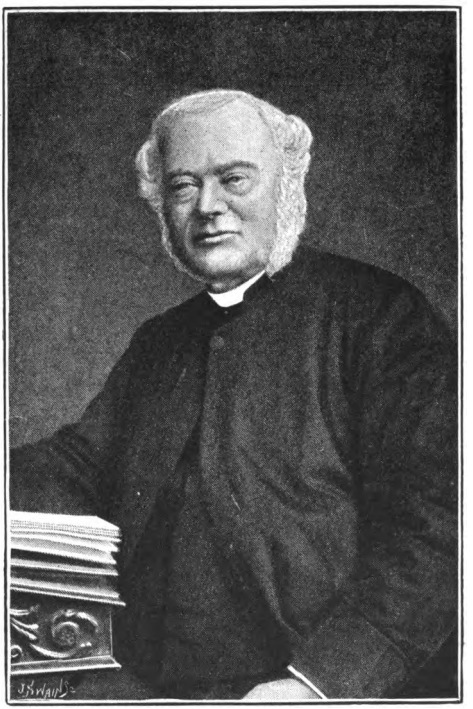
noir of the

Rev. Thomas Helmore, M.A.



THE LATE REV. THOMAS HELMORE, M.A.

MEMOIR

OF THE

REV. THOMAS HELMORE, M.A.,

Late Priest in Ordinary and Master of the Children of Her Majesty's Chapels Royal; Precentor of S. Mark's College, Chelsea; Hon. Precentor of the Motet Choir, and of the London Gregorian Choral Association.

BY

FREDERICK HELMORE.

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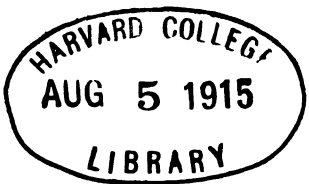

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TO

MISS HELMORE,

IN REMEMBRANCE OF A BELOVED

Father and Brother,

THESE MEMOIRS ARE DEDICATED

BY HER AFFECTIONATE UNCLE,

FREDERICK HELMORE.

PREFACE.

It is with mingled feelings of love and deep humility that I essay the work of recording reminiscences of my late brother's life.

Right gladly would I have resigned the honour of doing so to some one more worthy of the task and more skilled in authorship.

At the same time I cannot hide from myself the fact that none knew him as I knew him from boyhood to the last.

Trusting to brotherly love to fill up other deficiencies, I have therefore ventured upon writing this memoir to supply a tolerably full account of my brother's work, in which his numerous friends must feel a deep interest.

In childhood he was my teacher, and in manhood I have had so much to do in conjunction with him that I could not very well avoid saying perhaps more about myself than some of my readers may consider necessary.

If I have, pray forgive me, and bear in mind that when I commenced writing, my dear brother had only just left us; and at such times above all others the memory of joys

and sorrows shared with the lost one are more vividly brought to mind than at less painful moments.

I have to thank my friends for their assistance in supplying interesting matter for insertion, especially my niece, Miss Helmore; R. A. Turner, Esq., Hon. Sec. L. G. C. A.; Sir Arthur Sullivan; Frederick Walker, Esq., S. Paul's Cathedral; T. Hepworth, Esq.; and, for the Appendix, Miss Olive and Miss Emily Helmore.

FREDERICK HELMORE.

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MEMOIR

OF THE

REV. THOMAS HELMORE, M.A.

CHAPTER I.

HIS PARENTS.

THE late Reverend Thomas Helmore, M.A., Priest in Ordinary and Master of the Children of Her Majesty's Chapels Royal; sometime Vice-Principal, and (for thirty-six years) Precentor of S. Mark's College, Chelsea, &c., was born at Kidderminster on the 7th May, 1811.

His father—also Thomas Helmore—was a native of Titchfield in Hampshire. He had been baptized and confirmed in the Church of England; but in common with many earnest-minded men of that period, being himself strongly imbued with religious feeling, and of a highly enthusiastic temperament, became a Nonconformist, went to a dissenting college at Gosport, and was there trained under Dr. Bogue to the duties of an Independent Minister.

During the course of his studies there, Mr. Helmore was sent to assist at a little meeting-house which had been

lately built for a young lady who was to be his future wife, and the mother of the subject of these memoirs.

Olive Holloway was a daughter of Capt. Joseph Holloway, R.N., one of a well known family in Hampshire. As a girl she was remarkable for her piety, which so far from diminishing the liveliness of her disposition, seemed—from the innocent thoughts it engendered—to increase her happiness. An old gipsy who "told her fortune" predicted that "she would never have any troubles in her head, which she could not kick out at her heels."

The writer of these pages has heard elderly people who were present in Chichester Cathedral on the occasion of Miss Olive Holloway's Confirmation, speak frequently of the impression produced on all who saw her. Her modest demeanour, and "the angelic expression which lighted up her beautiful features as she returned from the Altar with the Bishop's blessing upon her head, was a vision to dream of."

From that time forth and throughout her saintly life this devoted woman laboured for the love of her LORD. Her sweet winning ways, her cheering voice, and her earnestness of purpose were first brought to bear upon the lower orders in her native place; where the careless, the dissolute, or the drunken were drawn by cords of love to repentance and reformation.

That she might carry out her work more thoroughly, Miss Holloway hired a room in which she instructed a number of girls. The children, delighted with their charming teacher, induced their mothers to ask leave to come; and soon, applications from the fathers being accepted, the crowded state of the room rendered it desirable to build the small meeting-house mentioned above, in which to assemble her converts for admonition and prayer.

This gradually led to sermons, and soon Olive Holloway

was talked about as the "lady-preacher." In after life she expressed to her husband the regret she felt for having exposed herself to such celebrity.

On one occasion a number of young officers came over from Portsmouth to hear and see the "lady-preacher," whose appearance and manner, when preaching, must have been singularly impressive. The author was told by a lady who resided at Emsworth that one of the mess when dining at her house said, "We came, just for a lark, expecting to hear a ranting fanatic, but found an angel, who spoke heaven-inspired words which none of us will forget as long as we live."

Olive Holloway was married to Thomas Helmore at Warblington Church, where she had been baptized, and within and around whose Saxon walls so many generations of her family sleep.

The newly married couple went to reside at Kidderminster, to which place the bridegroom had been "called" to minister to a congregation.

After ten years' labours at Kidderminster, Mr. and Mrs. Helmore removed to Stratford-upon-Avon. Here their zealous efforts were crowned with remarkable success. He, with his generous open heart, strength of constitution, energy of purpose, and love and charity to all men, set to work to improve the education and to refine the manners and feelings of the inhabitants; at the same time Mrs. Helmore, in a quiet, undemonstrative way, was occupied in untiring ministrations to the sick and needy, which, in these days, would have placed her at the head of the most devoted sisterhood.

CHAPTER II.

STRATFORD-UPON-AVON.

WHEN Mr. Helmore came, as mentioned in the former chapter, to reside at Stratford, not more than forty children were being educated at the only National School, which was situated in Bull Lane. Finding such a lack of opportunities for teaching the poor, Mr. Helmore founded and organized British Schools, in connection with the Independent Meeting, in the Rother Market, of which he was the Minister.

Nonconformists had not at that time begun to call their houses of meeting "chapels." The only chapel in Stratford was that of the Corporation, in connection with the ancient grammar school and almshouses, and known as the "Guild Chapel." It is hard by New Place, where Shakespeare resided.

The active founder of the British Schools not only visited, but taught daily in them, until he trained his schoolmaster, Mr. William Pardoe, to take sole charge. He drilled the boys, taught them to sing, drew and coloured large maps which he mounted on frames, crossed with a network of twine and pasted over with several layers of paper. When complete, these "blank" maps could be seen at the other end of the schoolroom. Then there was a band of fifes, which Frederick Helmore, his youngest son, led at the early age of seven.

An infant school—quite a novelty in those days, if we except the good old-fashioned dames' schools—was a source of great delight to those who watched its development under the loving care of good little Mrs. Corbett, directed by the indefatigable minister, who taught the tiny creatures to sing and act their school songs and to do a variety of useful

exercises which have now become familiar to educationalists.

It is well to mention here, as a proof of Mr. Helmore's indefatigable industry, that on finding his children had a talent in that direction, he set to work at forty years of age, and learnt music that he might teach them.

The minister had a great dislike to all cant or affectation. A young man of his congregation called on him one day, and began to talk with drooping head and sanctimonious whine, which so irritated Mr. Helmore, that he took him by his coat-collar and shook him violently, exclaiming at the same time, "Hold up your head, sir, and talk like a man!"

Mr. Helmore had a keen sense of the ludicrous. A certain Baptist, who lived at Stratford, seized every opportunity of intruding his notions about baptism, much to Mr. Helmore's annoyance. This Baptist had an enormous nose of great length. "Now, Mr. Helmore," said he, thinking he had caught an adversary in a snare, "if, as you acknowledge, there is any cleansing efficacy in baptism, how can it be effectual unless the whole body be immersed?" "Well, Enoch," was the rejoinder, "I am led to believe that when you were dipped your nose never went under." Enoch took his hat, and never again offered to argue the subject of immersion.

The good man hated cruelty above all things. It had been the custom to "billet cocks" on Shrove Tuesday. The dastardly game was like the modern "Aunt Sally," only that instead of a wooden effigy of a respectable relative, a live cock was tied to a post by its leg with a string, a piece of cloth being bound round the bone lest the string should break the foot off in the fluttering efforts of the unfortunate bird to escape the blows of the billets thrown at him.

Maiden Head Lane adjoined Mr. Helmore's house, and

a post near his garden gate was chosen one year for this Shrovetide sport. The brave man went out amongst a set of ruffians, with a knife severed the string, and, before they had time to recover from their amazement, brought in the poor bird under his arm and fastened the garden gate.

An attack was made upon the garden and yard gates, and Tom, his eldest son, was sent out over the fence to fetch the constables. An attempt to summon the minister for theft was made without avail, and billeting cocks has never since been attempted; that was about the year 1824.

The great strength, energy, and power of endurance which enabled the eldest son, the modern pioneer of Gregorian music, to get through such an enormous amount of work, is in a great measure due to the existence of similar qualities in the father, and to the early training, by which he and his brothers became great walkers, good runners, and adepts at the popular sports of that time, in which the father joined with the enthusiasm of a boy.

The youngsters' muscles were further developed by gymnastic exercises on horizontal and parallel bars, dumb-bells, clubs, singlesticks, by leaping-poles with which they would run steeplechases, clearing hedges, ditches, gates, and palings, and by rowing on the Avon, in which river they all learned to swim. An hour every day was devoted to music. On Saturdays there was usually a walk of eight or ten miles; and once a year the ever-active man took his pupils, and such of his children as were at home, to the top of Broadway Hill, distant fifteen miles from Stratford, carrying baskets of provisions with them for a picnic dinner in the Earl of Coventry's tower. This thirty miles walk was of immense value to the boys in many ways. It taught them to endure and to enjoy endurance, and to face long distances with a fearless confidence in their ability to conquer them. Mr.

Helmore's enthusiastic love of scenery was infectious, and made his pupils incipient artists.

Inspired by such feelings as those mentioned above, his two eldest sons, Tom and Porter, walked on one occasion from their school, near London, to Stratford, to their Christmas holidays. They marched up to the house with a firm, demonstrative stamp, having accomplished the ninety-three miles in three days, and told with no little pride how that it had snowed all the first day, rained on the second, and frozen on the third, so that on the final day they skated rather than walked along the slippery roads.

As a proof of the genuine kindness of heart and utter disregard of self on the part of the father, the following incident, selected from many others, will suffice. He was returning from a country house with some of his children on a dark night, when one of them espied something indistinctly on the side of the road, which turned out to be a farmer, known only by sight to Mr. Helmore, and who resided three or four miles away. Having sent the children home, on ascertaining that the farmer was helplessly drunk, and could only be kept on his legs by the aid of a powerful man, and no one appearing on that lonely road to assist, he half dragged, and half carried him to his home, over gates and stiles which separated the numerous fields they had to traverse.

Mrs. Helmore, it is needless to say, continued her charitable works of mercy and love with untiring energy. In her visits to some of the old people it was the occasional privilege of her youngest son to accompany her. Pleasant memories recall sick beds, literally as well as metaphorically softened by her presence, patients given up by doctors restored to health by careful nursing and judicious, common-sense treatment.

A singular instance of animal magnetism, spiritual com-

munion, or some wonderful influence of which we are ignorant, was manifested in the case of a woman at the village of Luddington, who was blind, deaf, dumb, and had lost the use of her limbs. This poor helpless mortal showed evident signs of joy at the approach of Mrs. Helmore. As soon as her foot touched the stair which led to her bedroom, her face lighted up, and during the visit showed manifest appreciation of the kind presence of the visitor, who, while she clasped the poor lifeless hand in her own gentle grasp, offered up fervent prayers for the soul of the helpless one.

Another interesting reminiscence is visiting an old lady who was born in 1719, (a hundred and seventy-two years ago,) and whose mother had been presented at the Court of Queen Anne.

Frederick visited this ancient dame in company with his mother, who had greatly comforted her by little luxuries, and still more so by her weekly visits—so truly welcome to one, who, although now reduced to the refuge of an almshouse, had at one time enjoyed the delicacies and refinement of society. She died at the age of one hundred and four.

A young woman afflicted with dropsy had been given up by the medical men as incurable. Mrs. Helmore hearing that the case was hopeless, asked the physician what the patient might take to soothe her on her death-bed. "Oh, anything for which she takes a fancy,—she cannot live long."

The poor dying woman had a great longing for onions. Mrs. Helmore accordingly prepared for her a basin of the tasty vegetable. The patient ate them with great relish. A similar dish was prepared on the following day, which being equally successful, her delighted nurse set to work to invent all kinds of onion delicacies, under which judicious

treatment the woman recovered and became healthy and active.

But it was not only in the dwellings of the poor that this excellent lady was welcomed. She carried sunshine with her everywhere. Her most intimate friend was Mrs. Fortescue Knottsford, who lived at the Manor House,—that nice old house across Sir Hugh Clopton's bridge, beyond the lawn shaded by the tall elms.

This lady's husband held the living of Billesley, and was the father of Edward Fortescue, at that time a handsome boy in a broad white shirt collar bordered with a frill, who subsequently became Dean or "Provost" of S. Ninian's Cathedral, Perth.

Provost Fortescue often spoke of Mrs. Helmore as "the most saintly woman he ever had the privilege of knowing."

The two mothers, who were devoted to their families, agreed mutually to set apart a certain portion of every day in which they might at the same hour offer up prayers for their children.

CHAPTER III.

REMINISCENCES.

THE Author's first musical reminiscence is sitting at a table with a large music-book before him, playing an imaginary accompaniment, on a round ruler, to his father's and brother's—Tom Helmore's—struggles on their flutes. As soon as his little finger was long enough to stretch to the key of an octave flute the ruler was abandoned for a piccolo, and he was taught by his father until his eldest brother left school.

Frederick remembers with great pleasure playing duets

with Tom on Welcombe Hills, while the sheep and cattle stood round them listening. He was always called Tom as a boy, and he will be so called in these memoirs till his ordination, when he will be spoken of, as he has been known for so many years, as the Reverend Thomas Helmore. But as a boy it would be a misnomer to call him anything but "Tom."

"Tom" is a hearty name, and it suited him.

You may pretty well judge the character of a boy by the name he bears at home and at school. A sedate, mealy-mouthed boy, without exuberance of spirits, may be addressed as Thomas; an effeminate or silly boy will be known as "Tommy;" but a resolute, generous athlete, like young Helmore, must be called "Tom."

In like manner you might judge between Sam, Samuel, and Sammy; Jack, John, Johnny; Bob, Robert, Bobbie; Will or Bill, William, and Willie or Billy.

Very well, then. Tom, who inherited the energy, strength and generosity of his father, gave a convincing proof of what he would dare for friendship's sake in an unfortunate *fracas* which took place at Mill Hill School, where he was educated till the age of sixteen.

Dr. Evans, the head-master, was a gentleman, a scholar, and an able and popular tutor. As such he was beloved by the boys. Dr. Evans fell in love with Mrs. Riddiford the lady-housekeeper, whom, on being engaged, he was in the habit of handing into the hall at prayers, and tea-time, and whenever her presence there was expected.

Mischievous reports having been spread relating to these polite attentions, which in the minds of the head-master and the boys were perfectly harmless and innocent, resulted in a communication of an insulting character from the Secretary of Committee to Dr. Evans.

This letter determined the head-master to instant resig-

nation. At the same time he confided to Helmore, and through him to the others of his form, that he intended to vindicate his character on "Public Day," on which occasion it was customary in the presence of the boys' friends, to receive reports from masters and secretary, and hear speeches from members of committee.

On the appointed day the boys, marshalled by their Captain, Tom Helmore, formed in the corridor outside the small door of the hall. At the moment Dr. Evans rose to speak, the boys, forty in number, marched to the front of the platform, and gave three hearty cheers for the head-master. An attempt was made by some of the committee and one or two of the masters to turn them out, upon which they mounted to the platform amidst the screams of the ladies, who fled precipitately, pitched into the committee, some of whom they pommelled severely, and finally cleared the hall.

Coachmen, footmen, and school-servants were summoned to turn the rebels out. This they did without coming to a fight; most of them admiring the pluck of the lads, to whom they touched their hats as they retired from the battle-field.

Dr. Evans having married Mrs. Riddiford, opened a school at Hampstead, whither several of the Mill Hill boys followed; Helmore went as an assistant, and continued to read with his old master. Mrs. Evans proved an excellent wife and manager, contributing much to the comfort and happiness of the household.

After some two years' teaching in Dr. Evans' school at Hampstead and Kilburn, to which place it was removed, Tom joined his father, who had been induced first to take the son of an old Kidderminster friend as pupil, and thereupon had been besieged by a host of applicants, whose children by this time formed a good-sized school.

CHAPTER IV.

INSTRUMENTAL MUSIC.

WHEN Tom Helmore returned to Stratford, there existed only one violin-player in the town, Mr. Edmond Payne, who was a great lover of the old school of music. He hailed the arrival of the young and talented musician who had been practising the violoncello in London, and was now greatly improving under the valuable instruction of William Marshall—who ranked as a 'cellist only second to Lindley.

If they could now find a second violin they might play Corelli's Sonatas, old Payne's delight. None however being forthcoming, Frederick Helmore, then nine years old, had to fill up the trio on his *flute;* the enjoyment of which by the little boy, although great, was limited, through the impossibility of "double stopping" or of playing the notes below middle C, which he was obliged to play an octave higher. He longed for a fiddle, but did not like to ask his father for one, as he had so lately bought him an expensive eight-keyed flute. He therefore played on, and profited by practising such good music. It made him a good timist, and at the same time cultivated his taste.

But one day, at the beginning of the midsummer vacation, Fred's father returned from a sale with an old fiddle, which he had purchased. It may well be imagined with what gratitude Fred received it as a present, and with what eager haste he flew to old Edmond Payne, who, almost as delighted as the boy, drew out from his box of stores, tail piece, bridge, strings, and bow, of which the skeleton instrument was otherwise destitute, and sent Fred home rejoicing.

The young musician took his instrument to bed with him, and at four o'clock in the morning he repaired to a loft by him-

self, where he practised till he could stop in tune all the scales up to four flats and four sharps. He then set to work at *Challoner's Tutor*, which he mastered to the end, and after fourteen hours' diligent practice he played the Gavotta at the end of the first Sonata in the second book of Corelli's Trios.

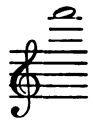
Tom Helmore was away for the holidays, and was not a little surprised at the end of six weeks, to find his little brother taking lessons of Mr. Gittings, of Leamington, and able to take the second violin part in the trios, when the passages were not very difficult.

Tom Helmore now formed a regular school of music, Fred had a large class of violin-players, to whom he retailed the lessons he received from Gittings, while his eldest brother trained and conducted all the other instrumentalists. As soon as the violinists were sufficiently advanced, an orchestral band was formed, with Mr. Edmond Payne as leader, of about twelve violins, two violas, two violoncellos, two double basses, any number of flutes, one clarionet, two bassoons, a French horn, and several other brass instruments. Valve instruments were not known then.

From the time of his son's return, Tom Helmore's father had put the singers under his superintendence: the speedy result of which was a very fine choir, and the introduction of a great deal of singing into the service. A proof of the fondness of the father for the Services of the Church from which he had dissented, was the introduction of chants. The Venite was always sung. Moreover at the funerals which he conducted, Mr. Helmore always used the Burial Service as contained in the Book of Common Prayer. A few years later he spoke in raptures of the Choral Services which he had attended when visiting his son at S. Mark's.

The minister, who was now anxious to introduce instruments into the service, preached a sermon on the duty of so doing, and on the following Sunday, flutes, violins, violon-

cello, double bass, two bassoons, and a French horn were added to the very efficient body of singers. The eldest son's beautiful tenor voice, and Edward Adams' lovely alto especially gave sweetness and fulness to the middle parts, while the basses and trebles were good. In answer to his brother Frederick's greetings on the seventy-fifth anniversary of his birth, the subject of these memoirs writes, May 7th, 1886: Some few of my most pleasant reminiscences of you are your splendid voice, and singing as a boy your clear



Helmore and his choir were greatly encouraged by frequent visits from Frederick Marshall, the organist of the parish church at Leamington, one of a numerous family of musicians of whom we have already mentioned William, Senr., the violoncellist. William Marshall, Junr., Mus. Doc., Oxon, we shall have occasion to refer to further on.

The four brothers Helmore formed a unique quartet of three flutes and a bassoon, for which the eldest brother arranged a number of pieces; the most popular of which were sequences of choice airs linked together by short interludes.

Mr. Ransford, the music-publisher and baritone singer, declared, twenty years after he had heard the brothers play, that it was, "without exception, the sweetest and most perfectly executed chamber music he had ever heard."

The eldest and youngest brothers were at length left alone in England, Porter, the second, having emigrated to Adelaide, and founded the colony of Encounter Bay; and Holloway having braved the hardships of an African Mission in which his life was sacrificed.[1]

Besides the four brothers there was a sister, the youngest surviving child, Emily Sophia. Emily was the constant companion of her mother through life, and her indefatigable nurse on her death-bed, during which time she never un-

[1] See Note A.

dressed except for her bath or change of clothes; the little sleep she indulged in being snatched from her arduous duties as she rested in an easy chair at the bed-side. She did not lie down for ten weeks or more. William, the second son, died in infancy. Olive Holloway died at the age of six, leaving a gap of four years between Holloway's and Frederick's ages. The three elder brothers therefore had men's voices when Frederick's was a soprano—a great advantage in their part singing. They also formed for a short time before they separated a very fair string quartet. It was a dangerous thing to invite the Helmores at this time to a musical party unless they were requested to leave fiddles or flutes at home. If this precaution were neglected, very little time would be left for others to perform. Indeed it very often happened that no one else was asked to sing or play when the Helmores were present.

CHAPTER V.

CHURCH.

On Good Friday every year Mr. Helmore's family went to Billesley Church, four miles from Stratford. They never were prevented by rain from going, and it has been noticed by the author, from that time to this, that there has seldom been any rain fall on Good Friday. Once, about fifteen years ago, after a lovely morning there was a thunderstorm, but never rain throughout a Good Friday. This year it was very fine and sunny, as was also Easter Monday for a wonder.

These and other occasional visits to church were looked forward to with pleasure, and no doubt influenced the son, in early life, to an inquiry into the Catholic authority of the English Church.

He did not blindly—as others have done—say to himself, "Which is the Catholic Church?" and, because at that time only Romanists were called "Catholic," and members of the English Church "Protestants," give himself no more trouble, and so become a Romanist.

He found in the Anglican Creed, "I believe one Catholic and Apostolic Church," and by anxiously seeking informa tion and advice, and by diligent study, chiefly in Hooker's Ecclesiastical Polity, he became thoroughly convinced of the catholicity of the English Church.

As soon as he had arrived at this conclusion, it was not for one of his honourable and determined disposition to hesitate. Still it was a delicate and painful duty to give up at once the great work he had accomplished in Rother Market, and to separate himself from further assistance in the genuine work of an honest, sincere, and self-denying minister,—and that man his own father.

But the difficulty was considerably lessened by the large-hearted liberality of his father's notions, which led him to say, "If your conscience bids you go, you will be wrong to stay." He was therefore confirmed, after having been re-baptized with the "conditional" form.

Shortly after this Stratford Church had to be reseated. During the repairs and consequent closing of the nave, the service was held in the chancel, and Helmore undertook the formation and superintendence of a choir.

Most of the singers at his father's meeting had been brought up in the Church, and had joined the singing there from love of music and the inability to satisfy their musical longings elsewhere. Now that their leader had left, they were only too glad to assist him in the establishment of a choral service in the hallowed chancel of their own dear church, in which portion of the building the service was conducted during the repairs.

Helmore's previous study and practice of instrumental as well as vocal music had eminently prepared him for the important task he had now undertaken.

