

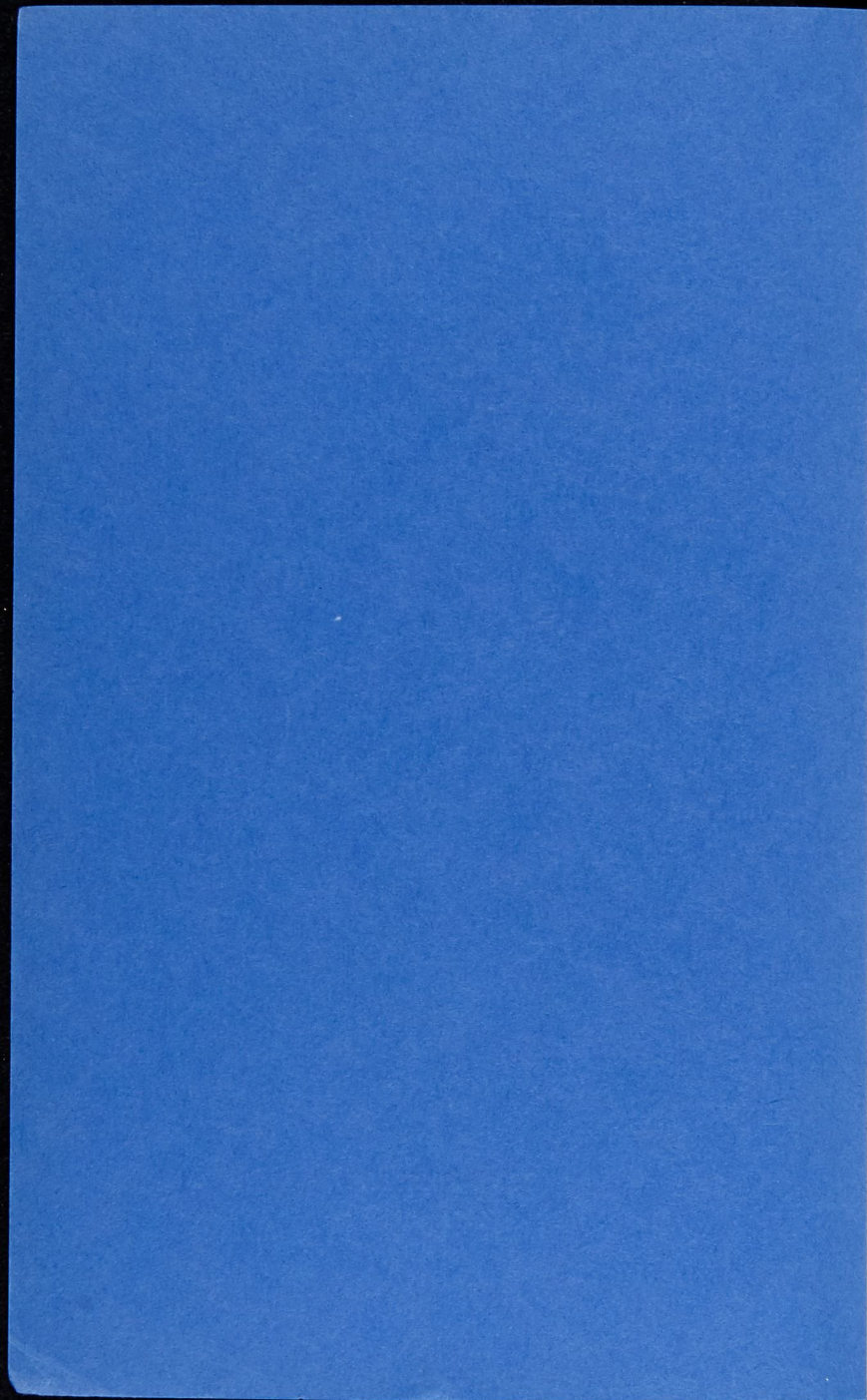
ORGANISTS AND MASTERS OF THE  
CHORISTERS OF ST GEORGE'S CHAPEL  
IN WINDSOR CASTLE

by

E. H. FELLOWES

SECOND EDITION

1979





ORGANISTS AND MASTERS OF THE  
CHORISTERS OF ST. GEORGE'S CHAPEL  
IN WINDSOR CASTLE

SECOND EDITION

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HISTORICAL MONOGRAPHS  
RELATING TO ST. GEORGE'S CHAPEL  
WINDSOR CASTLE  
GENERAL EDITOR: M. F. BOND

# Organists and Masters of the Choristers of St. George's Chapel in Windsor Castle

By

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SECOND EDITION  
with Addenda to 1979

by

M. F. BOND

1979

# HISTORICAL MONOGRAPHS RELATING TO ST GEORGE'S CHAPEL

General Editor: Maurice F. Bond, C.B., M.V.O., O.B.E.

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## EDITOR'S PREFACE

THIS series of Historical Monographs relating to St. George's Chapel, Windsor Castle, springs from two sources. First from the considerable but comparatively unexplored collection of archives relating to the Chapel and the College, in possession of the Dean and Canons. Secondly, from the happy accident that there were scholars residing within the Castle, willing to explore this mass of material and to present for publication the results of their work. The series was suggested, with the enthusiastic encouragement of the Dean, at a meeting held in January, 1937, at which the Canons, the Minor Canons and others promised their help—a promise which has been generously fulfilled. Particularly to the Rev. Dr. Fellowes, M.V.O., Senior Minor Canon of St. George's Chapel, and to Mr. O. F. Morshead, C.V.O., Librarian to His Majesty and Fellow of Magdalene College, Cambridge, this series owes a great debt.

The publication of the results of these researches has been made possible by the generous help of H.M. the Queen, and of H.M. Queen Mary, and of others, especially Mr. S. F. Oxley, who has printed at his own charge the monograph on the *Organists and Masters of the Choristers*.

1939

S. L. OLLARD.

## PREFACE

THESE notes on the Windsor Organists and Masters of the Choristers are not to be regarded as full biographical accounts of their careers. Still less do they aim at critical consideration of their work as musicians. They have been put together, on the suggestion of the Dean and Canons of Windsor, to serve as a brief record of the succession of those under whose control the music of the Chapter Services has been carried out from the reign of King Edward III until the present day, with special reference to the Chapter documents, including the Treasurers' Rolls, the Precentors' Rolls, the Chapter Minutes, the Chapel Registers, and certain books of memoranda compiled by former Canons.

It should be observed that whereas the term "Master of the Choristers" has now for many generations been associated with the Organists of St. George's Chapel, just as it is in most of the Cathedral establishments in this country, it is often employed in these early records with a somewhat ambiguous meaning, either as denoting the choir-master or the "grammar" master, so that it is not always possible to determine which office is referred to. This ambiguity is occasionally met with as late as the seventeenth century. Many of the names occurring in this list before the sixteenth century, and especially in the fourteenth, may therefore be those of school-masters and not musicians. The incompleteness of the Records also makes it impossible to trace anything like continuous succession before the middle of the sixteenth century. The dates associated here with the names before that of Marbeck, are those at which the names are found in the Treasurers' Rolls and have no reference to the length of tenure of office.



## PREFACE

My thanks are due to Mr. Lewis Stainton, Chapter Clerk, for much valuable help in dealing with the manuscripts in the Erary, or Muniment Room, and for many important suggestions as regards detail.

E. H. FELLOWES.

The Cloisters, Windsor Castle.

*April*, 1939.

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## INTRODUCTION

THE Statutes of the College of 1352 make no mention of or provision for an Organist. The musical features of the Church Services in the days of King Edward III made only small demands upon the use of instrumental accompaniment to the voices; organs, it is true, were employed, but no great skill was needed on the part of an organist to meet the requirements. Indeed, the term *pulsator organorum* (the striker of the organs), which was often used to denote the Organist in early documents, gives some idea of the simple character of organ-playing that prevailed in Church use. It may be mentioned that the Windsor records usually prefer a less crude phraseology in describing payments made to the Organist—*pro modulatione in organis* (for modulating on, i.e., playing on the organs).

On the other hand a complete choir of good voices was indispensable to the dignified forms of worship suitable to such an establishment as St. George's Chapel, with its close association with the Sovereigns of England and the Order of the Garter. The original Statutes of the College accordingly provided for these conditions by establishing a body of "Vicars", or Priests with musical qualifications (the title of their office denoting that they were the deputies of the Canons), "Clerks in lesser Orders", and chorister boys. The music for the Services was prepared and performed under the direction of a Precentor, who was one of the Canons, ranking next to the Dean; and one of the Vicars<sup>1</sup> (corresponding to the Minor Canons of more modern days) was to be appointed to instruct the choristers, six in number, both in Grammar and Singing.

The Art of Music as understood and practised to-day has made immense progress since the fourteenth century,

<sup>1</sup> Statutes § 16.

## INTRODUCTION

when Plain-song was still at its height, and when polyphonic music, that is to say, music produced by several voices in combination, each with its own individual line of melody, was still in its infancy. The sixteenth century saw unaccompanied vocal music reach the summit of its development. The seventeenth century saw the rise of instrumental music, followed by the combined use of voices and instruments. These developments were naturally reflected in Cathedral music by bringing the independent use of the organ into prominence in the department of accompaniment to the voices; and they made new and continually increasing demands upon the organists' skill, with the result that in modern days the technical qualifications of an organist, both as a trainer of the choir and as a performer on his instrument, need to be of a very high order. To-day he must necessarily combine in his own hands the duties of the two offices, namely, the Organistship and the Mastership of the Choristers.

These details will explain briefly how it has come about that the remote ancestry of the Organist's position in St. George's Chapel to-day is really to be found in the Mastership of the Choristers as it existed nearly six centuries ago in the days of Edward III. and the foundation of the Order of the Garter.

The sources of information available to-day as to the early Masters of the Choristers are scanty, but the College is fortunate in the possession of an unusually large collection of original "Compotus" Rolls, or Treasurers' annual Statements of Accounts. There are some seventy of these, covering a period from about 1362 to 1499, while a second series of forty-four Rolls carries on the records to 1682. The Precentors' Rolls, a good number of which survive, are also of great value for the purposes of research.

The Treasurers' methods of presenting their accounts vary; in many instances they were content with stating



## INTRODUCTION

a sum of money paid as salary without giving the individual names of the recipients. Thus payments are frequently entered as "for teaching the choristers", or "to the master of the boys", without naming him. But fortunately names are recorded in many of these Rolls and the material thus provided is of considerable interest, although very far from being complete.

Another valuable source of information comes from two early Attendance Registers, but they cover very short periods. The first shows the attendances of every member of the College at the daily services from October, 1384, till May, 1386, though four months are missing. The second Register covers the period from June, 1468, to July, 1479. These Registers are, however, of exceptional interest in themselves, for they are probably unique examples of their kind at these early periods. A facsimile of one month's attendances is reproduced on page 9.

In dealing with the period from the time of Edward III. until the close of the fifteenth century, it is proposed here to trace, as far as may be found possible in succession, the names of those recorded in the documents of the Windsor Chapter as holding the office of Master of the Choristers, and in rare instances those mentioned as Organists. Owing to the incompleteness of the records the gaps between the appointments are numerous and, in the earliest period especially, it is not possible to distinguish, from the phraseology of the Treasurers, between those who served as choirmasters and those who taught only as schoolmasters. Yet it must be remembered that the Statutes of 1352 provided that the choristers were to be instructed both in grammar and singing; it is therefore probable that those whose names appear in the fourteenth century on this list as teachers or Masters of the Boys were also in charge of their musical instruction. The earliest mention of organ-playing in these records is in 1406.

ORGANISTS AND MASTERS OF THE  
CHORISTERS OF ST. GEORGE'S CHAPEL  
1362—1939

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Adam Hull

*Circa 1362 (xv. 34. 1)*<sup>1</sup>

THE first of the Treasurers' Rolls dates from December, 1362, to September, 1363; and here is found the name of Adam Hull, one of the Vicars, who received 13s. 4d. (one mark) for one year's stipend as Master of the Boys (*pro informatione puerorum*)<sup>2</sup>. It will be noticed that this was the remuneration prescribed in the Statutes. Hull is mentioned again in this Roll as receiving 12d. for expenses incurred during three days in some affair as a Vicar.

Adam Pentrich

*Circa 1366 (xv. 34. 4)*

IN the year beginning Michaelmas 1366 Adam Pentrich was paid 13s. 4d. for teaching the boys for the first six months, after which John Dyer succeeded him. Pentrich was one of the Vicars and his name appears again in the next Roll, but no longer as *Informator* (teacher).

John Dyer

*Circa 1366-68 (xv. 34. 4-5)*

JOHN DYER, one of the Vicars, was paid, as just stated, for the second half of the year 1366-7 as *Informator* in succession to Pentrich. He continued in office until succeeded by Horne in 1368.

<sup>1</sup> The references given after each name are those of the Windsor Records.

<sup>2</sup> For teaching the boys.

## Thomas Horne

Circa 1368-71 (xv. 34. 1, 6-7)

HORNE was already one of the Vicars in 1363, at which date payment of 12d. was made to him *existenti in examinacione pro vicario per tres dies cum aliis vicariis*<sup>1</sup>. The precise meaning of this entry is not clear; but it seems to refer to a trial of candidates for a vacant vicariate. Horne succeeded Dyer as Master of the Choristers at the end of 1368; he then received 13s. 4d. as the stipend for teaching the boys for half a year. This suggests that the original statutory stipend had been increased from one mark to two. The next source of information is the Roll for the year 1370-71. Here Thomas Horne is described as *Succentor ecclesiae*, and as such he received 13s. 4d. for a half-year's pay. The use of the term Succentor here (i.e. deputy Precentor) is of particular interest. It was also used in this same Roll for John Marreys. The term has no place in the Statutes, and it does not seem to have been used again until the middle of the sixteenth century, when the office became regularized under the Injunction of 8 Feb. 4 Edward VI., which ordered that one of the Priests of the Choir, i.e., a Minor Canon<sup>2</sup>, should hold office as Chantor, or Succentor.

<sup>1</sup> Going about for three days with other vicars in examination for vicariate.

<sup>2</sup> By the Statutes of 1352 it was ordered that there should be thirteen Presbyters or Vicars. In all subsequent documents they were described as "Vicarii" until the reign of Henry VIII. Under the Garter Statutes of 24 April, 1522, § xiii (see Ashmole's *Order of the Garter*, Appendix), seven of the thirteen Priests or Vicars were to rank as Minor Canons, the other six remaining in the rank of Vicars, the Minor Canons taking seniority over the Vicars. Thus, for example, in 1562-3 the Treasurer's Account shows two separate items: 1, payment of a sum to seven Minor Canons (whose names are given) *pro vicariis suis* (for their Vicars); 2, payment of a sum to the Minor Canons themselves for their stipend. Before the end of the sixteenth century the office of Vicar ceased to exist. In the eighteenth and nineteenth centuries the number of Minor Canons was still seven, and they were reduced to four about the year 1869.



### Roger Brancote

1370-2 (xv. 34. 7-8)

BRANCOTE was paid as Master of the Choristers for the whole of the year 1370-71, and again in the following year. In each case he received 40s. The increased pay may perhaps include some allowances for the maintenance of the boys. There would seem to be some overlapping between Horne, Brancote and Marreys. Possibly Brancote was the schoolmaster only.

### John Marreys

*Circa* 1371 (xv. 34. 7-8).

JOHN MARREYS, a Vicar, was paid, as mentioned above, for the second half of the year 1370-71 as Succentor in succession to Horne, and again for the full year 1371-2. He was also paid as Master of the Boys.

### Thomas Wyborne

*Circa* 1376 (xv. 34. 11)

IN a Roll which only covers the period from February, 1376, to Michaelmas following, Thomas Wyborne, one of the Vicars, is shown to have received 20s. for teaching the boys for three-quarters of the year.

### Nicholas Mahon

*Circa* 1377 (xv. 34. 12-14).

THESE three Rolls, dealing with the period from March 1376-7 to Michaelmas 1378, include several names. Among these Nicholas Mahon seems to be the chief, as Master of the Boys. For this he was paid 13s. 4d. for one year. For a month or so one Whytchurch was Succentor, and Nicholas Chandel received 6s. 8d. *pro doctrina puerorum*, clearly meaning that he was the Grammar Master. In the following year (xv. 34. 14)

Thomas Elys and Richard Godding were paid for six months each *pro doctrina puerorum* ; and Robert Busch, who had succeeded Whytchurch in 1377, continued for a short time in the office of Succentor. Only one year is represented in the Accounts between 1378 and 1393, namely, Michaelmas 1385 to Michaelmas 1386 (xv. 34. 15), and no leading musician seems to be mentioned here. Two of the Vicars, John Gloucester and John Pirie, had salaries *pro eruditione puerorum*, and that term again suggests the Grammar Master.

### Walter Cumberton

*Circa 1393-6 (xv. 34. 16-18)*

CUMBERTON held office as *Magister puerorum* (Master of the boys) throughout two and a half of the years covered by these Rolls. He may have been appointed before 1393. In the first two years he received 26s. 8d. ; and for the first half of the third year 13s. 4d. He was then succeeded by Roger Gerneys.

### Roger Gerneys

*Circa 1396 (xv. 34. 18)*

IN this year's Account Gerneys was paid 10s. as Master of the boys for one quarter of the year. For several years after this the Rolls give no information as to the names of office-holders.

### Walter Whitby

*1406-7 (xv. 34. 24).*

THE Roll for 1406-7 is important as recording a new feature in the development of the Musical Services. For the first time in the history of the College an Organist is mentioned. Walter Whitby was not a Vicar, as were the Masters of the Choristers at this date, but was one

of the Clerks. He received payment of 13s. 4d. in reward for playing on the organ at Divine Service (*pro divinis in organis exequendis*) at the instance of the Dean. The phraseology suggests that this payment was for some special work apart from the ordinary routine of the statutory Chapel Services. It is difficult to suggest an explanation. In this same Roll the Master of the Choristers, unnamed, received 26s. 8d. for a year's stipend.

### John Kelly, William Pounger and Thomas

1407-8 (xv. 34. 26)

AN unsatisfactory state of things is revealed in the Roll for 1407-8. Kelly and Pounger were Vicars ; the surname of Thomas, a Clerk, is not given. The three divided the year's stipend of the Master of the Choristers, amounting to 20s. in all.

### Laurence Dreweryn

1415-18 (xv. 34. 28-30).

HERE we find the second mention in the Windsor Records of payment for playing the organ. Dreweryn was one of the Clerks. For the Christmas term he was paid five shillings "*pro quodam officio circa organa ludenda*". The Latin word used here for playing is not found elsewhere in these Records. The payment was made not as a right, but by special favour (*de speciali gratia*) of the Dean and Canons. In the following Roll he received "5s. *pro divinis in organis solempnizandis*" (for playing the organ at Divine Service). This payment seems to have been made for special work rather than the daily routine of the Services, and it was work done by request of the Dean (*mandacione domini custodis*). This detail was similar to that recorded in the case of Walter Whitby in 1406-7. It is likely that Dreweryn was playing on some special occasion, and it is interesting to recall



that in this year the Emperor Sigismund came to Windsor, and on 7 May, 1416 he was installed a Knight of the Garter with great ceremony in St. George's Chapel. It may be that the Organist was engaged by the Dean to do duty at this special Service, which lay outside the ordinary statutory duties, and thus received the fee mentioned in the Treasurer's Account.

Dreweryn's name appears in the following year's accounts as receiving payment both for playing on the organ (*pro divinis in organis solempnizandis*) and also as Master of the Choristers. This is the first recorded example at St. George's Chapel of the offices of Organist and Master of the Choristers being held together by one person.

For many years after this the Treasurers' Rolls unfortunately assign no names in reference to the stipends paid to the Organists and Masters of the Choristers.

### John Wederby

*Circa 1441-2 (xv. 34. 41)*

In this year Wederby received full pay as a Clerk, and also 20s. *pro modulatione in organis* (for playing on the organ). It is not possible to conjecture how long he may have held office, because both before and after this date the Rolls are silent as to names. But it is clear that, like Whitby and Dreweryn, he was definitely Organist of the Chapel.

### Thomas Rolfe

*1461-9 (xv. 34. 49-50, 56)*

No names are available in the Rolls from 1442 until 1461-2, when the name of Thomas Rolfe appears for the first time. He was paid that year 26s. 8d. as a Clerk, 20s. as Master of the Choristers, 13s. 4d. for playing the organ during the whole year, and a further 3s. 4d. for playing *ad Missam Beatae Mariae Virginis*. This last

OF ST. GEORGE'S CHAPEL IN WINDSOR CASTLE

is an interesting detail, for it shows that the daily Mass of the Virgin was celebrated with music as well as the daily High Mass, and that independent remuneration was given to the Organist for the two Services. The Statutes of 1352 order that our Lady's Mass is to be said "*cum nota*" (with note) and the precise meaning of this has been the subject of different opinions. But this entry in the Windsor Rolls provides clear evidence that the phrase does denote a musical rendering, though of a less elaborate character than that employed at the High Mass.

In this same Account Rolfe received 3s. 4d. for his expenses riding to London "*pro Willelmo Dilley, chorist*". This implies that this boy Dilley had been "pressed" into the service of the Chapel and that Rolfe went to London to fetch him to Windsor. At a later date (1468-9) Rolfe's expenses were paid by the Treasurer for spending three days in London, where he had gone on horseback to fetch back (*ad revocandum*) two choristers, named John Cowper and John Maister. This incident seems to throw a curious side-light on the system of "pressing" choristers; it looks as if these boys had run away and that it took Rolfe three days to hunt them down. In 1461-2 Adam Koke (or Coke) was paid 6s. 8d. for one quarter as *Informator choristarum*. Koke, like Rolfe, was one of the Clerks, and possibly this marks the beginning of the cleavage in the Office of the Mastership of the Choristers, which was later to be divided as regards the duties of teaching grammar and singing.

In the following year Rolfe received 13s. 4d. for playing the organ *in choro*, meaning at High Mass, and 3s. 4d. for playing *ad missam Beatae Mariae Virginis*. Rolfe probably held office as Organist continuously till the year 1468-9. There is no information to be gleaned from the Treasurers' Rolls in the intervening period, but in 1469 he was paid 68s. 8d. and 33s. 4d. as payments due on Aug. 1st for his clerkship, 11s. 9d. for playing the organ, and a further 2s. 4d. for playing at the Mass of the Blessed

Virgin. The date agrees exactly with the entry in the Attendance Register, which records that Rolfe resigned his clerkship 31 July, 1469.

