### ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. J. H. Baxter, St. Matthew's United Free Church, Glasgow.

Mr. Joseph W. Burt, Emmanuel Church, Exeter.

Mr. Ernest Edward Churtenev, St. Luke's Church, Cobholm, Southtown, Gt. Yarmouth.

Mr. Herbert E. Crimp, Leominster Priory Church.

Mr. Harvey Grace, St. Agnes Church, Kennington.

Mr. Arthur E. Hopkins, Ilford Presbyterian Church.

Captain W. R. J. McLean, Grand Organist of Royal Arch Masons.

Mr. Purcell James Mansfield, Paignton Wesleyan Church.

Mr. Paul Rochard, St. Aidan's Church, South Shields.

Mr. Reginald Steggall, Lincoln's Inn Chapel.

Mr. A. G. Ward, Holy Trinity Cathedral, Shanghai.

Mr. Alfred W. Wilcock, St. John's Church, Knotty Ash.

#### LONDON EVENING SCHOOLS AND MUSIC INSTRUCTION.

In 1902-3, music, mostly in the form of singing classes, was taught to 6,515 pupils in 235 metropolitan evening schools. The next year's statistics are not available, but they will probably show an increase. It must not be supposed that these schools are for children: they are open to both sexes of all ages, and are largely attended by adults. The code for this type of school is laid down by the Government Board of Education, and deals mainly with technical points; it merely suggests that music suited to the constitution of this or that class should also be studied. But owing to the individuals forming the classes being miscellaneously gathered together, it is rare that a teacher has to deal with anything like a well-balanced choir. This difficulty, which threatened to paralyse effort, led in London to the formation of district Choral Unions. These Unions, as such, are unofficial bodies formed voluntarily by the music instructors in the various districts. They are managed by an executive committee selected by the general body of teachers, and about sixty per cent. of the classes are in some way attached to them. The objects of the Unions are stated to be:

(i.) To supply a definite and common aim as far as possible to the vocal music instruction in a district.

(ii.) To improve the musical taste of pupils by substituting standard works and good choruses for the miscellaneous and musically inferior material previously in use.

(iii.) To give opportunities for criticism and comparison by bringing together the various classes for district and massed rehearsals.

(iv.) To arrange and carry out, if thought advisable, a public performance of the works prepared.

The spirit and energy with which these ideas have been carried into practical effect may be gathered from the following programmes which the Unions performed this spring:

West Lambeth Choral Union—April 7, Battersea Town Hall. 'Hymn of Praise' (Mendelssohn); Miscellaneous.

Tower Hamlets Choral Union—May 9, People's Palace. 'Hiawatha's Wedding Feast' (Coleridge-Taylor); 'Hymn of Praise.'

Marylebone Choral Union—May 12, Northern Polytechnic. 'Hiawatha's Wedding Feast'; 'Hymn of Praise.'

Finsbury and Hackney Choral Union—May 13, Alexandra Palace. 'Banner of St. George' (Elgar); Stanford's 'Revenge'; Miscellaneous.

Chelsea Choral Union—May 18, Queen's Hall. 'The Wedding Feast'; 'Hymn of Praise.'

East Lambeth Choral Union—May 20, Great Central Hall, Tower Bridge Road. 'Banner of St. George' (Elgar); Miscellaneous.

Greenwich Choral Union—May 27, Goldsmiths' Institute. 'Hiawatha's Wedding Feast' (Coleridge-Taylor); Miscellaneous.

All these works were creditably given with full orchestral accompaniment.

Some opposition to the idea and work of the Unions has been encountered on the ground that the music chosen was too difficult and unsuited to the constitution of the classes generally, and that the practice of it necessitated the abandonment of the study of voice training and sight-singing, &c. This charge has been investigated by the Education Committee of the London County Council, and the result of their inquiry is embodied in a report which is to be submitted to the whole Council.

On the whole the report is highly favourable to the continuation of the Unions, and it includes some excellent recommendations for their future organization and for a more systematic treatment in the instruction to be given in the separate classes. The Committee also make some suggestions for violin teaching in graded classes. The report is given in full in the July issue of *The School Music Review*.