The management of his father's choir had given him confidence in conducting; and the study of the fine old sonatas and concertos of Corelli had formed his taste for good solid harmony and simple diatonic progressions.

Armed with such efficient qualifications, he now essayed what may be considered his greatest and most important work; inasmuch as it formed the solid foundation upon which were built up the notably fine services of the early days of S. Mark's College Chapel, which spread its happy influence throughout the land; the establishment of the Motet Society, which brought to light the buried treasures of the best period of Polyphonic writing; and lastly, the completion of the great work commenced by Marbeck at the time of the Reformation,—and so reviving the study of Plain Song,—and adapting it to those portions of the Anglican Service which had been omitted in the noting of the first English Book of Common Prayer. This had been "in some sort expeditiously, not to say *hastily* prepared and published A.D. 1550, the very next year to that in which King Edward VI.'s first Prayer Book appeared; and was rather an exemplar of what was to be the reformed use than a *full* directory of its various component parts." ("Plain Song," pp. 54, 55.)

It must be remembered that our young choir-master had not been brought up where he could attend cathedral services, or even in a town in which was good church singing. It would seem therefore to have been simply the inspiration of genius which guided him in his choice of anthems and services. The fact of his choosing such a service as Gibbons in F for one of the early efforts of his choir, and bringing it to a successful issue, without the aid of an in-

strument, either in its preparation or performance, speaks volumes for his indomitable courage, irresistible command, talent in teaching, the efficiency of his singers, and their implicit confidence in him as a conductor.

Members of choirs and choral societies of the present day can scarcely realize the fact that fifty years ago they would have had to get every chorus copied out before they could begin its practice.

Helmore's father had taught his pupils and children the art of "pricking" music—the old term for what is now called "copying" was common in those days. This was a very valuable accomplishment. Now-a-days a copy of Handel's *Messiah* can be purchased for a shilling; then it cost fifty shillings. The author has more than once copied all the choruses in that and other oratorios.

There were no three-halfpenny anthems, or twopenny services. These were published in expensive folio, or in many instances could only be procured from MSS. in cathedral or college libraries. There was no help then but to copy the parts, which was accordingly done in manuscript music-books provided for that purpose.

During the time of these services the choir became remarkably efficient; and after their leader had left for Oxford University, Mr. Edward Adams succeeded him, and conducted the choir with great spirit and care for some years.

During the reseating of the nave, a very fine organ was built, and eventually placed in the western gallery, in which the choir, though facing east, continued to chant the Psalms, and sing the "services" antiphonally—as they had done in the chancel previous to their removal to the nave.

Mr. John Reid, the best man of his year at the Royal Academy of Music, (known there as "little Jack Reid,") was appointed organist. He was an accomplished musician,

and entered most heartily into the choir-work. He was an invaluable assistance to Mr. Helmore and Mr. Edward Adams.

The services on Sundays were at 11 o'clock and 3.

In the evening the choir studied oratorio music. Many members of the congregation occupied seats in the pews, to listen to solos and choruses, accompanied by Reid on what was, when built, one of the finest parish church organs in the country.

The choir was for years the most celebrated in the Midlands, and since its removal to the east end of the church has under various choir-masters, with the assistance of their talented and amiable organist, Mr. Caseley, retained a good reputation. When the writer last visited Stratford, several of the original members were in the choir.

Tom Helmore presented the church with a new font, copied from the ancient and original one, which at that time was lying in a very dilapidated condition in Major Stretton's garden. It had a very picturesque appearance, bright flowers growing from its broken basin, creepers twining round its sides as it lay stemless on its grassy bed. Strangers were taken to see it as "the font in which Shakespeare was baptized." Many had made strong remarks in deprecation of its desecration; but it was not till after the presentation by Mr. Helmore of an attempted reproduction that it was taken from the garden and placed in the transept as a sample of desecration and "Shakespeare's font."

Tom Helmore, although much occupied in reading for the University, continued his duties in his father's school with unabated zeal. Those pupils whose parents were dissenters attended the "meeting," and the others went with him to church.

On his going to Oxford the school was broken up.

Porter and Holloway were abroad; Frederick was living with his uncle William Holloway, at Rye, where he was confirmed; Emily therefore, being the only one of the children at home, retired with her parents to a smaller house.

CHAPTER VI.

FAREWELL.

We must now say farewell to dear old Stratford; dear to all for love of the "immortal bard;" dearer to us than even that great love. Dear to us for loved ones gone before us, whose voices haunt every path through clover-field or cowsliped meadow; through the "dingles" and woods of Welcombe, where the violets grew; to Ingon, Hyde Hill, and Hampton Lucy; down by the mill and across the picturesque old bridge[1]—now only a memory—over the "cross of the hill" to Clifford; or the still more favourite walk across Sir Hugh Clopton's bridge by the manor-house, over whose entrance-door the passion-flower grew; by the gate where the snow-drops were the first in the spring, through Tiddington, Alveston, on to the Avenue in Charlecote Park where many a glee was sung, ("Foresters sound the cheerful horn," or "What shall he have that killed the deer?") by the statue of Diana, which looks down on herds of deer and flocks of curious sheep, crouching in the shade, or browsing on the sunny glade beyond which shine the gilded vanes of the stately mansion of the Lucys. They haunt us in the walk along the river-side opposite the Weir brake to Luddington: in the little rush-built summerhouse by the water where we

[1] It was washed away in a flood, 1867.

sang "A boat! a boat! haste to the ferry!" while we wait for the man with the key of the ferry-boat; across, and away through Weston to Welford Church, where the parishioners built up a buttress to keep the church from falling when the yew-tree, which grew on the top, split the wall with its powerful roots.

Farewell to the mellowed sound of sweet flutes as the boat glides down through the narrows, far above the wooden steps, where the punt lies hidden by the dark green "sags," near the basket-maker's hut which stands on the bank by the osier-bed. The reed-sparrows peep out with curious eye, as they listen to the strange notes, from their pretty little vibrating nests. The kingfisher casts his ultramarine image in the water as he flits from the bushes at the side. The sound of the flutes dies away, and rich voices are wafted through the branches of the willow-trees overhanging the Ham, and further on from the Lench where the Helmores all learned to swim. Presently the flutes are again heard across the Bankcroft as they suddenly become resonant beneath the arches of the old bridge, and the boat swings round into its mooring-place.

Farewell to the boat-songs on moonlight nights, heard as the brothers return from the moated old farmhouse at Milcote; now echoed from Avon-Cliff up the steep rugged banks of the Stour; passing whose mouth the sweet music floats on till beneath the dark shadows of the Weir brake the voices cease and the nightingales take up the antiphon, and chant their service of song under the silvered branches of their rustic church.

As they near the mill, the dismal lock resounds and the singers' boat rises higher and higher, till, arriving at the level, they emerge on a wider expanse, in which, far, far beneath the surface is seen the brilliant disc of the full moon, shining a hundredfold brighter from its contrast with the

deep mourning shadows cast by the black trunks and sable foliage of the dismally reflected churchyard elms.

Farewell, dear Avon! farewell, dear friends! No! together let us come to that far grander stream—the sacred stream that rises on the Hill of Sion, and on whose hallowed banks the "sweet singer of Israel" penned his immortal Psalms. Further down the stream we hear a sound of holy voices as the LORD and His Apostles sing the Paschal Hymn. And with the echo of "In exitu Israel" still lingering on the ear, let us descend the stream till we seek the guidance of S. Ambrose, by whose aid we at length reach the pilotage of S. Gregory and follow the way indicated by that inspired guide, till with Palestrina, Vittoria, Giovanni Croce, Marbeck, Tallis, Bird, Tye, Farrant, Orlando Gibbons, and all the host who have drunk of the holy stream, we pause beneath the grey walls of our ancient Church, and gazing into the solemn waters at its base see reflected on its bosom clustered columns surmounted by richly carved capitals, intersecting arches, groined and fretted roofs, while over its tesselated floor, brilliant in varied tints from richly mullioned windows, march mitred bishops, stoled priests, and white-robed choristers. Again, as the hallowed stream flows on, we view it expanding its waters between the widening banks till it merges into the vast ocean of eternity, and with prophetic eye gaze into the glorious distance and see its crystal waves, illumined by the Light of lights, bursting, breaking, and mingling with the song of ten thousand times ten thousand and thousands of thousands who are hymning ceaseless alleluias on the shores of everlasting harmony.

CHAPTER VII.

OXFORD.

HELMORE matriculated at Magdalen Hall in the University of Oxford in 1837. Visitors, who have a taste for Gothic architecture, will be struck with the picturesque beauty of a small gable-ended building, with quaint truthful windows of varied sizes and shapes, which tell the beholder plainly whether they admit light to rooms of larger or smaller dimensions, to a staircase or to a turret.

It stands near the entrance-gate to Magdalen College, and is a little model of mediæval art to be studied by architects with advantage. It is the truthfulness—already ascribed to it—which is the characteristic of all good buildings in that style of art. If the Houses of Parliament had been designed with attention to truthful expression, one would be able to recognize from the outside which grand window lights the House of Lords, and which the House of Commons, where the members find refreshment, and on a fine day get a mouthful of fresh air; one could see which are windows in staircases, passages, offices, or Committee-rooms.

But all the windows being carefully made to match, the river-front, in spite of an enormous amount of minute external decoration, presents a façade soulless and utterly destitute of truthful expression.

Leave it then, and pardoning the digression, return to the more truthful little building outside the gate of Magdalen College, and know, if you have not yet been told, that it is old Magdalen Hall.

But it is not the Hall at which Helmore graduated. The building known at that time as Magdalen Hall stands at the corner of New College Lane, from which, entering by a

low doorway, you find yourself in a Quad with the Chapel facing you, beyond which stands Queen's College.

Before this building was appropriated to the use and called by the name of Magdalen Hall, it was Hertford College, founded 1602; by which title it has again been known since 1874.[1]

During Helmore's residence Dr. McBride was Principal, and Dr. Jacobson, afterwards Regius Professor of Divinity, and Canon of Christchurch till appointed to the Bishopric of Chester, was Vice-Principal.

Helmore went up late to the University. Circumstances and constitution had made a man of him at sixteen. At that age he had attained his full height, and had a very respectable pair of whiskers. For ten years after that time he had been engaged in the work of tuition.

In addition to the steadying effect of such employment, he had battled through a fiery ordeal, and having triumphantly surmounted all difficulties, had now a great object in view; one for which his mother had longed and prayed—"that he might be a messenger, watchman, and steward of the LORD."

Thoroughly honest in the appreciation of the great responsibilities for which he was preparing, and for which he continued conscientiously to work, he had an immense amount of animal spirits and physical energy which served to keep up bodily as well as mental activity.

He had always been fond of boating. He soon learnt the Oxford swing, grip of the water, quickness of feather, and all the other necessary scientific accomplishments, which since Harry Clasper's invention of outriggers have been considerably modified. In 1837, and until 1844, the races were in "tubs," very much like captains' gigs used at sea. Helmore was a capital oar, and a great favourite not only with the crew but with all who knew him.

[1] See Note B.

He was a famous walker, and visited all the villages and churches for miles round Oxford. Edward Fortescue was one of his walking companions, with whom he kept up the friendship which had commenced at Stratford and continued constant to the end.[1]

In addition to his regularity in reading for lectures and his degree, he found time to study thorough-bass and counterpoint under Dr. William Marshall, Organist of Christ Church Cathedral.

Dr. Marshall's sister had married a clergyman, one of the chaplains of New, at whose house Helmore spent many musical evenings. He advanced considerably in the study of Church and other music, in the Bodleian and Christ Church libraries, and by constant attendance at the choral services at Magdalen, New College, and the Cathedral.

Although of a thoroughly social disposition, he spent much time in the thoughtful abstraction afforded by the retired nooks and hallowed walks in College gardens and by the side of the Cherwell where Addison left his name.

How many aching hearts, troubled with doubts and difficulties, have been soothed and rested in the "sacred quiet" of Magdalen walks,

> "Far removed from maddening noise and riot
> And the busy hum of men."

Helmore had completed the struggle which was agitating the minds of all thoughtful members of the University. By careful study, diligent inquiry, and religious conviction, he

[1] Edward Fortescue, Provost (Dean) of S. Ninian's, Perth, was godfather to Helmore's youngest son, Arthur Fortescue Helmore, famous during the last few years for originating the character of "The Private Secretary;" a wonderfully clever and amusing conception, and by the powerful individuality given to the part by his inimitable personation, a most admirable lesson to young, weak-minded, affected, or effeminate curates.

had, before coming to Oxford, accepted the Catholic doctrine and authority of the English Communion. His visits to Addison's walk were rather for the sake of moderating the exuberance of his happiness in the present, by thoughts of the serious responsibilities of the future.

Stirring spirits were beginning to shake the Church of England out of its lethargic apathy. Almost all vitality was stagnant within its pale, but was now being roused into activity by the earnest devotedness of a body of zealous reformers.

In spite of opposition, persecution, obloquy, and misrepresentation, the authors of the *Tracts for the Times* led on a small band of heroes, whose ranks gradually swelled to an irresistible army before whom ignorance and bigotry were doomed to fall.

This glorious reformation was initiated in Oxford University by a number of its members—men of gigantic intellect and unconquerable energy, holy, self-denying men, men of learning and culture, men who were to fight an unequal fight with their opposites in refinement and Christian charity.

Men calling themselves "English Churchmen" had roared "no popery," till in their muddled excitement of protesting they had somehow come to look upon *catholicism* and *popery* as synonymous terms. Those who had been brought up in this anomalous opposition to the doctrine and words of their creed—and were honest—left the communion of the Church as soon as they found out their false position, and like Helmore's father, and his friends, Angell James of Birmingham, Rowland Hill and Binney of London, Parsons of York, and others, became Nonconformist ministers.

Others, not so honest, although Nonconformist in regard to doctrine, held tight to the emoluments of the "Catholic and Apostolic Church;" in which, at every service, they expressed their belief, and in their sermons their disbelief.

Such men as these naturally opposed a movement which was likely to interfere with their position, or force them to a practical recognition of certain solemn promises made by them at their ordination. They were not satisfied with neglecting their own duties, but where strenuous efforts were being made to restore proper order in other churches they would stir up churchwardens or others—glad to make themselves conspicuous—to oppose everything decent and desirable in the way of reformation.

Preparations for this holy war were being carefully organized when Helmore took his B.A., which he did in 1840.

CHAPTER VIII.

LICHFIELD.

MR. HELMORE on leaving Oxford was offered a title at Lichfield, and was ordained Deacon and Priest in the same year. He was made Priest—by special dispensation—by the Bishop earlier than is usual, and appointed to a priest-vicar's stall in the Cathedral.

As curate of S. Michael's, he soon became a favourite both with rich and poor. As a proof of the thoroughly honest way in which he had formed his catholic views and carried them out practically, it is worthy of notice that twenty years after his ordination he was able consistently to preach sermons which he wrote at his first curacy.

In Lichfield Cathedral he had better opportunities of making himself familiar with "the beautiful harmonies of the sixteenth and seventeenth centuries, and their admirable fitness for religious worship;" motets and anthems founded upon the old Gregorian modes of which he was to become the popular exponent.

The beautiful voice of the new priest-vicar was here brought to perfection by systematic practice, and frequent union with such a refined and finished singer as Pearsall, who was principal tenor in the Cathedral, while Machin was leading bass.

In intoning the service, his now highly cultivated voice soon placed the Rev. Thomas Helmore at the head of the list of cathedral vicars or minor canons in England.

His unaffected, melodious, and impressive method of rendering Tallis's Litany will never be forgotten by those who heard him. The "Agnus Dei" especially was a masterpiece of vocalization, and a model of reverential delivery.

During his stay at Lichfield Mr. Helmore had the advantage of enjoying the society of the Rev. W. Gresley, Prebendary of the Cathedral, author of "The Siege of Lichfield," and many other valuable works. By him he also made the acquaintance of the Rev. F. E. Paget, who wrote those very pretty "Tales of the Village," and a host of books, which, like those by Gresley, were exceedingly popular and did great work in helping on the Tractarian movement.

The works of these useful men were published by Burns, and after his secession by Masters & Co., 78, New Bond Street. The writer cannot refrain from quoting a passage from a letter just received from one of the partners in that justly celebrated house;—

"I myself was there in the midst of it all, and I sometimes look back on those things and think of the giants whose whole hearts and souls were given to the cause, and who consequently had to suffer for it. Men of the present day have no conception how much they owe to their predecessors for the courage and sacrifice they exhibited at that time."

At the end of about two years, the priest-vicarship and

the curacy of S. Michael's had to be resigned, for the post of Vice-Principal and Precentor of S. Mark's Training College for Schoolmasters, at Chelsea—then in the course of formation.

It was with mingled feelings of regret and hopeful anxiety that he left the beautiful Cathedral, its quiet precincts, and the friends he had made at Lichfield.

He had completed another epoch in the years of preparation for the important work before him. His cathedral life added the last touch of artistic delicacy and refinement to that already acquired at Stratford-on-Avon and Oxford.

Never was man better fitted for the work before him by such a providential succession of appropriate positions than the newly elected Vice-Principal, whether as a teacher or ecclesiastical musician.

CHAPTER IX.

S. MARK'S.

ONE of the principal objects in founding S. Mark's Training College was to raise the class of national schoolmasters to a higher standard. To further this desirable intention it was necessary to select a man of refinement, as well as of intellectual attainments, to occupy the important position of Principal, and the Rev. Derwent Coleridge—son of the poet—was wisely selected as Head of the College.

Dr. Blomfield, the Bishop of London, who took a lively interest in the new institution, hoped by its means to revive the ancient office of sub-deacon, so that schoolmasters being in orders might more efficiently—especially in country parishes—help the clergy in parochial work, not only in their

schools but in or out of church. His lordship hoped by this means to lessen the arduous work of many an overwrought vicar, and to give the ordained schoolmaster increased influence over the grown up school-children in after life. He wished them moreover to be trained efficiently in music, and well instructed in the duties of choir-masters, for the management and direction of choral services in their churches.

To further these good intentions, it was necessary to find a man, experienced in the management of choirs, a good musician, and at the same time one who, by his attainments and qualifications as a teacher, would be able to assist Mr. Coleridge in the important work they had in view.

The Rev. Thomas Helmore was selected, and soon proved to the National Society and all who took an interest in its welfare that the right man had been appointed Vice-Principal and Precentor of S. Mark's Training College.

On assuming his duties, the new Precentor, after selecting his choristers from the model school, informed the Principal that it was necessary to give them an hour's practice every day.

Mr. Coleridge objected to the boys' losing an hour daily from their school-work, as it would be impossible for them to keep pace with the others. Mr. Helmore however pressed its importance and actual necessity so persistently, that at length he was permitted to try the experiment for six months. At the end of that time, the Principal reported to the Committee of Council on Education, as follows; "The boys of the choir, although they have had one hour a day less than the others in their ordinary school-work, have so far shot ahead of them in everything, that the difference is perfectly fearful."[1]

[1] *A propos* to this, Frederick Helmore remarks in "Church Choirs," "It has been proved beyond all doubt, that the judicious introduction of music, properly taught as a branch of education, so far from hinder-

As soon as it was generally known that so much attention was to be paid to singing, young men of musical talent flocked from all parts of the kingdom to study at a college where they could continue their musical education, and enjoy the privilege of daily choral service. Among a number of boys from other Cathedrals several followed the Precentor from Lichfield.

At this period we were very much in the dark about Gregorian music. The chants selected for the service were from a book entitled "Gregorian and other Ecclesiastical Chants," published by Burns.

In this publication the so-called Gregorians were put into the form of "Anglican Chants." In so doing, the traditional rule of ordinary recitation which gives accented syllables to "rising" notes was ignored. The rising note in the second, fifth, and eighth tones, being placed in the unaccented part of the bar, were very ridiculous, and created a great prejudice against Gregorians generally, of which they were supposed to be a correct version.

Those however who believed in them, loved them historically, and by associating them with holy "functions" which marked the rapid progress of reformation, grew to like them, they knew not why. Thus these spurious versions were persevered in with reverential diligence, in the conscientious belief that they were the genuine music of the Church.

Most of the other "Ecclesiastical Chants" in Burns' book were really more enjoyed by the choir, although they had not discovered at the time, that many of them were literally more Gregorian than the others—for they had the true melodies running through one or other of the parts, chiefly the *tenor* or *alto*, having been so arranged by great musicians

ing the progress of a school in the more ordinary subjects of study, actually assists in many ways to develop the intellect and prepare the mind for the easier reception of other instruction."

of the sixteenth and seventeenth centuries; who, "Let it never be forgotten, . . . were content with the ancient melodies of the Plain Song Chant, which they enriched with their immortal harmonies." ("Plain Song Primer," p. 66.)

Mr. Helmore's experience in the chancel of Stratford Church had proved to him the grandeur and effectiveness of unaccompanied services and anthems. It also had shown him their superiority in training singers. This was a very important consideration in the musical education of men who were themselves to become trainers of choirs, perhaps in village churches where there were no organs or other instruments. But whether or no, they could not be efficient teachers if they depended on the help of an instrument.

But the greatest satisfaction to the Precentor was the knowledge that the absence of an instrument would preclude the possibility of introducing any but *purely vocal compositions;* and that for that reason the services and anthems of the grand old composers of the sixteenth and seventeenth centuries were best adapted for the glorious service he was about to inaugurate.

The services were performed at first in the octagonal-shaped schoolroom close to the Fulham Road. Here the singing went on improving day by day, and month by month, while the beautiful chapel was in course of erection.

The day of consecration at length arrived; the choir had by this time grown into a noble body of well-trained singers. No one present could ever forget the solemn grandeur of the Confession poured forth in unison from so many trained voices; or the grand burst of harmony at the words "And our mouth shall show forth Thy praise;" or the skilful delivery of all the more elaborate portions of the service culminating in the "Gloria in excelsis."

Dr. George Elvey,[1] hearing from Mr. Helmore's brother a glowing description of the unaccompanied services at S. Mark's, went upon a Good Friday to hear the choir. Frederick expressed his regret that the Doctor should have gone on a day when there was no singing. "No matter," said Elvey, "I am ready to believe all, and more than you have told me. I never in my life heard anything to approach the grandeur and solemnity of that *monotone* service." The Organist of S. George's, Windsor, said on another occasion to Frederick Helmore that the best thing for Church music would be to shut up all the organs for ten years.

The Service of Consecration was only a type of the ordinary Festive Services. Every day, in the less elaborate portions, two hundred voices were engaged; while for the anthems, sixty picked singers were retained, a most effective arrangement, and highly appreciated by those who flocked to hear such compositions as "Hosanna," *Gibbons*, "Bow Thine ear," *Bird*, or one of the sublime motets of *Palestrina*, *Vittoria* or *Luca Marenzio*.

A great deal of drudgery in teaching notation and the elements of music was alleviated by the able assistance of Mr. Hullah and his clever assistants, who were engaged by the Committee of Council on Education to teach the students to read music. Through the auxiliary help of these eminent teachers, Mr. Helmore's work was reduced principally to smoothing down roughness, sweetening quality, and attending to phrasing and appropriate expression of words and music. In this he was peculiarly gifted: he was more than an artist, he was a genius.

Helmore's brother once asked him, in his dressing-room, some question relative to the help he received from Hullah.

[1] Afterwards Sir George Elvey, Organist of S. George's Chapel Royal, Windsor.

He answered—as he sharpened his razor preparatory to shaving, "Hullah grinds them, and I strop them."

CHAPTER X.

FREDERICK HELMORE.

In 1843 the Rev. Thomas Jackson, of S. Peter's, Stepney, formerly tutor in Bishop Blomfield's family, and afterwards Rector of Stoke Newington, was in search of an assistant master for his school "who would teach the boys to sing," Mr. Jackson said, "Gregorian chants." Mr. Helmore recommended his brother Frederick, who after an interview was appointed, and next day began the work of a schoolmaster. There were some capital voices in the school, from which Frederick Helmore selected sixty sopranos, and forty mezzo-sopranos. The owners of the said voices, with the help of some of the masters and the men of the church choir, were able in a short time to sing a number of madrigals, in addition to Gibbons' service in F, and a few anthems for week-day Festivals, on which occasions they formed the choir of S. Peter's Church.

Mr. Jackson was proud of his boys, and boasted that he could pick out three choirs of choristers from his school, fit for any cathedral in the country.

On the occasion of a large gathering of singers under the direction of Mr. Hullah, including the S. Mark's choir and others, in Mr. Page's church (Holy Trinity), Broadway, Westminster, Frederick Helmore in the south gallery, and May in the north, acted as sub-conductors, Frederick bringing a large contingent from S. Peter's, Stepney. The Rev. Thomas Helmore intoned the service, and thus the two brothers met in church to take an active part together in anything like an official capacity for the first time.

After this, Frederick was engaged to give lessons on Wilhelm's system at Westminster; and in a short time Hullah offered him a lucrative appointment as director of singing classes at Calcutta. This he refused, in consequence of his dislike to Wilhelm's (Hullah's) system,—a system which Hullah himself, after many years' trial, had the honest manliness to modify.