Adam Koke was still Master of the Choristers in 1462-3; but in 1468-9 Richard Prudde received 20s. as his stipend as *Informator choristarum*. Prudde was one of the Vicars; and this is the first instance for many years, albeit the records are very incomplete, of the Mastership being held again by a Vicar and not by one of the Clerks, although it will be recalled that the Statutes provided that the appointment was to be held by one of the Vicars. Prudde, however, only held the Mastership for six months of this year, when he was succeeded by a Clerk named John Chard (or Cherde).

### Robert Cotyngham

1469-73 (xv. 34. 50-51)

COTYNGHAM was paid 4s. 2d. as a Clerk from 1 August, 1469, on which date his admission is recorded in the Attendance Register, till 1 October, 1469. For the same period he received 2s. 8d. for playing the organ. This shows that he succeeded Rolfe both as a Clerk and as Organist. Two years later he was paid 13s. 4d. for playing the organ, and a further 3s. 4d. for playing at the Mass of the Blessed Virgin. He continued in office, as the Attendance Register shows, till 1 May, 1473. At that date he resigned his clerkship and was succeeded by William Browne. Cotyngham was re-appointed Clerk, but not Organist, 28 March, 1476-7, at which date Rolfe was again Organist.

In the years 1469-72 John Chard continued to receive payment as Master of the Choristers, and he was still in office, probably continuously, until 1479, when he was succeeded by William Edmonds. He held his clerkship throughout the period covered by this Attendance Register, from 1468 to 1479.



## William Browne

1473-6 (xv. 34. 53)

WILLIAM BROWNE, as recorded in the Attendance Register, was installed as a Clerk 1 May, 1473, on which day Cotyngnam had resigned. No doubt he became Organist at the same time. The Treasurer's Roll shows that from 1475 to 1476 he was paid 25s. annually for playing the organ. On 1 April, 1476 Thomas Rolfe came back and was installed and admitted as Clerk and Organist. But Browne retained his clerkship till his death on 6 July, 1479. The note recording his death is the very last entry in this remarkable Register.

## Thomas Rolfe

1478-84 (xv. 34. 55-57, 59-60)

It is recorded in the Attendance Register that Thomas Rolfe was re-admitted as a Clerk 1 April, 1475. He seems to have succeeded Browne as Organist in 1477. In 1478 he received payment for playing both "*pro choro*" and "*ad Missam Beatae Mariae Virginis*". He held his appointments, apparently without a break, until 1484, after which date no further information is available until the financial year 1489-90.

While Rolfe was Organist, the Mastership of the Choristers was held in 1479-80 by William Edmonds and Walter Lambe, both of them Clerks. Lambe is probably to be identified with the composer of that name whose work found a place in the famous "Old Hall Manuscript", now at St. Edmund's College, Old Hall, Ware, and originally belonging to St. George's Chapel<sup>1</sup>, Nicholas Sturgeon (Canon 1441-?1453) and Thomas Danett (Canon 1431-1436) were other Windsor musicians who contributed to this Collection of fifteenth century Church Music.

<sup>1</sup> See *The Old Hall MS.* edited by A. Ramsbotham. Plainsong and Mediaeval Music Society.

In 1483-4 another fresh development is revealed in the Treasurer's Roll. Thomas Raynes, one of the Vicars, received 40s. as "supervisor" of the choristers. This appointment foreshadows that of "Grandsire of the Choristers", as prescribed in the Injunctions of Edward VI.

From 1489-93 (xv. 34. 62-66) a kind of inter-regnum existed as regards the organistship. This may possibly be connected with the move from the old Chapel into the present building which occurred at about this period. Throughout these five years John Friendship, one of the Clerks, was supervisor of the choristers, and John Tuke, a Clerk, was their Master; but the duty of playing the organ was shared by four of the Clerks, Tuke, Bell, Bowyer and Bednall, with a joint payment of 20s. per annum. For the year 1491-2 Tuke's name dropped out from the players, but in 1492-3 he came back, and the addition of Rede brought the number up to five.

### Richard Wood

1496-9 (xv. 34. 70-71)

IN 1496 Richard Wood received 20s. "*pro modulatione in organis*", and a further sum of 13s. 4d. "in reward" from the Chapter. Two years later Wood was still in office, and in 1499 this series of the Treasurers' Rolls ends. Throughout this period Friendship continued in his office of supervisor. The *informator choristarum* was Richard Hamshire. Dr. William Derham (Canon 1716-35) was in error in stating in his book of memoranda<sup>1</sup> that a Richard Wood was Organist in 1435 as well as in 1496. There is no mention of this name in the Treasurer's Roll for that year (xv, 34, 38). Derham rightly noted Wood's name in 1496; but the insertion of the same name in 1435 was evidently due to some oversight. Derham does not seem to have

<sup>1</sup> Windsor Records, iv, B, 18, p. 149.

been very thorough in the task of compiling his "list of early organists".

After the year 1498-9 there is unfortunately a very large gap in the continuity of the Treasurers' Rolls, that for 1541-2 being the only one until the year 1562-3. There are several of the Precentors' Rolls belonging to this period, although they are somewhat sparsely distributed; and the information to be gathered from them as regards names is scanty.

It thus becomes necessary to pass from the time of Richard Wood to that of John Marbeck without finding any intermediate mention of an Organist or Master of the Choristers, unless it be Robert Wenham.

### Robert Wenham

*Circa 1530*

PRACTICALLY nothing is known of Wenham beyond the fact that he received a grant of a "corrody" within the monastery of Southwick in Hampshire by a deed dated 28 Oct., 22 Henry VIII<sup>1</sup>. He was described in this document as Master of the Children in the Collegiate Church of Windsor. As of others who held office as Masters of the Choristers before the middle of the sixteenth century, it is impossible to say if Wenham was in control of the music at St. George's Chapel or only acting as grammar master.

It is possible that he was Marbeck's immediate predecessor, and the dates would fit in with such a theory.

### John Marbeck

BEFORE 1531. *Circa 1585*

*b. circa 1510; d. circa 1585*

MARBECK is perhaps the most famous of all the musicians who have held office at St. George's Chapel. Yet the precise dates of his birth, his appointments and his death

<sup>1</sup> P.R.O., C. 82. 634.



remain undiscovered; nor has his Will been found. It is not unlikely that he was a native of Windsor, where, as he himself stated in 1550<sup>1</sup>, he had then "spent the greatest part of his life in the study of music and playing the organ". As he lived till about 1585, and as his son Roger, who became Provost of Oriel, was born in 1536, his own birth may reasonably be put at about 1510.

The earliest known mention of his name is found at Windsor in a document dated 1 May, 1531<sup>2</sup>, which includes an Inventory of plate in the custody of the Treasurer of the Vicars, or Minor Canons. Among the items is "one sylver spone wrytyn theron John Merbeke".

His name is next found in the Will of William Tate (Canon 1522-40). This Will is dated 1540 and is in the handwriting of Marbeck, to whom Tate bequeathed £5. The original Will is at Somerset House<sup>3</sup>. In the following year, 1541-42, Marbeck is mentioned both in the Treasurer's and the Precentor's Rolls, where he is shown to have received 20s. *pro modulatione in organis* (for playing on the organ), and also as a separate item *pro sufflatione organorum* (for the blowing of the organ). This cannot mean that Marbeck himself blew the organ; it is likely that he had to find the organ-blowers and to pay them on behalf of the Chapter. In this year Skylthorne, one of the Vicars, was supervisor of the choristers, and John Hake, Master. On 1 December, 1548 a petition was presented to the King's Commissioners jointly by the Minor Canons and Clerks. The subject is of small importance, but the full list of names of the signatories is interesting. Marbeck's name heads the Clerks, among whom was George Thaxton. The Injunctions of the King's Commissioners, dated 26 October, 1551<sup>4</sup>, show that at this time Thaxton was sharing with Marbeck the duties of playing the organ.

<sup>1</sup> *Concordance*, by John Marbeck, Preface.

<sup>2</sup> Windsor Records, xi, B, 40.

<sup>3</sup> P.C.C. 14 Pynnyng.

<sup>4</sup> B.M., Harl. MS., 7049, fo. 209 *et seq.*

Payments were made to Marbeck from time to time, as shown in the Precentor's annual Statements of Accounts, for work done in writing out or repairing the music books, and sometimes also for revising and correcting them. Thus in 1553-4 there occurs the item "*solut Merebekk ex consensu et decreto capituli pro labore suo pro examinatione in variis libris pro choro xx<sup>s</sup>*" (paid to Marbeck by order and resolution of the Chapter for his trouble in examining several books for the choir, 20s.). In 1555-6 he was paid a similar sum by decree of the Dean "*pro emendatione librorum in choro*" (for the correction of books in the choir) for use at various Festivals. Again, in 1557-8 "*pro confectione libri collectarii*" (for making the Collectar ready for use) by order of John Somer (Canon 1554-73). This entry is of exceptional interest. The book in question was called a *Collectarium*, in English a Collectar. It was a book of the Collects used both at the Mass and at the Choir offices<sup>1</sup>. The old Latin Service books had been replaced in 1549 by the English Book of Common Prayer, but in the reign of Queen Mary they were brought into use again. It is evident that this Collectar had meanwhile fallen into disrepair, and Marbeck's task was to put it into order. No printed copy of a *Collectarium* is known, and the manuscript copies were extremely rare. It is likely that this is the very book named in the Inventory of books and other treasures belonging to St. George's Chapel in 1385. This is the Inventory printed in Dugdale's *Monasticum* (1673), Vol. III, p. 79<sup>b</sup>, where, under the heading *Libri in Choro*, is the item, "*Unum Collectare novum de dono domini Stephani Branketre*" (a new Collectar, the gift of Stephen Branketre). Branketre was Canon and Treasurer of St. George's in 1363. The book would have been nearly 180 years old in 1557.

A little later, in 1564, Marbeck received 5s. "for pricking songs this quarter" in addition to 10s. for playing the

<sup>1</sup> *Monumenta Ritualia*, by W. Maskell (1846), Vol. I., xci-xciv.



organ. An example of his autograph is to be seen in reference to a receipt for payment as a lay-clerk in what appears to be a rough draft of the Accounts for the year 1558-9<sup>1</sup>. Hake's name here follows that of Marbeck, while that of Preston is also in the list of Clerks. But this document has further importance because it records the payment of Marbeck as Master of the Choristers as well as for "playing on the organs". Preston at this same date was paid as Instructor of the Choristers, i.e., as their school-master, as well as for playing the organ.

It has already been mentioned that George Thaxton in 1551 held the position of Organist in addition to Marbeck; and from this date, and possibly earlier, there were two Organists doing duty at St. George's Chapel simultaneously. In this connexion Preston and Robert Golder were Marbeck's associates; and no less a person than Richard Farrant became his colleague in 1564.

At this period one Hodgson was in charge of the choristers. He was described as "supervisor" in 1562-3, and as "tutor" in the following year's Accounts. Hodgson was not one of the seven Minor Canons (all of whose names are here recorded), but was one of the two Chaplains of Edward IV's Chantry. Needham, a lay-clerk, was "instructor" of the choristers at this same time, and thus they appear to have been staffed by as many as four officials.

In 1568-9 Marbeck headed the list of lay-clerks and was paid his customary stipend of 20s. as Organist. In 1571-2 his name was, as usual, in the list of lay-clerks and once more he received 20s. for the writing out of, or transcribing, sacred songs.

In the Accounts for 1571-2 there is an item of surprising interest, namely, that "*£6 . 0<sup>s</sup> . 9<sup>d</sup> solutum est John Merbecke capellano domini Hastings pro tribus quarterijs anni*"—paid as Chaplain of Lord Hastings' Chantry for three-quarters of the year. Marbeck still held this chaplaincy

<sup>1</sup> Windsor Records, xv, 56, 78.



and received the stipend belonging to it in 1575-6, the only other year during the remainder of his lifetime for which a Treasurer's Roll exists. It may thus be presumed that he continued in this position until his death.

Two important questions are thus raised which call for some digression here. How did Marbeck, if not in full Orders, come to hold such a position? and did the Latin Mass continue to be celebrated by Chantry Priests, as has sometimes been suggested, in the latter part of the sixteenth century and even up to the early years of the reign of James I?

It was in 1547 that the Act of Parliament for the Dissolution of the Chantries was passed. By this Act there were suppressed more than 2300 chantries which carried stipends for Priests saying Masses for ever for the repose of their founders' soul<sup>1</sup>. There were, however, many exceptions granted under the Act, and among these were the Chantries in St. George's Chapel. Possibly for a short time, and almost certainly in the reign of Mary Tudor, the Chantry Priests continued to celebrate the Latin Mass in these Chantry chapels.

The Treasurers' Accounts reveal the fact that several appointments were made throughout Elizabeth's reign to the several Chantries in St. George's Chapel and payment made to the Chaplains. Thus in 1562-3, as already mentioned, Hodgson was paid his stipend as one of the two Chaplains of Edward IV's Chantry. His colleague was named Hopkins. Thomas Parker, a Minor Canon, was one of the two Priests of the Ann, Duchess of Exeter, Chantry at this date, and he held this appointment together with his Minor Canonry until his death in 1606. Another Minor Canon who held a Chaplaincy for a time was William Barnes. In the year 1600-1 the Hastings Chaplaincy was held by a Canon in the person of Charles Sonybank (Canon 1598-1638). In the reign of James I appointments were continued to the Exeter and Hastings

<sup>1</sup> *Tudor Constitutional Documents*, J. R. Tanner, p. 103.

Chantries only ; and by the year 1613-14 these also had ceased to figure in the Treasurer's Accounts. A Chapter Minute dated 28 Sept., 1614 shows that Edmund Casse (or Case), the last of the Chantry Priests, appealed unsuccessfully for his "chantry pay", and that "the Chapter held his place void and would stand upon their right".

There can be little doubt that these appointments had long since become sinecures and that the emoluments attached to them had come to be used as pensions or reward for good service either to the clergy or laymen connected with St. George's Chapel. A letter from George, Lord Huntingdon, in whose patronage the appointment to the Hastings Chaplaincy was then vested, states clearly that Francis Mason, "Reader of the Divinity lecture", was given this Chaplaincy solely "for the better augmentation of his stipend"<sup>1</sup>.

Reverting to the case of Marbeck, even if he were in Minor Orders<sup>2</sup> he could not have celebrated the Latin Mass ; nor could the Minor Canons and other Priests who held their Chaplaincies, because they were prohibited by their oaths. But Marbeck in another document was definitely described as "laicus". This was in a lengthy minute, dated 12 Nov., 5 Edw. VI, recording a resolution by the Dean and Canons under which they granted the reversions of the presentation to certain benefices to

<sup>1</sup> Chapter Minute dated 22 January, 1598.

<sup>2</sup> By the Statutes of 1352 it was ordered that there should be four clerks, of whom one was to be in Deacons' Orders, one in Sub-Deacon's, and the other two in minor Orders. The number of Clerks was soon increased to six (as shown in the Attendance Register of the fifteenth century), and presumably the four juniors were in the minor Orders. The number was further increased to thirteen under the Garter Statutes of Henry VIII, dated 24 April, 1522. (This, incidentally, would have been earlier than Marbeck's appointment.) The injunctions of 8 Feb. 4 Edward VI, § 23, imply that some of the Clerks were in Deacons' Orders and some were laymen, but the exact interpretation of this particular injunction is in any case obscure. It would appear that the rule that all the Clerks were to be at least in minor Orders was gradually relaxed in the sixteenth century, and that after the middle of that century none of the Clerks were in Orders of any kind.



various persons. Some of these persons were in Orders, but among them were John Marbeck and George Thaxton, who were described as "laici". The minute shows that Marbeck was granted the reversion of the presentation to the benefice of Tintagel. The original document has perished, but fortunately the details were recorded by Dr. George Evans (Canon 1660-1702) in his two valuable books of memoranda<sup>1</sup>. There is further reference to this matter in Evans's second book<sup>2</sup>.

Marbeck's name is universally known to-day for his famous *The booke of Common praier noted*, published in 1550. In his short preface the Author announced that "In this Booke is conteyned so much of the Order of Common prayer as is to be song in Churches". As stated in Grove's *Dictionary of Music and Musicians*, "The pioneer character of Marbeck's service to the first liturgy in the English language increases his historical importance immeasurably. His object was to provide a 'playne-tune' for priest and clerks (in unison) for the daily Offices of the Church which should be in keeping with the traditions of plain-song and also be conformable to the accentual qualities of the English language. . . . He used traditional melodies freely and wrote original music on similar lines. Thus the Creed and Gloria of the Communion Office are his original compositions, while the Kyrie, Sanctus, Benedictus and Agnus Dei are adaptations traceable to several Sarum sources".

Marbeck is stated by Anthony Wood to have supplicated for the Mus.Bac. degree at Oxford in 1549, but the University Records, which are admittedly defective at this period, contain no reference to this. His interest in music was not entirely absorbing; indeed, it is surprising that so few compositions of his survive, and it must be presumed that he did not write much music.

The brief list of his known musical works is as follows :

<sup>1</sup> Evans's Memorandum Book, Windsor Records, iv, B. 16, fo. 37.

<sup>2</sup> *Ibid*, iv, B. 17, fo. 124.



ORGANISTS AND MASTERS OF THE CHORISTERS

MASS

Missa : *Per arma Justitiae.*

MOTETS

Ave Dei Patris Filia.

Domine Jesu Christe.

CAROL

A Virgin and Mother.

Possibly the first three works were written before English became the use for liturgical worship with the Prayer Book of 1549. Be that as it may, Marbeck as early as 1543 was occupied with work of an entirely different nature which must have taken up most of his leisure time. His attention had before this been drawn to religious questions, and, like John Taverner of Christ Church, Oxford, he had certainly adopted Calvinistic opinions. His work on *The booke of Common Praier noted* has caused his fame to endure to our own time ; but in some ways his Concordance of the Bible was an even more remarkable achievement, and it certainly involved far more arduous labour to produce. Marbeck's name should be remembered quite apart from music, for the fact that this was the earliest English Concordance of the whole Bible ever compiled, although a Concordance of the New Testament had been produced by Thomas Gibson in 1536. Some idea of the laborious nature of this work may be gathered when it is stated that, even in its final and shortened form, it contains over nine hundred folios, each of which is divided into three columns. Every word is followed by its Latin equivalent. It was eventually published in 1550 and dedicated to King Edward VI. The dedicatory address is of unusual interest, because Marbeck not only describes the many vicissitudes which called out in him an amazing display of courage and perseverance, but he also gives some account of his arrest and trial. It was on 16 March, 1543/4 that his house, known later as "the Old Commons", was searched ; and his "chaunce emong

others was at Windsore to bee taken in a labirynth and troublesome net of a law called the Statute of vi articles, where, by meanes of good woorkers for my dispatch, I was quickly condempned and judged to death, for the copying out of a worke, made by the greate Clerke Master Jhon Calvin written against the same sixe articles . . . but the same time was my greate worke, emong others, taken from me and utterly lost". The "greate worke" was, of course, the Concordance.

Marbeck and two of the lay-clerks, named Testwood and Benett, were indicted before John Salcot (*alias* Capon), Bishop of Salisbury, Sir William Essex, Sir Humphrey Foster, William Franklyn, Dean of Windsor, and other Commissioners, and committed by them to the Marshalsea Prison. They were finally tried at Windsor on July 26 and were all condemned to be burnt at the stake. This sentence was carried out on Testwood and Benett, with one other victim, at a spot now within the Chapter garden ; but Marbeck was reprieved through the influence of Gardiner, Bishop of Winchester, and after spending a further time in the Marshalsea he was released on October 4 with a full pardon. It is to be noted that the two Bishops concerned in this matter were officially connected with St. George's Chapel as Chancellor and Prelate, respectively, of the Order of the Garter.

On his return to Windsor he began his Concordance again "and writt out the same". Eventually he "resorted to the Imprinter hereof . . . who, seeing the volume so hounge and greate, saied plainly that the charges of the Imprintyng thereof would not onely be importunate, but the bokes when this should be finished would beare so excessive a price as fewe . . . should bee able to attain unto them : wherefore by his advise I yet once again a newe writte out the same in suche sorte as the worke now appereth, and by the providence of God is now finished".

Marbeck's later years were largely devoted to the production of religious treatises and books, in some of

which he violently attacked the Papacy. And in view of this fact it appears all the more certain that he would never have held the position of Chaplain to Lord Hastings's Chantry in St. George's Chapel, as he did from 1571 till 1585, unless it were then a mere sinecure.

The following is a list of his published works in addition to his *Concordance* and his *Booke of Common Praier noted* :

The Lyves of the Holy Sainctes, Prophetes, Patriarches and others conteyned in Holy Scripture, 1574.

The Holie Historie of King David . . . Drawne into English Meetre for the Youth to reade, 1579.

A Ripping up of the Pope's Fardel, 1581.

A Booke of Notes and Common places . . . gathered out of the Workes of divers singular Writers, 1581.

Examples drawn out of Holy Scriptures . . . also a Brief Conference between the Pope and his Secretary, 1582.

A Dialogue between Youth and Olde Age, 1584.

The house described as "The Old Commons", as contrasted with "Denton's Commons", then a comparatively new building, is that now known as No. 23 The Cloisters. It was here that Marbeck, and afterwards Farrant, Giles and Mundy, lived. In 1551 the original Hall, extending through the two rooms that now adjoin it East and West, was divided up and the present fire-place put in. Among the various names and initials carved there by Elizabethan occupants is the date 1585. The scheme for the division of this hall was drawn up by the King's Commissioners<sup>1</sup>. Partitions were to be made of the "Common Hall, Parlour, Buttery, Kitchen, etc., and one lodgeing to be made at the Colledge charge in one end for the schoolmaster of Grammar, and in the other end at the Colledge charge for the schoolmaster of Musick ; so as all the roome may be by the discretion of the Dean and Chapter parted betwixt the said schoolmasters".

The room in between was "to serve for both schoolmasters to teach the choristers" ; and the hours at the

<sup>1</sup> Injunctions of 26 Oct. 4 Edw. VI.



disposal of each were definitely laid down. In later days, especially in the time of Queen Anne, this scheme was much altered, but Sir Gilbert Scott's restoration of the house, about the year 1872, has left this part of it very much as it was after the changes made in 1551.

## George Thaxton

BEFORE 1547—BEFORE 1558

Dates of birth and death unknown.

GEORGE THAXTON's name is first found in the list of the Clerks who signed the petition to the King's Commissioners in 1548. His name comes third on the list which was headed by John Marbeck.

In the Injunctions of the Commissioners<sup>1</sup> in 1551 is the following minute :

"And whereas we understand that John Merbecke and George Thaxton hath of your grant fees appointed them severally for playing upon organs, we take order, that the said John and George shall enjoy their several fees during their lives if they continue in that College in as large and ample a manner as if organ playing had still continued in the Church".

