

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1901.

SIR JOHN GOSS.

1800—1880.

FOUR days before the nineteenth century dawned there was born into the world a baby boy who was destined to become a master of English Church music. He first saw the light on December 27, 1800, and bore the honoured name of John Goss—an octave of letters. His father, Joseph Goss, was organist of the Parish Church of Fareham, a Hampshire town on the extreme north-west of Portsmouth harbour. The boy came of a musical stock, the Goss family for several generations being noted for their voices. Master Johnnie doubtless received his first lessons in music from his father at the Fareham keyboard. At the age of eight he was sent to a school at Ringwood. Three years later he came to London to live with his uncle, John Jeremiah Goss, an excellent alto singer and a member of the choirs of the Chapel Royal, St. Paul's Cathedral and Westminster Abbey, and, moreover, one who had the honour, in the year 1817, of being interred in St. Paul's Cathedral.

A CHAPEL ROYAL BOY AND HIS MASTER.

Upon his arrival in London, young John Goss became one of the Children of the Chapel Royal, St. James's—that remarkable nursery of English Church musicians not a few. The master at that time was John Stafford Smith. The boys lived at Adelphi Terrace and were kept in subjection by a liberal use of the cane, such traditions being carefully preserved by Smith's successor, William Hawes. Here is a picture of the educational advantages—or disadvantages—enjoyed by Goss at that time, told in his own words at the age of sixty-two, in a letter to Miss Maria Hackett, dated December 24, 1862:—

Once I was a chorister in the Chapel Royal, St. James's. We were boarded with the Master, John Stafford Smith, whose wife was a daughter of Dr. Boyce. He was underpaid, I believe, and certainly the boys in my time were undertaught. We had a 'Writing Master' from half-past twelve to two on Wednesdays and Saturdays, if my memory do not deceive me, and no other instruction in reading, writing, arithmetic, and a little English grammar than we ten could get out of that time.

As to playing on an instrument and learning thorough bass, what we did we did by and for ourselves! I well recollect a frequent observation of Mr. S.: 'You came here to learn to sing and not to learn to play.' Yet before I left the choir I had deputized for my old 'Master' (Smith) at the Chapel Royal.

A heartless, if not brutal, episode in his chorister career was in after years related by the gentle-minded Goss to a friend. On one occasion the boy bought out of his saved-up pocket money a copy of Handel's organ concertos. Whilst walking along the school-room one day with his treasured possession under his arm, little Johnnie Goss met his master. 'What have you under your arm?' quoth the man in authority. 'Please, sir, it's only Handel's concertos,' the boy tremblingly replied, 'and I thought I should like to learn to play them.' 'Oh! only Handel's concertos,' said the master, 'and pray, sir, did you come here to learn to *play* or to *sing*?' 'To sing, sir,' said Goss, utterly discomfited. The master then seized the book and crowned his argument by hitting the dear little fellow on the head with it. Goss never saw his beloved Handel book again!

Upon leaving the Chapel Royal, John Goss became a pupil of Thomas Attwood, the pupil of Mozart. The 'dear old Mr. Attwood' of Mendelssohn had a very different disposition from that of the tyrannical Smith, and we are not surprised to find a dedication by Goss couched in such words as 'his gratefully attached pupil.'

FIRST ORGAN APPOINTMENT.

At the age of seventeen he made his appearance on the stage in the capacity of a humble chorus singer. It was in the first performance in England of Mozart's 'Don Giovanni,' much tinkered under Bishop's direction at the King's Theatre, on April 12, 1817. In his teens the youth seems to have had a decided leaning towards the stage. A 'Negro Song' for three voices, scored for a small orchestra (strings, flutes, oboes, clarinets, and two horns), is dated 1819. An early song of romantic interest must be mentioned—a setting of Annot Lyle's song in Scott's 'The Legend of Montrose,' 'Wert thou like me,' which he dedicated to Miss Lucy Emma New, his *fiancée*. He married this lady when he was only twenty-one. The prospect of those increased responsibilities which matrimony brings with it doubtless influenced Goss in seeking an organ appointment. In 1821 he became organist of Stockwell Chapel (now St. Andrew's Church), erected in 1767 by Archbishop Secker as a Chapel of Ease in the now well-stocked parish of Lambeth. This post he held for four years. He was appointed (after a competition on December 14, 1824) the first organist of St. Luke's, Chelsea, then called Chelsea New Church, where he remained for thirteen years.*

'THERE IS BEAUTY ON THE MOUNTAIN.'