To increase his acquaintance with church music, and to enjoy the services, Frederick visited his brother at S. Mark's as often as possible, renewing brotherly intimacy, and confirming his taste for good old music.

About this time, 1843, it was feared that S. Mark's was about to lose its Precentor. He was in the habit of going once a week to the Normal School, at Westminster, and there practising singing with the whole staff of teachers and scholars.

On one of these occasions, during the short choral service with which he was wont to conclude his lesson, a boy behaved so irreverently, that at the close Mr. Helmore felt bound to call him out and admonish him. As the boy refused to come, he naturally looked about, expecting pupil-teachers and masters to support his authority, but in vain. He accordingly walked to the boy's desk, brought him to the middle of the room, and gave him a sound caning.

A very exaggerated report of this was sent to the Committee, and Mr. Helmore received a letter through their secretary couched in such harsh and unmerited terms, that he at once sent in his resignation.

The Rev. Henry Wilberforce, who had been recently appointed to the living of East Farleigh, hearing of this, wrote a letter to Mr. Helmore expressing his deep regret that S. Mark's was likely to lose the valuable services of its Precentor; at the same time telling him that he found

considerable talent for music among some of his rustic parishioners, and would he, till he could get something better, come as his curate, and help to organize a choir for his church?

Helmore gladly accepted the offer, and arrangements were made for his migration to the banks of the Medway at Christmas, 1843.

But before that time arrived, good Bishop Blomfield, having returned from a continental tour, called on the Vice-Principal at S. Mark's, and begged him, as a personal favour to himself, to withdraw his resignation.

"I have inquired," said his Lordship, "into the merits of that affair at Westminster most carefully, and I find that you acted exactly as I should have done had I been in your place. I am only sorry that I was not at home at the time, as you would not then have been subject to such annoyance, nor the Committee disgraced themselves by sending such a letter."

Of course Helmore was only too glad to accept so graceful a compliment, from his Bishop, as ample apology for the mistaken severity of the Committee. He was fond of S. Mark's, loved its service and its surroundings, and at the same time felt how difficult it would be to find any one to supply his place in the event of his leaving.

Having complied with the Bishop's request to withdraw his resignation, the question arose of what to do about East Farleigh? He sent over to Stepney for his brother, explained the awkward position in which he was placed, and asked him if he would go and spend his Christmas vacation at Mr. Wilberforce's, and drill a choir for him.

Frederick declared he knew nothing of choir-training. His brother however combated his objections, and after hard pressing, induced him to agree to go and try his best.

He accordingly arrived in due time at East Farleigh Vicarage on Dec. 28th, where, shortly after his arrival, there assembled a number of smock-frocked, hearty-looking men, and a few boys. After trying and arranging the voices, he taught them a few chants, which he wrote on a black board.

At the end of two hours' practice, it will be interesting to hear that they were regaled with hot plum puddings, bread and cheese, and home-brewed beer.

On every subsequent day for a month, Saturdays excepted, the boys met for two hours in the morning, two in the afternoon, and two more, in conjunction with the men, in the evening.

On the last Sunday of Frederick Helmore's stay, the choir appeared, for the first time, in the chancel, where temporary seats had been placed for their accommodation. Although there was a strong feeling roused, by a disappointed would-be curate, among a few of the parishioners, against placing the choir at the east end of the church, they acquitted themselves so well in the choral parts of the service, which it had been deemed advisable to introduce, that, on the whole, the change was popular.

Old Master Seers—the clerk—was perhaps the least pleased with the new arrangements, but his protest was mild and resigned: "I wouldn't mind their singing so much," said he, "if they wouldn't interfere with *my Amens*."

Soon after Frederick's return to school-work, he received from the Vicar a letter, in which he wrote, "You show such talent for choir-training, that you ought to make it your profession."

An offer was made and accepted, and at Easter, while the Vice-Principal of S. Mark's was preparing choir-masters, his brother started as a kind of "Musical Missionary,"—by which appellation he was known for years.

So the good work, which had been commenced at Stratford-on-Avon, and continued at Chelsea, now began to spread its influence from one end of England to the other. While the elder brother was keeping alive the fiery ardour of S. Mark's men, the younger was kindling the love for church music, church arrangement, and church decoration throughout the land.

For the first year or two hardly any of the numerous churches which he visited had made any attempt at artistic decoration. In a few churches in Sussex the practice had been kept up of decorating with *yew* at Easter, and *beech boughs* at Whitsuntide, the leaves of the latter drooping soon after being gathered, and representing to the simple minds of the rustics the "cloven tongues." But these, like the little sprigs of holly used at Christmas, were only stuck upright, like little trees, in gimlet holes bored into the tops of the pews all over the church.

On the first Christmas at Farleigh after the formation of its choir, the arches were all decked with evergreens; Henry Roberts, a thatcher, being the first to show the way to fix the interior of an arch firmly, by bending two poles covered with foliage having their points meeting at the apex of the arch, and their bases resting on the tops of the capitals.

The carol singing, this year and in after years, is worth recording. On approaching the Vicarage at midnight and other houses at which they sang, the choir chanted Psalm cxxxii. from the entrance gate. When arrived at the house, books were opened, lighted by lanterns and candles, and then the farmers and others who were listening to Maidstone bells, were startled by hearing across the waters of the Medway, a body of forty voices rolling out in massive fugue and solid harmony *Vittoria's* six-part motet, "Behold I bring you glad tidings." On marching away the choir

sang, "May God bless All friends here With a merry Christmas And a happy new year," set by their choirmaster to the music of an ancient "round."[1]

CHAPTER XI.

HELPMATES.

On entering the grounds of S. Mark's from the King's Road, a nice old house meets the view. It stands in a garden in which grow some remarkably fine acacias. This house was, and probably still is, the residence of the Principal. At the period of which we write, a peculiar air of refinement reigned within its walls, due not only to the presence of the accomplished son of the poet Coleridge, but also to that of his handsome wife, whose charming presence, lively conversation, and silvery laugh, rendered the hospitalities of the Principal's lodge doubly grateful.

Not less pleasant were the amiable and cheerful qualities

[1] The unexpected burst of voices aroused Mr. Wilberforce from a nap into which he had fallen in his drawing-room. The window shutters being closed, he hurried through the hall, where he slipped on a pair of galoches and a college-cap, opened a side door and joined his choir in the garden: the door slammed after him as he came out, half dazzled by the lights.

Rather than wake up the servants, he accompanied the singers to the different houses at which they sang. Returning with them to the Vicarage about 4 o'clock, by which time the cook was busy with Christmas preparations, he regaled them with a hearty meal of cold beef and home-brewed beer.

In the next issue of the *Maidstone Gazette*, a paragraph appeared, headed "Popish doings at East Farleigh," and stating that "the Vicar had done penance on Christmas Eve, by walking barefoot round his parish, accompanied by his choir, who carried tapers, though the moon was high."

of Mrs. Coleridge's sister, Miss Kate Pridham, a clever, sensible girl, who when on a visit to S. Mark's won the admiration and love of the Vice-Principal.

One day Mr. Helmore, with characteristic earnestness led his future bride through the quiet gardens into the otherwise deserted chapel, and there, upon the altar-steps of S. Mark's, they plighted their troth.

The marriage of the Rev. Thomas Helmore to Miss Kate Pridham was celebrated at S. Andrew's, Plymouth, on Jan. 11th, 1844.

Mr. Helmore's choice of a wife was a wise one. Mrs. Helmore possessed the very qualifications which tended to make their home the perfectly delightful house it was. Few houses of call were so popular as that of the Helmores. The husband's guileless simplicity was set off advantageously to both characters by the wife's quickness of perception; his matter-of-fact utterances by her shrewdness of wit, which no one more thoroughly appreciated than her husband. If the diligent pursuit of his favourite studies left little room for more general reading, the judicious way in which Mrs. Helmore made herself acquainted with the popular literature of the day made up the deficiency.

The happy couple, after their honeymoon, were received with affection, on their return to S. Mark's, by the Coleridges and Frederick Helmore, who was at the Principal's house to receive them. The reception was attended with unwonted glee. On their entrance Mrs. Coleridge flew down the stairs with open arms and rippling loving laughter to clasp her sister to her heart; while the bridegroom, seizing his brother by the hand, exclaimed, with a face radiant with happiness, "Fred, she is such a *brick!*" At this—the first slang word he had ever heard from the speaker's lips—Fred opened his mouth with an astonished gasp, which terminated in an amused laugh, in which his brother joined.

The maid who had opened the door caught the infection and made a precipitate retreat cackling hm's inwardly as long as she was in sight. Mrs. Pridham, who appeared at the head of the stairs just as the laugh was at its height, struck with the drollery of the scene, caught the infection also, and the house echoed with peals of laughter till they reached the drawing-room.

As long as Mr. Helmore continued Vice-Principal of the College he occupied a house in Devonshire Terrace, in the Fulham Road. Mrs. Pridham, the mother of Mrs. Helmore, occupied a house in the same terrace, having come there to reside that she might be near her three daughters, who—although as girls they had declared they never would marry schoolmasters—were respectively the wives of the Principal and Vice-Principal of S. Mark's and of the Rev. William O. S. Du Sautoy, who was Chaplain to the Duke of York's school at Chelsea.

On the 4th of March, 1844, Helmore's mother ended a life of piety and usefulness. Frederick was summoned from Kent, where he was engaged with his choirs, but did not arrive in time to witness the departure of her whom he loved so dearly.

The eldest son, being in orders, did not feel that he could conscientiously attend the funeral, as it was to take place at his father's meeting-house in Rother Street. But in the presence of his father, brother, and sister he said—beside the coffin of the holy woman who was now at rest—all that was appropriate of the Burial Service.

The four mourners chanted the psalm to the *Peregrine Tone.*

Unmusical people and others unused to mingle their voices on all occasions, whether of mirth or sadness, will scarcely realize the feelings of a widower, a bereaved daughter, and two sons singing beside the corpse of a wife and mother.

But to them it was the sweetest tribute of affection they could pay to the memory of the loved one. Still, it was difficult occasionally to check the rising sob, as one or other glanced at the placid face of the dead. Each however in turn was strengthened by the others' weakness; and as their beautiful voices—softened to exquisite pathos by the solemn surroundings—mingled in the hallowed strain, the tone gradually steadied, till with firm united distinctness they sang as with one voice:

"And the glorious Majesty of the LORD our GOD be upon us: prosper Thou the work of our hands upon us, O prosper Thou our handiwork."

The widowed husband survived his loss for barely a year. He died on the 18th of February in the following year (1845).

As upon the occasion of Mrs. Helmore's funeral, so on that of the zealous husband, an unusual tribute of respect was paid by the inhabitants of Stratford-on-Avon. All the shops were closed. A procession of high and low, rich and poor, followed the hearse in great numbers.

It will be long before the good deeds of that remarkable couple will be forgotten.

LORD, all pitying, JESU blest,
Grant them Thine eternal rest.
Amen.

CHAPTER XII.

GREGORIANS.

THE Rev. Thomas Helmore went to Oxford in the summer to keep his Master's Term, accompanied by Mrs. Helmore and their firstborn, a baby girl.

It was delightful to see the boyish pleasure with which

the happy priest renewed his acquaintance with *Alma Mater*. It was with no little pride that he lionized his wife and his brother Frederick who had recently matriculated at Magdalen Hall.

On the day after their arrival, after visiting Christchurch Cathedral, Great Tom, the Hall, and the Staircase, they descended the steps to the meadows, where the lively parson, to the delight and surprise of his wife and brother, commenced leaping into the air like another Sirion, at the same time exclaiming frantically, "The boats! the boats!"

The Bishop of Borneo had been bow in the Oxford boat when with Bob Menzies as stroke it beat the Cambridge in spite of a broken oar. That celebrated victory is always spoken of as the seven-oar race. In 1845 the Bishop steered the Magdalen Hall boat, and with a very inferior crew, saved it from being bumped by his clever steering and vigorous shouting.

Frederick Helmore had not been long in residence before he was waited upon by a deputation of undergraduates requesting him to conduct a Gregorian Class. It was in vain that he protested his utter ignorance of the subject; they continued to press him, till at length, finding it impossible to enlist him as a *conductor*, he was asked to come and unite with them in the *study* of Gregorian music. To this he readily assented.

The first meeting was to be early in the following week, so by way of preparing himself Fred went to S. Peter's in the East, on Sunday morning, and there heard the Te Deum sung as it never has been chanted since.

The Te Deum was set to the Second Tone. The choir, with an amount of perseverance and a power of long sustained endurance worthy of a better cause, drawled out that grand hymn to such an extent that it occupied nearly half an hour in its performance.

So far from prepossessing young Helmore in favour of this solemn attempt to make Gregorian music popular, he declared that had it not been for his "cap and gown" he must have rushed out of the church. The agony he suffered was intense. He broke into a cold sweat aggravated by the persistent dragging out of every syllable to a period of about four seconds, thus (all on one note, mind, except the last):—

1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
We	praise	Thee,	O	God:

This in slow common time, beating four to each syllable.

Thus in their anxiety to do what they believed *right*—in spite of any absurd feeling which it might create—they persevered in their misguided zeal. In the same way some ritualists of the present day introduce into small churches the Sarum Ritual; which in a large cathedral, with its nave filled with worshippers, would be grand and effective. Each step in the service is marked on a broad scale, so that the most distant person in the congregation can see what portion of the service is being performed. But to bring such a service into a church of moderate dimensions is at once fidgety and distracting.

A similar mistake was made by some of the revivalists of ecclesiastical architecture, when they commenced building small models of cathedrals. Ornamentation was crammed in where there was not proper room for its display, and flying buttresses were introduced where no buttresses were required.

The only consolation Frederick Helmore could derive from the exaggerated prolongation of the syllables in the Te Deum was that he now felt that he really was one step in advance of his Gregorian friends, in that he at least understood its *notation*.

Accordingly on the day appointed Frederick entered the room with a feeling of confidence which he had not at first anticipated. He at once complained of the unnecessary and preposterous tediousness of the Canticles as sung on Sunday.

They were down upon him at once about *breves* and *semibreves*, and the necessity of singing them as they were written. One of them spoke learnedly about Archbishop Cranmer who ordered one note for every syllable, and most of those *breves*.

Having allowed them time to ventilate their knowledge of the subject, their "would-not-be" conductor asked them quietly,—

"Did it ever occur to you that *breve* or *brevis* means short? and, if so, *semibreve* very short?" and then he went on to explain how the development of "measured music," and the division and subdivision of the duration of one note after another, till we had arrived at "*semidemisemiquavers*," had left what were at one time the shortest symbols of time to become the longest, although their ancient names had been retained.

This display by Helmore of his knowledge of simple elements unfortunately gave the impression that he not only knew all about the *notation* of Gregorians, but must be an authority on the subject generally, and that he knew a great deal more than he was willing to acknowledge.

The evening's practice commenced with the Te Deum as noted by Heathcote, in which Helmore conducted in order to show the real value of *breves* and *semibreves*.

The book which they used as their text-book adopted a simply syllabic adaptation, i.e., one note to each syllable; and the Latin rule, without any exceptions, for the rising inflection on a monosyllable, and the falling inflection on dissyllables or polysyllables.

The first verse went off very well. "We praise Thee, O *God:* we acknowledge Thee to *be the Lord.*" The second tone was used.

In the second verse the accent came in the wrong place at the second portion of the verse, "the Father e-VER-lasting." In the third Helmore was staggered by, "To Thee all angels cry A-loud," and in the fourth, "To Thee Cherubim and Se-RA-phim." By the time the sixth verse introduced them to "Heaven and earth are full of the Ma-JES-ty," he had decided that it was all wrong.

The others argued that the division was in accordance with strict rules. "If so," said Helmore, "*the accent of the music must be ignored.* The question is—cannot the accent of words and music be made to coincide? If it *cannot*—which is of the most importance, the words or the notes?"

The verdict was given in favour of the words. The effect was tried, and the dear old Gregorian, with its rising note of emphasis and its rhythmic cadence, was stripped of its noble characteristics and sacrificed to the all-important emphasis of the words.

Not that Frederick Helmore for one moment thought that they were on a right track; but as the Club had determined to use Heathcote's setting, it was impossible to go on with them without some compromise to the proper accent of the words.

On the other hand, Helmore's explanation of the ancient notation had induced great respect for his knowledge of the subject, which—added to what he had done throughout the country as a trainer of church choirs—led them to look upon him as an authority. When therefore they went off, radiant at having discovered a solution to the difficulty, and with their books accented in defiance of musical rhythm, the suggester little thought that in a very short time Heathcote's Psalter would appear with the erroneous accents,

which he, to save trouble in using the first edition, had unfortunately originated.

When the *Plain Song Primer* appeared, the unlucky originator of the accented Psalter was pained to find that the confiding adapter had been humiliated by the blunder, and had taken all the blame upon himself.

The Rev. Thomas Helmore—little dreaming, or forgetting, that his brother was responsible in a measure for the mistake—says, "The amiable author of the Oxford mistaken arrangement openly expressed to me, some time before his death, his belief that the pointing of my book was right in principle and his own wrong." ("Plain Song," p. 72.)

CHAPTER XIII.

MOTETS.

It is only fair to observe that although Frederick made a mess of Heathcote's Psalter, he had remedied the dismal long-drawn groans in the execution of *breves* at S. Peter's in the East. He was moreover the founder and first conductor of the Oxford University Motet and Madrigal Society, which has done good work.

The Society commenced in an unobtrusive way in his own rooms. John Goss (son of Sir John Goss), *Exeter*, Stair Douglas, *Oriel*, Howard, *Lincoln*, Almeric and Lacy Romsey, *Exeter* and *Brasenose*, and three or four choristers[1] from *Christchurch* and *Magdalen* formed the nucleus of a Society which became so large that before the end of the term its members were glad to ask and obtain permission to meet in the hall at *Corpus*.

It will be seen that this and other similar digressions are

[1] Toby Hill, Malham, and Cook were the first.

necessary—not only to give an insight into the difficulties and mistakes which attended the attempts to restore Gregorians, but to show how Frederick Helmore was an honoured instrument in advancing the good work which his brother had originated.

Frederick's first engagement in the formation of church choirs was simply carrying into the country the spirit of the work going on at S. Mark's. Nor must it be forgotten that, but for the interposition of Bishop Blomfield in the retention of the Rev. Thomas Helmore at S. Mark's, he, and not Frederick, would have gone to Henry Wilberforce at Farleigh, and have become, like his brother, "The Missionary," instead of remaining in his musical episcopate.

The Society inaugurated so auspiciously by Frederick at Oxford was the outcome of the London Motet Society, of which his brother was Honorary Precentor.

Some who only connect the name of Thomas Helmore with the *Psalter* and *Hymnal Noted*, are apt to fancy him a sort of mediæval, black-letter, square-note ascetic, whose only joy was in chanting Gregorian melodies from a rubricated missal.

On the other hand, those who had lived with the author of the *Plain Song Primer*, and for years had been in the habit of joining with him in glee, duet, part-song, madrigal, opera, oratorio, Flemish, Italian, or English motet, knew full well that his deep sense of duty in attempting the preservation of Church plain song, as founded upon the ecclesiastical modes, was the induction of a life's study and practice in every style of sacred and secular music. So had he learnt, in common with all diligent, conscientious, and therefore unprejudiced students in the art and practice of vocal music, that the ecclesiastical modes are the basis of the finest musical compositions in the world.

The varied beauty and simple grandeur of these inspired

modes, shine like a rich seam of gold through the immortal works of Orlando di Lasso in the Flemish school; of Palestrina and his contemporaries in the Roman school; of Tallis, Bird, Tye, Morley, Weelkes, Dowland, Wilbye, Benet and Ford in the English school of Motet and Madrigal, in the works of Purcell of later date; in the Oratorios of Handel and Mendelssohn, and the sublime compositions of Beethoven and Sebastian Bach.

"No vocal music," the author of the Primer remarks, "has ever surpassed in Ecclesiastical dignity and artistic skill the counterpoint alla Palestrina."[1]

Thomas Helmore was a "born musician." His taste was natural from his boyhood, when on Welcombe Hills the sweet notes of his flute mingled with those of his brother's, not with the mechanical execution of an ordinary player, but emanating from a soul imbued with a love of all that is beautiful, and in deep sympathy with the pastoral beauty of the surroundings; when with old Edmond Payne he revelled in the quaintly beautiful fancies of Corelli, and welcomed with simple delight the "Cradle movement," from which Handel took his "Pastoral Symphony," and the air "He shall feed His flock like a shepherd;" when, with Adams and Pardoe he threw heart and voice into the delicacies of finished glee singing; and in all the incidents of his musical life, he was always sustained by the honest dictates of natural genius.

The enjoyment of this musical enthusiast was pure and

[1] Let it never be forgotten that Palestrina, the authorized reviser of the Latin Plain Song, prevented the banishment of the Canto Figurato from the Church at a time when the introduction of popular airs of the most secular character—interwoven with fragments of the old plain song—both in Mass and Motet had made church music scandalous.

Nothing equal to the above desecration of sacred words has probably been witnessed till the profane exhibition of the Salvation Army in our public streets.

natural. He had formed an affection, on purely æsthetic grounds, for the style of music which he upheld—as the most effective and truly beautiful—until with overpowering effect the truth burst upon him that it was founded on the inspired music of the Church of CHRIST. And then, with heart and voice he called aloud on all the faithful to realize the importance of the Church's Plain Song "as a part of necessary Christian education," "further, that in *it*, or nowhere, we have the stream of sacred song, still flowing, which issued from the primeval fountains of Hebrew Music;" and, to quote the closing words of the Primer, to remember, "that the least response, as well as the greatest of our choral compositions, requires a collected mind, an honest and full intention that 'what we utter with our lips we should believe in our hearts, and practise in our lives,' and that to every prayer assented to, in the communion of our souls with the FATHER, SON, and HOLY SPIRIT, the believing response of our lips brings down from Heaven a blessing now; and according to an ancient Hebrew saying, 'A hearty *Amen* opens the Gates of Paradise,' an eternal blessing *hereafter*, when all our earthly songs are over, through Him Who, 'when He had overcome the sharpness of death, opened the Kingdom of Heaven to all believers.'"

CHAPTER XIV.

CHILDREN OF THE CHAPEL ROYAL.

IN 1846, the Bishop of London, *ex-officio* Dean of the Chapels Royal, appointed Mr. Helmore to the Mastership of the Children of the Chapel Royal, S. James's, vacant by the death of Mr. Hawes.

Bishop Blomfield did many admirable things during his Episcopate: the appointment of a clergyman to the care of

the 'Chapel boys' was one. It was the first instance of the appointment of a Master in holy orders since the Reformation, and was not acted upon now without due consideration.

The domestic arrangements made for the boys, previous to the new appointment, had been anything but satisfactory. The way in which they had been left without proper supervision had brought about a most deplorable state of things; productive of incidents, painful, but advisable to relate as a warning to others, who having the charge of young people may be tempted to leave them too much to their own devices.

The miserable condition of the younger "children" left to the 'tender mercies' of their seniors, 'which were cruel,' called aloud in most pathetic terms for protective reform.

Some of the cruelties exercised were of too disgusting a nature for publication in these pages. Among many others of a less revolting, though equally heartless character, a few specimens will suffice. In the perusal of these it will be well to bear in mind that the poor persecuted children had been selected from many applicants, on account of their superior qualifications for the office of choristers. This implies "a highly nervous temperament," quoting from "Church Choirs," "which, while it makes him (the chorister) peculiarly sensitive to beautiful sounds, exciting him to admiration of everything that is grand, glorious, or lovely, at the same time makes him equally sensitive to, and proportionately averse to everything of an opposite character. . . . . As he is charmed with the delicate attentions of kind friends, so is he pained by the slights of thoughtless acquaintances." Being thus constitutionally of sensitive natures, with imaginations easily wrought upon, they were more susceptible of pain, whether mental or physical, than ordinary boys.

One of the cruelties frequently exercised, was that of turning a poor little urchin out of the window on a frosty night with nothing on but his night dress, leaving him shivering on the leads for hours with a bitter wind blowing across the Thames, freezing the very marrow in his bones, till reduced to such a helpless condition, that he had not strength to throw himself, as he would gladly have done, from the parapet, to end his bodily sufferings.

The following is extracted from a letter written by one of the sufferers, Mr. Frederick Walker, of S. Paul's Cathedral: "I entered the Chapel Royal on September 15, 1844. . . . . After I had been there a year and six months, my father thought of removing me on account of the dreadful cruelties practised on the junior boys by their seniors; but about this time Mr. Hawes died; and, fortunately for the boys, the Reverend Thomas Helmore was appointed his successor. The boys went from the Adelphi Terrace, Strand, to live with Mr. Helmore, at Robert Street, Chelsea."

"Much had to be done by our new master, and it was entirely to his loving kindness (I have seen him in tears at our describing the mode of living at Adelphi Terrace) that the dreadful cruelties ceased.

"I will mention two instances which will suffice. Two seniors would seize a junior and hold him down on his back, whilst a third would take hold of his nose and slit it upwards with a penknife!"