Throughout this period until the death of Giles in 1634 there were two Organists simultaneously in office, but this Injunction provides the earliest actual record of such an arrangement.

The discontinuation of organ-playing in the reign of Edward VI was due to Puritan influence. It cannot have been for long, and the Precentors' Accounts show clearly that within four years the organs were certainly in use again. Thus in 1555-6<sup>2</sup> William Est was paid by order of the Chapter "*pro Regalibus Organis*", i.e., for supplying Regals. The Regal was a small type of portable organ, furnished at this period with reed pipes only. The name of

<sup>1</sup> Injunctions of 26 Oct. 4 Edw. VI., § 11.

<sup>2</sup> Windsor Records, xv. 56. 41.

Est, or Este, as it is spelt in the following year's accounts, suggests a connexion with Michael and Thomas Este, or East, of later Elizabethan days. In this same account John Thaxton, a lay-clerk, received payment "*pro emendatione organorum in choro*" (for repairing the organ in the choir), that is to say, the great organ. John was probably nearly related to George Thaxton, and it is not impossible that the names of George and John have been confused and that the two are identical. In the accounts for 1559-60 Bartholomew Neale was paid "for certain instruments of the kind of organ called in English a Regal"<sup>1</sup>. These had been recently bought and had formerly been in London "*in vico Fan (sic) strete*"<sup>2</sup>. In 1565-6 repairs were done "*circa organa et le regalls*", and an organ builder (*Fabricator organorum*) appears in the accounts. Another item of this character figures in the accounts for 1580-1, when the great organs were repaired. All this was in Marbeck's time. There is no means of knowing how long George Thaxton continued to be Organist in partnership with Marbeck, for his name only occurs once again in the scanty records of this decade, namely, on 19 Oct., 1555, when he was paid 10s. 4d. for copying a missal<sup>3</sup>. As already stated, he and Marbeck were granted the reversion of the presentations to certain Benefices in the gift of the Dean and Canons in 1551. It is probable that Thaxton continued in office until succeeded by Preston.

### . . . Preston

BEFORE 1558, *circa* 1559—*circa* 1560.

Possibly succeeded Thaxton

IN 1559<sup>4</sup> payment of 10s. was made to Marbeck for playing the organ for one quarter. A similar sum was

<sup>1</sup> This is a translation of the Latin entry.

<sup>2</sup> Possibly Fenchurch Street.

<sup>3</sup> Windsor Records, xv. 56. 40.

<sup>4</sup> Windsor Records xv. 56. 78, and see Illustration.

paid in exactly the same terms at the same date to one Preston. Preston's name also appears in 1558<sup>1</sup> in the list of lay-clerks which is headed by Marbeck's name, and he was paid as Instructor of the choristers and also for procuring choristers. His Christian name is not to be found among the scanty records. It is quite likely that in the period from about 1547 to 1563 Thaxton, Preston and Golder succeeded each other as Organists in conjunction with Marbeck, the line being carried on by Farrant, when he in turn succeeded Golder in 1564.

### Robert Golder

? Circa 1560—1563

d. 28-30 November, 1563

Probably succeeded Preston

In the Treasurer's Roll for the year 1562-3 the name of "Coulder" is given as being in association with Marbeck when payment was made to them jointly, as "*agitatores organorum*". In the year's accounts for 1563-4<sup>1</sup> his name is correctly given as "Golder". In this document it is stated that "he died in the end of November and is paid for October and November 20s. for his obits". It is also noted that "Mr. Golder had borrowed the last year £5, which his executors must pay". Further items in this same account show that "Mr. Golder must have for teaching the choristers in October and November xi<sup>s</sup>. 1<sup>d</sup>." and 6s. 8d. "for playing at the organs two months"; that is for the two months of the financial year dating from Michaelmas.

Robert Golder's Will is dated 28 November, 1563<sup>2</sup>. This fixes the date of his death within the final three days of November. In his Will he described himself as "one of the players of thorgans w<sup>t</sup>in the quenes Ma<sup>t</sup>ies free chapell w<sup>t</sup>in her castell of Wyndesore". He expressed

<sup>1</sup> Windsor Records, xv, 56. 78

<sup>2</sup> P.C.C., 2 Crymes.



a wish to be buried "within the castell church there", and no doubt this wish was carried out. His wife, Elizabeth survived him, together with two daughters, Mary and Elizabeth. His property included a "house or tavern called commonly the King's heade . . . without Newegate in the parish of Sainte Pulchres of London"; also a "house at the Strande without Temple bare in London called the Gage" and a "tenement in the town of Eton".

The witnesses to his Will were William Holbor and "Maister Humferey".

Owing to the incompleteness of the records there is nothing to show when Golder began his work at Windsor, but it is likely that he succeeded Preston, who was sharing the Organist's duties with Marbeck in 1559.

### Richard Farrant

1564—1580

*b. circa* 1540; *d.* 30 November, 1580.

Succeeded Robert Golder

RICHARD FARRANT'S name is among the most familiar of the Elizabethan Church-musicians, although his output of composition, judging from what has survived, is small. Yet this is of such excellence that its wide popularity is easily accounted for. Like Richard Edwards and William Hunnis, of the Chapel Royal, Farrant, as Master of the Choristers, was actively associated with their famous dramatic activities. From 1567 until his death he was responsible for presenting a Play before Queen Elizabeth every year, and it is evident that his chief interest must have centred upon secular composition, even though little of this has survived, apart from one or two stage-songs. Godfrey Arkwright attributes the Play "Panthea and Abradatas" to Farrant's authorship<sup>1</sup>.

It is important that Richard Farrant should not be

<sup>1</sup> "Elizabethan Choir-boy Plays and their Music" by G. E. P. Arkwright. *Mus. Assoc. Proceedings*, 1913-14, p. 117.

OF ST. GEORGE'S CHAPEL IN WINDSOR CASTLE

confused with either of the two John Farrants, who were successively Organists of Salisbury Cathedral, nor yet with another John Farrant, who was of Christ Church, Newgate. Mrs. Robertson, of Salisbury, in her recently published book <sup>1</sup> has made clear much that was uncertain about the Salisbury Farrants, but she was able to throw no new light upon the history of Richard. In early manuscripts, such as the Batten organ-book at St. Michael's College, Tenbury, <sup>2</sup> Richard is commonly described by way of distinction as "of Windsor".

Nothing is known of Richard Farrant's early life or parentage. He may have been a son of a Richard Farrand, spelt also "Farrant" <sup>3</sup>, who died in 1560. This Richard was a member of the Drapers' Company. His Will <sup>4</sup> shows that he had children, but their names are not given. His wife's name was Joan. He had a brother, Harry Farrand, and a sister, Maude Farrante (*sic*). It has been stated that Richard of Windsor was already a Gentleman of the Chapel Royal in the time of Edward VI. There is no evidence to support this statement; if it were true, he must have been born earlier than 1530, the approximate date commonly conjectured as that of his birth; he may have been born as late as 1540. It is true that he was "one of the Queens Chappell" in 1564, as recorded in the Indenture of that date in reference to his appointment to St. George's Chapel.

The original Indenture concerning his appointment to Windsor no longer exists, but fortunately a summary of it was preserved in Dr. George Evans's memorandum book, now among the Records of the Chapter <sup>5</sup>, and it should be quoted here:

"The 24th of (April) in the 6<sup>t</sup> of Eliz. the Dean and Canons indented Richard Farrant one of the Queens

<sup>1</sup> *Sarum Close* by D. H. Robertson. Jonathan Cope.

<sup>2</sup> Tenbury MS., 791.

<sup>3</sup> Early Durham Cathedral part-books.

<sup>4</sup> P.C.C., 34 Mellersh.

<sup>5</sup> Windsor Records, IV, B. 16, fo. 27v.

Chappell to be Mr. of y<sup>e</sup> queristers in this Xch. and to have a clerks place and to be one of y<sup>e</sup> organists in this chappell : hee to have the bording cloathing lodging and finding of y<sup>e</sup> 10 choristers : to enjoy y<sup>e</sup> houses and emoluments of an organist clerk and master. On condition of the premisses to have £81 6s. 8d. per ann. to be paid him monthly by y<sup>e</sup> treasurer besides spurre money and money given by strangers for singing of ballets and y<sup>e</sup> Mr of y<sup>e</sup> boyes is to have power of placeing and displaicing y<sup>e</sup> boyes (except y<sup>e</sup> present boyes before their voice is broken w<sup>ch</sup> are not to bee displac'd without order of chapter) he is also to find a sufficient service for those he displaces : hee to bee absent so far as y<sup>e</sup> college statutes permit. The choristers to have their chamber in y<sup>e</sup> college to lye in still allowed them but y<sup>e</sup> Mr of y<sup>e</sup> boyes to provid them not only cloathes and diet but also bedding and to leave them as well cloath'd as he finds them hee to have the place for his life after y<sup>e</sup> displaicing of any boy he is to find another within a month or to be defaulted 18d. per week for default after y<sup>e</sup> month is expired : he is not to demand any thing of y<sup>e</sup> augmentacon granted this year to the clerks and queristers nor bee absent not above two months in y<sup>e</sup> year and that by leave of y<sup>e</sup> Dean or his lieutenant and the Dean and Canons at the sealing of y<sup>e</sup> premises give season and possession of the foresaid annuity by delivering him ——— pence".

Dr. Evans added in his note-book : "This person came to o<sup>r</sup> Chappell upon the special request and desire of the Dean and Canons as tis said in th' Indenture".

This footnote suggests that Evans's copy of the Indenture is not complete, because *tis not* "said in th' Indenture" as Evans quotes it. In the case of Giles's contract in 1585, however, it *is* definitely stated that he came "at the request and desire of the Dean and Canons", and it is therefore probable that some such formula was included also in Farrant's contract ; and perhaps it was common form at the time.



Farrant's career has always been something of a mystery. For instance, it is difficult to explain his resignation of membership of the Chapel Royal in 1564, when he came to Windsor, coupled with his re-appointment in 1569, an experience apparently without parallel at this period. And a careful examination of the Windsor Records, more particularly the annual Accounts of the Treasurer and the Precentor, makes for some uncertainty as to his duties at Windsor. Under the terms of his indenture he was to enjoy the houses and emoluments of an Organist, Clerk and Master, but whereas he undoubtedly carried out the duties of Master of the Choristers and lived in the Old Commons, his name does not appear in the Accounts among the lay-clerks, as that of Marbeck does, nor as receiving payment for playing the organ.

Yet it cannot be doubted that this great musician acted as Organist of St. George's Chapel in partnership with Marbeck, especially as both before and after his time there were two Organists working together. His chief duties, however, lay in finding and supplying ten competent choristers for the needs of the Chapel Services; and his responsibilities included housing, clothing and feeding them, and also teaching them to sing the choir-music.

Farrant succeeded Golder, who had died at the end of November 1563<sup>1</sup>. His first payment was at midsummer 1564, when he received £6 . 13s. . 6d. under his contract as Master of the Choristers.

In the Treasurer's Account for 1563-4 it is shown that Farrant received payment from April 24 until the end of September. The dates agreed with the Indenture. Similar payments under the terms of his contract are shown in the Treasurer's Accounts for 1566-7, 1568-9, 1571-2 and 1575-6. In the Precentor's Accounts for 1567-8 he was paid for twelve books of *Cantiones*. These entries make it clear that he continued his work at Windsor

<sup>1</sup> Windsor Records, xv, 56, 78.

and lived there for the rest of his life after his re-appointment as a Gentleman of the Chapel Royal in 1569 in succession to Thomas Causton. The Cheque Book of the Chapel Royal records this re-appointment thus<sup>1</sup>:

"Causton d. 28 Oct (1569) Rich. Farrant sworne in his place the 5 of November from Winsore".

In 1568-9 Farrant was paid "*equitanti providendum pueros aptos ad canendum in dicta Capella hoc anno ut in precedenti*" (riding on horseback to secure skilled boys for singing in the said Chapel this year as in the preceding year). This implies that he was empowered to scour the district on horseback, and perhaps also to visit London to find good choristers and "press" them into the service of the Chapel.

In 1575-6 there are two schedules attached to the Accounts. In one of these mention is made of "livery or obyte money for the Quere except Mr. Farrant and the choristers". In the other schedule, showing the amounts paid to various recipients of obit money, the following entry occurs at the foot of the page: "Mr. Farrant Master of the Choristers for him and the ten choristers for every month £6 . 13<sup>s</sup> . 4<sup>d</sup> *ex decreto capituli* over and besides 26s. thereof every quarter—6s. 8d."

Farrant died 30 November, 1580. It is usually stated that his death took place at Windsor, but there is no actual evidence for this. But a sentence in his Will<sup>2</sup> referring to his house at Greenwich suggests that he was not in that house when making his Will and the probable alternative was Windsor. The Will is dated the day of his death. The place of burial was left to "the discretion" of his Executrix, his widow, Anne. It was probably at Windsor if he died there. He owned the lease of a "house in the blacke friers" and he left to his widow "my house which I first purchased in Greenewhiche till such time as my sonne Richarde come to full age". He

<sup>1</sup> *The Old Cheque-Book of the Chapel Royal*, ed. E. F. Rimbault.

<sup>2</sup> P.C.C., 9 Darcy.

also bequeathed to her "the litle house in the Gardeyne ende at Grenewich together with the litle Gardeine impaled belonging to the same". He mentioned his children, but none by name except Richard.

The fact that all his children were well under age in 1580 seems to confirm the suggestion that he was not born before 1540.

The Cheque Book of the Chapel Royal<sup>1</sup> in recording his death states that he was succeeded in that establishment by Anthony Todd.

Richard's son, Daniel, became a viol-player and one of the King's musicians.

As already stated, very little church music by Richard Farrant is known to exist. His Service in A minor is variously styled in early manuscripts as "Farrant's high", or "short", or "old" Service. These terms certainly imply the existence of other Services since lost. But it is likely that an Evening Service in F "with verses to the organ" mentioned in the Durham Cathedral manuscripts, is his work. Almost all the earlier manuscripts give the A minor Service in that key and not G minor; it was transposed down at a later date and so printed by Boyce in his *Cathedral Music*.

The two lovely small anthems, "Hide not thou thy face" and "Call to remembrance", are by Richard; and Batten's organ-book<sup>2</sup> contains an anthem, "When as we sate in Babilon", which he assigns to Farrant. The anthem, "Lord, for thy tender mercies' sake", is with little doubt the work of the elder John Hilton (died 1608). It was not attributed to Farrant before the eighteenth century. There is still less justification for assigning it to John Farrant, of Salisbury; Mrs. Robertson has frankly admitted the error of her statement in *Sarum Close*<sup>3</sup>.

<sup>1</sup> *The Old Cheque-Book of the Chapel Royal*, edited by E. F. Rimbault.

<sup>2</sup> Tenbury MS. 791.

<sup>3</sup> *Sarum Close*, by D. H. Robertson, p. 156.



## John Mundy

Mus.Doc.

*b. circa 1554; d. 29 June, 1630*

Succeeded Richard Farrant

JOHN MUNDY was the elder of two sons of William Mundy, the composer, who was Vicar Choral of St. Paul's Cathedral, and a Gentleman of the Chapel Royal from 1564 till his death in 1591.

A pedigree of the family, as recorded by Stephen Mundy of the Inner Temple, a nephew of John, is to be found in the British Museum<sup>1</sup>. William Mundy is there described as gentleman and sub-dean of the Chapel Royal; but this seems to be a mis-statement; one Grevesend was sub-dean and died in 1569, to be succeeded by Richard Tyrwhitt, who in his turn was succeeded in 1584 by Robert Greene<sup>2</sup>; and these dates cover the whole period of William Mundy's membership of the Chapel Royal.

The date of John Mundy's birth is not given in the pedigree, nor is it known from any other source; but as his brother Stephen died in 1640, aged 84, John's birth may be dated approximately at 1554. The pedigree gives his mother's maiden name as Mary Alcock. His wife's name is not recorded, but his daughter Judith married one Bennett and died without issue. Like Byrd and Gibbons, Mundy was entitled to a coat-of-arms, as recorded in the same manuscript, namely, sable, a cross engrailed argent, charged with five lozenges gules, on a chief or, three eagles' claws erased azure.

He took the degree of Mus.Bac. at Oxford 9 July, 1586 and of Mus.Doc. 2 July, 1624, being, according to Anthony Wood<sup>3</sup>, "in high esteem for his great knowledge in the theoretical and practical part of music".

The exact date of his appointment to St. George's

<sup>1</sup> B.M. *Harl MS.* 5580, fo. 20.

<sup>2</sup> *The Old Cheque-Book of the Chapel Royal*, E. F. Rimbault.

<sup>3</sup> Wood's *Fasti Oxon* : i, 236, 514, and *Oxf. Univ. Reg.*, *Oxf. Hist. Soc.*, ii (1), 47.

Chapel is not known, for unfortunately no record of the Chapter Minutes exists earlier than 1596; the Treasurers' Rolls are missing between 1575 and 1586-7, and the Precentors' Rolls of 1581-2 and 1582-3 give no information on the point.

The position after Farrant's death until 1585, in the absence of any evidence, must remain obscure. Giles was certainly appointed, as the contract shows, in June 1585. But Mundy was already in office at that date, for reference is made in the contract to the fact that he was then living in the house known as the Old Commons. He held the appointment of lay-clerk and Organist, as shown in the Treasurer's Accounts for the year 1586-7, and it is probable that his appointment was made soon after Farrant's death at the end of 1580. But it seems clear that he was not Master of the Choristers at the time of Giles's appointment, and it is rather bewildering to read in the Indenture, in which Giles's duties and undertakings were defined, that "the Dean and Canons are nowe destitute of an experte and cunning man" to instruct the choristers "in the knowledge of singing and musicke". Was not Mundy so qualified? It seems incredible, in the light of what is known to-day of his madrigals and his church music, that he was not.

Whatever the explanation may be, Giles was appointed Master of the Choristers and also one of the Organists and a lay-clerk in 1585; and these two notable musicians worked together at St. George's Chapel for as many as forty-five years.

It is curious to note that whereas Giles was a member of the Chapel Royal, Mundy never held that position.

Mundy became Organist at Eton College about the same time that he came to Windsor, and he held the two appointments for many years.

The references to Mundy in the Chapter Records, whether in the annual Accounts or in the Minutes, are of little interest. In 1591-2 his salary was paid to him as



a lay-clerk and also "*pulsanti organum*". In 1603-4 he is entered in the Treasurer's Account as "*organista Mundaye*", and in the following year he was paid "*pro reparatione organorum diversis temporibus*". An organist at this date was evidently expected to be able to carry out small repairs to his instrument. But in his time an extensive alteration and improvement was undertaken, and probably Mundy and Giles were jointly responsible for drafting the exceptionally interesting Minute on the subject that is dated 20 July, 1609. It is worth quoting in full :

"Yt is decreed at this Chapter that Thomas Dallam of London Organ maker shall take downe and remove the greate Organs w<sup>th</sup> all that belongs thereto And the same to set over the Quier doore repayringe amendinge and perfecting the said whole Instrument consistinge of a greate Organ and a Chayre portative in this manner followinge that is to say, In the great Organ (takinge out one superfluous smale stop) he is to place the open principall stop of five foote pipe w<sup>ch</sup> now is in the Organ in the quier, And in the portative to take out one whole stop that maie best be spared and in the place thereof to bestow one other stop called the open octave in the forpart of the Organ nowe in the quier And to enlarge the sound boorde of the said Chaire or portative to such a convenient length and bredth as maye neede but one paire of stickers w<sup>th</sup> makinge of newe grooves and newe pallets w<sup>th</sup> newe springes and all other things therto belonginge to the ende that thereby maie be procured the ease and gentle goinge of the said portative keyes And to the greate Organ to make one newe paire of keyes (if those that are allreadie there shall not be thought sufficient) And also to place in the backe of the said greate Organ one open stop of tynne pipes of tenne foot pipe called an open diapason the same to be newlie made and cast the sound boorde in the said Organ beinge enlarged for the same purpose. The wainescot for the enlarginge



of the case of the greate Organ w<sup>th</sup> the joyners woork thereto belonginge to be at the Charge of the Deane and Canons In consideracon of the perfectinge of the said twoe Instruments with all thinges thereto belonginge as also the newe making of the said diapason stop with the inlarginge of the two foresaid sound boords the fitting of the springs pallets and cariages thereof to be well and workmanlike done and performed before the feast of the birth of o<sup>r</sup> lorde next ensuinge the said Thomas Dallam is to receive of the Deane and Canons the some of Threescore pounds viz. presently in hand twentie pounds upon the fifteenth daie of october next twentie pounds more and the other twentie poundes in full payment of the said threescore pounds to be paid unto him when the woorke is fullie finished".

Three years later the Chapter were feeling the burden of the heavy expense incurred for the wainscoting of the organ-loft, together with other repairs; a Minute dated 19 June, 1612 also records that they "had expended great sommes of mony in translatinge and newe makinge the great Organs". Nevertheless in the following January it was decreed that "the whole space between the organs and the pillars over the King's stall should be colored blue and be sett with starres gilded".

It was decreed 25 Nov., 1615 that a stipend of forty shillings should be granted to Mr. Mundy "because he should take paines to mend and tune the Organs".

The St. George's Chapel Registers record that Mundy was buried 30 June, 1630, having died the previous day.

Both William and John Mundy are to be counted as notable figures in the great School of Elizabethan and Jacobean composers. They are mentioned together in John Baldwin's doggerel poem<sup>1</sup>, in which he names all the musicians of note he could think of, both English and foreign :

<sup>1</sup> Royal Music Lib., B.M., 24, D.2.

## ORGANISTS AND MASTERS OF THE CHORISTERS

"I will begine with white, shepper, tye and tallis,  
parsons, gyles, mundie th' oulde, one of the queenes  
pallis,  
mundie yonge, th' oulde mans sonne, and like wysse  
others moe."

In certain instances it is difficult, if not impossible, to determine whether a composition is to be assigned to the father or the son. Consequently a list can only be submitted tentatively.

The elder Mundy will always be remembered as the composer of the beautiful anthem, "O Lord, the maker of all thing". In the eighteenth century Tudway, Boyce and others wrongly assigned this setting to Henry VIII. The words are, it is true, from the *King's Primer* of 1545 ; but space will not permit a statement here of incontestable reasons for attributing the composership to William Mundy.

In 1594 John Mundy published a set of "Songs and Psalmes composed into 3, 4 and 5 parts for the use and delight of all such as either love or learne musicke". He was described on the title-page as "one of the organest of hir Majesties free Chappell of Windsor".