To return to the early composition period. A Sanctus dates from 1813 (*at* 13); a song,

* The father of Charles Kingsley was for two years rector of St. Luke's, Chelsea, during Goss's organistship.

'In a deep sequestered grove' (entitled 'Sonnett,' and dated July 18, 1816, Poole, Dorset); two canons, one 4 in 2, the other 6 in 3 (1823); four glees and an anthem, 'Forsake me not.' In 1824, the year of his appointment to Chelsea, he wrote a canon, 4 in 2, to the words 'Cantate Domino.' These compositions were full of promise. It was in the year 1825, however, that Goss first made his mark as a composer in his charmingly melodious glee, 'There is beauty on the mountain'—a gem of the first water. The *Harmonicon* was not far wrong when it said:—

Mr. John Goss has produced a lovely piece of vocal harmony, under the name of a glee, to which we beg to call the attention of the many societies spread over this island; for they will now very rarely meet with a composition of the kind that has half its beauty.



PHOTOGRAPH OF JOHN GOSS, WITH AN AUTOGRAPH INSCRIPTION ON THE REVERSE.

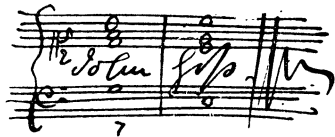
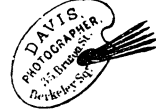
Dr. Cummings furnished proof of his good taste when he selected this fine specimen of English part-music for performance during his tour in America. Those captivating strains were sung in fifty-six towns in the United States. Is it any wonder that an encore inevitably resulted? There is a pretty story concerning this glee which Mrs. Sampson, Sir John Goss's daughter, sends us. It was sung at the Catch Club when the old Duke of Cambridge, a great lover of music, happened to be present. Said the Duke, after the performance: 'Goss, you must have been in love when you wrote that.' 'I was, your Royal Highness, with my wife,' replied the composer.

AN INTERESTING SKETCH-BOOK.

Goss gave much attention to orchestral composition in his early manhood. Through the kindness of Mr. T. L. Southgate we have been permitted to examine Goss's sketch book, an oblong volume dating from 1821. In it we find that the young composer was in the habit of scoring Mozart's symphonies from a piano-forte duet arrangement and then afterwards adding Mozart's own instrumentation in red ink. Such a self-teaching process was invaluable to him, and it furnishes another instance of the enormous advantages to be gained by acquiring knowledge from observation, analysis, and the habit of picking up. This interesting sketch-book—which is quite Beethovenish in character—is prefaced by a 'memorandum of words for glees,' &c., which contains the titles of twenty-three poems with their characteristics

To her valued Young
Friend
Arthur Sullivan

from his
proud and Maestro



October 18/61.

—cheerful, serious, serious (rather)—and their authors' names. Here too we find the first draft of the 'Wilderness,' which was begun October 22, 1861. Many of the compositions are prefixed with the letters I. N. D. A., the initial letters of *In Nomine Domini. Amen.* Every page bears testimony to the remarkable thoroughness of Goss's methods in composition. Genius, of course, he had, but this sketch-book is another proof that genius is not unconnected with the all-important concomitant of taking pains. Here is an instance. Underneath a fugal subject that is barren in results, the young composer has written

'After trying as above for 2 hours without success—here goes for a 10 minutes fugue.'

Then follows this jolly little ten-minutes three-part fugue—sixty bars long:—

The first system of the fugue consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and common time (C). The music begins with a whole note G4 in the treble and a whole note G2 in the bass. The treble part features a rhythmic pattern of eighth and sixteenth notes, while the bass part provides a steady accompaniment.

The second system continues the fugue. The treble part has a melodic line with some grace notes, and the bass part has a more active eighth-note accompaniment. The overall texture is light and rhythmic.