The reader is reminded that these are not solitary instances, but specimens of oft-recurring favourite amusements of those boy savages. But to continue.—

"Another act of cruelty:—

"A junior boy was 'buried,' that is, a sort of coffin was made with bolsters, pillows, blankets, &c., and tied fast with sheets, so that the air was entirely excluded: this being done, he was hoisted upon the shoulders of his school-fellows,

and tumbled into a large copper, and then, after dancing on the 'coffin' for about ten minutes, they dragged him out, generally in a fainting condition; but a copious supply of cold water brought him round. This I have seen repeatedly." (The poor boys prayed in their misery that they might die.)

"These terrible acts, for they were so to little boys, were done away with, owing to the watchful care and good teaching of Mr. Helmore.

"Everything was done by Mr. and Mrs. Helmore to bring about a different tone amongst the boys, who soon responded to such gentle influence.

"During the five years I was with my dear master, I received such kindness at his hands, that when my voice broke and I left the school, in September, 1850, the friendship continued to the last. It is entirely owing to him and his brother Frederick that I hold my present position in the musical profession."

It was not long before Mr. Helmore realized the degraded state of brutality to which the boys intrusted to his care had sunk. His first act on discovering the way in which seniors abused their vested power over their fags, was to do away with the fagging system entirely.

This involved an extra amount of attention: but Mr. Helmore persevered until he had prepared another set of seniors in place of those who had left, for the re-establishment of the fag system.

Each boy, as formerly, in the senior division had a junior, for whose conduct, cleanliness, attention to his singing, and preparation of other lessons, he was responsible.

If, as was frequently the case, they had to attend concerts, rehearsals, or any other engagements in London or elsewhere, each senior had to take charge of his fag, and bring him home in safety.

In return for these attentions the juniors had certain duties to perform for their masters in the same way as Eton fags have to work for theirs.

This system carefully watched to the prevention of abuses was perfectly successful for many reasons. The seniors in governing, learned the value of obedience; trifling irregularities were arranged without the intervention of the master, which made his intercourse with the whole school to be less restrained and consequently more friendly. Thus, a system (or rather want of system) of fagging without proper *surveillance*, which had been a fearful curse, became under judicious management a great blessing.

The boys were taken, on leaving Adelphi Terrace, to Robert Street, Chelsea, until some of the houses in Onslow Square were built, when on the completion of No. 1 Mr. Helmore became its first occupant.

In the hands of a layman the mastership of the boys had been made a very lucrative office by his letting out the boys for concerts and other musical engagements. Under a clergyman the office could not be made so much of a business, and it was only for special duty, consistent with their position as choristers of the Chapel Royal, that they could now be engaged.

There being no regular daily service at S. James's, it was an advantage to the boys to be taken to S. Mark's, the precentorship of which Mr. Helmore still retained.

Attendance at the Motet Society was in perfect keeping with choir-work. They attended also the meetings of the Madrigal Society, a useful means of instruction, as showing the marked difference with which sacred and secular subjects were treated by the Ecclesiastical writers of the Motet and Madrigal period.

On special occasions they attended the rehearsals and performances of the Sacred Harmonic Society, and some are

now living witnesses of Mendelssohn's reading of his own work "Elijah." For, having rehearsed under his baton, they are able to correct some of the false readings of more modern conductors.

The anxiety attendant on this work of reformation, and the fatherly care so judiciously exercised in saving the younger boys especially from the moral ruin which threatened them, drew the master and his first set of choristers together in a bond of no ordinary affection. The following letter kindly lent to me by Mr. Walker speaks for itself.

"ONSLOW SQUARE,
"*8th Sept.*, 1851.

"MY DEAR WALKER,

"I am very glad you have written to me: although I am always fully occupied, yet the interest I feel in the progress of my first set of Chapel R. boys is so great, that I should be sorry for any of them to suppose that I grudged them a line now and then, both for old acquaintance' sake, and that I may have an opportunity of encouraging them to persevere in the paths of wisdom and of peace."

Mr. Helmore had undertaken the duties of "Master of the Children," as a duty he owed to his musical talents, and to the wishes of his Bishop. The office was not remunerative; he had not at that time become acclimatized to London, and would have gladly exchanged for a quiet country living. But to proceed with the letter:—

"Although (to speak in hyperbole) I am myself as poor as Job, I shall be happy to give you some small sum towards your tower-clock—only give me as long credit as possible; for I have had great pulls upon me lately, and shall have more soon, in the way of paying out of my income moneys due to my brother in Africa, which I have held as his attorney till he could tell me how to dispose of them for him to the best advantage. In starting my new vocation of

Master of the Chapel Royal boys I have already sunk £1,000, and the income derivable from the Chapel has been less than my annual expenditure by about £150 every year. I do not hesitate to tell you this, because an impression is abroad that I am very well off, and this may prevent persons of influence from thinking that any living, or other post in the Church, would be acceptable to me; *this is far from being the case.* I sigh for green fields, open country, hills, and water, and I also think that parochial work would not be less suited to my tastes, and the gifts GOD has given me, than my present employment.

"Mrs. Helmore and the children are all well. Mr. Frederick and R. Mann have been here lately. The latter is much grown, and seems to be going on just as I could wish. I fear S—— is going on very badly. T—— is not at present a credit to any one. Dear old C. C—— works away at the organ, and although not in any way a strongly demonstrative character, is, I believe, a very sterling one.

"It gives me the greatest satisfaction to hear of and see your improvement; persevere, my dear Frederick, in all that is holy and praiseworthy, and may GOD bless you and make you a blessing.

"Your very affectionate friend,

"THOMAS HELMORE.

"Present my kind regards to Mr. Boyle."

Since the Reformation Chapels Royal have been nurseries for musicians. Mr. Helmore, sensible of this fact, gave the boys every opportunity in his power of enlarging their musical ideas, and at the same time of meeting without surprise the surroundings of a professional life in town.

It is to be feared that many of these advantages will be lost, now that the present Bishop of London has limited

the musical education of the Chapel boys to their school and Chapel.

By such an arrangement their intellect—instead of being enlarged by an intimate acquaintance with different styles of composition, and the varied management of large or small musical societies under their respective conductors—is liable to be narrowed into a groove. Moreover, the lads, instead of becoming gradually acquainted, from childhood, with London life, and as they grow up exposed to its dazzling glare, becoming accustomed to its artificial light, will, by such strict confinement, be no better prepared, when they leave school, to guard against moral blindness and its fearful concomitants, than the unfortunate greenhorns who—fresh from the country or their mothers' apron-strings—fall, with very few exceptions, like silly moths beneath the unwonted lustre and blinding flame of the consuming temptations of London.

A very delightful means of ventilating the minds and bodies of the choristers was afforded by occasional visits to Mr. Frederick Helmore, then engaged in training choirs, in various parts of the country, on which occasions they would assist in village concerts and choral services.

These visits were especially welcome and exceedingly useful to the London boys, whose knowledge of country life was necessarily limited. The refreshing simplicity of the rustics who formed the choirs was a wholesome and picturesque contrast to the precocious sharpness of the smart Londoners; while the knowledge possessed by the former in all that appertained to the country—birds, birds' nests and eggs, wild and domestic animals, trees, plants, farming operations, and field sports—gave them in return a healthy superiority over the town boys, who were not slow in picking up, by their help, much useful and interesting information.

An additional advantage connected with these visits was the coming in contact with so many great and good men—men whose zeal for reform in church services had brought the "Musical Missionary" to their parishes, and through him the "Children of the Chapel Royal." It was indeed a privilege to have been brought into daily contact, and under such pleasant circumstances, with men like the Wilberforces, the Kebles, Dr. Mill and (his son-in-law and curate) Benjamin Webb, Henry Newland, John Mason Neale, Beresford Hope, and others whose names and works live in our loving remembrance.

Some of the most interesting and delightful country visits made by the boys were to Withyham, to which we shall have to refer presently. It is necessary now to return to the growth and progress of Gregorian music.

CHAPTER XV.

THE PSALTER NOTED.

A MIGHTY struggle, of such vehemence that men of the present day can have but a faint idea of it, was shaking the "dry bones" of the Church when Dyce's "Book of Common Prayer with Plain Song" appeared. Active spirits in the Church were forcing upon her members diligent inquiry into her doctrines and rubrics, legal rights and ceremonies, and, as a natural sequence, into the "fitting artistic appliances auxiliary to true religion."

Hence arose a diligent search among the ecclesiastical chants used after the Reformation, and the sources from which they were derived, viz., those used before the translation of the Latin service into English. A reprint of Marbeck's Book of Common Prayer by Pickering, and a

less expensive edition by Rimbault, followed by Dyce's Book, (Burns,) were the first contributions of value.

Diligent inquiry established the fact that, "Up to the present day, plain song is the only music *ordered* (by any recognized authority) in the Church of England." ("Plain Song," chap. viii., p. 48.)

Frequent and earnest were Helmore's conversations with his friend Dyce on the incompleteness of Marbeck's book. This was easily explained by the hurried manner in which it had to be prepared. Not that the work *done* was completed in a slovenly way, but that the time allowed for "noting" Edward VI.'s Prayer Book after its publication in 1549 was extremely limited. Marbeck's Book appeared in the following year.

The most important section left untouched was the Psalter. One verse only of the *Venite* was noted, followed by the brief direction,—

"and so forth wyth the rest of the Psalmes as they be appointed."

To rectify this omission, and to be the honoured means of completing "The Book of Common Prayer Noted," was now Helmore's great ambition.

In order to lead up to so desirable an end, it was necessary to educate church choirs and congregations in the accurate reading of the original plain song—authorized by the Church as absolutely necessary.

To this end Helmore brought out the Brief Directory in a cheap form. "The text of the Directory is taken from that of John Marbeck's Book of Common Prayer Noted, 1550." See Preface to "Accompanying Harmonies to the Brief Directory."

A considerable time was taken up in the selection of the Gregorian chants for the Canticles and Psalter. In making his selection the conscientious collector confined his choice to the simple melodies used regularly in the Latin services.

While his brother was thus busily occupied, Frederick was engaged in choir work at Withyham. The Rector had recently returned from a continental tour, in the course of which he had collected some very valuable books on the subject of Gregorians.

One especially attracted Frederick's attention. It was by the Rev. N. A. Janssen, entitled "Vrais Principes du Chant Grégorien." In this work he found simple directions for adapting words to the music in accordance with his brother's and his own common-sense views.

With the assistance of Janssen's rules, Frederick set to work and set the Canticles to Gregorian tones; and when his brother came down with some of the "Chapel boys" to assist at a festival, they were used in the services. They received the approval of the great authority on the subject, who retained the setting of the Magnificat to the seventh tone, fourth ending, with very slight alteration.

This was the first occasion that Frederick began to feel that he had in any measure atoned for the unfortunate mistake into which he had unwittingly led Mr. Heathcote, when at Oxford, as related in the twelfth chapter.

The Master of the Children of the Chapel Royal was delighted with what he saw at Withyham, and inspected with great interest the valuable books collected by the Rector; and so pleased was he with the kindred spirit evinced, that when he commenced the setting of the Psalter he sent proof sheets to his brother, and received in return one or two valuable suggestions from the Rector.

The services in Withyham Church were greatly assisted at this time by the able accompaniment of Captain Ottley, then a guest at Buckhurst, an accomplished amateur, who caught the enthusiasm of the Rector and the two brothers for Gregorian music.

Frederick had prophesied to Fred Walker and Dick

Mann (two Chapel boys who came to Withyham before the others) that his brother and Captain Ottley would become great friends,—which prophecy was fulfilled to a remarkable degree. The Captain became a useful ally and a powerful champion when the time came for popularizing and defending the Psalter Noted; and when Helmore removed from Onslow Square to Cheyne Walk, Chelsea, Ottley came to live with him, and occupied two of the rooms in that spacious and charming old house.

In 1849 the Psalter was published, to the delight of those most deeply interested in the Catholic movement, and to the horror of those who, by early training and constant habit, had become accustomed to the modern barred chants, and could not see the absurdity of dissyllabic and trisyllabic terminations, which are held to be extremely comic in certain ditties sung by the old street ballad-singers, or by peasants in country places, who, to remedy the difficulty of singing tunes which have not a sufficient number of notes for the words, sing two or three syllables to the last note.

Those who have become accustomed to the more melodious method adopted in the Psalter Noted, are as much annoyed by the chattering polysyllabic terminations as they would be amused by the funny endings of the misfitted words of the country ballads.

In the autumn succeeding the publication of the Psalter Noted, partly for the sake of being introduced to some good fishing, and partly to assist in popularizing the Gregorian chants, Captain Ottley accompanied Frederick Helmore in one of his missionary visits to choirs in the north of England and Scotland.

They halted at many places on their way,—among others at York, Durham, and especially Morpeth, where Admiral Mitford gave Ottley some good angling in the Wansbeck.

In the evenings the Rector, the Hon. and Rev. Francis Grey, joined with his choir in the practice of the Gregorians, accompanied with grand harmonies by the energetic Captain.

There was good fishing too in the Till, on Lord Frederick Fitz Clarence's estate at Etal, and the Marquis of Waterford's, at Ford. Here the tourists sojourned for several weeks, and heartily the family of the good old Rector, the Rev. Thomas Knight, adopted the Gregorian chants, the choir singing them in harmony without instrumental accompaniment.

From Ford the Gregorian missionaries went to Edinburgh and Glasgow, and down the Clyde to the Isle of Cumbræ, where, under the auspices of the late Earl of Glasgow—then the Hon. George F. Boyle, the Psalter was adopted in the little chapel in the garden of the *Garrison*, before the beautiful College and Chapel were built.

At Trinity College, Glen Almond, the tourists were not so successful. The Vice-Principal bestowed compliments on the singers at the expense of the Gregorians, declaring that such singing and playing would make *anything* sound well.

Arrived at Perth, Canon Chambers and his companions, Canons Humble and Haskoll, received the deputation with open arms, the first with his sonorous voice making the mission-room resound and vibrate, being assisted heartily by the less powerful notes of his brother Canons.

In the course of time S. Ninian's Cathedral was consecrated, on which occasion one of the grandest Gregorian services of modern times was performed. The Very Rev. Edward Fortescue was appointed Dean. Frederick Helmore having lost his most beloved and influential friends by their secession to the Church of Rome, took up his abode in the College of S. Ninian, bringing with him two choristers from the south besides Dick Mann, who had

left the Chapel Royal—his voice having sunk into a deep contralto.

Shortly after the issue of the Psalter, Captain Ottley was involved in a paper war with the organist of a country town on the merits of the publication. Amongst other objections urged and combated on either side, one was that "the printing the verses continuously, instead of commencing each verse with a fresh line, was confusing, for if the eye was taken off the book it was difficult to find the place again." To this the Captain replied, that such an arrangement "was of great advantage, inasmuch as it insured that strict attention to the text which the Psalms of David demanded." The controversy ended by a complaint of the great expense of supplying copies for the choir, and a remarkably cool challenge that "if the writer was so very anxious that they should use the Psalter Noted, he had better present them with copies;" on which Captain Ottley at once went to Novello's and ordered a sufficient number to be sent down as a present to the choir.

Many of the London churches adopted the new Psalter and Book of Canticles, which in 1850 were published in connection with the Brief Directory, forming, as the title of the combined work intimated, "A Manual of Plain Song."

This arrangement added much to the popularity of the work, all naturally preferring a complete book to a number of separate books or pamphlets.

Among the London churches in which the Manual was first used, S. Barnabas' was probably the one in which Mr. Helmore took the greatest interest. It was the church in which his wife and family worshipped. He was not only Precentor, but he was instructor of the whole congregation, whom he formed into a class, the members of which he drilled thoroughly to the use of the Manual, and subsequently in the Hymnal Noted, which was for a number of

years the Hymn-book used in the church, making S. Barnabas' interesting as a place where the grand old Catholic Hymns and Tunes might always be heard in its services.

At Dr. Irons' church, Brompton, a very hearty service was performed every Saturday evening, conducted by Mr. Helmore, and at which the Chapel boys were always present. Zealous amateurs with good voices assisted, and whenever Frederick Helmore was in London, his voice might be heard joining with his brother's, as in the happy days of boyhood they had mingled sweet notes of voice or instrument in loving concord by the "soft flowing Avon."

CHAPTER XVI.

THE HYMNAL NOTED.

A GRAND function was to be held at Withyham. The Master and Children of the Chapel Royal, S. James', were to be there, also picked singers from Frederick Helmore's numerous choirs in Kent and Sussex; Murray, once a Curate at Withyham, now a Minor Canon at Exeter, was to bring his best chorister, Stone; Frank Brain was to come from Westminster, and little Lempriere from S. Andrew's, Wells Street. Sir W. Cope, Captain Ottley, and other musical amateurs were to be entertained by the Earl and Countess De la Warr, at Buckhurst. There was to be in addition to special services of unwonted grandeur, a grand Oratorio in the schoolroom.

What the services were when the time arrived may be imagined from the remark made by a musical *valet*, that there had not been "such singing in Withyham since—since—since the FLOOD!"

"And then," said Henry Wilberforce, "they sang out."

Dr. Mill, his son-in-law and Curate, Benjamin Webb, and Frederick Helmore were singing Latin Hymns, Mrs. Webb played the accompaniments as arranged by Vincent Novello. Mrs. Mill poured out the tea into dainty little cups, in the cosy drawing-room of Brasted Rectory.

Dr. Mill was a great tea-drinker, the enjoyment of the luxury was consequently spun out for a considerable length of time, especially when Frederick Helmore was staying there, on which occasions the Latin Hymns were frequently sung.

The Doctor on hearing the opening notes of one of his favourite melodies would leave his cup on the table, and approach the piano with hands clasped, his grand old sculptured face lighted up with holy fire, like a mediæval saint out of a church window, and there lift up his voice in *O lux beata*, *Vexilla Regis*, or *Æterna Christi munera*.

The three singers were silent at the end of a hymn, when one of them exclaimed: "What a thousand pities it is that we cannot utilize these glorious hymns for our own service!"

The Doctor, after a few minutes, set down a fresh cup of tea, and rising suddenly from the table, shouted: "I have it! I have it! Helmore! here's your brother coming down in a few weeks to Withyham. You must take him over and introduce him to Mason Neale. We'll bring them together! We'll make Neale translate the hymns, and your brother shall arrange the music!"

The suggestion was taken and acted upon when the time came, with what success the existence of the Hymnal Noted has proved. The excursion to East Grinstead was an event in the course of the festival week.

Nobles, clergy, singers, and minstrels were assembled. The Master of the Chapel boys had brought with him his wife and children, who revelled among the wild flowers,

surprised and delighted that no Onslow Square gardener or other ruffian prevented their plucking any amount of nosegays. The Rev. Derwent and Mrs. Coleridge too were attracted thither by their brother-in-law's account of the pretty village and its lordly surroundings.

At length the day arrived for the momentous visit to East Grinstead. A general invitation had been given to the strangers assembled from a distance by Dr. Neale. A formidable party therefore accompanied the hymnal deputation, filling a variety of carriages with priests, singing men and boys from town and country.

The picturesque villages through which they passed were roused from their wonted quietude by a chorus of voices such as had never before greeted their ears.

In one of these, "GOD save the Queen" was sung. An American clergyman, who had been brought thither by Henry Wilberforce from East Farleigh, happened to be seated in a carriage with several of the Chapel Royal boys. To the horror and disgust of these Palace ducklings, the American remained covered during the greater part of the first verse of the National Anthem till, apparently by mere accident, one of the boys' trenchers—gold-buttoned and bordered—flourished with loyal zeal, happened to strike the brim and send the hat of brother Jonathan skying away far into the road. A chorister jumped down and returned with the hat, which required an amount of dusting and brushing that occupied the time till the last loud notes of loyalty had died away, when the covering was politely handed to its owner. He looked more than astonished, but said nothing.

This unfortunate scene was all that occurred to mar the pleasure of the day. To the boys probably the opportunity of asserting their nationality was a source of amusement. The day was delightful, the high hedgerows were sweet with

honeysuckle and dog-roses, the elder-trees were in full bloom, and the fields were promising a bountiful harvest. At length the line of carriages drew up in front of Sackville College, where the Warden received the inmates of the several conveyances and ushered them into the fine old hall, the panelled walls and timber roof of which in a short time resounded with the glees, madrigals, and part-songs, with which the musical visitors delighted the old bedesmen and women and the friends assembled to welcome them.

In the course of the proceedings the main object of the visit was not lost sight of, and by the mutual persuasion of Dr. Mill, Benjamin Webb, and others, the translation and adaptation of the ancient hymns of the Catholic Church—preserved by S. Basil, S. Gregory Nazianzen, S. Ephraim, S. Hilary of Poictiers, and S. Ambrose in the fourth century, and subsequently by S. Gregory the Great—was undertaken by Neale and Helmore, and so from suggestions thrown out at Brasted and acted upon at East Grinstead emanated the invaluable addition to the authorized music of the English Catholic Church soon to be known as the Hymnal Noted.

Those unacquainted with the rhythmic beauty of plain song, and the natural laws on which it is founded, cannot at all estimate the difficulties and feelings of responsibility which men like Mason Neale and Helmore had to encounter. One of the chief trials was to so arrange the English syllables that a sufficiently important syllable and its vowel should occur at the *neumes*, or "rhythmical expansions of the melodies which occur on the stronger accents of the poetry." See "Plain Song Primer," p. 85.

The reader must excuse the writer for a slight digression to remark, that much confusion would be avoided if, in laying down rules for *quantity* and *accent* in English words,

a different set of terms were employed for *pronunciation* and for *prosody*.

The difficulty is principally due to the want of phonetic accuracy in the English alphabet.

The same character (*a*) is used in *fate* as in *fan;* the same (*e*) in *me* as in *pen;* the same (*o*) in *no* as in *on*.

Grammarians and lexicographers distinguish the former and latter of each of these as *long* and *short*, which are entirely misguiding terms: take an example,—the word *be-hold* in a pronouncing dictionary has each syllable marked (—) *long*, which is erroneous; the *first* is *short*, otherwise the *second* would not be *accented;* for prosody—προσ-ωδη—and accent—ad-cantus—or quantity are equivalent terms, or in other words long and short as applied to prosody are synonymous with accented and unaccented, and therefore should not be applied to the *pronunciation* of vowels.

If the words *grave* and *acute* were substituted the confusion would be remedied, e.g., the acute *e* in me-lo-dy is long rhythmically, the grave *o* is short, and the acute *y* is also short. In other words, mē-lŏ-dÿ is a dactyl. See Frederick Helmore's "Method No. II." p. 17—124.

The translator and the arranger fortunately agreed in the theory of accent being prosody, albeit the confusion of terms made it necessary in the opinion of the author of "Plain Song," to remark that "accent in English (and also in ecclesiastical Latin) especially in singing, overrules quantity."

The necessity of fitting the more important or emphatic syllables to the *neumes* brought the indefatigable compilers into frequent contact; both had to work diligently in their search not only after authentic words, but the original setting of their appropriate melodies.

In less than three years of conscientious labour the first edition of the Hymnal was completed. But the former work begun by Mr. Helmore—"The Psalter Noted"—was

not neglected, the accompanying harmonies to which appeared in 1849, and the complete "Manual of Plain Song" in 1850. The "Accompanying Harmonies to the Hymnal Noted," 2 parts 8vo. were published in 1852.

During the search after hymns, the attention of Neale and Helmore was frequently attracted by the discovery of quaint old carols, and on the completion of the Hymnal no time was lost in setting about the work of collecting a number of genuine specimens of those time-honoured melodies which for centuries past and still in our time attract the willing ear, like the annual return of singing birds who come with the leaves and the flowers, as carols in the winter come with mistletoe and hollyberries, filling our hearts with joy, and telling us that Christmas has come again to gladden the heart of every Englishman, woman, and child, of whatever age or rank.

In 1853 Novello added the folio edition of the Christmas Carols to Mr. Helmore's other works, and in the following year the 12mo. edition of the melodies only, and another containing the condensed vocal parts of the same appeared, to be followed in 1855 by similar editions of the Easter Carols. In the same year he produced a translation of a "Treatise on Choir and Chorus Singing," by F. J. Fetis.

CHAPTER XVII.

CHARTISTS.

An instance of the interest Mr. Helmore took in his choristers after leaving their choir was exemplified in a striking manner on the occasion of a mother coming to him in great distress.

The poor woman's son—an ex-chorister of S. Mark's—

had become a kind of Simon Tappertit; and, in spite of his mother's entreaties to keep away from seditious meetings, was out night after night attending the private meetings of a Chartist association.

By-the-by most of these seditious meetings, it is said, were carried on under the cloak of Teetotalism. See Miss Sewell's "Hawkstone."

Mr. Helmore accompanied the mother to her house, where he remained till the return of the culprit, who by that time had grown as tall as his former precentor.

The latter had taken with him a formidable horsewhip, with which he thrashed the young chartist till he promised not to attend any more of the meetings.