### SERVICES

First Service, M. (with Venite, Kyrie and Creed) and E.  
Second Service, M. and E.  
Third Service, in A., M. and E.  
Fourth Service, M. and E.  
Short Service, in G. mi., M. (with Kyrie and Creed).  
Evening Service, "In medio chori".  
Service in 3 p<sup>ts</sup>, for men, M. (with Kyrie and Creed) and E.  
Service in 4 p<sup>ts</sup>, for Men, M. (with Kyrie and Creed) and E.

### ANTHEMS

Blessed art thou.	Hear my prayer, O Lord.
Blessed is God in all his gifts.	He that hath my command-
Give laud unto the Lord.	ments.
Have mercy on me, Lord.	I lift my heart to thee.

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ANTHEMS (*continued*)

Lord, arise and help.	O Lord, turn not away thy face.
Lord, to thee I make my moan.	O thou God Almighty.
Let us now laud.	Praise the Lord, O my soul.
O all ye nations of the Lord.	Rejoice in the Lord.
O come let us lift up our voice.	Save me, O God.
O give thanks unto the Lord.	Send aid.
O God, my strength and fortitude.	Sing joyfully.
O Lord, I bow the knees.	Sing ye unto the Lord.
O Lord, of whom I do depend.	Teach me thy way.
O Lord, our Governor.	Unto thee lift I up mine eyes.
	Ye people all in one accord.

MOTETS

Aedes nostra sancta.	Judica me, Deus.
Dominus illuminatio mea.	Lamentations (Daleth to L.).
Dum transisset Sabbatum.	Sicut erat in principio.
In te, Domine, speravi.	

Nathaniel Giles

Mus. Doc.

*b. circa* 1558; *d.* 24 January, 1634

Succeeded John Marbeck

GILES was born about the year 1558. He belonged to a family which was well known in Worcester in the sixteenth century, as shown in the records of the parishes of St. Helen's and St. Clement's in that city, and his birth-place is believed to have been in Worcester or the near neighbourhood. He was son of Thomas Giles, who was Organist of St. Paul's Cathedral from 1582 to 1590.

The statement that Nathaniel was a chorister at Magdalen College, Oxford, has been disproved by Sir Ivor Atkins, to whose researches much of our knowledge about him is due<sup>1</sup>; but he may have been attached to the

<sup>1</sup> "Early Occupants of the Office of Organist and Master of the Choristers of Worcester Cathedral", by Ivor Atkins. Worc. Historical Society.



College for a short time as a lay-clerk. In 1581 he was appointed Organist and Master of the Choristers of Worcester Cathedral in succession to John Colden who died that year.

In 1585 he left Worcester for Windsor where he had been appointed Master of the Choristers. He may be regarded as the successor of John Marbeck as Organist and lay-clerk. His appointment dates from 8 June, 1585. An Indenture of this date, made between Nathaniel Giles and the Dean and Canons of Windsor survives among the Chapter Records. It is of great length and in beautiful script<sup>1</sup>. It is too long to quote here in full, but the following is an extract that includes all the main features.

The Indenture is made between the Dean and Canons and Nathaniel Giles, "Batchiler of Musicke":

"Whereas the Dean and Canons are nowe destitute of an experte and cunning man to teach inform and instruct the children or choristers of the said free Chapell in the knowledge of Singing and Musicke as Mr of the said children . . . and fore as much as the said Nathaniel Giles at the request and desire of the said Dean and Canons is well contented to come and serve in the same free Chapell and to take upon him the exercising of the said roome of master of the children . . . the said Dean and Canons . . . have given and granted by these presents unto the said Nathaniel Giles the roome and place of a Clerk of the said free Chapell and to be one of the Players of the Organes there and also the office of instructor and Mr of tenne children or choristers . . . and the office of Tutor Creansor or Governer of the same tenne children or choristers to be instructed taught and brought up in the knowledge of musicke that is to say in singing pricksonge descant and such as be apt to the Instruments. And to have the boordinge clothinge and findinge of the said tenne children . . . to enjoy the said

<sup>1</sup> Windsor Records, xi, B. 30.

office . . . for the term of his naturall life in consideration of which . . . one yearly rent stipend or annuitie of foure score and one poundes sixe shillings and eight pence . . . and also one dwellinge house in the said castle commonly called the ould Commons wherein John Mondaie doth nowe inhabit and dwell with all howses buyldings Roomes and lodgings easementes and Commodities whatsoever thereto belonginge . . . in such wise as one Richard Farrante latly enjoyed the same. The said yeerly rente . . . to be yearly receeved levied and paied out of the rentes revenues issues and profitts of the said free chapell by the handes of the Treasurer there for the time beinge . . . over and besides all such rewardes as from tyme to tyme . . . shalbe given for the singing of Ballades or playeinge or any such like things (the Spurre money and rewardes given them out of installations of any Nobleman or prebendarie only excepted to be equally devided to the children at their departure from the said free chapell). . . . Moreover that he the said Nathaniel Giles shall have such libertie to be absent from the said free chapell . . . as the Statutes will allow and permit . . . and agree to supply the children with good and sufficient meate drinke apparel bedding and lodginge at the only costes and chardges of the said Nathaniel Giles. (Their chamber within the said free chapell which hath byn usually appoynted unto them and such bedding and furniture as they nowe have being allowed unto him for that purpose . . . at his departure to leave unto them as good as he now receyveth the same. Also . . . he shall in the tyme of his sickness and absens procure and finde at his costs and chardges such as shall be thought meete by the Dean and Canons to discharge his duties . . . he shall at his further costes and chardges find and procure meete and apte children within the space of three months after the avoydinge of any of the said tenne children. . . . He is not to take his said libertie of absence when her Majesty shall be resident heere at the Castle of Windsor neyther



when any instalation or funerall of any noble person shall be heere solemnized”.

This Indenture has been quoted both by West<sup>1</sup> and by Atkins<sup>2</sup> with the date 1595, on the authority of the Ashmole MS., 1125, fo. 33. This manuscript agrees verbatim with the Windsor Indenture of 1585, and there can be little doubt that it was copied from it, but that by a slip of the pen the wrong date became attached to it. The explanation of this, as offered to Sir Ivor Atkins by John Neale Dalton (Canon 1885-1931), was that Giles would have been re-appointed at Windsor annually with a fresh Indenture each time. Obviously that was wrong, for the Windsor Indenture states in plain language that the appointment was “for the term of his naturall life”. And Dalton was also in error in telling Atkins that Giles was not appointed Organist until 8 November, 1633, but only lay-clerk and Master of the Choristers. Nothing could be clearer in the original Indenture than the statement that he was to be “one of the players of the organes”. But though Giles was appointed into “the room and place of a clerk”, his name, unlike that of Mundy, does not appear in the list of lay-clerks in the years 1591-2<sup>3</sup>.

For the year 1585-6 the Treasurer's Roll shows that Giles paid the sum of 26s. 8d. for the rent of his house in the Castle for the whole year from Michaelmas, 1585. The same Roll records the payment of his salary as Master of the Choristers.

The excellence of the choir under the joint control of Mundy and Giles is reflected in a contemporary appreciation both of the singing and playing recorded by a German visitor in the person of Frederick, Duke of Würtemberg<sup>4</sup>. On Sunday, 20 August, 1592, he came to St. George's Chapel. He noted that “the music, and especially the

<sup>1</sup> *Cathedral Organists*, by J. E. West.

<sup>2</sup> *Early Worcester Organists*, by Sir Ivor Atkins.

<sup>3</sup> Windsor Records, xv, 59, 15.

<sup>4</sup> Jacob Rathgeb, *Kurtze und Wahrhafft Beschreibung der Baden-fahrt*, 1592, p. 17 (British Museum C., 32, e).



organ, was very fine. . . . A small boy sang so beautifully and that it was wonderful to listen to him"<sup>1</sup>.

Giles took the degree of Mus. Bac. at Oxford 26 June, 1585, and supplicated for the Mus. Doc. in 1607; but his Exercise was not sent in at that time, and he did not actually take the degree until 15 July, 1622.

Meanwhile, like almost all the prominent musicians of his day, he became a member of the Chapel Royal, succeeding William Hunnis, who died in 1597, as Master of the Children of the Chapel<sup>2</sup>. He held this post together with that at Windsor until his death. In course of time his double duties seem to have become difficult to fulfil, and on 8 April, 1605, a Chapter Minute records that: "It is decreed at the request of Nathanaell Giles Esquier M<sup>r</sup> of the Choristers of the free Chapell that Leonard Woodson one of the singing men of the same shall have the teachinge, keepinge, dyettinge, ordering and lodginge of the said choristers for so longe tyme as it shalbe thought meete by the Deane and Chapter and whensoever the said Deane and Chapter shall mislike therewith then upon one quarter's warnynge by them to be given to the said Nathanaell he shall take them again to his owne ordering and government as before".

Leonard Woodson, a composer of distinction, was well qualified to act as deputy to Giles. He certainly served in that capacity for a long period; but in course of time he seems to have neglected his duties. Consequently the Chapter Minutes of 2 May, 1614, record that "M<sup>r</sup> Woodson and the choristers were called before M<sup>r</sup> Deane and the Chapter into the Chapter-house and M<sup>r</sup> Woodson was warned to keepe the whole number of choristers and to see them brought up as they ought to be in musicke manners and writinge". In 1615 Woodson became Organist of Eton College. The records do not show whether he continued to deputise for Giles.

<sup>1</sup> Translation from the original German.

<sup>2</sup> Rimbault's *Cheque-Book of the Chapel Royal*.

Giles nevertheless remained in high favour with the Dean and Chapter, and in reward for his services on 4 November, 1605, they had granted him a lease of a tenement in New Windsor for forty years<sup>1</sup>. This lease was renewed by deed dated 3 December, 1624; and a fresh grant was made to his widow, Ann Giles, 29 November, 1634. He acquired other property in the town, namely, two leases of the Town Mills, which were situated in the Home Park almost opposite Eton College. These leases were purchased in 1613<sup>2</sup> by the Borough from "Doctor Giles then Organist of the Castle".

On 7 May, 1633, a lease of his house was granted by the Dean and Chapter to Dr. Giles and Anne his wife for twenty-one years if they should live so long, provided that in the event of Giles dying and his wife surviving him accommodation should be made available for a new Organist; and that dormitories and a schoolroom for the choristers should be provided in the large Hall if the Chapter should require it.

On 30 April, 1633, Giles had been instructed by the Precentor to take over the charge of the choristers. The new condition resulted in some sort of disagreement between Giles and the choristers as to certain small payments; and on 9 November, 1633, the matter was settled before the Chapter in the presence of all the ten choristers, whose names were subscribed to the Latin Minute in the Chapter Register of that date. At the same meeting £20 a year was voted to one "Wenceslowe pro informatione eorum (the choristers) in musica tam vocali quam alia utque commode legant scribantque et modeste se gerant"<sup>3</sup>.

Wenceslowe's position must have been held under the authority of William Child, who had already in July 1632

<sup>1</sup> Windsor Records, xv, 46, 2.

<sup>2</sup> Tighe and Davis, *History of Windsor*, ii, 94.

<sup>3</sup> "To Wenceslowe for instructing them in music both vocal and otherwise, and teaching them to read and write reasonably well and to behave themselves well".

been appointed Master of the Choristers as well as Organist.

An interesting minute dated 20 May, 1625, is of another character altogether; it refers to the occasion upon which King Charles I went to Canterbury to await the arrival of his Queen, Henrietta Maria, as a bride from France. In the face of many mis-statements on this subject, it must be repeated that the actual marriage had taken place on 1 May in Paris, where the King was represented by the Duke of Buckingham as his proxy. No sort of marriage ceremony was solemnized in Canterbury Cathedral. As was customary in such circumstances of State, the King was accompanied by the whole of his Chapel Royal, that is to say the whole staff of Clergy and Choir, together with the Plate and Vestments, etc. Giles was accordingly summoned with the rest of the Gentlemen of the Chapel, among whom of course was Orlando Gibbons. It was during this visit that Gibbons died suddenly of apoplexy at Canterbury.

The Windsor Chapter for this purpose granted Giles special leave of absence for twenty days beyond the statutory period of his leave, in the following terms: "*In isto capitulo viginti dies conceduntur doctori Giles in quibus licet abesse a choro ultra dies in Statutis allocatas quia profecturus erat ad Cantuariam cum tota regia capella quando rex noster Carolus obviam ibat reginae suae ex Gallia transfretanti*"<sup>1</sup>.

It is interesting to note that Mundy, not being a member of the Chapel Royal, did not go to Canterbury with Giles.

On 14 June, 1587, Giles was married at St. Helen's Church, Worcester, to Anne, eldest daughter of John Stainer. The Stainers were one of the important families

<sup>1</sup> "At this Chapter twenty days are granted to Doctor Giles in which he may be absent from the choir in excess of the days ordered by the Statutes because he was about to go to Canterbury, together with the whole of the Chapel Royal, on the occasion of Charles our King going to meet his Queen crossing from France".



of Clothiers then flourishing in Worcester. John Stainer, who died 28 March, 1580, married a daughter of Robert Yowle, at one time M.P. for Worcester. He was described<sup>1</sup> as "the greatest and gravest magistrate of this city of his time".

Giles had nine children. His son Nathaniel became a Canon of Windsor; and his daughter, Margaret, married Dr. Herbert Croft (Canon 1641-61 and afterwards Bishop of Hereford).

Giles's death and burial are recorded as follows in the Burial Register of St. George's Chapel:

1633. "Natthaniell Giles D<sup>or</sup> of Mewsique died y<sup>e</sup> 24th of Janewary and was bewryed the 29th of y<sup>e</sup> same munneth".

His wife survived him only twelve months. Her burial is recorded thus in the Chapel Register: "M<sup>is</sup> Ann Gilles widdo<sup>w</sup> once wife to D<sup>or</sup> Gilles D<sup>or</sup> of Mewsique died y<sup>e</sup> xi<sup>th</sup> of Febreuary and was bewryed y<sup>e</sup> xv<sup>th</sup> in y<sup>e</sup> yeare 1634" (1634/5).

Giles's son, as already stated, became a Canon of Windsor, 2 March, 1623/4. Thus, during the last ten years of the father's life, the relative position of father and son offers a unique example in the history of the College.

Another unusual family connexion was established in the College when, in the eighteenth century, Dr. Pelling was Canon of Windsor, and his nephew, John Pigott, was Organist.

Dr. Nathaniel Giles, the Canon, erected a memorial tablet to his father's memory in St. George's Chapel in the following terms:

<sup>1</sup> *Early Worcester Organists*, by Sir Ivor Atkins.

OF ST. GEORGE'S CHAPEL IN WINDSOR CASTLE

*In memory of that worthy Doctor  
Nathaniel Giles, Doctor of  
Musique, who served Q. Eliz  
K. James and K. Charles. He was Master  
of the children of this free  
Chappell of St. George 49 years.  
Master of the Children of his Majesty's Chaple Royall  
38 years.  
He married Anne the eldest Daughter  
of John Stayner, of the County of  
Worcester, Esq., with whom he lived  
47 years and had issue by her  
4 Sonns and 5 Daughters whereof 2  
Sons and 3 Daughters are now liveing.  
He died the 24th Day of January, 1633<sup>1</sup>  
When he had lived 75 years.*

Though not quite in the front rank of the Elizabethan and Jacobean musicians, Giles was a composer of considerable merit and wrote a large amount of Church music.

The following list is based mainly on that compiled by the Editors of the Carnegie Edition of *Tudor Church Music* :

S E R V I C E S

First Verse Service, M. and E., including Kyrie and Creed.  
Second Verse Service, M. and E., including Kyrie and Creed.  
Evening Service in C.  
Evening Service in A minor.

A N T H E M S

Almighty God, who didst teach.	God which as at this time (or, on this day).
Almighty Lord and God of Love.	Have mercy on us, Lord.
Blessed are all they.	Have mercy upon me, O Lord God.
Blessed art thou that fearest God.	He that hath my commandments.
Except the Lord had helped us.	Holy, holy, holy. I will magnify thee.

<sup>1</sup> 1633-4.

# ORGANISTS AND MASTERS OF THE CHORISTERS

## ANTHEMS (*continued*)

Lord, in Thy wrath reprove me not.	O Lord, of Whom I do depend.
My Lord.	O Lord our Governor.
O Everlasting God, which hast ordained.	O Lord, Thou hast searched me out.
O give thanks.	O Lord, turn not away Thy face.
O hear my humble prayer, Lord.	O sing unto the Lord a new song.
O how happy a thing it is.	Out of the deep.
O Lord, in Thee is all my trust.	The law of the Lord.
O Lord my God, in all dis- tress.	Thou God that guid'st.
O Lord of Hosts, Thou God of peace.	What child was He?

## MOTETS

In te Domine speravi.	Tibi soli.
Miserere.	Vestigia mea dirige.
Salvator mundi.	

## William Child

Mus. Doc.

1632-97

*b.* 1606 ; *d.* 23 March, 1696/7

Succeeded both John Mundy and Nathaniel Giles

CHILD was born at Bristol in 1606<sup>1</sup>. He was a chorister in the Cathedral and became a pupil of Elway Bevin, who for many years was the Cathedral Organist.

On 19 April, 1630, he came to Windsor, having been appointed a counter-tenor (or alto) lay-clerk. On 26 July, 1632, he was appointed Organist and Master of the Choristers of St. George's Chapel. This appointment forms an interesting land-mark in the history of the Windsor Organists, because Child was the first for nearly a century to hold the position single-handed. Both Mundy and Giles, who had worked together with joint

<sup>1</sup> Statement on his tombstone at Windsor.



responsibility for the music of the Chapel services, lived to a ripe old age. Mundy died in 1630 and Giles in 1634. When Child, as a lay-clerk, was promoted to be Organist and Master of the Choristers in 1632, it seems to have been on the understanding that at Giles's death he would act without a partner in office.

At about the same date he is said to have received a similar appointment in the Chapel Royal. There is no mention of this in Rimbault's *Cheque Book of the Chapel Royal*. It was after the Restoration, as Rimbault states, that Child was appointed Chanter of the King's Chapel at Whitehall and one of the Organists<sup>1</sup>.

On 4 October, 1638, in recognition of his industry and merits, the Chapter made provision for extended accommodation in his house, taking in the part in which Dr. Giles had lived. The cause for this was, it would seem, a rapidly-increasing family; the Chapel Registers give some evidence of this. Sons were baptized in 1636 and 1638 (this last, just a month before the Chapter decree was passed), and there must have been several children born before Child came to Windsor, seeing that as many as eight members of the Child family, some of them perhaps grandchildren, were married in St. George's Chapel between 1671 and 1707.

Child's career at Windsor was one of unusual interest, for it was interrupted by the Civil War and the closing down of the Chapel services in 1643 until the Restoration in 1660. The revival of the services, moreover, saw a great change in musical taste, especially in the department of Church music.

During the Commonwealth, Child shared the fate of the clergy and choir of St. George's Chapel in their expulsion from the Castle. At this period he is said to have retired to a farmhouse in the neighbourhood of Windsor.

In 1660, with the Restoration of the Monarchy, the whole establishment revived, and Child returned to his

<sup>1</sup> *The Old Cheque-Book of the Chapel Royal*, E. F. Rimbault, p. 226.

work as Organist. But meanwhile the organ had been destroyed. This was all the more unfortunate because much money had been spent in the early years of Child's work at Windsor in renovating it. Thus on 8 May, 1637, the Dean and Chapter contracted with Emanuel Creswell "to make an unblameable organ with pipes of 12 foot diapason" at a cost of £200; and a man named Knight was engaged at a further cost of £200 "to paint and guild the organ in as ample a manner as might be requirable".

In the following October Creswell was admonished for the organ being out of tune. After the Restoration the organ had to be built anew. Consequently on 22 October, 1660, Mr. Dallam was engaged "to make an organ for the Church" at a cost of £600. On 27 April, 1663, Mr. Dalham (*sic*) was paid £20 to keep the organ in order for twelve months. It was complained that "Ratts, dust, raine, and playing without wind destroy the organ". This gives some idea of the state of the Chapel as a result of its being closed and neglected during the Commonwealth.

Child's appointment at the Chapel Royal after the Restoration took him a good deal to Whitehall, and his work at Windsor was partially neglected. Accordingly, on 1 September, 1662, the Chapter "ordered that enquiry should be made for a fit man to be made organist with Dr. Child . . . unless Mr. Child shall give assurance for better attendance in his office".

As a result, on 21 October, 1662, no less a person than Benjamin Rogers was elected a lay-clerk, and "in consideration of his being able to play upon the organs and cornett", he was to receive an increased stipend, and 20 shillings for every month he played during Child's absence. To this Child freely assented.

Rogers was born in Windsor and was a chorister in St. George's Chapel. He had been Organist at Christ Church Cathedral, Dublin, before the Civil War. He now acted as Child's assistant for no more than two years, after



which he became Organist of Magdalen College, Oxford. Much of his Cathedral music survives in use to-day.

It is noteworthy that the period of Child's absence from Windsor exactly corresponds with the numerous references by Samuel Pepys to Child's presence in the house of Lord Sandwich. It would seem that he was his private organist. Thus on 15 November, 1660, Pepys found Child "playing upon my Lord's new organ, the first time I ever heard it". On 24 November Pepys again found Child playing the organ at Lord Sandwich's. On another occasion when Lord and Lady Sandwich were not at home "Mr. Hetley, Mr. Child and I dined together there, and after dinner Mr. Child and I spent some time at the lute".

On 21 December, 1663, "To my Lord Sandwich's where I found him with Captain Cooke and his boys, Dr. Child, Mr. Madge and Mallard playing and singing over my Lord's anthem".

There are other references to Child in the diary, too numerous to quote here, but Pepys's visit to Windsor on 26 February, 1665/6, is of special interest. "Took coach to Windsor, to the Garter and thither sent for Dr. Child, who come to us and carried us to St. George's Chappell; and there placed us among the Knights' stalls . . . and hither come cushions to us and a young singing boy to bring us a copy of the anthem to be sung. And here for our sakes had this anthem and the great service sung extraordinary to entertain us. It is a noble place indeed and a good Quire of voices". This is definite evidence that Child did not entirely neglect his Windsor duties, but at this period he was much at the Chapel Royal, Whitehall, in his capacity as Organist. Thus, for instance, on Sunday, 3 April, 1667, Pepys went to the organ-loft and Dr. Child played the Service.

Pepys and Child were close friends and the latter often helped him in his own efforts at musical composition. On 26 June, 1663, Pepys proposed to go to Oxford to see Child take his doctor's degree. The actual date of Child's



doctorate is 8 July, 1663. He had taken the Mus. Bac. degree on 8 July, 1631<sup>1</sup>.