The third system shows the treble part moving to a higher register with more complex rhythmic patterns, including triplets. The bass part continues with a steady accompaniment.

The fourth system features a more active bass line with eighth-note patterns. The treble part has a melodic line with some grace notes.

The fifth system continues the rhythmic development. The treble part has a melodic line with some grace notes, and the bass part has a more active eighth-note accompaniment.

The sixth system shows the treble part moving to a higher register with more complex rhythmic patterns, including triplets. The bass part continues with a steady accompaniment.

The seventh system features a more active bass line with eighth-note patterns. The treble part has a melodic line with some grace notes.

The eighth system concludes the fugue. The treble part has a melodic line with some grace notes, and the bass part has a more active eighth-note accompaniment.

ORCHESTRAL COMPOSITIONS.

In his young-man period Goss turned his attention to the composition of orchestral works. In 1825 he wrote an Overture in F minor, which was performed two years later—April 23, 1827—at the fifth Philharmonic concert of the season. The *Harmonicon*, in a notice of the concert, said:—

The MS. overture, by Mr. Goss, was composed for this Society some three or four years ago; tried at a rehearsal and unanimously approved; yet, from one of those causes which are not always apparent, has been kept back till the present season. This composition, which does honour to the English school of music, is in F minor; and though written quite in the modern fashion, therefore abundantly loud, is full of the most undeniable proofs of the author's skill, and shows that his genius wants nothing but encouragement.

A foot-note states:—

Mr. Goss was a pupil of Mr. Attwood, and the latter a disciple of Mozart; so that, perhaps, it may be denied that the first-named is legitimately of the British school. We, however, think ourselves entitled to claim him.

This F minor Overture, by the way, was revived by Dr. Joseph C. Bridge at the Chester Festival of 1882 when its performance created much interest.

Another overture—in E flat, and a favourite of the composer's—was written in 1827 and performed at the fifth Royal Academic concert on May 28, 1827. The *Harmonicon* must again be requisitioned for an account of the performance:—

The new overture by Mr. Goss, in E flat, is the second proof that he has publicly given of his scientific attainments, and of his genius for the composition of instrumental music. A short introduction of beautiful harmony leads into the quick movement, in which the subjects are not only very pleasing, considered separately, but combine with the happiest effect when woven together, according to the rules of florid counter-point, with the taste, as well as knowledge, possessed by Mr. Goss. The performance of this very clever production would have been more creditable to the managers had it been fixed in a less unfavourable part of the concert. Placing it at the end, when half the company had quitted the room, and a moiety of the remainder were on the move, was little better than mockery of the composer.

That these overtures must have made an impression upon the big-wigs of the Philharmonic Society may be inferred by the following letter written to Goss by the Secretary, and dated January 9, 1833.

Sir,—Agreeably to a Resolution passed at a general meeting of the Philharmonic Society, I am instructed to offer you a third portion of one hundred guineas, namely, the sum of thirty-five pounds, for an instrumental composition which shall be the property of the Society for two years from the time of its delivery, after which the copyright shall revert to you, the Society reserving to themselves the privilege of performing it at all times, and with the understanding that you shall be allowed to publish any arrangement of it as soon as you may think proper after its first performance at their Concert.—I am, Sir, your obedient Servant,

W. WATTS, Secretary.

He did not, however, accept this gratifying offer; he probably felt that his strength lay in the direction of composing vocal music.

GOSS'S 'PAROCHIAL PSALMODY.'

Goss never distinguished himself as a composer for the pianoforte, but in 1827 we find a notice of 'A Russian Air, with variations for the piano-forte, and an accompaniment for the flute (*ad lib.*)' composed by him. This was doubtless in the nature of a pot-boiler to meet the requirements of the tootling amateurs of those days. Of a truer metal is a motet, entitled

Requiem Æternam, composed by JOHN GOSS, organist of Chelsea New Church, and inscribed to the memory of His Royal Highness the Duke of York. Presented to the *Harmonicon* by the composer. [1827.]