In 1848 the great chartist demonstration took place, when a terrible riot was expected. If that vast concourse of dissatisfied and—many of them—lawless men had been allowed to enter London, they would at once have been joined by thousands of ruffians in the shape of the burglars and pick-pockets who form the "swell-mob," and it is impossible to calculate the result of such a gathering.

The protection of the city was fortunately placed in the hands of the Duke of Wellington, by whose command the Bank of England was prepared to receive attack. On the roof was piled a parapet of sand-bags, with loopholes for firing on the mob, if necessary, and a strong military force placed within the Bank.

Detachments of soldiers were quartered in appropriate places. One strong body of infantry was placed in the subterranean guard-room at Hyde Park Corner.

Every gentleman and respectable tradesman turned out as special constables to protect the town.

Cannon were placed in position to sweep the bridges, over which no groups of more than two or three persons were allowed to cross.

Captain Ottley, Mr. Frederick Helmore, and others, paraded Onslow and other squares and streets in the neighbourhood, armed with constables' staves. Prince—subsequently the Emperor—Louis Napoleon was among the specials.

In this same year (1848) a gathering of carefully selected voices assembled in Exeter Hall and gave a very fine performance of "Elijah" on the evening of December 15th.

The proceeds of this concert were devoted to a fund for providing a lasting monument to the memory of the composer of that most poetic and dramatic oratorio.

The monument took the appropriate form of what was afterwards known by the name of "The Mendelssohn Scholarship."

Jenny Lind, who had never before sung the soprano solos, was the chief attraction.

A hitch took place in the engagement of some of the other principals, and finally Machin took the part of Elijah, Lockey his original part of Obadiah, and Miss M. Williams —afterwards Mrs. Lockey—was the contralto. Julius Benedict conducted.

Mr. Helmore—whose brother Frederick with the children of the Chapel Royal was in the chorus—was present at the rehearsal. He was deeply affected, partly by the occasion and the excellent singers who had volunteered for the chorus, but specially by the sympathetic tones of that wonderful soprano. He sat facing the platform shedding silent tears till his eyes were red.

The chorus had not been sufficiently subdued in accompanying the angelic quartet. Benedict desired the chorus to repeat it more softly, and turned to Jenny Lind to request her to sing it again; but seeing her in tears he began saying, "Nevair mind," when with marvellous self-command she rose, clenched her little hands, straightened her arms, and

with a steady voice, as clear as a silver bell, burst forth like an angel, "Holy, Holy, Holy, is GOD the LORD."

The whole orchestra was touched, and for the first and only time the writer's tears started simultaneously with those of six hundred.

CHAPTER XVIII.

CHEYNE WALK.

IN 1854 on Lady Day Mr. Helmore removed from Onslow Square to No. 6, Cheyne Walk, with his large family of "children," including—besides his own—the ten "of the Chapels Royal."

To him came Captain Ottley, who lived with the Helmores till his death, which occurred at the house in S. George's Square to which they went in 1871.

Cheyne Walk was called by the servants, "China Walk," to avoid what they considered a vulgar pronunciation of the name, which they supposed bore reference to the "Chelsea ware" for which the place was so famous.

The fine old houses to which the servants applied the Chinese title, had a very different fronting, when the Helmores lived at No. 6, from its present aspect.

A row of fine old elms stood on the river side of the road, against which boat-oars and masts rested in readiness for use by the watermen who strolled or lolled about by the railing till hailed by some one requiring a wherry.

Where the embankment now stands—with its smart little gardens and prim walks—floated at high water, or rested on the mud at low water, gaily painted lighters and barges, with their tan-coloured sails and bright little pennons at the top of yellow masts, dripping in the fog or drying in the sun.

Across the Thames were Battersea Fields, soon to be transformed into Battersea Park, beyond which glittered the shining roof of the distant Crystal Palace.

Among other eminent men who were near neighbours were Carlyle at No. 10, and at 5 Mr., afterwards Sir John Goss, organist of S. Paul's Cathedral, a good and amiable man, an accomplished musician, and one of the best anthem writers of modern times.

The river was a lively object, with its boats plying for pleasure or profit. At times flitted about small yachts, their white sails contrasting with the dark sails of the barges; steamers loaded with passengers sped away to the upper Thames or brought pleasure-seekers in crowds to Cremorne Gardens, from which an occasional balloon would ascend, while at night showers of brilliant stars fell from hissing rockets on the dark trees which surrounded that place of amusement.

In less than three weeks after the removal to Cheyne Walk, Arthur Sullivan was appointed one of the Children of the Chapels Royal—a position for which he had longed for years.

Arthur Sullivan had at a very early age a great desire to be a chorister in one of the celebrated choirs. His father was opposed to this. Arthur had heard of great musicians who had emanated from Westminster and the Chapels Royal. His schoolmaster had told him of the gold-embroidered coats of the Queen's choristers. One morning, in a tone which ought to have carried conviction with it, the anxious boy exclaimed, "Father, *Purcell* was an Abbey boy."

At length, after long delay, during which the future great musician was sent to school in London, where he was miserable, he induced his master to take him to Sir George Smart.

This celebrated organist of the Chapel heard the boy sing, and saw at once that he would be a prize worth securing. "Now," said he, "you must go and see Mr. Helmore." Delighted with this successful commencement, Arthur and his master went to Onslow Square. Arrived there they were disappointed at finding the Helmores had gone; nor could the new tenants give their address.

Being at a loss where to inquire, Sullivan judiciously observed, "They must have eaten when they were here; let us ask at the butcher's shop." This they did, and were not long in reaching Cheyne Walk.

Mr. Helmore heard the new candidate sing "With verdure clad," and play his own accompaniment; after which performance he was told that he would be written to in a few days.

Two days after a summons came, and on the 12th April, 1854, Arthur Sullivan became a "Chapel boy."

The following day being Maundy Thursday, and the choir in attendance in the Chapel Royal, Whitehall—on which occasions the Queen's almoner distributes Her Majesty's "maunds"—the new chorister made his début in the duet of Nares' anthem, "Blessed is he that considereth the poor and needy."

Being now firmly established in his new abode, the future Sir Arthur found himself in an atmosphere of music in accordance with his own spiritual longings, and of infinite service—as one in which he could revel among the works of great composers, and come in contact with the celebrated artists of the day.

Mr. Helmore's enthusiastic passion for music, and his deep, conscientious feeling of responsibility in the training of the rising generation of musicians, led him to give the boys every available opportunity of hearing and practising good music.

Sir Arthur speaks with pleasure of the capital practice he had in playing the accompaniments at the musical "matinées" given by Mr. Helmore at 6, Cheyne Walk.

These matinées were very enjoyable, not only on account of the excellent selection and artistic rendering of the music, but also by the peculiar fitness of the quaint old house for the picturesque arrangement of the visitors.

Ample doors and windows opened into hall, drawing-rooms, and garden, where seats pleasantly shaded were within hearing of voice or instrument.

As we have said already, Arthur was the chief accompanist at these performances, at which amateurs of high social position took part with the members of the C. R. choirs and other professional artists.

Charles Lockey was a frequent attendant—welcome for his amiable disposition as well as for his exquisite singing.

This charming tenor sang the *Obadiah* solos in "Elijah" on its first performance in this country.

Mendelssohn wrote to him a letter—which he framed—thanking him for "his lovely singing, especially"—here follow the notes of a bar or two of "If with all your hearts."

The recitative which precedes this first solo in the oratorio has never been sung so well since Lockey sang it.

Mr. Sims Reeves will, I hope, forgive me for saying that he sang "Ye people, rend your hearts," as if he were sustaining the part of the bold, uncompromising *Elijah*, instead of that of the gentle, loving *Obadiah*. He *commanded* the people to "rend their hearts and not their garments,"—Mr. Lockey *entreated* them to do so.

Machin, who had been at Lichfield in Mr. Helmore's time, was sometimes at the matinées. Montem Smith, Lewis Thomas, and others came there; Frederick Helmore too on several occasions took a prominent part.

On one occasion Sir Frederick Ouseley came and con-

ducted his oratorio "The Martyrdom of Saint Polycarp." Frederick Helmore took the principal part, and the trio was sung by the same boys who had sung it at the first performance at Oxford—Arthur Sullivan being one of the three.

The preparation for these pleasant concerts, and their final performance, was one of many means taken by Mr. Helmore to expand the intellect and prevent the musical taste of his pupils being narrowed into one groove.

Attendance at the Madrigal Society's meetings was another. Sir Arthur speaks with pleasure of the privilege of singing when a boy at all Jenny Lind's concerts at Exeter Hall.

The solid groundwork upon which the compositions of Sir Arthur Sullivan are based, and which gives them a superior character, even in his lighter operas, over all other modern attempts of the kind, is mainly due to the method of study pursued during his residence in Cheyne Walk.

Mr. Helmore published Arthur's first song, "O Israel," without correcting the few technical errors, so that it might appear in the truthful garb of a boy's work.

The original MS. of this early effort is still preserved among a hoard of juvenile sketches at 1, Queen's Mansions. It is written in a yellow book. In this same book is to be seen a beautiful little madrigal, "O lady dear," at the head of which is the following interesting note,—

"Written while lying outside the bed one night, undressed, and in deadly fear lest Mr. Helmore should come in."

In two years after his appointment at the C. R., Arthur having barely attained the requisite age (fourteen) for competing, went in for the Mendelssohn Scholarship, which he brought off with flying colours, and so became the "First Mendelssohn Scholar."

After this, the renowned "Scholar" appeared at the *matinées* in the smart midshipmanlike uniform of the R. A.

In similar costume came Charley Isaacs, who played violin solos with a dash very rare at that time among English violinists.

A sad history connected with the career of this clever but unfortunate artist contains a moral which induces the writer to record briefly a few of its leading incidents.

The fine-toned *Amati* on which Charley Isaacs delighted the audiences at Cheyne Walk had been presented to him as the prize for the best violinist of his year in the R. A.

Frederick Helmore on hearing his admirable playing invited him to Ely, where he played to a large audience of musical people, including Bishop Turton, and the Dean and Canons of the cathedral.

In the following year Charley appeared again at Ely, not in his R. A. uniform,—but, to the distress of Frederick, and all the friends he had made at his first visit, in a swallow-tailed coat, his face blackened, among a troupe of Ethiopian serenaders.

After the nigger concert, Charley went to F. H.'s rooms, and there gave an account of the wonderful transformation.

It appeared that soon after the winning of the first prize for violin playing, a vacancy had occurred in the Italian Opera, of which his master, Mr. Blagrove, was leader.

Instead of Isaacs being appointed to the vacant post, a young man, second to him in point of merit at the examination, was given the seat.

This apparently unfair selection was probably owing to the extremely boyish look of Charley Isaacs. (When he came to Ely on the first occasion at sixteen years of age, he was thought to be not more than thirteen.)

Whatever were Blagrove's reasons, the poor little fellow

felt aggrieved, slighted, and unfairly dealt with, and in a fit of wounded pride and cruel disappointment left the Academy, and set out to seek a living.

The outcast, carrying his *Amati* under his arm, wandered into every place of amusement in which he was likely to find an appreciative audience, and collect means for providing food and shelter.

In this he was tolerably successful, until one day a military gentleman, whom he had met at Cheyne Walk, entered a fighting crib, which Charley had found an amusing and at the same time lucrative resort. "Then for the first time," said Charley, "I felt ashamed of my mode of life." He at once left the boxing establishment unobserved, and started on the road for Exeter, his original home.

With a few shillings he had earned in London, and trifles picked up by occasional performances on the road, the wanderer managed to reach Exeter, where he obtained an engagement in the orchestra at the theatre.

This the foolish fellow threw up in a short time. The few months of fast London life, and the gipsy-like wanderings that followed, had completely unfitted him for any steady occupation, and he joined the troupe of minstrels with whom he appeared at Ely.

Frederick Helmore and others at Ely tried every argument to induce him to leave his degrading position, but in vain.

Again at Cardiff F. H. met Charley in another troupe, engaged at Joe Holbrook's Music Hall. He sang alto or falsetto treble in the harmonized melodies, and played solos on his prize violin, which had been valued at two hundred guineas. The back was now partially unglued, but he would not have it meddled with until he could get it put to rights by a capable man whom he knew in London.

The writer spoke to Henry Blagrove, who wrote to Isaacs,

begging him to come back to him, and he would place him "in the foremost rank of English violinists."

But the vagabond life which Blagrove's best pupil had adopted had a strange fascination which prevented his accepting an offer that would have led to respectability, emolument and renown.

To return to Charles Lockey and tell, in a few words, the end of his very successful, though brief career.

Lockey lost his voice through want of that moral courage by which Sims Reeves has been able to refuse to sing at all times when he found his voice unequal to the occasion.

Lockey, on the other hand, conscientiously kept engagements in spite of colds or hoarseness, and gallantly—by extra exertion to produce difficult notes—strained the muscles of the larynx, and sang his voice away.

The ex-tenor retired to the Falcon, at Gravesend, whither his friends repaired to enjoy his celebrated whitebait dinners, to talk of old times, and read Mendelssohn's complimentary letters to the once sweet singer.

The last few years of Lockey's life were spent at Hastings, where he died last year.

One more well known and much respected visitor and assistant at the *matinées* must not be forgotten. In the corner of the music room—as in other rooms where good singing was performed with the assistance of accomplished amateurs—the following curious appearance occurred frequently.

At the approach of a chorus, a large folio score would be seen to rise slowly above the heads of those in front, going up and up, and you wondered if it ever would stop, until the *tome* being slightly lowered by the towering figure, the genial face of Sir William Cope appeared, waiting for the conductor's beat.

Mr. and Mrs. Helmore's *matinées* were highly appreciated

by their guests as by far the most agreeable method of returning the compliment of their receptions or dinner-parties.

As to the boys—these gatherings were invaluable; not only from the refining influence of good society, but also by introducing them to many of high standing, either socially or artistically, who might be of service to them in after life.

CHAPTER XIX.

HANDEL FESTIVAL.

In 1857 great excitement was caused among the Chapel boys, in which Mr. Helmore shared, by the intimation that a monster chorus and orchestra were that year to assemble in the Crystal Palace for the performance of Handel's great works.

Under the auspices of the London Sacred Harmonic Society with the co-operation of the Crystal Palace Company, this gathering was intended as a kind of trial, or preparation for the due celebration of the Centenary of Handel's death in 1859.

To render the management of such a host of performers possible, it was necessary to insure individual competency.

To this end a strict examination of all the principal London societies, choirs and classes was instituted, and much astonishment was consequent on the failure of many who had hitherto been considered good readers.

Mr. Helmore took great interest in the grand essay, and enlisted in the service not only his choristers, but several of his own children.

In the country, Mr. Piddock visited the cathedral choirs, from each of which he selected an agent who should choose

a certain number of efficient singers, and rehearse the music to be performed.

Mr. Frederick Helmore was appointed agent for the Isle of Ely.

The Bradford and other Yorkshire and Lancashire choirs gave the principal tone of grandeur to the chorus.

The London voices at that time were comparatively thin and wiry. Those who recollect their tone then, listen with delighted wonder at the immense development of their choral power and efficiency.

This is displayed most signally in the two seasons which intervene between the Triennial Handel Festivals, at which times the London chorus, unassisted by provincial contingents, give an annual performance of some great work.

The London Sacred Harmonic Society, for some mystic reason, did not admit boys as *sopranos*. All the choristers therefore were placed among the *altos*.

Mr. Helmore regretted this,—knowing how superior the tone would have been, and how much more bravely the attack would have been made if a good body of picked *sopranos* had been selected from the London and provincial cathedrals and church choirs.

The quality of the alto was much mellowed by the mixture. This is never so good as when in addition to the ladies' *contralto* quality, whose tone places the part audibly *below* the treble, and the men's *counter-tenor*, whose tone places it so distinctly *above* the tenors and basses, is added the *mezzo-soprano* quality of the boys.

The mixture then is perfect, and those who have the selection of voices for large choirs will do well to bear this in mind.

During the week of the Festival, the two hundred cathedral men who took part at the Palace were invited to a

dinner given by the Madrigal Society at the Freemasons' Tavern.

After the meal was sung "Non nobis Domine." This was led off by sixty cathedral altos, producing a thrilling effect which was perfectly electrifying. One bass voice at least was silenced by its unexpected sweetness and intensity. None but those who heard it can form the slightest idea of the brilliancy of that body of trained altos—each in the habit of singing the solos in his cathedral service. The amazing mellowness of that delightful mingling of rare voices, all *real* altos, was overpowering.

Some madrigals were conducted by Cipriani Potter in his old-fashioned style. After sounding the key on the large wooden pitch-pipe, he held out a roll of brown paper by way of baton, on which a well known Yorkshire bass, Hemingway, asked, "What'll thou take for yon sauceage?"

The note was sounded once more on the venerable pitch-pipe, one bar was beaten with "yon sauceage," and the madrigal was commenced by voices seldom equalled in such a number.

The arrangements at the Crystal Palace for accommodating and managing such an unprecedented number of vocalists, instrumentalists, and audience, were wonderful for the time.

The credit of the excellent arrangements was due principally to the extraordinary talent for method and order possessed by the late Mr. Bowley, of the Exeter Hall Sacred Harmonic Society.

Costa's noble appearance and admirable coolness proved him to be quite equal to the command of the formidable force which he had to conduct.

Refreshments for the performers were prepared in tents outside the building, and there the undisciplined, uncouth, pushing roughness of many of the country singers—especially those from Yorkshire and Lancashire—caused great con-

fusion and annoyance to the Londoners, who, being more accustomed to crowds, had learnt the value of patience.

The confusion was aggravated by the want of space, the paucity of attendants, and scarcity of provisions. The experience of a few years remedied these inconveniences. The caterers learnt how to provide, and how by the ticket system to prevent confusion at the bars, while the crowds of visitors learnt how to take care of themselves without annoying other people.

The names of five or six Helmores, for this and several of the subsequent Handel Festivals, appeared in the list of performers,—that of Mr. Helmore, sometimes among the tenors, sometimes as a 'cellist. Captain Ottley also played the violoncello at several of the performances.

In 1858 the works of other composers were attempted, but with less effective results than those of Handel.

This failure was due to various causes. First, Handel's music was more generally known, and is easier from its massive simplicity; next, the acoustic arrangements, which now exist, had not been made; but it was principally owing to the want of precision, which has since been secured through watching the conductor, and never trusting for one second to the ear.

The careful and untiring zeal with which Mr. Manns now drills both choir and orchestra have produced remarkable results. The performances of "Elijah" in 1889, and of "S. Paul" in 1890, under the sway of his all-powerful baton, may be considered among the greatest musical feats in the history of conducting.

The delicate handling of the gigantic chorus and orchestra in the soft passages was perfectly marvellous.

In 1858, when harps were employed, the appearance of the orchestra is worthy of record.

A line of harps extending the whole height of the orches-

tra, from foot to top, formed a golden chain between the dark and light dresses of the tenors and sopranos on one side, and of basses and contraltos on the other. At the upper part on either side were placed the Guards' bands in full uniform, the glittering line of harps forming connecting links between the trumpets, horns, and trombones of the orchestra, and the shining brass instruments which lighted up the scarlet tunics of the soldiers.

The front of the orchestra was decorated then as now with statuary artistically arranged among beautiful foliage; behind which the sweet face of Clara Novello and the other principals completed a very pretty picture.

Nor must we forget the magic beauty of the view from the orchestra. There was then no false roof as now used for acoustic purposes. The sun shone in all its brilliance on the great assembly of auditors, who being mostly ladies, held parasols of delicate hue,—the recently discovered mauve softening and harmonizing with the pale tints of green, pink, blue, and amber, so exquisitely blended in the distance as to have the effect of a vast sea of mother-o'-pearl.

The increased proportion of gentlemen to ladies since the early festivals is a fact worth noticing.

But to return to Cheyne Walk. In the year of the first Handel Festival, 1857, Mr. Helmore had to part with Sullivan, of whom he was so proud, and for whom he had so great an affection.

In some respects it would have been impossible to supply his place. All that could be done was to find a good voice to succeed Arthur's, which was now breaking.

Just at this time Alfred Cellier presented himself as a candidate for admission to the choir. He, curiously enough, chose the same solo at his trial as his predecessor had done, and sang "With verdure clad" in such capital style, that

Mr. Helmore returned to his family in great spirits, exclaiming, "I have found a successor for Arthur."

It is needless here to recount what every one knows, of the successful career in the Conservatorium at Leipsic, and elsewhere, of one who has done so much for music, in all its branches,—for the church, the drawing-room, the operatic or dramatic stage, and the concert-hall; but it is as pleasant to remember that Sir Arthur Sullivan was a Chapel boy, as to say, in his own words to his father, "Purcell was an Abbey boy."

CHAPTER XX.

LECTURES.

THE Reverend Thomas Helmore's name appearing on a poster announcing a lecture, in any part of the country, was almost sure to secure a full house.

The subjects of these lectures varied considerably, but all more or less pointed to the necessity and Christian obligation of making the service of the Church essentially choral. "The *rationale* of Divine worship, as ordered by the Church, presupposes and demands, in every place of worship, as full, complete, and solemn service as the means, ability, and zeal of the ministers and people, together with a choir, will allow." (*Swansea*, 1879.)

Mr. Helmore's success as a lecturer was due not only to the honest heartfelt enthusiasm which he threw into all he said or sang, but also to the interesting way in which he made his audience the illustrators of his subject.

The Christmas Carols formed a most popular theme for lectures, and were enthusiastically received, especially in Yorkshire and the North of England.

Mr. Helmore lectured on Carols several times at Manchester. The boys who there, as at other large towns, had taken the part of the *Page* in 'Good King Wenceslas,' speak with pleasurable pride to this day of having sung the part with Mr. Helmore.

This carol was an original conception of John Mason Neale, written to suit the music of "Tempus adest floridum," a spring carol of the thirteenth century. It was harmonized by Mr. Helmore, and introduced as one of the twelve Ancient Melodies selected for Helmore and Neale's book of Christmas Carols.

All the twelve carols are good, some being most popular in one locality and some in others: *Dies est lætitiæ*, "Royal day that chasest gloom," as the preface to the folio edition states, is a great favourite all over Europe: *In dulci jubilo*, "Good Christian men, rejoice," is also a great favourite, and *Resonet in laudibus*, "CHRIST was born on Christmas Day," is sung every Christmas by those who know it.

Other collections of carols have since appeared, ruined by numerous modern attempts at carol writing. They are mostly pretty drawing-room hymns, but neither words nor music have the ring of the old ones, which tell of days gone by with good old customs which mellow by their preservation the garish newness of the present.

"It is impossible at one stretch to produce a quantity of new Carols of which words and music shall alike be original. They must be the gradual accumulation of centuries, the offerings of different epochs, of different countries, of different minds, to the same treasury of the Church. None but an empiric would venture to *make* a set to order."—See *Preface to Neale and Helmore's Christmas Carols.* Folio.

In Cathedral towns the object of the lecture was mostly to urge upon precentors and organists the duty of preserving the grand old music of the early composers of the reformed

Church, and of using and cultivating the study of Plain Song, and such works as are actually founded upon that sacred basis, such for instance as the Motets of Palestrina and his contemporaries.

Some of these would be used as illustrations, as well as some of Handel's choruses which are founded on the Gregorian chants, as "Let their celestial concerts all unite."

In the rehearsal of motets which the lecturer wished to be sung without accompaniment, the weakness of the Cathedral training was often detected to the surprise of precentors and organists.

Boys and men who have always been trained with an instrument will perhaps read new music with such assistance with considerable facility, who, directly they are set to do so without the support of organ or piano, are almost utterly at a loss.

The recent practice in some choirs of having unaccompanied services on Wednesdays and Fridays, and during the forty days of Lent, has wonderfully improved their efficiency.

All vocal music should be practised first without any instrument, for several reasons. First, it makes good readers. Secondly, it teaches the singer to produce and sustain his notes without flattening. Thirdly, it induces precision, accuracy, and bold "attack." Lastly, it is more likely to insure good "phrasing" than when dependent upon an accompaniment, probably played by one of the organist's apprentices.

This remark applies to solos as well as to concerted music whether for church or for secular purposes.

To insure free, unfettered, natural phrasing in chanting, Mr. Helmore had strong reasons for urging the retention of the square notation.

When the Psalter Noted was first introduced, the writer

was much struck by the frequent remarks of musical people who had not had much practice in reading.

"Ah," said they, "I can read this, there is a note for every syllable!"

The appearance of square and diamond shaped notes without the intervention of bars gives the singer untrammelled license in preserving the rhythm of the words.

In barred music this is more complicated: and when used as a vain attempt to represent ancient melodies like the Ambrosian Te Deum or the Nicene Creed, the result is lamentable. Instead of the easy natural and solemn flow of the words, you hear stiff stilted affectation mingled with chattering cacophony.

In lectures to congregations and choirs of parish churches, Mr. Helmore would probably arrange his choir antiphonally in the lecture-room, as nearly as possible as they are placed in church.