Child and the Windsor lay-clerks got on none too well together; but the Chapter Minutes reveal an amazing scene on 1 August, 1668, when Matthew Green, who was both lay-clerk and Master of the Choristers, "not having the feare of God before his eyes did hastily and irreverently goe out of the Chappell in tyme of Divine service and gave Dr. Child uncivill and rude language while he was doeing his duty in playing upon the organ, and after the ending of the said Divine service did trip up his heeles and when down did inhumanly beat him".

For this he had to apologize and pay Child £5, giving a bond of security for not repeating such behaviour. Child was aged 62 at the time, and although he was destined to live for another 30 years, he was a comparatively old man to experience such rough treatment.

Child also had his differences with Benjamin Rogers, to whom he owed money for playing the organ for him when he was absent in London. The facts, as disclosed in the Chapter Minutes, are a little difficult to explain. Rogers appeared in person before the Windsor Chapter to argue his own case on 28 October, 1673. It was agreed on 14 April, 1674, that the Treasurer should pay him five pounds and deduct this sum from Child's pay. At these dates, according to all accepted accounts, Rogers was Organist of Magdalen College, Oxford.

As years advanced Child grew in favour with the Dean and Chapter. He reminded them on 11 June, 1672, that he had hard measure in doing the work of two Organists. On 26 May, 1675, it was decreed that he should have his house rent-free "during his being organist". In his latter days his work was done more and more by his successor, John Golding.

He died 23 March, 1697, at Windsor. The Chapel Register shows that he was buried in the Chapel on

<sup>1</sup> Foster *Alumni Oxonienses*.

26 March. The grave-stone is in the North Choir-aisle, just by the entrance to the organ-loft, and is engraved as follows :

*Heare lyes the bodye of Will. Child, Doctor of Musick, one of the organists of the Chappell at Whitehall and of His Majesties Free Chapel of Windsor 65 years. He was born in Bristol and dyed heare the 23rd of March, 1696/7 in the 91st yeare of his age. He paved the body of the Quire.*

*Go, happy soul, and in the seats above  
Sing endless hymns of thy great Maker's love.  
How fit in Heavenlie Choirs to beare thy part  
Before well practised in the sacred art.  
Whilst hearing us sometimes the Choir Divine  
Will sure descend, and in our concert join.  
So much the music thou to us hast given  
Has made our earth to represent their Heaven.*

As this epitaph states, Child paid for the black and white marble pavement that still covers the Choir floor. The curious circumstances which led to this are recorded in a memorandum made by Dr. Derham (Canon of Windsor, 1716-35), which should be quoted here<sup>1</sup>:

"Dr. Child having been organist some years to the K(ing's) Ch(apel) in K(ing) Ch(arles) 2nd's time, had great arrears of the salary due to him to the value of about £500 which he and some of our Canons discoursing of Dr. C(hild) slited and said he would be glad if anybody would give him £5 and some bottles of wine for ; which the Canons accepted of and accordingly had articles made with hand and seale. After this King James 2 coming to the Crown paid off his Br(other)'s arrears ; w<sup>ch</sup> much affecting Dr. Child, and he repining at, the canons generously released their bargain on condition of his paving the body of the Choir with marble which was accordingly done as commemorated on his grave-stone".

<sup>1</sup> Windsor Records, iv, B. 18, p. 53.

Child's Will is dated 9 February, 1696/7. It was one of those proved before the Dean and Chapter of Windsor. Probate is dated 6 April, 1697. The Will is to be found in the Chapter Records<sup>1</sup>.

Child was present at the Coronations of Charles II, James II, and William and Mary. His portrait is in the Examination Schools at Oxford, and is reproduced here.

Towards the end of Child's life the Chapter Minutes record the famous names of Father Smith and Renatus Harris in connexion with repairs to the organ<sup>2</sup>.

Another notable musician possibly connected with Windsor in the latter years of Child's life, was Jeremiah Clarke. Clarke was a chorister-boy in the Chapel Royal; but little else is known of him earlier than 1692, when he became organist of Winchester College for a short time before going to St. Paul's Cathedral. Without doubt he was closely related to the Windsor family of Clarke; the surname occurs frequently in the Chapel Registers, and there were lay-clerks of the name in the seventeenth and eighteenth centuries. A Jeremiah Clarke of a younger generation was baptized in the Chapel, 30 August, 1722; he was son of Thomas Clarke, a lay-clerk. It is possible that Jeremiah, the St. Paul's Organist, was a son of John Clarke, who married Catherine Else, of Windsor, 1 May, 1662. Margaret and Ann Clarke, both married in 1663, were probably John's sisters. But the most interesting fact that associates Jeremiah Clarke with St. George's Chapel is that his name is carved in the stone arcading of the North Aisle of the Chapel near the West End with the date 1683. Was he perhaps assisting Child at this date? It was before Golding came on to the scene. There is no mention of his name in the Chapter Minutes, but Child would certainly have known him as a boy, both at the Chapel Royal and at Windsor, and his assistance may have been quite unofficial. Or, again, he may have been an

<sup>1</sup> *Ibid.*, xiii, B. 2.

<sup>2</sup> 1 Nov. and 10 Dec., 1694.



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articled pupil of Child's. The theory certainly coincides with the admitted gap in Jeremiah's life-story.

It is not easy to compile a comprehensive list of Child's Church music, especially as regards his Services, which are more numerous than those of any other English composer. Comparatively little of it has been printed, and much of it has survived only in fragmentary form. In some instances only a single bass-part is known to survive.

In the following list the services are given approximately as in Grove's *Dictionary of Music and Musicians* :

SERVICES

Full Service in D with Kyrie and Creed (known as the "sharp service", a favourite of Charles I.).  
Full Service in C (bass part only).  
Full Service in A min. (bass part only).  
Full Service in E flat (bass part only).  
Full Service in E (bass part only).  
Full Service in C (fa ut) (bass part only).  
Full Service in F (fa ut).  
Full Service in G.  
Second Service in G.  
Verse Service in E.  
Full Service in E min.  
Evening Service in C min.  
Verse Evening Service in A.  
Verse Evening Service in B flat.  
Verse Evening Service in E (La mi.).  
Verse Evening Service in D min.  
Verse Evening Service in A min. (bass part only).  
Morning and Evening Service in F.  
Morning and Evening Service in Gam ut.  
Evening Service in F.  
Flat Service in C fa ut (bass part only).  
Short Service in D (S. and Gloria) (bass part only).  
Magnificat in Gam ut.  
Latin Te Deum and Jubilate "made for Dr. Cosin".  
Burial Service.

PSALMS

(published in 1639)

Blessed is the man.

Hear me when I call.

# ORGANISTS AND MASTERS OF THE CHORISTERS

## PSALMS (*continued*)

Help me, Lord.	O that salvation were given.
How long wilt thou forget me?	O that my ways.
In the Lord put I my trust.	Praise the Lord, O my soul.
I will give thanks.	Ponder my words, O Lord.
Lord, how are they increased.	Preserve me, O God.
Lord, who shall dwell.	Save me, O God.
O Lord, my God.	The fool hath said.
O Lord our Governor.	Why doth the heathen?
O Lord, rebuke me not.	Why standest thou so far off?

## ANTHEMS

Awake, my soul.	O Lord, how long?
Behold how good and joyful.	O Lord, Thou hast searched me out.
Blessed be the Lord God.	O Lord, turn not Thy face away.
Bow down thine ear.	O praise the Lord, all ye.
Except the Lord.	O praise the Lord of Heaven.
Give the King thy judgments.	O pray for the peace.
Hear me, O God.	O sing unto the Lord.
Hear, O my people.	O worship the Lord.
Holy, Holy, Holy.	Out of the deep.
If the Lord Himself.	Praised be the Lord.
I will be glad and rejoice.	Sing we merrily.
Let God arise.	The earth is the Lord's.
My Heart is fixed.	The King shall rejoice.
My soul truly waiteth.	The Lord is only my support.
O Almighty God, which hast knit.	The spirit of grace grant us.
O clap your hands.	Thou art my King, O God.
O God, the heathen are come.	Thy word is a lantern.
O God, wherefore art Thou absent.	Turn Thou us, O good Lord.
O how amiable.	What child was he?
O let my mouth be filled.	What shall I render?
O Lord, grant the King.	Woe is me that I am constrained.
	Ye sons of Sion.

The motet, "O bone Jesu", in the opinion of the present writer, is not the work of the Windsor Organist. It is probably by a lay-clerk of New College and of Christ-

church, Oxford, at a slightly later date, who bore the same name.

## John Golding (or Goldwin)

1697-1719

*b. circa* 1667; *d.* 7 November, 1719

Succeeded William Child

THE name of Golding has been associated with Windsor for many generations. Thus in 1377 a Robert Goldynge held the Chapter living of Riston<sup>1</sup>; and in one of the early Attendance Registers of St. George's Chapel there is an entry dated 21 March, 12 Edw. IV. (1473/4) stating that John Goldyng was that day admitted a chorister. And he was probably a son, or perhaps a grandson, of a John Goldyng, Clerk, who in 1447 petitioned the Dean and Chapter for payment of his charges for various writings in connexion with the College business. The bill presented by him is a neat document on vellum and is dated 21 April 25 Henry VI.<sup>2</sup>

As to the spelling of the name, it takes the form of Golding in almost all the Chapter records and the Chapel Registers. William Boyce in his *Cathedral Music* calls the Organist Goldwin, but Dr. Thomas Tudway, himself of a Windsor family<sup>3</sup> and a lay-clerk of St. George's Chapel, gives his name as Golding in the well-known collection of music which he made for Lord Harley in 1714-20<sup>4</sup>.

John Golding, the organist, was son of a John Golding whose marriage to Ann Towers is recorded in the St. George's Chapel Registers on 26 February, 1665/6. He is first mentioned in the Chapter Minutes on 2 May, 1677 when he was promoted from being on half-pay to full pay as a chorister under Dr. William Child. On 14 April, 1684, "Golding sen., lately a chorister here", received £5

<sup>1</sup> Windsor Records, xv, 34, 14.

<sup>2</sup> Windsor Records, xv, 57, 5.

<sup>3</sup> The St. George's Chapel Registers.

<sup>4</sup> BM., *Harl. MS.*, 7337, fo. 42.



from the Chapter in accordance with the usual custom on leaving the choir when his voice broke. From these dates it may be inferred that he was born about 1667. Since he is described as "Golding sen." it must be supposed that he had a younger brother in the choir.

As a pupil of Dr. Child, who perhaps fostered the idea that this talented boy might succeed him as Organist, he made good progress in music; and on 24 July, 1685, it is recorded in the Chapter books that "whereas John Golding, formerly a chorister of this Church, hath attained sufficient skill in music to be capable of performing the duty of the organist, as well as the Master of the Choristers; the Chapter having had the judgement of all the petitions herein; and whereas Dr. Child the present organist and Mr. Green, the Master of the Choristers, have with great diligence performed their duties for many years past, 'tis now agreed for their ease that the said Golding shall receive monthly from the Treasurer half a clerk's pay, provided he assist the organist upon all necessary occasions and diligently instruct the choristers in the art of singing".

On 15 April, 1687, Golding was chosen into "the half place" of a lay-clerk, and his former allowance was to be continued. Two years later, on 5 August, 1689, he became a full lay-clerk.

On 7 May, 1691, in consideration of "the extraordinary pains that Mr. Golding hath taken in instructing the choristers in the past year", he was awarded a gratuity of £5 and promised more. On 10 December, 1694, it was ordered that on the death of Child and Green (who also must by then have been a very old man), Golding should become Organist and Master of the Choristers.

Thus he succeeded Child as Organist on 12 April, 1697, and Green as Master of the Choristers on 4 January, 1703/4.

Golding's progress on the path of success received something of a check when on 3 May, 1698, his pay was stopped for going to London without leave of the resident Canon.

## OF ST. GEORGE'S CHAPEL IN WINDSOR CASTLE

Little more is to be learned of this musician from the Chapter Records. Unlike his predecessors at St. George's Chapel, he was never attached to the Chapel Royal. He died 7 November, 1719, but there is no mention of his burial in the Chapel Registers, nor is there any monument to his memory.

There is no record to show whether Golding was a fine executant on the organ. If he was, the Chapter may have been justified in selecting him as Child's successor; but it cannot be disputed, when the names of his predecessors for nearly two centuries are recalled, that he falls far below their level as a musician. His compositions can only be described as mediocre.

### SERVICE

Morning and Evening Service in F.

### ANTHEMS

Ascribe unto the Lord.	O Lord God of Hosts.
Behold my servant.	O Lord, how glorious.
Blessed be the Lord God.	O Lord, my God.
Come, ye children.	O love the Lord.
Hear me, O God.	O praise God in His holiness.
Holy, Holy, Holy.	O praise the Lord, all ye heathen.
I have set God alway.	
I will dwell.	Ponder my words.
I will magnify thee.	Praise the Lord, ye servants.
I will sing unto the Lord.	Thy way, O God, is holy.
O be joyful.	

### John Pigott

1719-1756

b. circa 1690; d. 24 November, 1762

Succeeded John Golding

JOHN E. WEST's *Cathedral Organists* contains very few errors; but in the case of Pigott, West was wrong in calling him Francis, and in supposing him to be a grandson of Francis, Organist of the Temple Church<sup>1</sup>. The Windsor Records show most clearly that Golding's successor was

<sup>1</sup> *Cathedral Organists*, J. E. West, p. 166.

John Pigott, son of Francis, Organist of the Temple. The confusion arose perhaps from the fact that on being appointed to Windsor John Pigott did not give up his place at the Temple, where he had succeeded his father as Organist in 1704.

The Chapter minute of 3 December, 1719, reads : "Mr. John Pigott chosen organist in the room of Mr. John Golding". This brief statement is supplemented by a very interesting memorandum entered by Dr. Derham in his notebook<sup>1</sup>, which may be quoted in full :

"3 Dec., 1719, Mr. Priest of Bristol having somehow signalized himself for the Organist's place and somehow gotten into the favour of some of the Chapter : but Mr. Piggot having his uncle's interest, but especially very much signalizing himself this evening was unanimously chosen Organist, being allowed the favour of 15 Sundays attendance at the Temple to preserve his place there. The greatest difficulty was about the Master of the Boys, and Mr. Lamb claimed, and Mr. Piggot would have readily resigned to him in consideration of his Assistance in his absence at the Temple (I mean the whole profits of the Master of the Boys, not the half which Mr. Lamb had accepted of in Mr. Goldwyn's time). But the difficulty was that in case another Organist should be chosen, or Mr. Piggott resign the Temple and settle wholly here ; in which case the Chapter did not care to put the choice of a Master out of their own power nor to part it from the Organist's place. At last it was ordered that Mr. Lamb should have the whole profits of the Master whilst he taught the boys, and that the Organist (whoever he was) should resume that place to himself whensoever he should please, provided he should teach the Boys himself. To which Mr. Lamb more than once submitted".

Lamb was also Organist of Eton College and held that appointment from 1703 till 1733 when John Pigott succeeded him.

<sup>1</sup> Windsor Records, iv, B. 18, fo. 110.



John Pigott's appointment, as may be judged from Derham's statement, was a definite bit of jobbery, and it would seem that Nathaniel Priest, Organist of Bristol Cathedral from 1711 to 1734, was better qualified. Pigott owed his success to the influence of Dr. Pelling, Canon of Windsor (1715-1750), who was his uncle. Pelling's sister, Anne, married Francis Pigott<sup>1</sup>, Organist of the Temple Church, and John Pigott was their son.

Dr. Pelling was Rector of St. Anne's, Soho, and Canon of St. Paul's, as well as of Windsor<sup>2</sup>. Dying unmarried, he left a large fortune, bequeathed legacies of £1000 to each of the four children of John Pigott, namely, John, Catherine, Gillary and Francis, and he appointed his nephew "John Pigott, the elder, of Windsor Castle" as his executor and residuary legatee. The Will was dated 15 Oct., 1748<sup>3</sup>.

John Pigott married Isabella, daughter and heiress of James Gillary, "a colonel in the army of King William". Three of their children, Catharine in 1723, Gillary in 1725, and Francis in 1732 were baptized in St. George's Chapel. Francis was called to the Bar.

Pigott's name first appears as Organist of Eton about the year 1733. It was in 1734 that Charles John Stanley, the famous blind musician, became Organist of the Temple Church, and from these facts it may be assumed that Pigott gave up the Temple when he added the organistship of Eton College to that of St. George's Chapel.

On 25 April, 1726, John Pigott was chosen Master of the Boys; and it was ordered by the Chapter "that Mr. Lamb teach the Boys and play on the Organ for Mr. Pigott and have the whole of the profits of the place during Mr. Pigott's absence at the Temple and on any other real occasion as hitherto. Ordered further that Mr. Lamb teach the boys and have half the profits of the

<sup>1</sup> Burke *Landed Gentry*, 1936, sub Pigott of Widmoor.

<sup>2</sup> Foster *Alumni Oxonienses*.

<sup>3</sup> P.C.C., 124 Greenly.

place whensoever Mr. Pigott leaves the Temple, upon condition that Mr. Lamb does play for him upon reasonable and just occasions to be judged by the Chapter".

The Chapter Minutes contain little of further interest concerning Pigott. Repairs were ordered to be done to his house in 1720, when he first came into residence, and again in 1754. In 1721 a curious Minute refers to an exchange of woodhouses "between Dr. Prat, one of the Canons, and Mr. Pigott, the organist". And whereas Pigott had "been at great expense in converting his so exchanged woodhouse to a more advantageous use . . . it should remain to him and his successors without disturbance".

Dr. Pelling died 30 March, 1750, and his legacy enabled Pigott to retire a few years later. A Chapter Minute of 11 May, 1756, reads: "I do this day voluntarily resign my place of Organist.—(Signed) John Pigott".

His resignation at Eton seems to have taken place about the same time. He died at Windsor and was buried at St. George's Chapel on 28 Nov., 1762. His wife died eight years earlier and was buried at St. George's Chapel 30 March, 1754.

There is no record of any musical composition of John Pigott.

## Edward Webb

1756—1788

*b.* 1725; *d.* March 1788

Succeeded John Pigott

EDWARD WEBB came of a Windsor family closely associated for several generations with St. George's Chapel. The Marriage Register of the Chapel shows that a Roger Webb married Frances Goodall in 1663, and five other marriages of persons bearing the name of Webb are recorded in the Registers between that date and 1706. Edward, the Organist, was baptized in the Chapel 28

Sept., 1725. His father was also named Edward; he was a chorister in the St. George's Choir until 30 Sept., 1707, as recorded in the Chapter Minutes. He was admitted a lay-clerk 22 Jan., 1714. The younger Edward Webb had two sisters, Elizabeth and Sarah, baptized in the Chapel in 1723 and 1727; but as Sarah is described in the Register as posthumous, the father must have died when his son Edward was not much more than a year old.

The marriage of the younger Edward is not recorded in the Chapel Registers, but eight children of Edward Webb and Christian, his wife, were baptized there between the years 1748 and 1769; the eldest of these was also named Edward, and there need be no hesitation in identifying Christian's husband with Edward Webb the Organist.

On 11 May, 1756, a Chapter Minute states that "Mr. John Pigott having this day resigned his place of Organist Mr. Edward Webb is unanimously chosen Organist in the room of the said John Pigott".

On 6 Dec., 1764, "Mr. Edward Webb, Organist, was chosen sub-chanter in the room of Mr. John Mapletoft deceased". This seems to be the earliest record in St. George's Chapel of an Organist being appointed to the office of Sub-chanter. Similar appointments were given to several Organists at a later date, notably to Elvey and Parratt, but it is doubtful whether the Chapter had the legal power to appoint lay-men to this office. It will be remembered that the Injunctions of 8 Feb., 14 Edward VI prescribed that a Minor Canon should be Sub-chanter (or Succentor). Minor Canons held the appointment from that time onward until about the year 1735, when it was refused by all the Minor Canons.

There are singularly few references to Webb in the Chapter Minutes during the thirty-two years in which he was Organist. It is probably no disparagement to his memory to suppose that he was a musician of very moderate ability. Yet as chorister-boy, lay-clerk and



then Organist, he was certainly brought up in the Cathedral tradition of the time, as were several other undistinguished Organists who held similar important Cathedral appointments in the eighteenth century. It was a lean period in the history of English Church music.

Interesting Minutes during Webb's tenure of office refer to the Chapel organ. Thus on 25 July, 1781, it was decided "to put a new stop to the choir organ". A few days later, on 10 Aug., it was "ordered that a compleat Swell be put to the Organ agreeable to the proposals given by John Snetzler wherein he agrees to put the same up for a sum not exceeding sixty pounds". Snetzler had first been at work on the organ in 1761.

On 2 Sept., 1782, the Chapter agreed "to allow Mr. Webb thirty pounds for the repair of his organ being damaged by an accident". This Minute is not easily explained. It can hardly be supposed that Webb had a private instrument of his own.

Repairs to Webb's house were the subject of Chapter minutes in 1772 and 1776.

Edward Webb died, according to West <sup>1</sup>, as the result of an operation. The Chapel Registers show that he was buried on 12 March, 1788. His tomb-stone lies in the South wing of the Deanery Cloisters opposite the second bay from the Chapel door. The inscription is fast becoming illegible and the actual date of death has vanished, but it was recorded in the Attendance Register at the time. The inscription is as follows :

*Here lieth the Body of  
Mr. EDWARD WEBB  
for 32 years organist of  
His Majesty's Free Chapel  
of St. George, in Windsor Castle  
who died the third day of March, 1788  
aged 62 years.*

<sup>1</sup> *Cathedral Organists*, J. E. West, p. 166.

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Another tomb-stone, almost adjoining this, and to the west of it, bears the inscription : "This is the tombstone of Miss Harriott Webb, daughter of the Rev. Richard Webb, Minor Canon of the Chapel, who was buried June 30th, 1812". The Minor Canon was a son of Richard Webb, of Gloucester<sup>1</sup> and probably no relation to the Organist.

Edward Webb was appointed Organist of Eton College in 1756. He retained this post, together with that at St. George's Chapel, until the end of his life. He held no University degree and left no musical composition of any importance as far as is known, but three anthems of his continued in use in St. George's Chapel for a few years after his death<sup>2</sup> :

How excellent is Thy Name.  
Teach me, O Lord.

When the fullness of the  
time was come.

**Theodore Aylward**

Mus.Doc.

1788—1801

b. 1730 ; d. 27 February, 1801

Succeeded Edward Webb

THEODORE AYLWARD was born in 1730. Nothing is known of his early life or parentage. There is reason to think that he was a native of Chichester, but it is also worth noting that a tombstone "upon the upper Pavement on the South side" of St. George's Chapel was inscribed : "Elizabeth, wife of Ephraim Ailward, who died 19 Feb., 1698/9, aged 51"<sup>3</sup>. The Aylwards may have been Windsor people a generation earlier.