This practically unknown composition shows that fine results may be obtained by simple means at the hand of a master. This leads us to consider an important church music publication, entitled 'Goss's Parochial Psalmody,' in four volumes, which began to be issued in 1826. A preface to the fourth edition of Vol. I. states that—

This work was originally published at the instance of several of the congregation of Chelsea Church, who were desirous to have the music of the Psalms and Hymns there in use, together with the verses to which they are sung, arranged in a *pocket form*, for the convenience of taking to and from church.

Volume IV. of this Psalmody publication contains the first appearance of Goss's well known double chant adaptation of the *Allegretto* movement of Beethoven's Seventh Symphony, transposed from A minor to C minor. Vol. II. is entitled 'Sacred Melodies, chiefly selected from eminent composers and arranged for one or two voices,' and Vol. III., 'Voluntaries for the Organ.' Thus the publication was really a varied selection of sacred music. A specimen of the 'Sacred Melodies' section is furnished in the following adaptation:—

SPIRIT—LEAVE THINE HOUSE OF CLAY!

SOLO OR DUET.

Funeral Hymn, by MONTGOMERY. (Dead March in 'Saul') HANDEL.

Grave.

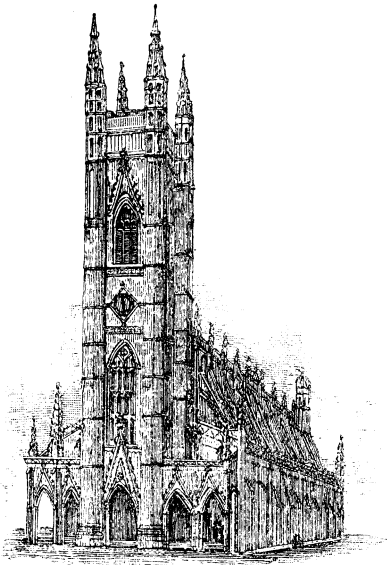
Spir - it—leave thine house . . . of clay!

Ling - 'ring . . . dust—re - sign thy . . . breath! &c.

Mention should be made of the charming vignettes, of which we give a specimen on the opposite page, that adorn the title-pages of this interesting publication associated with the name of John Goss.

THE '47.'

Before proceeding farther it may be desirable to refer to one or two minor matters necessary to completeness, even if not strictly chronological. In 1822 Goss was elected an Associate of the Philharmonic Society (Member, 1835); in 1824 he became a Member of the Royal Society of Musicians, and in 1834 a member of the Society of British Musicians. He compiled a Pianoforte Student's Catechism (1830) and composed the glees 'Hark, heard ye not,' 'Her eyes the glowworm,' and 'O my sweet Mary.' The '48' are well-known to every music-lover, but how many have heard of the '47'? The '47' consisted of four dozen less one 'Preludes in the principal major and minor keys' contributed by twenty-two composers, including John Goss, who was responsible for that in E major. The '47' were published; but all will admit that the '48' have gone one better than the '47'!



ST. LUKE'S CHURCH, CHELSEA.

(From the frontispiece of Goss's 'Parochial Psalmody,' Vol. I.)

'THE SERJEANT'S WIFE.'

The only instance in which Goss allied his art with a stage performance is that of the music he wrote for 'The Serjeant's Wife,' a drama written by John Banim. This somewhat gruesome production was first performed at the English Opera House, Strand (now the Lyceum Theatre), on July 24, 1827, 'with entirely new Musick composed by Mr. Goss. In Act I. will be introduced a new Quadrille.' Amongst those who took part in the representation was Miss Goward, afterwards Mrs. Keeley, to whom Goss dedicated the song 'Forbear! fond youth,' which she sang with rapturous applause in the drama. The piece ran for thirty-five nights—in fact, to the end of the

season, and it was subsequently performed at Covent Garden. 'The Serjeant's Wife' is often referred to as an *opera* by Goss, but he only seems to have supplied an overture, a song and chorus, the song for 'little Goward' above referred to, and the music for the Quadrilles. He probably did not furnish strains for the 'exit down trap,' the 'subdued hurry,' and the 'hurry,' as indicated to be musically embellished in the printed edition of the drama. A leading daily journal thus remarked upon the music of 'The Serjeant's Wife':—

There is some music in the piece supplied by Mr. Goss, a young Composer of considerable acquirements and much promise. The present occasion was not one upon which he could advance his pretensions in a favourable light. With the exception of one song by Pearmon, and another by Miss Goward, the music was written for actors not singers, and therefore afforded no fair criterion of the composer's talents.