If it were the first of a course, or only a single lecture, the Champion of Plain Song would give a preparatory address pointing out the special duties of Priest, Choir, and People in the musical performance of Church Service, and suggest practical rules for their guidance, "with special reference to the joining of all the people in sacred song."

At the same time he would "offer a few remarks on the choir-singing, not to be joined in, but properly to be listened to by the rest of the people, and perhaps in some cases by the clergy themselves."

"I fear," says the lecturer at Wolverhampton, 1867, "many pious persons have not fully realized the fact that it is as possible, and as right (abstractedly considered,) to stand before the altar in worship silently, while a choir is raising some solemn or joyous strain to the praise and glory of Almighty GOD, as it is to stand silent while the Scripture Lessons or the Epistle are read."

To those who have musical ears, the best sermon they can hear, for impressing a text or passage in the Bible, is an anthem, in which every sentiment of which it is capable is set forth in artistic variety by a devotional composer and a devout choir.

What words, however eloquent from a preacher, can convey the intense humility and sorrowing repentance in which the prodigal returns to his home, as Creighton's touching little anthem "I will arise and go to my FATHER?"

What words of hope and comfort could be preached to touch the heart like Sir John Goss's setting of "If we believe that JESUS died?"

If we required further evidence of the teaching influence of music, let us think what books have we ever read, what sermons have we heard, that have impressed us so vividly with the circumstances connected with the birth, life, sufferings, death, resurrection, and ascension of our LORD as listening to *Handel's* "Messiah?"

Having completed his preliminary remarks Mr. Helmore then made his audience—Priests, choir, and people—rehearse the main portions of a choral service, beginning with the monotone, then explaining the simple rules of intonation in versicles and responses, practising Gregorian chants to Venite and psalms, and so on as the capabilities of his audience would admit.

This never tiring Priest read two papers before the Church Congresses; one in 1867 at Wolverhampton, and another in 1879 at Swansea.

These papers have since been published together by *John Hodges, 24, King William Street, Charing Cross,* entitled "The Sacrifice of Praise."

On the title-page are inserted these two quaintly expressive and appropriate texts.

". . . Turn unto the LORD: say unto Him . . . receive

us graciously: so will we render the *calves of our lips*."—Hos. xiv. 2.

" . . . Let us offer the sacrifice of praise to GOD continually, that is, the *fruit of our lips*."—Heb. xiii. 15.

CHAPTER XXI.

HEREFORD.

IN 1861, in the month of March, the Royal Household were in mourning for the death of our beloved Queen's excellent mother.

The late Duchess of Kent was very dear to all the people of England, as being Her Majesty's mother; but the elders had a personal affection for her, engendered by her numerous visits to all parts of the country with the dear little Princess Victoria—as we all called at that time our future sovereign.

When the Princess was about seven or eight years of age, she was brought, in company with her illustrious mother, on a visit to Stratford-on-Avon. While the carriage with the royal tourists was waiting at the White Lion Hotel, the elder Mr. Helmore held his son Frederick (who had the presumption to be born in the same year as the Queen) in his arms, while the little fellow led off lustily "GOD save the King."

In that same sad year (1861), on the 14th December, the great bell tolled for the bitterest grief of Her Majesty—the loss of her Royal Consort—in which great sorrow all the country mourned, and no one more sincerely than the truly loyal Priest in Ordinary, Thomas Helmore.

The year 1862 saw the second Exhibition to that which had been inaugurated by the Prince Consort in 1851.

While the young people were admiring the grandeur of the new structure, with its valuable and gorgeous contents,

the elders were contrasting it disparagingly with the glory of the former temple.

That glorious temple had again become famous, not only as the noblest and most commodious show-place in the world, but as the only place in which the great works of the immortal Handel could be heard to advantage on the grand scale which triennially brings so many thousands to the Festivals.

The Handel Festival held this year was the third really, but the second of the triennial celebrations.

In the 1862 Exhibition one of the most prominent, and, to the subject of these memoirs, perhaps the most interesting object was the splendid screen which was exhibited, designed, and executed for erection in Hereford Cathedral.

The ceremony of consecrating the new screen by a solemn service, in which Mr. Helmore and his brother took part, occurred in the following year.

The Precentor—the Rev. Sir F. A. G. Ouseley—selected his friend of undergraduate days—Frederick Helmore—to start the processional chant.

The procession consisted of eight hundred surpliced members of the *three* cathedrals and other clergy of the diocese. It was not only for "auld acquaintance," but also for the power of his voice, that Frederick was appointed to the honour of giving out the chant—so that it might be heard through the whole length of the extensive line.

Both brothers would have preferred a grand Gregorian—say the eighth tone, the intonation and mediation of which, as in the sublime simplicity of the opening of the chorus mentioned above, "Let their celestial concerts *all* unite," would, by the natural swelling of the voice on the rising note, be heard through the extreme length of a procession of ten times the number.

The service was very grand, and its effect much enhanced

by brilliant sunshine which lighted up the new screen, the architectural beauties of the choir, the surplices of priests and singers, and the noble congregation.

After the very hearty service, visitors were most hospitably entertained by the Dean and Canons in their several residences.

The day was exceedingly hot. The reader is assured in confidence that when Canon Powell's butler poured the most delicious sparkling beverage of the county into champagne glasses, no wine could have been so acceptable to the guests as Herefordshire perry.

On the following day the two Helmores visited Malvern. They had many a time, when playing their flutes on Welcombe, looked with delight on the distant Malvern Hills; but on this occasion they ascended to the summit for the first time.

In descending, the path they had chosen brought them to a gravel-pit on the extreme verge of the hill.

Frederick went round the pit, but Mr. Helmore ventured along a narrow path between the pit and the hillside. His weight was too great for the insecure passage, along which he was stepping jauntily in the buoyancy produced by bracing air and the renewal of early associations; the gravel gave way beneath his feet, and he was precipitated to the bottom.

Fortunately the pit was not very deep; still the fall was sufficient to cause a very severe sprain of the ankle.

His brother helped him with considerable difficulty up the crumbling side of loose gravel.

Arrived at the top the question was how to get down the hill. The sprain was too violent to allow the slightest pressure with the foot; so they decided that the better plan would be to effect a descent by the steep side in a less formal manner than walking.

Thereupon the two sat down side by side on the summit of the grassy precipice with their arms entwined as in boyhood's days—only that now the supporting arm was that of the younger, not of the elder brother. So by gentle degrees the painful descent was accomplished to the high road, where the first empty fly was hailed, and Malvern was soon reached.

Arnica was applied by a kind friend who was staying in the town, but it was evidently so bad a wrench that it was determined to proceed to London at once.

Frederick, instead of returning to his home at Gloucester, accompanied and supported to the best of his ability his helpless brother to Cheyne Walk, where his injuries were carefully attended to; but it was many weeks before a cure was effected.

CHAPTER XXII.

MARRIAGE OF THE PRINCE OF WALES.

THE marriage of H.R.H. the Prince of Wales was celebrated in S. George's Chapel Royal, Windsor, on March 10, 1863.

Mr. Helmore and his brother, with the choirs of the Chapels Royal and a few selected singers, among whom was Jenny Lind, occupied the rood-loft on the south side of the organ.

Continuous with this a gallery in the south transept contained the members of Her Majesty's private band.

It would be needless to describe the unwonted grandeur of a scene which has been described so frequently, were it not that this position in the organ-loft gave the singers a better view of the ceremony than could have been obtained from any other place in the chapel.

This building is almost unique in its perfect preservation and delightful cleanliness.

On this occasion it was seen to great perfection, and assumed a mediæval appearance of unexpected pageantry.

At each of the columns in the nave stood a gigantic yeoman of the guard in his uniform of the Henrys, firm as a statue, halberd in hand.

On either side of the gate of the rood-screen was a group of guardsmen, with shining cuirasses and plumed helmets, knightly-looking.

To meet each procession, the heralds in their tabards and the trumpeters in cloth-of-gold, with the royal arms suspended from their silver trumpets, marched to the western entrance and thence preceded, first, the Prince and his royal attendants; next, the friends of the bride, led by her noble sire, the stately King of Denmark; last came the bride's procession.

A pretty and very interesting sight was the Princess Royal leading in her little son (the present Emperor of Germany) without further escort. As Her Royal Highness acknowledged the courtesies of those who occupied the side aisles, so too the dear little prince, who was in Highland costume, bowed in concert with his beloved mother with all the ease and grace of an emperor.

During the progress of each procession the trumpeters played traditional marches which vibrated with thrilling sweetness through the building.

When the curtains of the western door were drawn for the entrance of the third procession, a white cloud was seen in the distance which floated on through the entrance, and as it approached, the beautiful faces of the bride and bridesmaids budded forth; and still the white cloud sailed on till lost beneath the choir arch. During its progress there was

not the slightest apparent rising or falling or swaying right or left, but the wonderful tread of those graceful girls was perfect in its steady approach.

The face of the Princess will never be forgotten by those who saw its calm, thoughtful, elevated, responsible expression, accompanied as it was by the happy looks of her trainbearers.

Mr. Helmore naturally felt the melancholy contrast to all the gorgeous trappings and official robes of the laity in the scanty, ill-conditioned, episcopal magpie clothing of the officiating ministers and loft-hidden surplices of the choir.

It is to be feared that the rood-loft was not calculated to inspire feelings of reverence, especially during the excitement caused by the constant influx of illustrious guests.

One of the singers, perfectly out of his ordinary element, asked such absurd questions that they elicited ironical answers; e.g., when the Duke of Argyle appeared in full Highland costume, and the inquiry was made, "Pray, sir, can you tell me what costume that is?" he was informed that it was "the order of the *bath*;" which interesting fact he communicated to others near him.

In this year was published the Alleluiatic sequence—*Cantemus cuncti*—"The strain upraise," with the ancient and "only appropriate melody."

About this time appeared a collection of Short Graces, before and after meals—by the Rev. Thomas Helmore and his brother—most useful for colleges and schools; both in folio and cheap octavo editions. (Novello, Ewer, and Co.)

In Lent, 1865, our musical Priest gave to the Church an English setting of the Te Deum, "from a MS. of the late Giuseppe Baini, Maestro di Capella Sistina." (vii.)

This is a very effective treatment of the Ambrosian hymn, where the choir is good and the congregation hearty and

willing to be taught, or to be led by a portion of the trained singers.

The uneven verses are harmonized for the choir to sing alone, and the alternate even verses are sung in unison by the congregation.

Also another, in which the people take the uneven verses in unison, and the choir the even verses arranged in four parts from the original organ accompaniment by Pietro Alfieri. (viii.)

The accompaniment to the congregational unison was by the arranger.

The pleasing melody on which the composition is based is the Gregorian chant of *Te æternum Patrem.*

A second edition of the evening hymn τὴν ἡμέραν διελθών "The day is past and over," was published this year. The original translation by Dr. Neale, with Helmore's music, first appeared in 1862. This Greek hymn was written by S. Anatolius, cir. A.D. 450.

A note in "Hymns of the Eastern Church," states that it is a great favourite in the Greek Isles.

In 1842, the early days of S. Mark's College, the Vice-Principal and Precentor adapted easy cadences to the *Gloria in excelsis,* for use in the Chapel service.

In 1866 Mr. Helmore, to complete the design of the simple harmony which he had adapted to the angelic hymn, set the whole of the Communion Office to similar cadences.

These cadences have been found invaluable in country places where choirs or congregation have not been quite prepared for an elaborate choral communion.

Those who have not yet been able to perform the highest service of the Church of England musically will do well to introduce these simple settings till they can attain to something more elaborate and more strictly ecclesiastical.

The cattle plague, *rinderpest*, raged fearfully at this time. So great was the plague that a special prayer was said in churches praying Almighty GOD to stay the pestilence.

The special prayer was dreadfully unrhythmical, so much so, that the clergy had great difficulty in saying it.

The Archbishop who wrote it had evidently received an imperfect musical education, or His Grace could not have strung words together with so little attention to rhythmic accent.

John Mason Neale wrote an appropriate hymn for the occasion, which his "Hymnal" coadjutor set to music. It was very generally sung throughout the churches.

In February the third edition was issued of Helmore's music to Neale's translation of ζοφερᾶς τρικυμίας—"Peace, it is I"—a hymn of the Eastern Church.

The composer dedicated this deservedly popular setting of the hymn to the Motet Choir, of which he was the honorary precentor.

CHAPTER XXIII.

RECOVERY OF THE PRINCE OF WALES.

DURING several years much time was occupied in collecting and arranging a liberal addition of *tones* for the canticles which form the *second set.*

This set added to the original book a variety of chants, which amount to twenty-two for *Venite*, eight settings of the *Te Deum*, which include (No. 1) Marbeck's version, made from the ancient Ambrosian melody in the *Brief Directory;* (No. 5) the traditional Ambrosian melody from the *Sarum Antiphonary* in the British Museum, Salisbury Cathedral

Library, Christ Church and the Bodleian Libraries, Oxford. No. 6 is entitled "The Song of SS. Ambrose and Augustine; from Marcus Meibomius's Seven Ancient Authors." No. 7 from a MS. of Giuseppe Baini for Choir and People alternately. No. 8 from Accompagnamento de' Toni Ecclesiastici di Pietro Alfieri, for People and Choir alternately.

There are fourteen settings of *Benedicite, omnia Opera*, fourteen of *Benedictus*, with directions for other endings, two *Miserere mei, Deus*, for the Commination, twelve *Quicunque vult*, sixteen *Magnificat*, and eighteen *Nunc dimittis*.

It is thought well to give this list for the sake of those who—not having had an opportunity of seeing the more recently published sets of Canticles noted and the Appendices to the Psalter—are not aware of the great variety of Church melodies they contain.

In 1870 the second set of the Canticles Noted was published, followed in the next year by the Accompanying Harmonies to the second Appendix to the Psalter.

The year 1872 brought trouble and anxiety to the whole world. Never in the history of man was such a thing known as that bending of the knee by all kindreds and nations under the sun, individually and collectively, as when we all prayed so earnestly for the recovery of the heir to the throne of the British Empire.

Never was a more hearty recognition of the goodness of GOD in answering that universal prayer, than when the Prince of Wales with his royal mother, accompanied by thousands of worshippers in S. Paul's Cathedral, and by millions of loving hearts all over the world, lifted up one sublime offering of praise and thanksgiving to the Almighty and Merciful FATHER of all.

No one in that vast assemblage carried in his heart more genuine appreciation of the wonderful resurrection from the jaws of death, or had more beseechingly pleaded for the

restoration of the dying prince, than the Master of the Children of Her Majesty's Chapels Royal, Priest in Ordinary to the Queen, her late most loving and loyal subject, the good Thomas Helmore.

CHAPTER XXIV.

S. GALL.

In 1875 the author of the Plain Song Primer visited S. Gall for the express purpose of examining an ancient MS. which to him was probably the most valuable of all existing MSS. He had already carefully studied Lambillotte's facsimile of the precious record of Gregorian chant, which, according to M. Lambillotte, was copied from S. Gregory's autograph MS. chained to the altar of S. Peter at Rome.

In the Stiftsbibliothek at S. Gall Mr. Helmore feasted his eyes with the examination of this interesting document, of which he wrote in the first edition of his Plain Song Primer, "This most ancient record of Gregorian chant was copied from S. Gregory's autograph," &c., as stated above by M. Lambillotte.

Our Plain Song explorer spent a most enjoyable time at the monastery, dividing his time between the perusal of the treasures carefully preserved in the library, and genial intercourse with Dr. Otto Zardetti and other accomplished members of the monastic body.

So impressed was Helmore with the kind attentions he had received from the curators of the library and the amount of information he had gained, that he not only paid a second visit, but made a very interesting water-colour drawing illustrating the history of the MS. as related by Eckhart, a monk of S. Gall in the eleventh century. The picture re-

presents Romanus, who had fallen ill and been left behind near the Lake of Constance, being taken into the hospitable care of the good monks of S. Gall.

This large picture is a clever composition, and interesting to his surviving friends as a record of the artist's indefatigable researches in the cause of true catholic music and his reverence for those who from time to time had been the means of its careful preservation.

It is perhaps necessary to remind the reader that Romanus was a companion missionary of Petrus. They had been sent by Adrian I., at the request of Charlemagne, to teach the Gregorian chant at Metz; to which place Petrus went after his friend's unavoidable detention.

By the Emperor's direction, Romanus stayed in the monastery after his recovery and taught the "Roman use" from the MS. which Helmore had made an express pilgrimage to examine.

Again, in the following year, the acquaintance with the good monks of S. Gall was renewed. Mr. Helmore records, in the Primer, the hospitality he received at both visits as follows:—

"I take this opportunity of bearing my testimony, not only to the great accuracy and faithfulness of this important print" [Lambillotte's fac-simile] "of the nineteenth century, but also to the cordial welcome afforded me by the Rev. the Curators of the Library, on both occasions; nor can I forego the pleasure it affords me to mention the urbanity of the venerable Bishop, and the amiable attentions of the Rev. Chanoine Otto Zardetti, D.D., to whom I was favoured with an introduction, which secured me not only the honour of his acquaintance, but also one of the highest gratifications of my life, in the careful inspection of this most ancient record of the earliest-written traditions of the Catholic Plain Song."

In 1877 "Plain Song," by the Rev. Thomas Helmore, M.A., was added to the list of Novello's valuable "Musical Primers," edited by Dr. Stainer.

Helmore's veneration for the MS. of Romanus was to receive a painful shock. In 1878 Lambillotte's assertions began to be questioned relative to the date of the MS.

On March the 24th, 1878, the late Mr. William Chappell, one of the most careful and truth-searching musical antiquarians, wrote:—

. . . . "I enclose an extract from a letter of De Coussemaker to me, dated 7th Feb., 1870."

"Le Graduel publié en fac-simile par le Père Lambillotte n'est nullement l'autographe apporté à S. Gall par Romanus. Le R. P. Schubiger a prouvé cela clair comme le jour dans une lettre publié en 1857. L'écriture des neumes du texte est du X^e^ siècle, ou tout au plus de la fin du IX^e^ siècle.

"La preuve la plus convainquante se trouve à la page 43," [62 of the printed copy,] "où on lit le commencement d'une sequence de Notker, 'Laus tibi Christe.'"—"You know," continues Mr. Chappell, "that Notker, the writer of sequences, was of S. Gall, and of the tenth century."

On March 27 Mr. Chappell again writes: "The good Father Lambillotte is evidently unskilled in palæography. At p. 226 he has headed in fac-simile 'IX^me^ Siècle,' and it is of the twelfth century! His supposed Antiphonaire de S. Grégoire is of the tenth century, and in the handwriting of one of the English or Irish monks of S. Gall," &c., &c.

These, and letters of doubt from others as to the date of the MS., were a source of great disappointment to Mr. Helmore. Mons. F. P. de Prins was most sympathetic and at the same time energetic in his own correspondence on the subject, and in suggesting names of those who might be useful, if written to by Mr. Helmore. Mons. de Prins wrote

to his friend Monsieur le Chevalier Van Elewyck in Belgium. "He knows," writes Monsieur de Prins, "nearly all those who will be able to give an opinion. I will let you know as soon as I hear from him.

"I am also writing to the following:—

"Dr. Witt, Habert, Haller, Carl Greith, and Dr. Benz. It is the uncle of Herr Greith who is the Bishop of S. Gall.

"Monsieur l'Abbé Janssen, whose works on Plain Song you must know, was my first master in Gregorian music; it is from him I learnt the first principles of that sublime music."

* * * * *

"I enclose names with addresses of men well versed in Plain Song."

Mr. Helmore wrote on 3rd June, 1878, "I take it very kind of you to give yourself so much trouble on my behalf. Thank you very much for writing to Herr Carl Greith about my antiquarian *disappointment*.

"Yes, I use the term advisedly; for until the critics put it into my head to doubt, I had the most thorough belief that I had seen with my own eyes a MS. next best to an autograph of the great S. Gregory.

"I have the Sängerschule S. Gallens of Father Schubiger, and have made use of it in my Primer of Plain Song, though from my not reading German with facility I am dependent on a daughter's knowledge of the language to get at its contents, and (as every one knows) this is not like reading it ad lib. for yourself.

"A few years ago I paid a visit to Einsidlen, and was shown over the buildings, library, &c., with great courtesy by one of the brethren who (fortunately for me) spoke English. He, I remember, was very anxious to get presents of valuable English books. I mention this only as one link in the golden chain of happy reminiscences binding

me very much in heart and affection with all that have a real love for things catholic whether here or abroad.

"It has been necessary for me as a truthful author to alter the text of my little book now in the printer's hands except a final chapter or two. I send you the passage as it stood at first, and as I have altered it. I fear no sufficient answer to the critics who deny the date, 8th century, to this famous MS. is likely to reach me in time to unsay my altered statement.

"You will I am sure sympathize with my anxiety, and still help me if you can, as you have already done.

"My interpreter's notion about P. A. Schubiger is, that he writes in the same belief as expressed in my first statement. (1)

"I am, dear Sir,

"Yours faithfully and obliged,

"THOMAS HELMORE.

"P.S. I wrote to the Librarian of the Stiftsbibliothek, S. Gall, and Dr. Otto Zardetti, to tell them of the doubt—but have as yet received no answer."

"From the Primer of Plain Song, as I first wrote.

"The MS. S. Gall which is presented in fac-simile by R. Père Lambillotte, (R. I. P.)

"(1) This most ancient record of Gregorian Chant was copied from S. Gregory's autograph MS. chained to the Altar of S. Peter at Rome," &c.

"Altered in consequence of the objections of Palæographists, as follows:—

"(2) This is certainly a most ancient record of Gregorian Chant, and has been generally believed to be the actual MS. which was copied from S. Gregory's autograph MS. chained to the Altar of S. Peter at Rome. From the style of writing however, it is probably a later copy made in the

ninth or tenth century, which is the earliest date to which in the judgment of the most skilful palæographists it can undoubtedly be assigned."

On the back of the sheet containing the above notes are written the following :—

"There are other historical difficulties cropping up continually in my investigation of the History of Plain Song, e.g.

"In Sir F. Palgrave's 'Normandy,' Vol. i. p. 234, there is an account of the sack of the Abbey of Jumièges, near Rouen, by the Danes, 841, and a consequent dispersion of the Brethren; one of whom is said to have taken 'Neustrian Sequences' to S. Gall, where there was a young monk *Notker* who imitated them.

"A similar story is told elsewhere of Norman atrocity and a similar use of sequence importation by the famous Abbot Notker who died the early part of the eleventh century, 1020.

"Are there then two Notkers? Were there two such events, or only one, and error in detail?"

Shortly after this correspondence, Mr. Helmore received answers to his letters to S. Gall.

That of the Librarian is so characteristic, and with all its kind intention, so hopelessly encouraging to the disappointed Plain Song explorer, that I am tempted to give it *in extenso*. One cannot but admire the ample list of authorities given to poor Mr. Helmore, by which to upset his "opinion concerning the age of (his) *darling* S. Gall MS."

"STIFTSBIBLIOTHEK,
"S. GALLEN.
"*May* 31, 1878.

"DEAR SIR,

"If I make bold to answer upon your kind letter, dated 22nd inst., I first of all beg to excuse me for saying that your present opinion concerning the age of your *darling* S. Gall

Manuscript, the so-called Antiphonarium S. Gregorii, is perhaps not quite perfect in every respect: but I may and will not prevent your own final judgment in this matter. I only make use of the liberty you bestowed on me to give you some hints, how to arrange your researches in order to be able finally to arrive at your own perfect judgment. Now I think that you ought to read the description of our cod. 359 in our 'Verzeichniss der Handschriften der Stiftsbibliothek S. Gallen,' p. 124. I am sure that you will get this book in the library of the British Museum. But as it might, even for a German, be difficult to understand all the abbreviations occurring in that description, I must draw your attention to the explanation of those signs and abbreviations at the beginning of the same book, p. vii.—xii. (Erklärung der Zeichen und Abkürzungen.) To lessen your trouble, let me here quote the works which you ought to compare according to the references, cited in that description: *Monumenta Germaniæ historica* (fol.) tom. ii. page 102 &c. *Schubiger, Sängerschule* S. Gallens, page 78 &c., (note 6) and of the 'Monumenta' (in the same book) No. 7 & 11 (page 8 & 13.) *Raillard,* Explication des *Neumes,* page 90. P. Lambillotte's work you know already. If you intend perhaps to say in your work something about the ivory diptychs of the chest wherein the MS. is kept, you are advised to read *Rahn,* Geschichte der bildenden Künste in der Schweiz, page 110 & 111. I finally add, that our MS. cod. 615 Ekkeharti (iv.) casus S. Galli, is now printed and for the first time published by G. Meyer v. Knonau (S. Gallen, Huber and Co., 1877,) with many critical notes. The chapter concerning your inquiry is cap. 47 (page 186 & ff.) Perhaps your researches will lead you still further; but after having read and studied what I have mentioned here, I hope that you will be able to form and fix a competent judgment for yourself. If the one or the other of the books here as-

signed should not be to your disposition in the British Museum, I beg to let me know, and I will send it to you immediately.

"I am, dear Sir,

"Your obedient Servant,

"IDTENSOHN.