It is said that Theodore sang as a boy at Drury Lane. In 1760 he was appointed Organist of the Oxford Chapel

<sup>1</sup> Foster *Alumni Oxoniensis*.

<sup>2</sup> The Attendance Registers from the year 1762 to the present time record almost without interruption the services and anthems performed daily in the Chapel.

<sup>3</sup> *History and Antiquities of Windsor*, J. Pote, p. 403.

in London. In 1762 he held a similar position at St. Laurence, Jewry, and in 1768 he became Organist of St. Michael's, Cornhill. He remained there for twenty years.

During this period he became a prominent personality in musical circles in London. He was elected a member of the Royal Society of Musicians in 1763. At one time he was Private Organist to Queen Charlotte. In 1771 he was appointed Gresham Professor of Music. In 1784 he was one of those who took a prominent part in organizing the celebrated Commemoration of Handel, held that year in Westminster Abbey on a scale unprecedented at that time. He was an active member of the Madrigal Society and the Catch Club, where he won a prize-medal for a Glee.

It was comparatively late in his career, and at the age of 58, that he came to Windsor. On 10 May, 1788, the Dean and Chapter, setting up a new precedent in relation to the Organist's appointment, elected Theodore Aylward "probationer Organist and Master of the Boys; and also sub-chanter, in consequence of the Organist place of Eton being disposed of to Mr. Heather". There is no earlier instance of a period of probation being attached to the Organist's appointment.

Stephen Heather was a lay-clerk at St. George's Chapel and his appointment to Eton precluded Aylward from being organist both of Eton and St. George's Chapel, as his predecessors John Pigott and Edward Webb had been. It is noteworthy that the precedent, set up in the case of Webb, of making the Organist Sub-chanter, or Succentor, was followed in the appointment of Aylward.

Aylward held these positions until his death, which occurred in London 27 Feb., 1801.

The Chapter Minutes have little to tell about this musician's career at Windsor. They show that his house was repaired by the Chapter in the summer of 1788 at a cost of nearly £50; and in November that year leave was given him to make a stable in his garden. His



garden fence was repaired by the Chapter early in 1796 ; and at the end of the same year he was allowed "to erect a chaise house within his garden at his own expense on condition that he cleans his chaise and horse within his own premises". It has not been found possible to discover the exact locality of the house and garden referred to in these Minutes, although they were Chapter property. These details, of negligible importance though they are, do nevertheless shed some light upon the life of the Cloisters at this date.

Other scenes are more vividly depicted in the Minutes in reference to the work of the choir. In the absence of the Precentor, the Sub-chanter, as recorded on 8 Jan., 1795, was to appoint the Services and Anthems to be sung, "unless the Dean or the Senior Canon present during divine Service shall think fit to direct otherwise, in which case the Sub-chanter is to observe the direction given him". As these details do not seem to have been settled till the last minute before the Services were due to begin, trouble must often have resulted. But it may cause some surprise to read the following minute, dated 4 Aug., 1795 :

"Ordered that the Organist and Lay-clerks do meet in the Church immediately after Toll begins and there to settle what Service and what Anthem are to be sung to avoid the confusion that has lately arisen by sending the singing-boy during the Service for that purpose".

Aylward's life was not always an easy one. On 18 April, 1796 "Mr. Friend one of the singing-men" appeared before the Chapter, "having written an insulting note to Dr. Aylward, the Organist, and having combined with the other Lay-clerks in resisting the authority of the Organist and sub-precentor".

Another minute, dated 22 Dec., 1795, embodies a reprimand of the chorister boys for asking for Christmas boxes "from different families in the Town and Castle for delivering the Anthem books during divine Service".

This is reminiscent of the entry in Pepys's Diary which tells how a chorister brought cushions and an anthem book to him in his stall ; but it shows also something of the customs of the time, and it suggests a degree of informality of behaviour at Divine Service that is almost incredible to modern church-goers.

Aylward died in London, but he was buried in St. George's Chapel 5 March, 1801, as the Chapel Registers state, "in a vault near Dr. Child". A mural tablet to his memory is now in the Ros (or Rutland) Chapel under the North window. It bears the following inscription, concluding with eight lines of verse written by his friend William Hayley, the poet. Hayley was born at Chichester in 1745, and it seems likely that it was at Chichester that he and Aylward, who was his senior by some fifteen years, first became acquainted :

*Near this Place lie the Remains of*  
*THEODORE AYLWARD, Mus.Doc.*  
*Gresham Professor of Music*  
*and Organist of this Chapel*  
*Died 27 Feb<sup>y</sup>, 1801, aged 70 years.*

*Aylward adieu, my pleasing gentle Friend,*  
*Regret and Honours on thy Grave attend.*  
*Thy rapid Hand harmonious skill possesst*  
*And moral Harmony enrich'd thy Breast.*  
*For Heaven most freely to thy Life assign'd*  
*Benevolence, the Music of the Mind !*  
*Mild as thy Nature, all thy mortal Scene !*  
*Thy Death was easy, and thy Life serene.*

HAYLEY.

As a composer Aylward seems mainly to have been interested in secular work, producing several sets of glees, canzonets and other publications of a similar character. His output of Church music was negligible, and none of it has proved of sufficient merit to have

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survived in use much beyond his lifetime. While at St. George's Chapel the following works of his were included in the repertory :

### SERVICES

Morning and Evening in E flat.

Morning in D.

### ANTHEMS

My God, my God.

I will cry unto God.

O how amiable.

O Lord, grant the king a  
long life.

Ponder my words.

But Aylward's musical influence is shown in another direction. His interest in Handel has already been mentioned, and it was in Aylward's time at St. George's Chapel that excerpts from Handel's "Messiah" and other works were first introduced as anthems into the daily Choral Services. Hitherto the purely English tradition of Cathedral music, as written by Englishmen, had been unvaried. The frequent performance of Handel's "Rejoice greatly" is evidence of Aylward's skill in training solo boys.

## William Sexton

1801—1824

*b.* 1764; *d.* 27 April, 1824

Succeeded Theodore Aylward

WILLIAM SEXTON was another Windsor Organist who had been a chorister at St. George's Chapel. He was appointed by the Chapter as "a Probationer Singing Boy in the room of James Morley" on 23 Feb., 1773. Sexton was a local name a hundred years before this date. A Susanna Sexton, of the parish of Burnham, Bucks, was married in St. George's Chapel in 1673; and a Sara Sexton, of Farnham Royal, in 1690. It is therefore likely that William Sexton was a native of Windsor, and that George Sexton, whose burial is recorded in the Chapel Registers on 27 June, 1788, was his father. William was



born in 1764. As a chorister he would have been a pupil of Edward Webb, for Aylward did not come to Windsor until several years later.

The baptismal Registers of the Chapel show that his wife's name was Elizabeth and that he had several children. Of these, George, Harriet and Louise died in infancy, and Mary at the age of 14. But John survived; and William, whose daughters Ann and Phoebe, by Ann his wife, were baptized in 1822 and 1823, was almost certainly son of the Organist. Elizabeth, the Organist's wife, died 26 April, 1817, and was buried in St. George's Chapel 2 May.

There is no mention of Sexton in the Chapter Minutes after 1773, when he was appointed a chorister, until 13 April, 1801, when "Mr. Sexton is appointed probationer Organist in the room of Dr. Aylward deceased". There is no further Minute, such as is found in similar cases of probation, confirming this appointment. Nor is there any record of Sexton's appointment as "Sub-chanter"; but he did in fact hold this office, as shown in the Chapter Minute of 30 June, 1824, in reference to his death.

Queen Charlotte was buried in the newly-made Royal Vault in St. George's Chapel 2 Dec., 1818. This was the first occasion on which a Sovereign's Consort had been buried in St. George's Chapel since Jane Seymour. It was a great ceremony, but Sexton had little to do with the musical arrangements, and on this occasion a bad tradition was set up by superseding the Organist of St. George's in favour of the Organist of the Chapel Royal; and members of the Chapel Royal were given more importance than the St. George's Choir, with whom they joined in the singing. *Hear my Prayer*, by Kent, was introduced as the Anthem.

During Sexton's term of office also the Funeral of George III took place in St. George's Chapel. This was on 16 Feb., 1820. There is no mention of any kind in the Chapter Minutes in reference to this ceremony. This

is all the more surprising, for this was the first Sovereign's funeral in Windsor since that of Charles I. Consequently new precedents were set up as regards many ceremonial details, and those that concern the Organist may be briefly recorded here, together with the musical features of the Service.

Though Sexton was Organist he was superseded for the occasion by another musician of little note, in the person of Charles Knyvett, Organist of the Chapel Royal, who brought with him ten adult members of his choir from St. James's Palace and the choristers. This contingent was in addition to the ordinary choir of St. George's Chapel.

Croft's *Sentences* were sung with organ accompaniment; both Psalms 39 and 90 were chanted. Kent's *Hear my Prayer* was sung after the Lesson, with two Chapel Royal boys, named Marshall and Gear, singing the duet. *Thou knowest, Lord* and *I heard a voice from Heaven* were sung "by the whole choir", presumably to Purcell's and Croft's music. Finally Handel's *When the ear heard him*, composed for the funeral of Queen Caroline, Consort of George II, in Westminster Abbey, was inserted between the two last prayers. Knyvett played the "Dead March in Saul" at the conclusion of the Service, which lasted two hours<sup>1</sup>.

Sexton collaborated with John Page in editing and producing certain important collections of music. Page was one of the Windsor lay-clerks and was probably the more influential personality in the partnership; he was at Windsor from 1790 till 1795 and subsequently became a Vicar Choral at St. Paul's Cathedral. In 1800 Page published three volumes of Cathedral Music under the title of *Harmonia Sacra*, and in 1808 he collaborated with Sexton in publishing a selection of Handel's Chandos Anthems in a mutilated form.

A minute dated 7 Jan., 1808, shows that the Chapter agreed to subscribe for three copies of Sexton and Page's

<sup>1</sup> *The Observer* of 20 February, 1820.

anthems. After Sexton's death the Chapter passed a resolution dated 30 June, 1824, to pay his son John £5 "for books recommended by the Precentor to be bought . . . for the use of the Organist, viz., Boyce's Anthems and Services". This was the Boyce collection published in 1790.

Sexton, like many another Organist, had his differences with the Precentor. On 16 April, 1822, he was summoned before the Chapter and admonished for personally insulting Edward Northey, the Precentor (Canon 1797-1828) and "for having written him an extremely intemperate letter".

He died at Windsor on 27 April, 1824. The Chapel Register records his burial on 3 May. On the day of his death William Gray, a lay-clerk, was "appointed Organist until a new Organist be appointed and to instruct the boys in the meantime". This was obviously regarded only as a temporary measure and it lasted no more than two months.

An anthem by Sexton, *Come, Holy Ghost*, was introduced to the St. George's repertory for a short while after his death.

If Sexton composed any other Church music it has also long since been forgotten.

It should be noted that Queen Caroline, Consort of George IV, who died 7 Aug., 1821, was not buried in St. George's Chapel, but, by her own special desire, in Brunswick.

## Karl Friedrich Horn

1824—1830

*b.* 1762; *d.* 5 August, 1830

Succeeded William Sexton

HORN's position as Organist of St. George's Chapel is in many respects unique in the history of English Cathedral music. He was as much as 62 years of age when he was appointed to Windsor. His previous musical experience



had lain entirely outside the sphere of Church music. Moreover he was a foreigner, born at Nordhausen in Saxony. Not the least interesting detail in his life-story is the fact, vouched for by Mrs. Papendick, that he first came to England as valet to Lord Stafford in 1782.

In England his undoubted musical gifts attracted the notice and patronage of Count Brühl, the Saxon Ambassador. In course of time he became a fashionable music-teacher, and subsequently was appointed "music-teacher in ordinary" to Queen Charlotte.

On 30 June, 1824, Horn was appointed to succeed Sexton at St. George's Chapel. The Chapter Minute of that date records that "Mr. Horn is elected Probationer Organist and Master of the Boys". This appointment was confirmed, when he had "served his time as Probationer", 30 September, 1825. The ambiguous way in which the term "Master of the Choristers" was still used is exemplified in a Chapter Minute dated 1 Jan, 1825, by which Josiah French, a lay-clerk, was also elected "Master of the Boys". In French's case it must have meant "school-master", not "choir-trainer".

The funeral of George IV was a great State Ceremony which took place in Horn's time in St. George's Chapel. This was on 15 July, 1830. It was only three weeks before Horn's death and he may already have been suffering from a fatal illness. But in any case it seems certain that tradition would have been followed in shelving the St. George's Chapel Organist in favour of the Chapel Royal Organist. Horn was passed over, as Sexton had been ten years before at the funeral of George III. Consequently Sir George Smart, who had succeeded Charles Knyvett as Organist of the Chapel Royal, received the King's command to direct the musical part of the Service. The St. George's choir was therefore augmented, as before, by the men and boys of the Chapel Royal, and it was ordered that the music to be performed should be precisely the same as that for the funeral of George III.

It was noted in *The Times* that Kent's anthem, *Hear my Prayer*, had "been a favourite one of the late King". The solo and verse parts of this anthem were assigned to the Chapel Royal singers.

Horn composed no Church music, as far as can be ascertained, but he published several Pianoforte Sonatas, Twelve Themes with Variations for Pianoforte and Flute, or Violin; and some "Military Divertimentos". He also wrote a Treatise on Thorough-Bass.

It is interesting to record that whereas Aylward introduced excerpts from Handel's works, the name of Mozart first appears in the music lists at St. George's Chapel under Horn's direction.

His son, Charles Edward, earned a considerable reputation as a composer, opera-singer and actor; but he is best remembered to-day as the composer of the popular ballad *Cherry Ripe*.

Horn died 5 August, 1830. The Chapel Register records his burial thus: "Charles Frederick Horne Organist of St. George's Chapel, Windsor, was buried August 7th, 1830 by me H<sup>v</sup> Hobart, Dean".

A monumental tablet, now removed to the West wall of the Dean's Cloister, is inscribed as follows:

*Sacred*  
*to the memory of*  
CHARLES FREDERICK HORN  
*Organist of St George's Chapel, Windsor*  
*Tutor in Music to her late Majesty*  
*Queen Charlotte and the Princesses*  
*He departed this life the 3rd of August, 1830*  
*Aged 68*

*This tablet was placed here by*  
*An affectionate son*

"Diana Horn, widow of C. F. Horn", as recorded in the burial Register of the Chapel, was buried by Dean Hobart 20 August, 1831.

<sup>1</sup> *The Times*, 15 July, 1830.

## Highmore Skeats

1830—1835

b. 1780 ; d. 24 February, 1835

Succeeded Karl Friedrich Horn

SKEATS's father, also named Highmore Skeats, was Organist and Master of the Choristers at Ely Cathedral. He left Ely for a similar appointment at Canterbury in 1803. The son at the age of 19 succeeded his father at Ely in 1804, and he remained there for twenty-six years before coming to St. George's Chapel in 1830.

On the death of Horn, the Chapter ordered on 9 Aug., 1830, that John Mitchell should "officiate as organist and instruct the singing boys until a new organist be appointed". Mitchell was appointed a lay-clerk at St. George's Chapel, but not until 11 Jan., 1832 ; and in that position he succeeded Stephen Heather, who died shortly before at the age of 84. Heather had been Organist of Eton College since 1788 ; and owing to his great age it is probable that Mitchell was acting there as his deputy when the Windsor Chapter found it convenient to invite him temporarily to fill the gap caused by Horn's death.

On 8 Nov. Mr. Skeats was elected by the Dean and Chapter "Probationer Organist and Master of the Boys, in the room of the late Mr. Horn".

He died at Windsor 24 Feb., 1835, and was buried in the Cloisters on 3 March following, as the Chapel Registers show.

A monumental tablet, now on the West wall of the Dean's Cloister, is inscribed thus :

*Sacred to the memory of*

**HIGHMORE SKEATS**

*Late Organist of St. George's Chapel, Windsor*

*He died February 24th 1835 aged 48 years*

*Also of his only beloved daughter*

**HARRIET ELVEY**

*wife of G. J. Elvey, Mus.Doc.*

*who departed this life*

*December 30th 1851 aged 37 years*



## ORGANISTS AND MASTERS OF THE CHORISTERS

Skeats is another of the Windsor Organists whose compositions, having little merit, have not survived in Cathedral repertories to-day. But an excellent double-chant of his is still widely used both in Cathedrals and Parish Churches. A Service in C by the younger Skeats, included a Kyrie, Sanctus and Creed, as well as the Morning and Evening Canticles; it was in use at Windsor in his own day.

Two anthems, *Teach us, O Lord* and *Come unto me*, are not by the Windsor Skeats but by his father. These anthems survive in a set of manuscript part-books at St. Michael's College, Tenbury<sup>1</sup>, which belonged to the elder Skeats, and he added his anthems at the end in his own hand.

William Highmore, Governor of the Military Knights of Windsor, is recorded in the Chapel Registers as having been buried there 15 September, 1822, aged 77. He would have been about 15 years older than the elder Highmore Skeats, but the Christian name is so unusual as to suggest that the families of Skeats and Highmore were nearly related; and some further link seems indicated by the close association of the two names at Windsor, even though the Organist arrived seven years after the Governor's death.

The following works of Skeats were sung in his time in St. George's Chapel. They include *Come unto me*, and it is possible that others than this were also written by his father:

### SERVICES

Evening in C.  
Evening in E.

### ANTHEMS

Almighty God.	Trust ye in the Lord.
Holy Lord God.	Unto thee lift I up mine
O God, whose nature.	eyes.
O Lord, let it be thy	
pleasure.	

<sup>1</sup> Tenbury MSS., 797-803.

## Sir George Job Elvey

Mus.Doc.

1835—1882

*b.* 27 March, 1816; *d.* 9 December, 1893

Succeeded Highmore Skeats

ELVEY was born at Canterbury. He was one of a large family, being a son of John Elvey by Abigail Hardiman, his wife. He became a chorister in Canterbury Cathedral under Highmore Skeats, the Cathedral Organist. Later he moved to Oxford to become the pupil of his brother Stephen, who had been appointed Organist of New College. At the early age of 19 he was chosen, from a large field of competitors that included Samuel Sebastian Wesley, to be Organist and Master of the Choristers of St. George's Chapel, Windsor.

A Life of Elvey, compiled by his widow, was published in 1894, and there it is stated that William IV claimed to have a voice in the election of the Organist. The Chapter had pronounced Elvey to be the best of the competitors, but thought him too young for the responsibilities of the position. Thereupon the King declared that the best competitor must have the appointment regardless of age, and consequently Elvey was elected. The Chapter Minute dated 27 April, 1835 records his appointment as a Probationer "in the room of the late Mr. Skeats". He was sworn in after probation 15 June, 1836

Very shortly after this Elvey was appointed Private Organist to Queen Adelaide.

Elvey had not been sworn in more than two months before he had to be pulled up by the Chapter for an excess of zeal. He had been undertaking the additional duty of playing at the Sunday evening Services at the Parish Church and had taken some of the St. George's choristers to provide a choir. The Chapter on 20 Aug., 1836, granted him permission to play the organ at these Services,

but not to take the choristers to sing at them after the Sunday following that date.

The Organists of St. George's Chapel had for a long period been musicians of little distinction and the Choir was in a feeble state when Elvey first embarked upon his work. To quote his own words: "I found things in a very disordered state. There was no bill drawn up for the Chapel, but the Service and Anthem for each day were fixed by the organist. The Senior boy came up into the organ-loft just before the beginning of the Service to enquire what was to be rendered". There were eleven lay-clerks, but, says Elvey, "most of them were aged men and not efficient; in fact, only four of them could sing"<sup>1</sup>.

It is to Elvey's great credit that he was able to build up and restore the prestige of the Choir; for under his directorship it soon ranked as one of the finest in the country.

In 1838 he took the degree of Mus.Bac. at Oxford, and he proceeded to the doctorate in 1840. He had meanwhile been appointed Organist to Queen Victoria by Royal Warrant.

During his career Elvey and the Chapel Choir took part in several important State functions and Ceremonies. The first of these was the funeral of William IV in St. George's Chapel on 6 July, 1837. Following the tradition that had become established by then, Sir George Smart, Organist of the Chapel Royal, was put in charge of the musical arrangements, and the music selected to be sung followed much on the lines of the two previous Sovereigns' funerals, except that Kent's *Hear my Prayer* was not included. Both Psalms (39 and 90) were sung to Purcell's chant in G minor. The whole of Croft's setting was sung and Handel's anthem *When the ear heard him*.

In Elvey's *Reminiscences*, oddly enough, no mention is made of the music, but he records the fact that the floor

<sup>1</sup> *Life and Reminiscences of Sir G. J. Elvey*, by Mary Elvey, p. 37.



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of the whole of the Nave of the Chapel was raised to the level of the Choir. This, it may be noted, was not done at the funerals of Queen Victoria and subsequent Sovereigns, when a sloping gangway was constructed to avoid the steps from the lower level. The Chapter records have no reference to this Ceremony.

A few days earlier the Proclamation of Queen Victoria had taken place in Windsor, and it is worth while recording, in view of the procedure at the Proclamation of subsequent Sovereigns, that the Ceremony on this occasion was conducted by the Heralds in person, and that the procession to various points in the Borough was headed by Elvey and the Choir, followed by the Minor Canons, the Canons and the Dean, the National Anthem being sung at each place by the Choir<sup>1</sup>.

At the Coronation of Queen Victoria Sir George Smart, Organist of the Chapel Royal, was appointed to conduct the music. The choir of St. George's Chapel was represented at the ceremony in Westminster Abbey on this occasion by four men and four choristers. The men were Harris, French, Mitchell and Elvey himself. The boys were Bode, Mitchell, Smith and Pond<sup>2</sup>. The boy Mitchell was afterwards a lay-clerk at St. George's Chapel. There is no reference whatever to the Queen's Coronation in the Records of the Windsor Chapter, nor in Lady Elvey's Reminiscences of Sir George.

The Confirmation of Prince George of Cambridge, afterwards Duke of Cambridge, on 10 August, 1835, was a minor State function in the Chapel. Incidentally, it was for this occasion that Elvey wrote his anthem *Wherewithal shall a young man cleanse his way*. But it was associated with a brilliant ceremony in the Castle on 15 Aug., when the Prince was invested as a Knight of the Garter. The statement was made repeatedly in the London newspapers

<sup>1</sup> *Op. cit.*, p. 46.

<sup>2</sup> Information supplied in 1937 by Laurence Tanner, Keeper of the Muniments at Westminster Abbey.

in May, 1935, that his Installation took place in St. George's Chapel on this occasion. That is entirely untrue; no installation followed the investiture<sup>1</sup>.

At Queen Adelaide's funeral at Windsor on 13 Dec., 1849, Elvey succeeded in overthrowing the custom that at functions of this kind the Organist of St. George's Chapel should be supplanted by the organist of the Chapel Royal, at that time in the person of Sir George Smart. It was on the advice of Lord Wriothlesley Russell, Canon of Windsor (1840-1886), that Elvey represented his claim; and since that date he, and all his successors at St. George's Chapel, enjoyed the sole and undisputed right to conduct the musical arrangements at all State ceremonials in the Chapel. Croft's and Purcell's music was sung and Handel's *When the ear heard*.

The Duchess of Kent, Queen Victoria's mother, was buried in St. George's Chapel 25 March, 1861. Croft's music was sung, and a setting of *Great God, what do I see and hear*, including a solo sung by a lay-clerk named Tolley.

The funeral Service of the Prince Consort took place in St. George's Chapel on 23 December, 1861, although he was ultimately buried in the Mausoleum at Frogmore, which Queen Victoria built for the purpose. The music included Croft's *Sentences* and a Chorale, *I shall not in the grave remain*, set specially to music by Elvey, not by the Prince as stated in *The Times* of that date.

Among the Royal ceremonies for which Elvey carried out the musical arrangements were the weddings of the Prince of Wales, afterwards King Edward VII, and other children of Queen Victoria. Elvey's anthem, *Sing unto God*, was composed for the Prince of Wales's marriage; on that occasion the famous Jenny Lind was among those who sang with the Choir. For the wedding of the Princess Louise in 1871 Elvey again composed a special anthem; it was on this occasion that he was knighted.

<sup>1</sup> See the *Windsor and Eton Express*, 15 August, 1835.

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Elvey has left an account of his journey to Hyde Park with the choir of St. George's Chapel for the opening ceremony of the Great Exhibition in 1851, at which the Choir sang<sup>1</sup>. In the following year the choir went to St. Paul's Cathedral to take part in the Service for the funeral of the Duke of Wellington.

Another event of a different character was the foundation in 1851 of the Choir Benevolent Fund, in which Elvey was the moving spirit. The first committee meeting was held at his house.

Elvey married in 1839, at St. George's, Hanover Square, Harriet, daughter of Highmore Skeats, his predecessor at Windsor. She died at the end of December, 1851, and was buried, as the Chapel Registers show, 5 Jan., 1852. He married secondly in 1854 a daughter of John Nichols, Editor of *The Gentleman's Magazine*. She died in 1863. On 20 April, 1865, he married Elenora Jarvis as his third wife, who died in January, 1879. He married fourthly 20 June, 1882, Mary, daughter of Joseph Savory, of Buckhurst Park, who died in 1923.

Sir George resigned the organistship in 1882 with a liberal pension from the Dean and Chapter, and he lived in retirement until his death 9 December, 1893. He was buried on 14 Dec. in the graveyard at the West end of St. George's Chapel, north of the steps. A window in the Ros (or Rutland) Chapel was partially glazed in his memory; and beneath the window a brass tablet was placed, on which his full length portrait in doctor's robes was shown and the following inscription:

In loving memory of  
GEORGE JOB ELVEY, Kt., Mus.Doc., Oxon  
Organist to Her Majesty Queen Victoria  
and Organist of this Chapel for 47 years  
Born March 27, 1816; died Dec. 9, 1893  
"He walked with God, and he was not, for God took him"  
(Genesis v, 24).

<sup>1</sup> *Life and Reminiscences of Sir G. J. Elvey*, by Mary Elvey, p. 121.



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The Gloria (Canon 4 in 2) from his Service in E is engraved below in score.

Elvey was a prolific composer, showing in much of his work evident signs of his admiration for Handel. The following list of his published church music is taken from his *Life and Reminiscences*, by Lady Elvey :

## SERVICES

Morning and Evening Prayer in F.  
Morning Service and Kyrie in B flat.  
Evening Service (Cantata and Deus) in D.  
Communion Service (with Benedictus and Agnus).  
Evening Service in E.  
Benedictus and Agnus in E.

## ANTHEMS

And it was the third hour.	My God, my God.
Arise, shine.	O do well unto thy servant.
Almighty and Everlasting	O give thanks.
God (for the opening of	O be joyful in God.
St. Michael's College, Ten-	O be joyful in the Lord.
bury).	O praise the Lord of heaven.
Blessed are they that fear	O ye that love the Lord.
the Lord.	O Lord, from whom.
Bow down thine ear (Gres-	O worship the Lord.
ham prize medal).	Praise the Lord and call.
Behold, O God our Defender	Rejoice in the Lord (for the
(Queen Victoria's Jubilee).	opening of the Chapel
Blessed are the dead.	Organ).
Christ being raised.	The souls of the righteous.
Come, Holy Ghost.	This is the day.
Come unto me, all ye that	The ways of Zion (for Mus.-
labour.	Doc. degree).
Daughters of Jerusalem.	Unto thee have I cried.
In that day.	Wherewithal shall a young
I beheld, and lo.	man (for the Prince
I was glad.	George of Cambridge's
If we believe.	Confirmation).

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Numerous chants, hymn-tunes and carols.

**Sir Walter Parratt**

K.C.V.O., M.A., Mus.Doc.

1882—1924

*b.* 10 Feb., 1841; *d.* 27 March, 1924

Succeeded Sir George Job Elvey

PARRATT was born at Huddersfield. He was son and also pupil of Thomas Parratt, a notable musician, who was Organist of Huddersfield Parish Church for a very long period.

As a boy Walter Parratt displayed very exceptional musical gifts, and it is stated that at ten years of age he could play all the forty-eight preludes and fugues of Bach from memory. It was on this foundation that he built up the reputation of being the foremost performer in his day of Bach's Organ Works.

In early childhood he served as Organist at various churches, including St. Paul's, Huddersfield, but, probably in consequence of these duties, he does not seem to have sung anywhere as a regular chorister. In course of time he was appointed Organist of Wigan; and four years later, in 1872, he succeeded Sir John Stainer as Organist of Magdalen College, Oxford.

On 6 July, 1882, the Minutes of the Dean and Chapter of Windsor record that "it was agreed to offer the place of Organist to Walter Parratt, Esq., of Magdalen College, Oxford, and to increase the stipend to three hundred pounds a year. All the duties performed by Sir George to be undertaken for this sum only".

Accordingly Parratt "entered on his duties on the 24th day of July". During his residence at Magdalen, Parratt had been fortunate in forming a close friendship with Prince Leopold, afterwards Duke of Albany, who was then an undergraduate at the College. This friendship led to an even more important and influential friendship, that of Queen Victoria, together with a close association with all the Royal Family.

Parratt was pre-eminently an organist, and, with an absorbing interest in this side of his work, he lost no time after his arrival at Windsor in persuading the Chapter to bring the organ up to date. On 17 Oct., 1882, he was voted £5 "towards his expenses to London to superintend the works for the improvement of the organ". In 1884 Sir Frederick Ouseley was invited to express an opinion upon the work that had been carried out by Messrs. Gray & Davison, and he reported favourably.

There are various entries in the Chapter Minutes at this period, referring to repairs to the organ made on the recommendation of Parratt and carried out by Gray & Davison, by Rothwell, and by Walker & Sons. The improvements included the introduction of electric apparatus for blowing the organ which was a novelty at that date.

Hubert Hunt, afterwards Organist of Bristol Cathedral, and Walford Davies, of whom more will be said later, were assistants to Parratt in his early years at Windsor, but for a quarter of a century until his death he had the loyal support of R. F. Martin Akerman. It was on 14 Nov., 1900, as the Minutes show, that Parratt attended the Chapter and "made application for £40 a year to be paid to Mr. Akerman as Assistant Organist".

On coming to Windsor, within easy reach of London, Parratt was in a position to accept the Professorship of the Organ, offered to him by his old friend and patron, Sir George Grove, at the newly-founded Royal College of Music. He held this appointment till the end of his life, and his fame to-day rests largely upon his rare success as a teacher of the organ, as exemplified in the long list of brilliant organists who were his pupils. He ranks as the greatest teacher of the Organ in modern times.

His work with the choir of St. George's Chapel was especially distinguished by the characteristics which marked his organ-playing, in reference to which it has been said, "his brain readily thought in parts, a fact



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which made anything like smudginess or untidiness in organ-playing abhorrent to him"<sup>1</sup>. Possessing an exceptionally fine ear, he made the least inaccuracy of intonation in the choir the subject of the sternest rebuke, and indeed the purity of intonation under his choir-mastership was admirable. As an interpreter of Church music some of his critics said, perhaps with good reason, that at times his inherent classicism led to undue coldness of expression. On the other hand, it was Parratt who first introduced such works as Brahms' *Requiem* to St. George's Chapel, and some of the widely-known Services and Anthems of Charles Villiers Stanford, who was a frequent visitor to the organ-loft, had their first hearing under Parratt's direction.

During his long tenure of office many notable State ceremonies took place in St. George's Chapel, including two Sovereigns' funerals and two Royal weddings. The choir also took part, under his directorship, in the Jubilee Service of Queen Victoria in Westminster Abbey in 1887, and in that of her Diamond Jubilee at St. Paul's Cathedral in 1897. In addition to these functions there were two Coronations in Westminster Abbey. It is strange that there are no references to any of these ceremonies in the Chapter Records, but a few details may be given here. It was on 22 Jan., 1901, that Queen Victoria died at Osborne House in the Isle of Wight. On 28 Jan. Parratt took six lay-clerks and six choristers to Osborne by command of King Edward VII to sing at private Services held in the dining-room that evening and the next. It is interesting to note, in reference to the changed taste in Church music to-day, that the anthems chosen for these Services were: *Yea, though I walk*, Sullivan; *The Souls of the righteous*, Elvey; and *Come unto him* and *Send out thy light*, both by Gounod.

The Funeral Service was performed in St. George's Chapel on Saturday, 2 Feb. Full descriptions of this

<sup>1</sup> Grove's *Dictionary of Music and Musicians*, s.v. Parratt.

great Ceremony are to be found elsewhere. The music included Croft's *Sentences*; Wesley's *Man that is born*; Gounod's setting of the Lord's Prayer; and two anthems: *How blest are they*, Tschaikowsky, and *Blest are the departed*, Spohr. The coffin rested in the Albert Memorial Chapel until Monday, when the actual burial took place in the Frogmore Mausoleum with further music by the choir under Parratt's direction. On the Sunday afternoon a short Service was held in the Albert Memorial Chapel, at which Madame Albani, the celebrated opera and oratorio singer, and a great favourite of Queen Victoria, sang some well-known arias.

At the Coronation of Edward VII, fixed for 26 June, 1902, but postponed almost on the eve of the ceremony, owing to the King's sudden grave illness, until 9 August, Parratt, together with Sir George Martin, of St. Paul's Cathedral, was associated with Sir Frederick Bridge in the direction of the music. He composed the music for the *Confortare* on this occasion. The whole of the St. George's Choir and the four Minor Canons were included in the special Choir.

The ceremony, and also the music, at the funeral of Edward VII in St. George's Chapel on 20 May, 1910, followed on much the same lines as that of Queen Victoria, with the important difference that his body was lowered into the Royal vault.

Parratt was again associated with Bridge in the direction of the music at the Coronation of George V.; his *Confortare* was used again; and the whole Choir of St. George's Chapel, together with the four Minor Canons, were again included in the special Coronation Choir.

The first of the important functions at which Parratt officiated was the funeral of the Duke of Clarence, elder brother of George V. This was on 20 Jan., 1892. Sullivan's *Brother, thou art gone before us* was chosen as the Anthem.

The two royal weddings for which Parratt carried out

the musical arrangements were those of the Princess Alice of Albany and Princess Margaret of Connaught. Princess Alice married Prince Alexander of Teck, afterwards Earl of Athlone, on 10 Feb., 1904; and Princess Margaret married Prince Gustavus Adolphus, of Sweden and Norway, afterwards King of Sweden, on 15 May, 1905. The music was very similar on both occasions, the anthem being Mendelssohn's *Lift thine eyes*.

On 10 June, 1911, Edward, Prince of Wales, afterwards Edward VIII, was invested a Knight of the Garter in the Throne Room in the Castle. This function was followed by a special Service in St. George's Chapel. This was not an Installation; but it was attended by the King and Queen and almost all the Knights of the Garter and the Officers of Arms. The form of Service followed rather closely the lines of the quarterly Obiit Services, as performed at that time, and Parratt's music was used as at the Obiit Services. In addition Mendelssohn's *O come let us worship* was sung as the Procession moved from the West Door to the Choir. Similar Services for the Order of the Garter were held in 1912, 1913 and 1914, the year in which the War broke out.

Soon after the declaration of War in August 1914 several members of the Choir responded to the call to the Colours, and in course of time no more than four lay-clerks remained available. In conditions of extreme difficulty Parratt succeeded in maintaining the daily choral services throughout the War. At the conclusion of the War he, together with the Choir and Dr. Fellowes, was summoned to St. George's Hall and received the personal thanks of the Sovereign.

Parratt's last years were clouded by an unavoidable experience. The great restoration of the Chapel, which was begun in 1921 and took ten years to complete at a cost approaching £200,000, necessitated the dismantling of the organ and the transference of the Services to the Nave. Temporary choir-stalls were fitted up, but only



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a very small and wholly inadequate organ was provided. For an organist of Parratt's outstanding accomplishment it was a bitter trial to have to submit to such grievous limitations, for they almost entirely precluded the performance of the great voluntaries at the conclusion of Evensong, which had in his hands been one of the famous features of the Services. His death occurred on 27 March, 1924, before the work on the roof of the Choir was finished, and his funeral Service, very largely attended by musicians from all parts of the country, took place in the Nave of St. George's Chapel on 1 April. After cremation his ashes were buried at the entrance to the organ-loft near the grave of William Child. The following inscription marks the spot :

*Beneath this stone  
Rest the Ashes of  
WALTER PARRATT, K'  
K.C.V.O., M.A., Mus.Doc.  
1841—1924  
For Forty-two years  
Organist of this Chapel  
and  
EMMA  
his wife  
1842—1931*

The Console of the Chapel organ on which Parratt had played for so many years was set up in a special case by the old Choristers of the Chapel as a memorial to their Master. It stands near his grave.

Parratt married in 1864 Emma, daughter of Luke Gledhill, of Huddersfield. She survived him seven years. The Chapter granted her the use of the Organist's house for life. A son and three daughters survived their parents.

Honours of many kinds were conferred upon him. In 1892 he was knighted by Queen Victoria. In the following

year he was appointed "Master of the Queen's Musicke", and private Organist to her Majesty. In the reign of Edward VII "the King's Musicke", a term which technically meant his "private orchestra", was disbanded, but Parratt retained the position of "Master" as a sinecure office; and as such he also held it until his death in the reign of George V.

His appointments in the Royal Victorian Order were dated: M.V.O., 1901; C.V.O., 1917; and K.C.V.O., 1921.

Parratt took the degree of Mus.Bac. at Oxford in 1873. In 1894 he received the honorary degree of Mus.Doc. at Oxford, and he was similarly honoured at Cambridge in 1910. In 1908 he succeeded Sir Hubert Parry as Professor of Music at Oxford, and accordingly the full degree of Mus.Doc. was conferred on him and also the degree of M.A. At the same time he was elected an honorary Fellow of Magdalen College.

Parratt had the exceptional wisdom and breadth of outlook to recognize frankly that his gifts were not specially those of a composer, whereas his distinction as an organist, and especially as an interpreter of Bach's Organ Works, together with his outstanding influence over a whole generation of brilliant organ pupils, were the features upon which to rest his reputation. Consequently the list of his compositions is almost negligible.

His most notable composition, as Organist of St. George's Chapel, was the setting to music of the Form of Service designed about the year 1890 for the Quarterly Obiit and Commemoration of Founders and Benefactors of the College. Until that date the quarterly observance of this Service had involved no more than the inclusion of special Psalms and Lessons and one or two Prayers and special Versicles. Parratt's "obiit" music remained in manuscript, and at the time of his death certain passages had never been written down; these were subsequently supplied from memory by Dr. E. H. Fellowes.

Another very individual composition that should be mentioned here is the hymn-tune, composed to words by Arthur C. Benson, written for use in St. George's Chapel at Obiit Services and other special occasions, *God of glory, King of nations.*

The following anthems were among those composed by Parratt. Some were written expressly for the annual Memorial Services held in the Mausoleum at Frogmore by command of Queen Victoria on the anniversary of the death of Prince Albert :

Death and Life.

O Lord, grant the King a long life.

Tears for the good and true.

The face of Death.

### Edmund Horace Fellowes

M.V.O., M.A., Mus.Doc.

b. 11 November, 1870

Succeeded Sir Walter Parratt

BORN in London, Fellowes showed early evidence of musical gifts ; and at the age of eight his parents received an offer from Joseph Joachim, on the introduction of Walter Broadwood, to place him under his charge in Berlin so that he might train him privately for the career of a professional violinist. It was decided, however, that he should follow the conventional course of an English boy's education. Going up to Oriel College, Oxford, from Winchester College, he took the degrees of B.A. (Honour School of Theology) in 1892 and of M.A. and Mus.Bac. in 1896, and in 1917 he received the Honorary degree of Mus.Doc. at Trinity College, Dublin.

As a boy at Winchester he had a valuable opportunity to learn some of the best examples of Church music in the College choir, where the tradition of S. S. Wesley's work still exerted a strong influence ; and at that period a full Cathedral Service was sung in the Chapel every



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Sunday. This experience was strengthened at Oxford by frequent attendance at the Services in Magdalen College Chapel and Christ Church.

Ordained Deacon in 1894 and Priest in 1895, Fellowes became Precentor of Bristol Cathedral in 1897, on the nomination of Sir John Stainer. While at Bristol he also trained the choir of S. Mary, Redcliffe, for two years. In 1900 he was appointed a Minor Canon of Windsor.

Almost simultaneously with the death of Sir Walter Parratt in 1924, Martin Akerman, who had been his assistant since 1900, fell a victim to ill-health and was compelled to resign. The Dean and Chapter were faced with a sudden and pressing emergency. On 28 March, as the Chapter Minute shows, they offered Sir Walford Davies the vacant post, and they invited Dr. Fellowes, then Senior Minor Canon, "to act during the vacancy as Choir Master, to take charge of the weekly rehearsals of the full choir, and also to compile the weekly music lists".

Sir Walford found himself unable, for the time being at any rate, to take up the appointment; and Fellowes then accepted the invitation of the Chapter with the sole further obligation, which he himself demanded, that he should undertake the daily practices and training of the boys as (Acting) Master of the Choristers. It should be added that Fellowes was a violinist and not an organist, and it was therefore necessary at once to appoint someone to play the Services. As a temporary appointment Geoffrey Stanhope Kitchingman, an ex-chorister, acted as Assistant Organist.

On 10 May, 1924, the Chapter invited Fellowes to continue his work for an indefinite period at a salary of £100, as they had decided to postpone the appointment of an organist until the completion of the work of restoring the building, under which conditions only a small temporary organ could be available. On 12 Dec., 1924, Malcolm Courtenay Boyle, F.R.C.O. and L.R.A.M., the

son of a tenor lay-clerk in the Chapel, was appointed Assistant Organist at a salary of £100 per annum "until such time as the reconstruction of the old organ in the Choir might be taken in hand and a new Organist appointed". Boyle subsequently served as Assistant Organist to Sir Walford Davies, and later he became Organist of Chester Cathedral. He took the degree of Mus.Bac. at Oxford.

The Chapter Minutes at this period are somewhat incomplete, but at about the same date Fellowes's appointment was confirmed, with a similar proviso as to a new organist being appointed after the restoration was finished; and his salary was raised to £200 per annum.

The Minutes also show that a considerable sum of money was spent at this time in renewing the music books of the choir, many of which were in a deplorable state of disrepair, and in bringing the repertory up to date.

Fellowes continued in office until Michaelmas 1927. As an expression of approval of his work the Chapter on 23 Sept. resolved that they "would personally subscribe towards the purchase of a piece of old silver plate for presentation to him on relinquishing office". This was supplemented by a gift from the lay-clerks inscribed: "In happy memory of 1924 to 1927", and the gift of a clock from the Choristers.

During his term of office Fellowes was called upon to conduct the musical arrangements for the committal part of Queen Alexandra's funeral on 28 Nov., 1925. Owing to the restoration work at St. George's Chapel, and the wholly inadequate accommodation available for mourners in the Choir alone, the Nave being closed, the opening part of the Burial Service was held in Westminster Abbey on the previous day. The second part of the Service was performed in the Albert Memorial Chapel by the St. George's Chapel Choir in full. All the music was sung unaccompanied. It included, by request, Tschaikowsky's *How blest are they*; and at the special



desire of King George at the last moment, the additional hymn *Abide with me* was sung.

Another interesting function at this period was the singing of a short programme of secular music by the lay-clerks before the King and Queen in the Waterloo Chamber on 11 June, 1925. But the outstanding event was the visit of the lay-clerks to Canada under the auspices of the National Council of Education of Canada. The original plan was for Fellowes, with the Dean of Windsor, to take with him twelve choristers as well as the lay-clerks, but it was afterwards found impracticable to take the choristers. The difficulty thus created was met by a proposal to Mr. (now Sir) Sydney Nicholson, then Organist of Westminster Abbey, to join the party, together with twelve of the Abbey choristers. The Dean of Westminster, and others concerned, generously gave their approval and consent. The tour, which was an astonishing success from the Atlantic to the Pacific Coast, was fully described in a short book, published on the return of the Choir<sup>1</sup>.

Fellowes, with the other Minor Canons of Windsor, sang in the special Coronation Choir in Westminster Abbey at the Coronations of Edward VII and George V. At the Coronation of George VI he was present in the Abbey as an invited guest. He is the only Minor Canon in the entire history of the Chapel who has served in that office under five Sovereigns. His musical work has been mainly in the field of musicology and lecturing. Among his original church compositions only his Service in D, morning and evening, is published.

Together with the Rev. B. C. S. Everett, who also had been a Minor Canon for some thirty years, Fellowes was honoured with the M.V.O. on the occasion of the re-opening of the Chapel in 1930. In 1937 he was elected an honorary Fellow of Oriel College, and in 1939 the honorary degree of Mus.Doc. was conferred on him at Oxford.

<sup>1</sup> *A Joyous Adventure*. J. M. Dent & Sons, 1928.