"To the Rev. Thom. Helmore, Esq.—London."

In 1880 the indefatigable author of Plain Song appeared at S. Gall, where he again visited the Stiftsbibliothek on Aug. 5, 6 and 7, "aided by the most kind and cordial suggestions and help in translating German and deciphering difficult writing in the MSS. of the Rev. Idtensohn the Librarian.

"The first visit was mostly spent in searching catalogues for the books most useful to be consulted; and I was also anxious to verify, if possible, a reference in my Primer. Hence the number here quoted of places to be searched for the words wanted.

"The printed Catalogue of Music, No. 199, and p. 297, has the following references."

Then follows a list that would have determined a less earnest or strong man to give up the search and order his portmanteau; or else to take lodgings in the Monastery for six months.

But Mr. Helmore occupied himself for three days in searching, taking notes, copying curious diagrams illustrative of the science of music from a MS. by Cassiodori (No. 199) of the tenth century, studying "Notker's sequences from page 325 to 498 of a thick little square volume, XI. cent. (381), copying from the same book the LORD'S Prayer in Greek and Latin, the former having neumes. (Notker Balbulus died April 6, A.D. 912.)" He describes No. 376, "Parchment Q° xi. cent. Handsome gold-illuminated initials, contain-

ing Hymns 5 to 38, Kalendar 13 to 30; one leaf from a Pontifical, the anointing of a Metropolitan, 39 Incipiunt Tropi Carminum: In diversis festis canendi. The book is full of neumes beautifully clear—Graduale—Notker's Sequentiæ with neume notes in the margin—See Gerbertus de cantu, I., 413 to 415, note.—See also Schubiger's Sängerschule, p. 44 to 46, Daniel's Thesaurus Hymnol. Tom. V. p. 38."

These extracts are given to show with what diligence the devout searcher went about his work. They do not occupy a third of one page of the ten, which are closely written.

The Plain-Song Primer, on p. 87, explains the Neuma in the words of John Tinctor, to be "a song or chant which hangs on to the end of a word without a word." The fervour of primitive devotion was thus considered to have a means of uttering transports of heavenly gratitude, joy, and love, far beyond what words could tell.

"Note.—Jubilus sonus quidem est significans cor parturire quod dicere non potest. It is indeed a jubilant sound, signifying that the heart conceives what it is unable to express." [S. Augustine on Ps. xxxii.]

"The Sequence was an attempt to substitute a calmer devotion, more suitable to 'common prayer,' &c."

The late Mr. William Chappell in one of his numerous letters to Mr. Helmore writes, ". . . . I find *canto fermo* to have been introduced by Pope Vitalian, and that after his death the teachers of it were called Vitaliani."

"The motive for the introduction I conceive to have been because he considered too much made of tune, and that it disturbed devotion rather than aided it. We have the same feeling betrayed now in another branch of music. Because operas have had tunes in them which attracted more than the stage business, Herr Wagner would have

dramas accompanied by harmony *only*,—rejecting rhythm, the head of music; form, the arms; and melody, the legs; thus leaving only harmony, the trunk."

Neumes are still occasionally sung in the Jewish services. Go to the Great Synagogue some Sabbath day, when it is a high day, and the Rev. M. Hast is officiating, and you will have a very good sample of the outpouring of a beautiful voice in vocalizing a *neuma.*

So many Gentiles are apt to confound the LORD's day of the Christians with the Sabbath, which is on Saturday, that it is perhaps as well to call attention to this fact to prevent mistakes.

The Jews appear to have retained none of the traditionary music of the Temple in any of their services. It was only those Jews who were disciples of our LORD who continued to sing the songs of Zion, from whom they were learned by the early Gentile Christians, and found, collated, arranged, and preserved by S. Ambrose of Milan.

Pray that the Jews may soon regain the "land of promise," and once more sing "the LORD's song," which the Christians have preserved.

Pray that their Rabbis may have the courage to restore to their Bible the disused portion of the Prophecies of Isaiah. (Ch. liii.) Then will every Jew and Jewess see that the Messiah Whom they expected to come in all the pomp of earthly majesty, was to be a suffering Messiah, "a man of sorrows and acquainted with grief."

Once realizing this great meaning of prophecy, all who are honest will compare the words of Isaiah with the four biographies written, and as duly authenticated as any history ever penned—known as the four Gospels; and they will see how perfectly the life of the lowly JESUS tallies with the prophetic words,—even to His being brought "as a lamb to the slaughter," and offered at the Feast of the Passover,

the very Paschal Lamb Who was to "take away the sins of the world." "He was cut off out of the land of the living: for the transgression of My people was He stricken."

On Mr. Helmore's return to London, the ancient treasures of the British Museum were examined with the same care and industry as he had displayed in the Library of S. Gall.

With regard to the famous MS. in the Stiftsbibliothek at S. Gall being the genuine copy of S. Gregory's, brought thither by Romanus, the principal argument against its authenticity seems to be that it contains "le commencement d'une sequence de Notker," who was of the tenth century.

This proves nothing. It seems quite possible that Notker, when writing his sequences, should have copied the commencement of one of them from the old MS. to which he would have access.

Notker's sequences in any case were not all original, but copied from "Neustrian Sequences," brought to S. Gall—either, as some say, by the brethren at the sack of the Abbey of Jumièges by the Danes, 841, or at a later date.

Not having much knowledge of palæography, and not having seen the MS. in question, the writer withholds his opinion on that part of the argument. He however begs to record his conviction that critics, however amiable their characters may be, and however anxious they are to put people and things to rights, manage somehow to make folks very uncomfortable.

CHAPTER XXV.

LONDON GREGORIAN CHORAL ASSOCIATION.

TWENTY years ago a society was inaugurated which has done most important service in the cause of ecclesiastical music.

The London Gregorian Choral Association was founded by Mr. Turner in 1871, and by his enthusiastic devotion and that of his colleagues has been kept alive with considerable success to the present time.

Mr. Helmore, it is needless to say, took the deepest interest in the welfare of the Society.

Mr. Turner, writing to the author of this memoir, gives the following interesting account.

"LONDON GREGORIAN CHORAL ASSOCIATION.

"51, MOUNT PLEASANT ROAD,
"LADYWELL, S.E.
"30 *July*, 1891.

"DEAR SIR,

* * * * *

"As Founder of the L. G. C. A. I acknowledge with heartiest gratitude the immense support and help the Rev. Thomas Helmore ever most readily gave. Regular at Committee and other meetings, and always anxious to do all he could for the cause.

"I remember well his saying to me at one of our meetings, 'Yes, I am perhaps the Father of the movement in England, but you are its firstborn.'

"Until his death he continued a firm friend to the Association, and was ever a most ready friend and adviser.

"At Committee Meeting held in Chapter House, S. Paul's, in July, 1890, a sincere and hearty vote of sympathy with his family was unanimously agreed upon.

"I enclose with this some few memoranda of his more prominent work for us.

"Of course for some few years before his death his health prevented his taking an active part in the work.

"Should it occur to you that I can answer any questions in this matter I shall be happy to do so.

"I am, yours truly,

"ROB. ALDERSON TURNER,

"*Hon. Sec.*

"Fred. Helmore, Esq."

From notes kindly sent by Mr. Turner, Hon. Sec. L. G. C. A.

"At the First Annual Meeting of the L. G. C. A. held in the Vestry Room, S. Lawrence Jewry, on 21st October, 1871, R. A. Turner, Esq., in the Chair, Rev. Thomas Helmore was unanimously elected Precentor of the Association."

"At a Committee Meeting in March, 1872, it was resolved—That before the Society engage in any public work the Members should unite in an early choral Celebration of the Holy Communion, with special intention for the success of their undertaking. This Service was held in S. Lawrence Jewry on the Feast of S. Ambrose (4 April), the Rev. Thomas Helmore acting as Celebrant."

"On June 19, 1872, Rev. T. Helmore gave a lecture on Gregorian Church Music, at the Queen's Concert Rooms, Hanover Square, with musical illustrations by the Choir of the Association.

"*The Morning Post* of Friday, June 21st, 1872, gives the following report of the lecture.

"On Wednesday evening a public meeting of the London

Gregorian Choral Association was held in the Queen's Concert Rooms, Hanover Square, when an inaugural lecture was delivered by the Rev. Thomas Helmore, M.A., Honorary Precentor of the Association. The Rev. Lecturer said that the subject of the plain song of the Church, though appearing to many to be a barren ground for exploration, was in fact a rich field for inquiry, which he hoped to be enabled to stimulate to some extent. It was very difficult, and it was not desirable, to separate the subject from its ecclesiastical character. When he had first obtained an appointment in Lichfield, he had been led to look a little into the system in operation, which he had found in fact to be no system. There had been in truth a general neglect or ignorance of the rules for the musical celebration of Church Services. There had been since then a great change, but he thought it desirable that such a movement as that in which the Association was engaged should commence from a Church point of view, considering the music subservient to the worship of GOD. Many of those acquainted with music were aware that the best writers distinguished between Church music and other music, and the Gregorian music was divided into canto fermo, or plain chant, and canto figurato, or counterpoint. Mr. Helmore read extracts from the writings of Dr. Crotch and other musical authorities, French, Italian, and German, as to the value of the ancient plain song, the disuse of which they regretted. It was not now necessary to define to an English audience what the Gregorian plain song was. Although it had been in use almost from the foundation of Christianity, it had almost fallen into disuse in England until a few years since. It was whilst he was an undergraduate in Oxford that Mr. Denison and Mr. W. K. Hamilton, who afterwards became in succession Bishops of Salisbury, introduced the Gregorian Psalm tones in S. Peter's in the East, Oxford,

and in the same year they were also employed at Margaret Street, where now stands the Church of All Saints. In the year 1844 two books appeared which had a great effect in reviving the old church music. One was Marbeck's Prayer Book and the other the Book of Common Prayer by the late Mr. William Dyce. Plain song, Gregorian music, and the canto fermo were convertible terms, denoting plain songs sung in octaves with or without instrumental accompaniments. Let no one suppose that this was a subject at issue between the Church of England and the Church of Rome. Reformers in the Protestant section, as well as Roman Catholics, had alike demanded a return to the ancient Church music and a discontinuance of what was of too operatic a character. The Gregorian chant had been called Popish, but the same had been said of the Bible, and in the days of the Commonwealth it had been proposed to do away with the LORD'S Prayer as savouring too much of Popery. Plain song might be more properly called Jewish, while much of the same character was to be found in the Mohammedan mode of chanting the Koran. The lecture was interspersed with illustrations which were sung by the Choir of the Association, &c., &c."

"Rev. T. Helmore conducted at Gregorian Festival in S. Paul's Cathedral in Feb., 1873."

"In 1875 Mr. Helmore preached at the Festival in the Cathedral."

"The following is by Rev. T. Helmore—written for circular for general use.

"'No one acquainted with the history of ecclesiastical music will doubt the important and essential character of the ancient plain song of the Catholic Church. The whole

nature and growth of the sacred art will be misunderstood and most likely perverted without it. This is well known and practically asserted by continental musicians. Ignorance and prejudice in some cases, as well as enmity to all Catholic uses in others, have led too many of our English organists and choir men, as well as of the clergy themselves, (every one of whom ought to be at least 'moderate doctors in plano cantu'), to underrate the importance of plain song, to depreciate the revival of its study, and to oppose its more ample infusion into the services of our own Church.'"

CHAPTER XXVI.

THE TOWNSHEND TRUST.

On the death of Mr. Chauncey Townshend in 1870, Mr. Helmore was left executor of his estate in conjunction with the Baroness Burdett-Coutts.

This involved much additional work in carrying out the important charitable bequests mentioned in the will; and in looking after property on the continent.

The last of the benevolent works left for the executors' superintendence was the building of the Chauncey Townshend Schools in Rochester Street, Westminster, the building of which was not commenced till 1875.

In spite of all this extra labour, Mr. Helmore gave to the Church in 1870 his second set of the Canticles Noted, in the next year the Accompanying Harmonies to the second Appendix to the Psalter Noted; in 1873 the Magnificat on the 1st Tone, with his arrangement of the concerted music of Orlando di Lasso; and in 1875 and 1876 paid two visits to S. Gall. In 1876 he brought out an Appendix to the

Accompanying Harmonies to the Brief Directory. In 1877 the celebrated Primer was completed and published, and added to the other valuable Primers, for which the musical world is so much indebted to Messrs. Novello, Ewer, and Co., and the able editor, Dr. Stainer.

In 1878 Mr. Helmore brought out an excellent little Catechism of Music for the use of his pupils—the Children of the C. R. It is admirably adapted for school or private use, whether for instrumental or vocal instruction.

Unfortunately the author, having taken some hints from the many excellent points in the late Mr. Hullah's adaptation of Wilhelm's system, paid him the compliment of affixing to the title of his Catechism—"based on Hullah's Manual."

This was an unfortunate act of civility—as at the time of the publication, Hullah's system had become so unpopular that the very mention of any work "based" upon his "Manual" was sufficient to condemn it.

The absurdity of such a catastrophe is most palpable, inasmuch as all works on "musical notation" are more or less the same in principle; and each might be as reasonably said by its author to be based on *any* Manual he chose to select. The only way in which Mr. Helmore's Catechism may be said to be based on the Manual mentioned above, is in its methodical sequence of instructions. His own long experience extended over more than half a century; during which his method was *always* successful.

It is absurd therefore to imagine for one moment that the Rev. Thomas Helmore required any manual on which to base his instructions. It was only one of his graceful acts of generous feeling to an old friend, that coupled the name of Hullah to his own excellent little work.

The author of the Catechism wrote to his brother on the subject as follows: "It is quite usable with teaching of

a Tonic-Sol-Fa system." He had no strong predilection for any special style of teaching. He knew in common with all experienced teachers that constant *practice* is the best system for learning the art of "reading at sight."

As in Arithmetic, so in Music, you may give special methods of calculation, but in the end every one calculates in the way most convenient to himself, frequently without being able to explain to others how he does it.

Mr. Helmore in his letter to his brother put a dash under *a* Tonic-Sol-Fa system, as, of course, *the* Tonic-Sol-Fa system (as it is called), is altogether out of the pale of music as an art, and is therefore not referred to.

During the summer of 1880, our dear departed friend took the English Chaplain's duty at Silva Plana in the Engadine.

To suit the requirements of the service there, the Chaplain *pro tem.* arranged for three voices an Appendix to his Simple Cadences for Holy Communion, written long before in the early days of S. Mark's. They include the *Benedictus qui venit* and the *Agnus Dei.*

These were first sung—quoting from the title—at Silva Plana, in the Engadine, at the service of the English Chaplaincy, in the Parish Church, August 1, 1880. "Inscribed, with sincere respect, to the Catholic Sisterhoods in all English speaking countries, by their faithful servant in CHRIST, THOMAS HELMORE." It was published in 1882.

The ever industrious worker for the Church added to his numerous list of publications,—in 1880, the third Appendix to the Psalter Noted; in 1881, A Fuller Directory of Plain Song of Holy Communion; and Responses, Psalms and Canticles for Evensong on Easter Day; in 1882, in addition to the *Benedictus* and *Agnus Dei*, written in the Engadine, *Miserere mei Deus* from the Appendix to Accompanying Harmonies to the Brief Directory. In 1883 he was

still at work on the Plain Song Primer, still hoping to find further information with regard to the MS. at S. Gall, or anything which might be valuable in the next edition of the Primer.

CHAPTER XXVII.

HOSPITAL.

ABOUT Christmas, 1883, Mr. Helmore, in the course of conversation with Dr. ——, of S. Thomas's Hospital, happened to mention the frequent attacks of gout to which his brother was subject.

The Doctor recommended his friend to send Frederick to S. Thomas's. Forms of application for admission were sent, and on Jan. 3, 1884, the gouty patient was helped into "George" ward of the hospital.

An interesting volume might be written from the patient's diary during the ten weeks of unsuccessful treatment which he underwent.

One circumstance is worthy of note, and not inapplicable to the memoirs of a musician. It is the wonderful efficacy of music on the drooping spirits of the patients. One, on leaving, thanked the gout patient for saving his life. "I had quite made up my mind," said the man, "for death, till you came and sang to us; from that moment I began to amend; I should never have left the hospital alive but for your singing."

After leaving the hospital, and having in a great measure recovered from the weak state to which he had been reduced, when carried out of S. Thomas's, the convalescent writes:—

"It was indeed a fearful ordeal. Still I look back to it

with pleasure and gratitude when I remember the kindly-intentioned treatment I there received. They certainly utterly failed in their experiments in my case. But on the other hand, I should never have experienced the luxury of a return to generous diet, &c., &c., had I not been debarred for so long a time from the enjoyment of those great blessings.

"I am thankful—very thankful for having had an opportunity of cheering the sick and dying. The effect which music has upon those in pain or trouble, whether to soothe or invigorate, is quite marvellous.

"If medical men would study a little more the influence of *externals*, they would be more successful oftentimes with their patients, than in the treatment of internals.

"I speak especially of hospital practice. In the treatment of well-to-do people, change of scene or other means of enjoyment and recreation are prescribed and adopted." "It is not of such I write, I refer to patients like those in 'George' ward, where very few nights pass by without a corpse lying near one; and where sometimes there are three or four deaths in less than twenty-four hours; from witnessing which there is no escape,—no recreation,—no enjoyment,—no change of scene.

"Cheerful music should be provided in all the wards. We had an harmonium in the ward, and the Sister played daily upon it, and those who could, joined in hymns. But the harmonium is not an inspiriting instrument, and rather too much in unison with the groans of the dying.

"This I thought was perhaps the reason that the favourite hymns were funereal; those most frequently called for being, 'A few more years shall roll,' and 'Days and moments quickly flying.'

"A piano, as being more bright and lively, should be substituted, and one kept in every ward. It should be

played upon at intervals every day, and not to dreary airs. A fiddler would be a great acquisition."

During Frederick's ten weeks' treatment, Mr. Helmore visited him frequently; fortunately, at times when the ward was prepared for visitors, with nothing to make him aware of the melancholy experiences to which his poor gouty brother was introduced.

Dr. ——, who was a kind of caterer for the Hospital Doctors and Medical Students, was probably glad to get a case of gout into one of the wards, as being a comparative curiosity, and at the same time—in itself—an interesting study. Nor was he less anxious to get rid of the case—when experiments had failed—in order to make room for others of more educational importance.

The extra labour of mounting the high flights of stairs which communicated with "George" ward, after a busy day at the British Museum, (whither the author of the P. S. Primer resorted almost daily,) was trying; added to which the irregularity of meals—that injurious practice common to antiquarians—doubtless told upon his otherwise strong constitution, and at last resulted in a break down.

On Tuesday, March 18, 1884, the diary contains the following remark,—"My dear brother has had a slight stroke,—Arthur came to see me and brought the intelligence."

"Slight" as this attack appeared, it was the commencement of the breaking up of the stalwart frame of that overwrought, never-resting, musical Nimrod. Apparently he recovered,—but those who at home watched and marked the changes, knew that he would never again be the strong man of the past,—not the continuously, never-tiring, masterful champion. But at times, for some years, he cheated the expectations of his dearest friends, and was as powerful as ever.

A second paralytic stroke, followed by a long and serious attack of bronchial troubles, laid low for a time the venerable Priest who had now passed the allotted age of modern men.

The patient however recovered health and strength, and was mercifully prepared for the bitter trials which awaited him in the early part of 1886.

CHAPTER XXVIII.

RESIGNATION.

THIS year was indeed a severely trying one to the family. In 1886 Mr. Helmore lost his eldest son, Charles Thomas Helmore. He had suffered from a series of colds caught one upon another till consumption set in, to which he succumbed on the 10th of January.

Charlie was endeared especially by great sufferings in childhood, which—when such exist—intensify love. The poor boy was quite blind for a time, and had to be operated on for cataract. This affliction excited a sympathetic tenderness in the love of parents and of friends,—not forgetting Uncle Fred, who was oftentimes summoned to the nursery to sing Master Charlie to sleep with "Bonnie Prince Charlie," or "Charlie is my darling."

Uncle Fred was highly honoured, amused, and delighted by Charlie when a schoolboy at Sir Frederick Ouseley's, Tenbury. Charlie invited his uncle, with a schoolboy's enthusiastic hospitality, and introduced him, as a highly favoured guest, into a summer-house, in a fagot-stack, the secret habitation of himself and Charlie Corfe. What a happy afternoon they spent in that exceedingly rustic abode! What jokes they cracked, and what tales they told of young

and old experiences,—all in an under tone, laughing painfully inwardly, lest any passers by should discover their retreat.

Dear, good-natured Charlie! beloved sincerely by those who knew him as Charlie Helmore; but with a romantic affection—known only to roving artists—by those who had travelled, lodged, and acted with him as "Charlie Carew."

Simple and natural were Charlie's tastes in childhood, boyhood, and manhood. May he rest in peace!

But how approach the bitter trial which was to re-open the scarcely healed wounds caused by Charlie's death?

On March 4th, in that same sad year (1886), the bereaved father had to mourn the loss of his invaluable wife,—a loss of no ordinary character,—not only felt by the widowed husband, but by every one of the many who knew and loved her.

The pleasant reminiscences of the comfortable drawing-room at the Helmores' are associated with a certain chair, conveniently placed for light or warmth, in which sat the delightful lady of the house; her busy fingers deftly engaged in the embroidery of some useful piece of church furniture, rich in colour and of artistic design.

On the work-table is a book, which is read by the worker, without in the least interfering with the progress of her complicated stitching.

The remembrance of the picture is very pleasant, animated as it was by the conversational powers of the hostess.

Most women can talk—few can converse.

Mrs. Helmore was one of the few, who, by grafting common sense upon highly intellectual and social attainments, could, and did converse.

The first thought, on hearing that Helmore was a widower, was—how can the poor fellow bear to look on that empty chair?

Thank GOD, love filled it.

On calling, after dear Mrs. Helmore was gone, we found the mother's chair filled by a thoughtful and affectionate daughter. Surrounded by familiar objects, hiding, as far as love could hide, her father's loss.

The Master of the Children of the C. R. was urged by his family to give up his charge of the boys. The last severe blow had given him a fearful shaking. The result of his friends' desire that he should retire from the mastership is given in the following extract:—

"72, S. GEORGE'S SQUARE, S.W.
"*27th March*, 1886.

"MY DEAR BROTHER,

"Events follow each other rapidly just now with me. I had hardly given my consent, and sent in my resignation at Midsummer, before our Dean —— cries out, 'Why not at once?' And so, to cut a long story short, it seems likely that on the 1st April, [absit omen] 1886, I shall retire from the appointment I received in 1846, April 1st.

"Thank you for your kind offer of help: . . . . thank GOD, although I still cough a good deal at times, I am much better, and begin to get about again. I went by train and omnibus to Drummond's to-day, walked into the Strand to the American hair-cutting place, back again to the bank, and all the way home again through the park, &c., and am not too tired.

"I cannot well arrange for you to come here just yet—we are so unsettled, and no one can tell what may turn up next. To-day I have arranged temporarily with Mr. T. Cross for the boys to come to his school to-morrow—whether for a quarter or for a few days uncertain.

* * * * *

"I shall keep the Priest in Ordinary's post, and so with

my small private income shall be able, as my son Fred says, to rub along.

"You may suppose that all this worries your poor old brother. 'Deus providebit.'

"T. H."

On June 20th (1886) he wrote:—

". . . . My own health is very much restored. But I am going to try the effect of passing the autumn and winter in warmer climates, and shall most likely go abroad in the middle of August next and work my way down to Naples and Sorento, returning so as to spend some time before and at Easter, 1887, at Rome.

"Dr. Troutbeck has most kindly undertaken any C. R. '*Warts*' which may fall to my lot this and next year; and as the C. R. boys leave me on July 1st, I am quite free from professional ties in England till May, 1888!!! but I hope to come home in June next year.

"Your loving brother,

"THOS. HELMORE."

CHAPTER XXIX.

"BOYS WILL BE BOYS."

ON July 1st, 1886, the Children of the Chapel Royal left the worthy priest who for forty years had with conscientious care and highly gifted ability superintended the religious, social, and artistic education of an interesting succession of royal choristers.

The early days of Mr. Helmore's management of the boys involved much painful anxiety. Mr. Helmore's predecessor

was a good musician, and trained the boys' voices carefully and well; and although very far from a judicious educationalist in other respects, fulfilled all the duties required by his employers in those days of shameful and heartless neglect.

In the preface to the fourth edition of "Church Choirs" it is remarked, "Much reason have cathedral boys to revere and bless the name of Miss Hackett, who spent her life in inquiring into and striving to ameliorate their wretched position, and in stirring up the authorities to a sense of their responsibilities towards the humbler members of the collegiate body."

Sad and shameful that a woman should find it a duty to call the members of the highest religious bodies of deans, canons, archdeacons, and priests, to the fact that the poor little choristers of their cathedrals, whose singing they were listening to daily, criticizing their voices and—perhaps—their behaviour in service, but caring nothing for them individually—were being reared under the venerable shadow of those sacred walls with no more attention to their morals or social training than unprotected children in the back slums of London.