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In the interval between the death of Hylton Stewart in 1932 and the arrival of his successor, Dr. Harris, at Easter 1933, Dr. Fellowes, at the request of the Chapter, again took charge of the training of the Choir. He was ably supported by Alwyn Surplice, the Assistant Organist.

In a Minute dated 25 March, 1933, "The Chapter record their appreciation of the excellent work carried out by the Rev. Dr. E. H. Fellowes as Director of the Choir during the recent vacancy. They hereby express their best thanks to him for the time and care he has voluntarily given at the full rehearsals of the Choir and to the preparation of the music for the Choral Services".

### Sir Henry Walford Davies

K.C.V.O., Mus.Doc., LL.D.

1927—1932

b. 6 Sept., 1869

Succeeded Dr. Edmund Horace Fellowes

HENRY WALFORD DAVIES, youngest son of John Whitridge Davies, was born at Oswestry 6 Sept., 1869. He came to St. George's Chapel as a Chorister in 1882, shortly before Elvey's resignation. On the arrival of Parratt he became his pupil-assistant, and he remained at Windsor in that capacity until 1890. For some time at this period he was Organist of the Chapel erected by Queen Victoria in Windsor Great Park, near Cumberland Lodge. In 1890, having won a scholarship, he went to the Royal College of Music, where he became a pupil of Parry, Stanford and Rockstro; and in the same year he was appointed Organist of St. Anne's, Soho. He resigned this post in the following year for a similar appointment at Christ Church, Hampstead, which he held until 1898. Meanwhile in 1895 he had been appointed to the staff of the Royal College of Music as a teacher of Counterpoint.

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On the resignation of Dr. E. J. Hopkins in 1898 Davies was appointed to succeed him as Organist of the Temple Church, and there he made the Sunday Services famous throughout his long tenure of office, which ended with his resignation in 1923. In his early years at the Temple he was fortunate in having the sympathetic support of the famous Master, Alfred Ainger.

During the War Davies did valuable work in organizing music for the soldiers, and particularly in the Royal Air Force, of which he became Musical Director with the military rank of Major.

In 1919, while still keeping his appointment at the Temple, he was chosen Professor of Music in the University of Wales, and he continued his activities there for many years. It was, in fact, owing to his commitments in Wales that he felt compelled in the first instance to decline the invitation of the Dean and Chapter of Windsor to succeed Parratt in 1924. In this same year he succeeded Sir Frederick Bridge as Gresham Professor of Music. Two years later, after a severe illness, Davies offered his services to the Dean of Windsor, with the result that it was agreed that he should take up the appointment at St. George's Chapel, after a further interval of a year, at Michaelmas 1927.

The Chapter Minute offering Davies the appointment at Windsor on 28 March, 1924, has already been referred to. There is no Minute defining his ultimate appointment. He began his work at Michaelmas 1927. Even before that date he was interesting himself in the matter of rebuilding the organ. The recommendation made by him to the Dean and Chapter, as recorded in the Minutes of 2 June, 1927, was that Messrs. Harrison of Durham should work in collaboration with Mr. Rothwell of Harrow. Messrs. Harrison were "asked to submit drawings of the organ to show how it would appear in extended form, with the two outer wings placed in front of the North and South pillars of the Choir, and a choir-

organ at a low elevation in the centre of the organ loft". These were submitted, and they were substantially those that were eventually carried out ; but in course of discussion Messrs. Harrison found it impossible to agree to the terms of collaboration with Mr. Rothwell and withdrew. Messrs. Walker & Sons were then approached and they accepted the proposals. These details are recorded in a minute dated 24 March, 1928.

A feature of Sir Walford's plans for rebuilding the organ was "the erection of two complete keyboards to one and the same organ with independent control". This was an entirely new thing in organ construction, and the advantages claimed for it are set out by Sir Walford in a memorandum dated 28 March, 1931. Some doubt had been expressed by the Chapter as to the expediency of such a device, considering the heavy additional cost, and they sought the advice of Sir Hugh Allen, Dr. Bairstow and Dr. Bullock ; but on Sir Walford's offering to contribute £1000 towards the cost the scheme was accepted in its entirety by the Chapter "with grateful thanks for the generous gift". This sum was subsequently repaid to Sir Walford.

The most important function that took place in St. George's Chapel while Sir Walford was Organist was connected with the re-opening of the Chapel after the work of Restoration had been completed at a total cost approaching £200,000. This had involved the partial closing of the building for nearly ten years.

A series of special Services was designed to spread over a week. The first of these took place on the evening of 3 November, 1930. But the most important of them was that held on the following morning ; it was attended by the King and Queen, the Prince of Wales, the Duke of York, Prince George and other members of the Royal Family. There were also present several Knights of the Garter, the Archbishop of Canterbury, the Prime Minister and the Lord Chancellor. A *Te Deum* was



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specially composed by Sir Walford for this occasion. At Evensong the same day the Choir of the Chapel was augmented by members of the following choirs: The Chapel Royal, Eton College, King's College, Cambridge, Westminster Abbey, Winchester Cathedral, Christ Church, Oxford, and Salisbury Cathedral. The Service was Stanford in C, and the Anthem *Ascribe unto the Lord*, by S. S. Wesley.

On 14 Nov., 1931, the Dean reported to the Chapter "that he had received a letter from Sir Walford asking the Chapter to accept his resignation, which he desired to become effective on or before September 29th next". The Chapter thereupon passed the resolution that "while regretting the resignation of Sir Walford Davies, they do not question the wisdom of his decision and accordingly accept it with a sense of deep gratitude for his services to St. George's through an important period in its history". Sir Walford's resignation took effect on 31 July, 1932.

Honours of various kinds have been awarded to Davies. He was knighted in 1922; he received the C.V.O. in 1932; K.C.V.O. in 1935; and the O.B.E., for War services, in 1919. His academic degrees include Mus.Doc., Cambridge in 1898; Hon. LL.D., Leeds, in 1904, and Glasgow in 1926; Hon. Mus.Doc., Dublin, in 1930, and Oxford in 1935. In 1934 he succeeded Sir Edward Elgar as Master of the King's Musick. He was elected Gresham Professor of Music in 1924.

Sir Walford has been a prolific composer in many different branches of music, both secular and sacred. His Church compositions include the following:

### S E R V I C E S

Morning and Evening in C.

Morning, Communion and Evening in F.

Evening in F.

Morning and Evening with Kyrie ("Temple Chant" setting).

Morning and Evening in G.

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### ANTHEMS

And Jesus entered into the Temple.	Let us now praise famous men.
God created man for incorruption.	Out of the deep.
Grace to you and peace.	Walk to Emmaus.
I vow to thee my country.	Whatsoever is born of God.
If any man hath not the Spirit.	When Christ was born to earth.
In thy strength, O Lord.	Fourteen Spiritual Songs.

### Charles Hylton Stewart

M.A., Mus.Bac.

SEPTEMBER, 1932—NOVEMBER, 1932

*b.* 22 March, 1884; *d.* 14 Nov., 1932

Succeeded Sir Henry Walford Davies

HYLTON STEWART was born and bred in Cathedral music. His father was the Rev. Charles Hylton Stewart, who for many years was Precentor of Chester Cathedral; and it was at Chester that he was born 22 March, 1884. At a very early age he had lessons from Dr. Joseph Cox Bridge, then Organist of Chester Cathedral. He was educated at Magdalen College School, Oxford, at a time when the College choir was at the height of its fame; and he went up to Cambridge with an organ scholarship at Peterhouse. In due course he took the degree of M.A. and Mus.Bac., having meanwhile acted as Assistant Organist to Dr. A. H. Mann at King's College.

After holding posts as Organist at Sedbergh School, St. Martin's, Scarborough, and Blackburn Parish Church, he became Organist of Rochester Cathedral in 1916. In 1930 he returned to his birthplace as Organist of Chester Cathedral; and in 1932 he came to St. George's Chapel.

Stewart arrived in Windsor early in September, and within a few weeks he was struck by a sudden and fatal illness. He died on Nov. 14th. His death, after so short a term of office, was a sad tragedy, for he had already won the confidence and affection of the whole choir.

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The following Chapter Minutes have reference to Stewart's brief connexion with St. George's Chapel :

25 Nov., 1931. "It was unanimously resolved that the Dean should write to C. Hylton Stewart, Esq., M.A., Mus. Bac., Organist of Chester Cathedral, and offer him the post of Organist of St. George's Chapel as successor to Sir Walford Davies. That the stipend be £600 a year with house".

"On 5 Dec., 1931, it was resolved to spend £400 upon No. 12 The Cloisters, the organist's house".

On 9 April, 1932, the Chapter "approved the recommendation of Mr. Hylton Stewart that Mr. R. A. Surplice should be appointed assistant organist" with a stipend of £100 per annum, in succession to Mr. Malcolm C. Boyle, who had been appointed Organist of Chester Cathedral, in succession to Hylton Stewart. Boyle had been Assistant Organist continuously since 1926.

On 29 November, 1932, the Chapter passed the following Minute :

"Charles Hylton Stewart, M.A., Mus. Bac., entered upon his duties as Organist of this Chapel on the 1st of September last. His patience, tact and singular charm of manner won him the instant affection of all the members of the Foundation. He was above all a devout Churchman and his reverent and dignified interpretation of the Services made a lasting impression upon all who worshipped here".

"The Chapter therefore record his sad death on Nov. 14th after a short and severe illness. The first part of the funeral Service was held in the Chapel on Nov. 17th, and the Committal took place at Clewer".

A memorial tablet placed in Rochester Cathedral is worded thus :

*CHARLES HYLTON STEWART, M.A.,  
Mus. Bac. Cantab. Born 1884, died 1932.  
Organist and Master of the Choristers of This  
Cathedral Church 1916-1930. Afterwards of  
Chester Cathedral and of St. George's Chapel,  
Windsor Castle.*



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Stewart's Church compositions include :

### S E R V I C E S

Missa Roffensis.  
Short Communion Service.  
Benedictus and Agnus Dei in F.  
Benedicite.  
Evening Service in C.  
Evening Service in Dorian Mode.  
Evening Service (Unison).

### A N T H E M S

Christ being raised from the dead.	On this day earth shall ring.
Crown Him with many crowns.	To the Name of our Salva- tion.

## William Henry Harris

M.A., Mus.Doc.

1933—

b. 28 March, 1883

Succeeded Charles Hylton Stewart

HARRIS was born in London. He became a chorister at Holy Trinity, Tulse Hill, and was a pupil of Dr. Walmsley Little, then Organist of that church. At an early age he went to St. David's and studied the organ under the Cathedral Organist, Herbert Morris. In 1899, when no more than sixteen, he succeeded in winning an organ scholarship at the Royal College of Music, where he became a pupil of Parratt for the organ and of Walford Davies for composition. In the following years Harris held various organ appointments at churches in and near London.

In 1911 he was appointed Assistant Organist at Lichfield Cathedral, where John B. Lott was then Organist. This brought Harris into close touch with Birmingham and he joined the Staff of the Birmingham and Midland

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Institute; he also lectured for Granville Bantock at Birmingham University. Meanwhile he became Organist of St. Augustine's, Edgbaston.

In common with many other musicians, Harris had his career interrupted by the War, and he served in the 28th London Regiment. But at its conclusion he was appointed in 1919 Organist of New College, Oxford, in succession to Sir Hugh Allen. At Oxford, Harris had scope for exercising his activities in many directions; he conducted the Bach Choir, was President of the University Musical Club, wrote incidental music for the productions of the University Dramatic Society, and he directed the Balliol Sunday Evening Concerts in succession to Ernest Walker. He took the Oxford degrees of Mus.Bac. in 1904, Mus.Doc. in 1910, and M.A. in 1923.

In 1929 Harris left New College to succeed Noel Ponsonby as Organist of Christ Church, and he remained at the Cathedral until 1933, when he was appointed by the Dean and Chapter of Windsor Organist of St. George's Chapel. The Minute in the Chapter Records is dated 22 Dec., 1932, and Harris's acceptance was announced at a Chapter Meeting on 31 Dec. He began his work at Windsor 25 March, 1933.

The outstanding Ceremony at St. George's Chapel during Harris's tenure of office has been the Funeral of King George V. on 28 Jan., 1936. This had been preceded only a few weeks earlier, on 7 Dec., 1935, by the Funeral of the King's sister, the Princess Victoria; this Service was of a comparatively simple character in accordance with the King's expressed wish. Under Harris's direction the choir sang the Croft *Sentences* and some hymns; and Walford Davies's *God be in my head* was sung after the Blessing.

The music at King George's Funeral was of a simpler character than that performed at the Funerals of the two previous Sovereigns. Croft's *Sentences* were used; and *I heard a voice from Heaven* was sung to Goss's setting.

There was no anthem, but Davies's *God be in my head* was inserted immediately before the Blessing. The only hymn was *Abide with me*.

At the Coronation of King George VI on 12 May, 1937, Harris acted as one of the two sub-conductors, and he composed the *Offertorium* used at the Ceremony. As on former occasions, the whole of the St. George's Choir with the Minor Canons were included in the special Coronation Choir at the Abbey.

On 14 June, 1937, a special Service was held in St. George's Chapel for the Order of the Garter. It was attended by the King and Queen, the Royal Knights and as many as twenty-four of the Knights Companions of the Order, together with the Officers of Arms. A similar Service, as a sequel to those of 1911-1914, had been planned for 17 June, 1935, but it was cancelled at the last moment on account of the ill-health of King George V. The Form of Service showed marked improvement upon that employed at the pre-War Garter Services. The music on this occasion, chosen by Harris and performed under his direction, included two anthems, *Let thy merciful ears* (Weelkes) and *The righteous live for evermore* (C. H. Lloyd), as well as the *Respond, As the whirlwind passeth*, from Parratt's setting of the Obiit Service. After the Blessing *Te Deum* was sung to a setting in B flat written for the occasion by Dr. Harris.

A feature of Harris's work at Windsor has been the Festival of Church Music, held annually in the Chapel. The Chapel Choir has naturally played the principal part in these performances, but guest Choirs have also made a welcome appearance on these occasions. The first of this series of Festivals was held when Sir Walford Davies was Organist.

The Chapter Minutes of 12 Dec., 1934, record that "it was agreed to send a letter of thanks to Dr. Harris for his excellent work as Organist and Director of the Choir during the past year".



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In addition to other important compositions for organ and for chorus and orchestra, the following Church music is by Dr. Harris :

S E R V I C E S

Te Deum in B flat.

Magnificat and Nunc Dimittis in B flat.

Magnificat and Nunc Dimittis in E (eight parts).

M O T E T S   A N D   A N T H E M S

Come, my Way, my Truth,  
my Life.

Faire is the Heaven.

From a heart made whole.

Love of love and light of  
light.

My spirit longeth for thee.

O joyful light.

O what their joy.

Praised be the God of love.

The heavens declare.

Psalm 103 (for double-choir).

## SUPPLEMENT, 1939 TO 1979

### Edmund Horace Fellowes

(see pp. 86-90 above) *d.* 20 December, 1951

DURING his tenure at Windsor, Dr. Fellowes carried out musicological work of the highest importance by editing and reconstructing music, sacred and secular, of the Tudor composers, as well as by publishing works such as *The English Madrigal School* (1924), *William Byrd* (1923), and *Orlando Gibbons* (1925). In 1941 he published what has become a standard account of *English Cathedral Music*. In 1946 his autobiography, *Memoirs of an Amateur Musician* appeared. Fellowes's interest in genealogy and history led him to take a major share in the production of the series of *Historical Monographs* relating to St. George's, and four of these published between 1939 and 1945 were compiled by him. In his later years Fellowes became a Windsor antiquary of wide experience worthy to rank with his contemporary, J. N. Dalton. Fellowes's outstanding services to musicology and to Windsor were recognised by his creation as a Companion of Honour in 1944.

### Sir Herry Walford Davies

(see pp. 90-94 above) *d.* 20 December 1951

### Charles Hylton Stewart

(see pp. 94-96 above) *delete* on p. 96 "On this day earth shall sing"

### William Henry Harris

(see pp. 96-99 above) *d.* 6 September 1973

*after the penultimate paragraph on p. 98 add:* Although the Festivals were suspended during the war, there was held in June 1948 an eight-day Festival in celebration of the 'sexcentenary year of the foundation of the Most Noble Order of

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the Garter and of the College of St. George associated therewith'. The statutory choral services which Dr. Harris upheld steadfastly for 28 years were continued throughout the Festival. In addition, recitals of English Church Music were given by the choir of St. George's (Assistant Organist, Philip Moore), the combined choirs of St. George's and Eton College, the St. Michael's Singers (conductor, Dr. Harold Darke), the Oxford Bach Choir (conductor, Dr. Thomas Armstrong), the Windsor and Eton Choral Society (conductor, Dr. Harris), the Vivien Hind String Quartet, the strings of the Slough Philharmonic Orchestra (conductor, Dr. Sydney Watson), and the Morley College Choir (conductors, Michael Tippett and Antony Hopkins). Dr. Harris was responsible for the music at the Funeral of King George VI, and he acted as a sub-conductor at the Coronation of Queen Elizabeth II, in which the choir of St. George's took part. He was created C.V.O. in 1942 and K.C.V.O. in 1954. After retiring from the Royal College of Music in 1953, he became Director of Musical Studies at the Royal School of Church Music from 1956 to 1961. In his years at Windsor he became even more prolific as a composer of Church Music and his works for both parish and cathedral use are too numerous to catalogue here. It may suffice to mention "Ascribe unto the Lord", "Evening Hymn" and the splendid motet for double choir, unaccompanied "Bring us O Lord God at our last awakening". In March 1973 a special Evensong was sung by St. George's Choir in celebration of his 90th birthday. This and a recital by the Lichfield Cathedral choir under Richard Greening (a former assistant organist) were attended by many famous musicians and friends of Sir William.

### Sidney Scholfield Campbell

M.V.O., Mus.Doc., F.R.C.O., F.R.S.C.M.

1961-1974

*b.* 7 June 1909, *d.* 4 June 1974

CAMPBELL was born in East London and although he did not have an upbringing in Cathedral Music, he exhibited natural



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musical gifts at a very early age. He had no professional music teaching until after he had obtained F.R.C.O. in 1931. A few years later he disregarded the advice of Dr. Ernest Bullock, resigned his post in a municipal office and graduated Mus.Bac. (Durham) in 1940 and Mus.Doc. in 1945. Whilst Organist at St. Peter's Collegiate Church, Wolverhampton (1943-1947) he was invited by the late Sir Sydney Nicholson to help in many activities of the Royal School of Church Music. At Sir Sydney's Funeral in Westminster Abbey, Gerald Knight asked Campbell to go to Canterbury as Sub-Warden of the Royal School of Church Music. He accepted this offer and so came into closer touch with Cathedral Music. He was appointed organist of Ely Cathedral in 1949 at a time when the Dean and Chapter had decided to close the choir school of day boys and unite the choir with the King's School. Dr. Campbell conducted choir competitions in Ely prior to taking up his appointment and upon his arrival there in September 1949, he had a choir of the remaining day-boys plus a number of children. This choir developed well, but in 1953 Campbell had become disturbed by the then-current suggestions that English organists played the works of J. S. Bach and other composers in the wrong way upon the wrong kind of instruments. This led Campbell to return to London as Organist of Southwark Cathedral and Director of Musical Studies at the Royal School of Church Music, which had moved to Addington Palace, Croydon. He was thus able to combine professional work with private study in a number of libraries. In 1956 he returned to Canterbury on appointment as Cathedral Organist, and there was confronted with the production of choral services upon 360 days in every year in conjunction with a choir school containing 60 boys who in fact provided four separate choirs in alternation. In the summer months, there were many services of a ceremonial nature, the most complicated of which were the Consecrations of Bishops, the Lambeth Conference of 1958 and finally the Enthronement of the Archbishop of Canterbury in 1961. Dr. Campbell composed Responses, Brass Fanfares and a Te Deum setting for

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this service and the last two items have been heard frequently in St. George's Chapel.

Dr. Campbell approached his work in Windsor with some trepidation, for he was faced at Windsor with far more weekday Choral Matins than he had previously experienced, and the Windsor organ was in the last stages of its life (having, into the bargain, some unique systems of control). Dr. Campbell has commented that he also found it very difficult to be "Campbell" in a building which was so much smaller and acoustically different from those in which he had been accustomed to exercise 'panache'. However, with the encouragement of the Dean and Canons, the generosity of the Friends of St. George's and the approval of Sir John Dykes-Bower, Sir William McKie and Dr. W. L. Sumner the organ was rebuilt and reinstalled in 1965 by Messrs. Harrison & Harrison. The organ now possesses eclecticism to a high degree.<sup>1</sup> It could be said that Campbell had continued the services to a more circumscribed repertoire than did his predecessor and a reticent amount of contemporary music was then introduced and some of the less inspired earlier works discarded. More recently, experiments with liturgical reform have called for the setting to music of numerous versicles and responses. In particular a series of litanies, and pre-eminently a "Litany of Peace", devised by the Precentor, Canon G. B. Bentley, have become unique to St. George's Chapel. For all these, Dr. Campbell then provided music, which is unpublished and therefore not sung elsewhere. Campbell was also keen to draw on the vast repertoire of solo organ music available today. With the knowledge that many visitors hope to hear some of this, he and his assistants strove to obtain that a representative portion of it was played at every service, despite the fact that it is sometimes asked "why do organists persist in entertaining the people after the service is over?".

<sup>1</sup> See S. Campbell, 'The Re-built Organ, 1965,' *Report of the Friends of St. George's* (1965) pp. 212-7 which includes a complete specification of the re-built organ.

## ORGANISTS AND MASTERS OF THE CHORISTERS

**Christopher John Robinson**

M.A., B.Mus., F.R.C.O.

1974-

b. 20 April 1936

ROBINSON was educated at St. Michael's, Tenbury, Rugby, and Christ Church, Oxford, where he was Organ Scholar. From 1957-1958 he was Assistant Organist at New College. From 1959 he was on the Music staff at Oundle School, before going, in 1962, to Worcester. There he was Assistant Organist, 1962-63, and Organist from 1963 until his appointment to Windsor. While at Worcester he became conductor of the City of Birmingham Choir, a post which he still holds. In 1977 he was appointed conductor of the Oxford Bach Choir, and also of the Leith Hill Musical Festival.

### CORRIGENDA

Page 13, line 28, for *Monasticum*, read *Monasticon*.

Page 22, paragraph 2, the Christian name of Preston is *Thomas*.

Page 40, line 28, for £20, read 20 Marks.

Page 44, line 30, William Child is referred to in the Chapter Acts as *Organist* on 26 July, 1632, but his exact date of appointment is not given.

Page 58, line 20, for 28, read 23; line 22, for *March*, read *November*.