The moral change necessary to the Chapel Royal boys on the appointment of Mr. Helmore was much advanced by the refining influence of his talented and judicious wife.

The rapid improvement in the demeanour of the choristers was soon remarked and spoken of wherever they went.

The Gentlemen of the Chapel, who were at first a little jealous of the appointment of a clergyman to the office, were loud in their praises of the boys' behaviour.

Members of the Madrigal and other societies saw and mentioned the welcome change.

Ladies in particular were wont to say that the Chapel Royal boys were thorough little gentlemen.

Think not, reader, that this gratifying change was produced to the detriment of *boyishness.*

Oh dear no. They were as full of mischief as all boys can be who are worth anything.

Beware of *good* boys! They never make good *men.*

If a boy is always apparently good and never gets into a scrape, you may be sure he is either a fool or a knave. He either has not brains enough to invent mischief, or he is a sneak who throws the blame on others, and makes a "cat's-paw" of his schoolfellows to keep his own monkey fingers from the fire.

The practical study of music quickens perception. A singing boy is keenly sensitive of a joke—Choristers especially, from the great contrast between the solemnity of Church service and the comic element.

The young rascals of the Chapel were sometimes, from their exquisite relish of anything funny, tempted into unkind tricks, if the cruelty were veiled by irresistible drollery.

In Piccadilly, on their way back to Cheyne Walk, they often noticed the curious appearance of the head of a man appearing above a decapitated pyramid on whose four sides were printed advertisements.

The opportunity offered by the poor helpless man's condition was irresistible. His body was imprisoned in the pyramidal-shaped advertising box. His head alone appeared above the small aperture at the apex, while his arms and hands were occupied inside with the two handles by which he carried his advertisements from street to street.

Having provided themselves with feathers, the giggling young tyrants gathered round their victim and tickled his nose and ears, which he could neither hide nor protect with his hands.

If he attempted to rid himself of his quadrilateral encum-

brance they were out of sight before he could free himself or discover in which direction they had vanished.

This feathery ordeal was annoying enough, but when one night, by way of variety, the tormentors thrust into the man's mouth a hot potatoe just out of the oven of a neighbouring stall, I am afraid strong language was splutteringly elicited from the unfortunate prisoner.

As this freak never reached the ears of their master, the difficulty, which would have undoubtedly arisen in treating the case, never occurred.

Mr. Helmore had been brought up with his father's ideas of discipline, which were strictly military, or rather, naval.

While taking Solomon's directions on this subject literally, his good sense and kindness of heart modified their adoption within judicious limits. While very severe in the punishment of disobedience, untruthfulness, or other vices, he made allowance for boyish frivolity and exuberance of animal spirits.

In a street leading into Cheyne Walk was a fish shop, the proprietor of which was not so scrupulously clean as suited the notion of the boys, whose nostrils were frequently offended—especially in hot weather—by the "ancient fish-like smell" which issued from the obnoxious premises.

One night when returning from a concert the young vocalists, who occupied two or three cabs, prepared to give the fishmonger a royal salute. They had provided themselves with pea-shooters and an ample supply of ammunition.

The boys were well practised in the use of this very effective weapon. Not contented with firing single shots, they would discharge a whole mouthful of peas in one volley.

As the first cab was passing the fish shop, a perfect storm of peas roused the startled inmates and brought them to

the door, just in time to receive a similar rattling discharge in their faces from the second cab.

The cabs were pursued to the door of No. 6, and on the following morning a formal complaint of assault and battery was brought against the boys by the head of the piscatory establishment.

Having received from the complainant a full and direful account of the vigorous manner in which his castle had been besieged, Mr. Helmore sent for all the boys and questioned them on their conduct.

Tom Hepworth was chosen to be spokesman on the occasion—probably because he had already shown symptoms of the talent which has since made him so popular as a lecturer.

Tom stepped forward, and in a manly, straightforward way pleaded guilty to the charge on behalf of the boys.

Being asked what motive had induced the dire attack, Tom replied, "Sir, we did it by way of lodging a protest against the villainous stench which proceeds from the shop and often reaches the garden."

Every pea-shooter in possession of the boys had to be produced; and as each had a stock of at least half a dozen, some long, some short, and of diverse bore, a very numerous and varied collection was laid on the table. "They looked," as Mr. Tom Hepworth remarked when relating the story, "like the pipes of a young organ laid out in readiness for future erection."

All the tubes were confiscated, and the culprits heard no more of their "tuba mirabilis" stop.

Mr. Helmore himself had a keen sense of the ludicrous, and could therefore make allowance for many mischievous acts which came under his notice. Still, there had necessarily been much to vex and worry during his forty years of office.

Rest from these, and absence for a time from the scene of the widower's late bereavements, were highly necessary to one so severely shaken both in mind and body; and in the latter part of August Mr. Helmore commenced his year of wandering through the most beautiful scenery in Europe.

The traveller was a most industrious artist, and in spite of all the work he did for music and the Church, he found time not only to bring home, after his repeated visits to Italy and Switzerland, a large collection of sketches, but also from them to make very elaborate water-colour drawings.

Some of these are framed, but many more fill a goodly collection of portfolios now in the possession of Mr. Walter Helmore.

CHAPTER XXX.

THE LAST CHAPTER.

THE summer of 1887 saw the return of the wanderer after nearly a year's absence. His health was decidedly improved and for a time he retained much of his wonted strength; but only for a time—towards the end of the following year he was obliged to give up long walks and vigorous exertion.

In consequence of medical advice, Mr. Helmore had given up flute playing before his departure for Italy. He had sent for Frederick and committed to his care the same dear old flute that sixty years before had mingled with his brother's notes and floated through the summer woods on Welcombe Hills.

It is a handsome cocoa-wood eight-keyed *Rudall and Rose*, still in excellent preservation, a valuable relic to its present possessor; who gazes on it with fond affection, as it lies with its bright silver mountings in the selfsame box in which

it had originally come from the *makers*, and in which it had been kept at school and college, and carried in pocket, boat, and carriage, to many a musical party and concert during three-score years, without having sustained any perceptible injury.

The invalid suffered much from bronchial attacks, and he was obliged to discontinue climbing the stairs to his studio, and have his artist materials brought into the front dining-room, in which he slept—sitting on one easy chair, with his feet in another, the two being made into a "sit-up bed" by his devoted nurse, Mrs. Adams.

During the day the active mind and industrious habits of the energetic Priest kept him engaged in writing, reading (probably some Greek or Latin author) or in his favourite occupation of painting.

In the early part of 1889, Mr. Helmore occasionally showed symptoms of weakness. On his birthday he wrote:

"72, S. GEORGE'S SQUARE, S.W.
"*May 7th*, 1889.

"MY DEAR BROTHER,

"Your welcome and perennial greeting was as usual, one of the most interesting of my numerous birthday letters.

"I cannot as fully return thanks, nor express my gratification as I could wish. My state is one of feebleness, mental and corporeal. It is no consolation that you have also afflictions to make you an excellent sympathizer. I could go on as far as matter and sentiment are concerned and fill in many a page in this vein, 'sed non omnes omnia possumus,' and I am really too low now—9.40 p.m. to write up to my beginning! so pray pardon an abrupt close to this—which I intended to work up a little to the 'height of this great argument,' my gratitude for your birthday greeting. I am getting a little fresh air now, as our

days here are so much warmer and the Square Garden is very pleasant to sit in, and well supplied with seats.

* * * * * *

"The Psalter Noted is now used in some Services in S. Paul's Cathedral, F. Baker has lately conducted a fine P. S. Service in which the old Marbeck Te Deum was so admirably rendered as to call forth expressions of great gratification from the Archbishop of Canterbury. N.B. I want some kind friends to help to sell off my Catechism of Music.

"I know you have your own books to look after, but you may possibly glance occasionally on mine.

"Ever your loving and appreciating brother,

"THOMAS HELMORE."

In reply to some inquiries about the Gregorian "Dies Iræ," which Frederick's friend, Tom Leggatt of Edinburgh, had failed to procure from Novello[1]—he writes on 30th of August, 1889:

"MY DEAR FRED,

"The Gregorian '*Dies Iræ*' was published years ago with Dr. Irons' English version . . . and, I believe, is still sold at Novello's, in a separate form. The 'Miserere' was also printed and sold separately. . . .

"I must come to the rescue of Novello's shopmen. You must remember that they know nothing more than the *selling name* of any music in their catalogues . . . No other description is intelligible to them. Thus, to ask for the Gregorian setting of 'Dies Iræ' or the Miserere from the Requiem is to ask for unknown things in a tongue also unknown.

"I have no doubt you can put Mr. Leggatt on the right scent by these hints. . . . . I am quite behind the world at present, and read little of what I know is written.

[1] It was published by J. Masters and Co.

"There is in the *Universal Review* (for June last) a paper of great pretension on the desirableness of reducing all the clefs to *one*, viz., G.

"You may be sure of my concurrence in your strictures on ordinary organ accompaniments in churches. I am sorry that your eyes are giving you trouble. I have the same cause of regret, though my sight is wonderfully good. I use a salve like the old golden ointment—and a lotion . . . .

"Finally, write as much as you can by *day* and not by *gas-light*. Another thousand of my Primer of P. S. is just called for at Novello's and I send you a copy. There is no essential change, but an excision of my Lichfield tradition as to Crotch's chant, which I find is not to be relied on . . .

"I am getting on pretty well. People tell me I am wonderfully better! Thank GOD! and pray still for your invalid brother T. H. May GOD Almighty bless you, soul! spirit! and *body!*"

In 1890 the hand-writing of the veteran Priest was still beautifully firm and distinct. A letter penned on Feb. 3rd, 1890, bears not the slightest symptom of failing health or strength in the appearance of its beautiful, steady penmanship.

It is well to publish a portion to show the progress of the disorder:—

"MY DEAR FRED,

". . . . I have not your last letter at hand, and so am out of joint with our recent correspondence.

"At all events I have, I know, to thank you for kind words and kind wishes which, I need not add, I heartily reciprocate.

"I am not *well* yet! Shall I *ever* be? I am however rather better, and my good doctor encourages me by saying that I am going on very favourably. My disorder is *Emphysema.*

"I still sleep in my two arm-chairs made up into a very comfortable bed; and lie, or rather sit up, reclining on my back from 11 p.m., till 8 or 9 a.m. Glass of brandy and milk hot at 11 p.m.; gin and milk also hot at 4, or rather some time between 4 and 6 a.m., (sometimes later;) cup of bread and milk about 9 a.m.; breakfast, toast and bacon, or a poached egg about 10 or 11; luncheon at 2 p.m.; a cup of tea and a little hot toast, or plum-cake at 4.45 p.m.; and dinner at 7.

"I can read, but suffer some days from sleepiness. I am not just now doing much (as I did in the summer) in my painting, &c. I am not much up to business . . . . It is like asking Newcastle to sell coals for me, to ask whether you can in any way help the circulation of my Catechism. It is quite usable . . . [See p. 115], and when it did not interfere with the sale of your own book, I should be so much obliged if you could get it used. I fear this is rather too cool, but your boundless love will pardon much from your old brother,

"THOMAS HELMORE."

From an answer to a letter respecting the formation of the Helensburgh Motet and Madrigal Society, the following extracts are made. N.B. The writing is beautiful.

"72, S. GEORGE'S SQUARE, S.W.
"*5th March*, 1890.

"MY DEAR FRED,

". . . . I am indeed glad to hear of your change of abode for so paradisaical a lodging. Rhododendrons in bloom! You have quite changed my view as to the scenes in Scotland. I had no idea of such spring-like bloom.

* * * * * *

"I cannot send you a copy of the Motets, as mine is handsomely bound as a Library book. Burns told me after

joining the Roman Communion that he had published (or was going to publish) some of the Motets to their original Latin words. But I have not seen them. Roman copies are (of course) to be found in Libraries. I don't think Novello has done any. Giovanni's Motet to which you refer is set to English in the publication of the Motet Society, 3rd Division, page 150. 'Behold now, praise the LORD.' Ps. cxxxiv. 1, 3.

". . . . I have a notion that in your love of music you expend much energy which might be more profitably turned to the cultivation of pupils. The anxiety of classes and societies is I apprehend rather exhaustive of teaching health and strength. . . . I have stood the cold of the last week very well, I hope you will write me one of your nice letters, and be able to speak of a retreat of your foe the gout. Thank GOD we are all fairly well.

"Your loving brother,
"T. H.

"P.S. There is a book printed by Burns—Anthems and Services from Ancient Authors arranged to English words. They were, and I fancy are still sold by the Music Publisher, Cox, (or Coxe) and I had, many years ago, some correspondence (*vivâ voce* chiefly I believe) with him on the propriety of reprinting them. But nothing of that kind seems to take the public taste. The belief and the taste is set so decidedly to the modern tonality. This has been somewhat the fault of our over-dosing the ancient perhaps.

"Yet it is hard when you come to know the difference to be obliged to exchange the 16th and 17th centuries harmonies for the latter part of the 18th, and beginning of the 19th.

"The Bach Society happily holds its own, and has been very successful in its last concert; my dear Katie is a member of it—as also of Barnby's Royal Choral Society."

In the following week another letter reached Helensburgh, dated 10th March, 1890:

"MY DEAR FRED,

"In hungry expectation of the 'more anon' promised in yours of the 9th inst., I write as soon as ever I can, not to delay the feast of good things you have begun to serve up, and that the dishes and plates may not grow cold for the coming sequence of the very interesting accounts you give of the *ins* and *outs*, the city and the country lodgings of your present Scotch 'habitat.' . . . . My excellent nurse, Sarah Adams (*née* Sumpster) has just brought me my single draught of medicine which I take every morning, (as I do a Tamar lozenge every night) and she said, 'Why you are writing without your spectacles! I wish I could.'

"I dare say you recollect her. She was the first *boys'-maid* when I took the C. R. Children. She is now a widow with two girls and a boy, step-children by her late husband's former wife. She lives in the same room with me, and helps me to dress, &c., and is most useful.

* * * * *

"Your loving brother,

"THOMAS HELMORE.

"How *very good* your writing is!"

The author cannot restrain the vanity of quoting the last line. No doubt his brother's *very much better* writing stirred up Frederick to additional painstaking. This sort of thing is of common occurrence. An ordinary player at any game will play better with a good player, whether at billiards, chess, or whist. One sings better to *good* singers, walks better with good walkers, speaks better to good speakers, and gives pleasanter looks to pleasant people than to their opposites.

During the two following months the patient's health

varied very much, but in June his strength began to fail. This was chiefly perceptible in his voice.

On the night of June 18th Frederick Helmore went up from Scotland to pay a visit to his brother, whom he found much changed; he looked very aged, and had lost much of his wonted masterful look; but the most noticeable change was in his speaking. The sweet musical ring of his dear voice had softened into that of an old man; not into the piping weakness common amongst aged people, but slightly tremulous and rather indistinct.

He was much delighted at seeing his younger brother, and the nurse said the visit had done him good.

It is wonderful how he retained vigour of mind, in spite of all his ailments, to the last. "A very short time before his death," writes Miss Helmore, "he had a copy of the Ion of Euripides sent him, and he made me read this new translation, he following with the original. He was fond of this kind of thing. We often used to read bits of Lord Derby's Homer to him."

The visits were repeated during Fred's short stay in London; the last was on Sunday 22nd. In his diary is the following entry, "Tom seemed to forget I lived so far away. He asked me to bring the old flute round; he would like to hear its tones again."

On the following day is written in the diary—June 23, Monday—"I do not expect to see my dear brother again in this world." And (within a fortnight) on July 6, Sunday, "My dear brother fell asleep. R. I. P."

Frederick was laid up in the north at the time of the funeral. He was much comforted by a letter from his niece.

"My dear Uncle Fred,

"Thank you for your kind letter. I did not for one moment expect you to come up again so soon for the

funeral. What good could it have done him? None, and possibly very much harm to yourself, for it was a very wet day.

"The service was perfect of its kind. Some people were angry and surprised at the music not being Gregorian, but when the C. R. people offered to sing the psalms to Gregorian tones, I refused, as I think nothing is more dreadful than any uncertainty at such a time.

"I have wondered if you were glad or sorry you saw him in his weakness. I am thankful that after death his face regained its old power, and, to use an old woman's expression, he was 'a grand corpse.' . . . .

"Yours affectionately,

"K. O. HELMORE."

Frederick wrote in approval of his niece's refusal of the offer on the part of the C. R. choir. He said, "They came to pay respect to the deceased as one of the clergy of the C. R., not as the pioneer of Gregorian music. Independently therefore of any 'uncertainty' which might have occurred, it was a much more truthful act of sympathy to retain the style of music used in the C. R."

Miss Helmore again wrote at her uncle's request:

"There is little to tell you about the last days. He remained just as you saw him in June till the morning of July 4. That day he was asleep when I paid my first visit, and as Mrs. Adams did not come out of the room, I did not hurry to go in again. About 10 o'clock, however, she came and fetched me, saying the master had awoke in a shivering fit and had asked for me. I went to him immediately, and he was as nice and considerate as ever, saying it was nothing, but would I hold his hands and try to warm him. I saw at once that it was *rigor*, and the beginning of the end, and sent for the doctor, who administered strong

restoratives. He came three times that day, and again about 11 p.m., when he said he thought he would live through the night. Sarah and I sat up, and we had a tolerable night. The next day he appeared better, but was not able to move himself; the doctor's verdict was that he might live a few days. Walter and Sarah sat up on Saturday and I went to bed. They had a very good night, and he was quite sensible and knew them, and was so happy at having his beloved Walter with him. The next morning I was told he was better, but still asleep. I went down, and for the first time had no greeting. He did not look such a bad colour in the face, but I looked at his poor legs and saw that mortification had set in. We gave him a spoonful of strong coffee and milk and brandy, which he swallowed, but still seemed to sleep. Walter and Arthur went to the high celebration at 12.15 at S. Saviour's. Daisy, Sarah, and I sat by him. His breath, which had been hurried and laboured, became slower and more peaceful, and at about 1 p.m., just as the service was over, he passed away. It was so calm and peaceful, we did not know it was his last breath, until we waited, and no more came."

The funeral took place on Wednesday, July 9th, 1890. The first part of the Burial Service was said at S. Saviour's, in S. George's Square, Pimlico. The Sub-Dean of the Chapels Royal, its priests-in-ordinary, and gentlemen and children of the choir sang the office. A numerous assemblage of friends clerical and musical were present, and followed the mortal remains of the "Pioneer of Gregorian music" to his grave in Brompton Cemetery.

The "Church Review" of July 11, 1890, concludes an article headed "The Pioneer of Gregorian Music," in these words, "The best way in which respect can be shown for the memory of Thomas Helmore is to take such pains with the singing of Gregorian chants that the old and hallowed

music of the Catholic Church may once more regain its popularity and prosper in its mission of elevating the moral tone of English Church people."

In S. Mark's College Chapel, near the spot occupied for so many years by the late founder of the choir and originator of the choral services which made that Chapel famous, is a brass tablet bearing the following inscription:

IN MEMORIAM

VIRI REVERENDI THOMÆ HELMORE, A.M.

PRIMI HUJUS COLLEGII VICE PRINCIPALIS

NECNON

HUJUS CAPELLÆ TRIGINTA ANNOS CANTORIS

HOC MONUMENTUM POSUERE

AMICI ET DISCIPULI.

NATUS MAI. 7, 1811; OBIIT JUL. 6, 1890.

APPENDIX.

NOTE A, p. 14.—HOLLOWAY HELMORE.

AT the request of Dr. Livingstone, Holloway Helmore was sent to establish a mission among the Macololo on the banks of the Zambesi River, 1000 miles beyond Kuruman.

After Kama Kama, they traversed an unexplored region, in which for 300 miles no water could be obtained for the large party of men, women, and children, or for the bullocks, except from occasional rain-pools.

The journey occupied four weary months of fatigue and privation; battling with hostile nature and savage men; misled by guides bribed to hinder the white men, lest they should interfere with or stop the slave traffic.

For three days in September, 1859, water was doled out in tea-spoons.

Holloway walked 38 miles to search for and obtain water, which he carried fifteen miles from the spring he had discovered; after which relays were sent in succession every night to bring a supply on the following day.

Feb. 1860 found the party at Linyanti, where Dr. Livingstone was to have met them.

Whether the Doctor miscalculated the pluck and ability of Helmore to bring his party through such difficulties or not—for some unaccountable reason he did not keep his appointment, nor did he arrive until by fever or poison Mr. and Mrs. Helmore and most of the party were dead, and the great chief Sekeletu had robbed the survivors of food, clothing, furniture, and bullocks.

Four months after the time when Livingstone ought to have appeared, saw them all dead! master, teachers, servants, all except Mr. and Mrs. Price who were at length allowed to depart with little Lizzie and Willie Helmore.

A month after the death of Mrs. Helmore and two of the children, Holloway Helmore "recovered rapidly," says Mr. Price, "and was

able to begin his house, but Sekeletu sending back *immediately* the messengers who had brought letters from Matabele Land, he went to him, (to expostulate,) returned quite ill, and till his end could not be sufficiently roused to see his danger or to form any plans for the survivors. As with the others, the usual fever remedies took no effect, he fell into a stupor, and so passed away.

"According to the testimony of some of the Macololo and that of our servants who have been questioned not only by myself, but by other missionaries in this part (Kuruman) Helmore received a fresh administration of poison from Sekeletu."

Lizzie fortunately disliked the native beer and only just touched it with her lips. She "always said, that those who had no object whatever in telling lies on the subject, declared that poison had been given in the beer and with the meat; and those of them who were obliged for form's sake to share in the ceremonial (eating or drinking) took an emetic."

Livingstone imputed all the deaths to fever. He never expressed any regret to the family for not keeping his tryst. He blamed Helmore for his rashness in venturing so far without a doctor—a precaution perfectly unnecessary in any case if Livingstone and his staff had been at Linyanti to meet them, and even then a doctor would not have been required if fever had been the only deadly enemy to contend with; for Holloway Helmore had studied medicine before leaving England as a missionary, and had moreover the experience of ten years to guide him in the treatment of the diseases peculiar to that climate.

Livingstone was much blamed by his sister, Mrs. Vavassour. He never attempted, on his return to London, to see Helmore's children, who were there at school. He tried to throw doubt on the waggons and their contents being stolen, and finally fell back on the excuse "that Mr. Helmore being dead, Sekeletu considered his goods were his by right,"—truly a most amiable and justifiable reason for murdering him!

"By setting a musical-box going on one occasion, and on another by fastening a large wax doll to the waggon, the marauders were kept off for a few days. They thought them evil spirits," Holloway's daughter (Miss Emily Helmore) remarks. "Whatever mistakes were made, it should be remembered by those who boast that the desert can be traversed in much less time, papa was the forerunner, later ones profited by his experience. Others did not take up the work till GOD had scattered the Macololo as a tribe, confounded the enemy, and made the work easy."

This brief account of Holloway Helmore's successful and heroic pas-

sage of an unknown region, and his sad end, are told not to injure the reputation of Dr. Livingstone, but to defend that of the brave missionary, his family and friends, who were murdered by the King of the Macololo.

Dr. Livingstone had, doubtless, *political* reasons for defending Sekeletu which he considered of more importance than the failure of the mission which at his "advice and request" had been undertaken by Holloway Helmore.

NOTE B, p. 24.—MAGDALEN HALL.

ABOUT the year 1282 Elias de Hertford converted into a Hall for Students certain premises in Oxford, which were thereafter known by the name of Hertford, Hert, or Hart Hall.

In 1740 Dr. Richard Newton, then Principal of Hart Hall, obtained a Charter of Incorporation for the Society, under the title of "The Principal and Fellows of Hertford College in the University of Oxford;" but, the endowments proving insufficient, the College was in consequence dissolved in 1805. A part of the property of the dissolved College was transferred to the University, and the Hertford Scholarship was endowed therefrom. The remainder was transferred to Magdalen Hall under the following circumstances:—

Magdalen Hall, originally designed by Bishop Waynflete for Students previously to their admission into Magdalen College, and governed by one of the Fellows of that College, became in 1602 an independent Hall. In 1816 the President and Fellows of Magdalen College, being desirous of recovering the site of the Hall, obtained an Act of Parliament (56 Geo. III. c. 136), enabling them to acquire for Magdalen Hall the site and buildings previously occupied by Hertford College. The Principal and other Members of the Hall were accordingly removed to those premises in 1822, and received, as stated above, the residue of the property formerly held by Hertford College.

In 1874 an Act was passed (37 and 38 Vict. c. 55) by which Magdalen Hall was dissolved, and the Principal and Scholars thereof, together with certain Fellows mentioned in the Act, were incorporated as a College of the University of Oxford under the name of "The Principal, Fellows, and Scholars of Hertford College in the University of Oxford," and were invested with "*all such rights and privileges as are possessed and enjoyed or can be exercised by other Colleges in the University of Oxford.*"—"Oxford University Calendar," 1875.

From "The Church Review," July 11, 1890.

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