The piece was received with constant applause, and its representation every night announced with warm and universal applause. It cannot fail to be of lasting attraction.—(*Morning Post*, July 25, 1827.)

Four numbers of the music in 'The Serjeant's Wife' (including the Quadrilles) were published. But this was the first and last time that Goss wrote for the stage. He thenceforth severed all connection with the theatre, owing, it is said, to religious scruples.

PROFESSOR AT THE ROYAL ACADEMY OF MUSIC.

Goss became a Professor of Harmony at the Royal Academy of Music in 1827, and held his Professorship till 1874—the long period of forty-seven years. M. Fétis, in his survey of music in London during his visit here in 1829, remarked that 'The third teacher of thorough bass in the Royal Academy of Music is an obscure musician of the name of Goss. I am not acquainted with any theoretical work, or any composition from his pen.' Four years later M. Fétis had the opportunity of making the acquaintance of 'An introduction to harmony and thorough bass, with numerous examples and exercises, by John Goss, Professor of harmony at the Royal Academy of Music.' This excellent theoretical treatise, which he wrote for his Academy pupils, was dedicated to Lord Burghersh (afterwards Lord Westmoreland), the founder and factotum of the Institution in Tenterden Street. From the copy of the original edition now before us we find that the dedication is dated '3. Cheyne Walk, Chelsea, October 1, 1833.' The first edition was not sold out for fourteen years! To this time belong the glees 'Fanny of the Dale,' 'Ossian's Hymn to the Sun' (a prize glee and a remarkably fine composition), and 'The Holiday Gown.' Also an octavo publication (begun in 1833) entitled 'The Monthly Sacred Minstrel,' edited by John Goss. A review of Nos. 1 and 2 in the *Harmonicon* of June, 1833, was couched in these words:—

No. 4 [The Monthly Sacred Minstrel] is a nicely got up little work in octavo, published in numbers, each containing eight pages. In the present two numbers are five

pieces,—an air by Neukomm, from his oratorio; one by Mr. Goss; the Vesper Hymn by Attwood, originally published in the *Harmonicon*, which ought to have been acknowledged; an Elegy for three voices, by Eisenhofer; and a movement from Beethoven's Septet, with words very well set to it. This is a publication entitled to much commendation; but what will the brethren of the music trade say to so cheap a work? Surely Messrs. Cramer and Co. will be anathematised by the fraternity.

‘THE RIGHT PIG BY THE EAR.’

In the year 1833 Goss sent in his anthem, ‘Have mercy upon me, O God,’ for the Gresham Prize competition, with the result that he obtained the award over S. S. Wesley, who had submitted his famous setting of ‘The Wilderness,’ or, to be quite correct, ‘The Wilderness’ had been held over from the previous year's contest. This prize anthem, dedicated by Goss to his dear friend and master, Thomas Attwood, was performed at the Mansion House, June 7, 1834. In connection with this interesting competition we are enabled, through the kindness of Mr. John S. Bumpus, to quote from a letter written by William Horsley (who, with Dr. Crotch and Mr. R. J. S. Stevens, Gresham Professor of Music, was one of the adjudicators) to Miss Maria Hackett, the donor of the prize. Horsley's letter, which is dated ‘Gravel Pits [Kensington], 7.12.33,’ is, as the Scotch folks would say, ‘a wee bittie pawky’ :—

MY DEAR MADAM,

Dr. Crotch and Mr. Stevens have been with me this day in conclave, and you will be informed, by Mr. S., that our *unanimous* choice is fallen on No. 19. . . . Give me a line to say who is ‘Mr. No. 19’—all at present is guess work with me; but I feel assured that we have taken the ‘right pig by the ear.’ He is a fellow who promises hereafter ‘to grunt to some tune.’

Faithfully yours,

WM. HORSLEY.

ORGANIST OF ST. PAUL'S CATHEDRAL.

The death of Thomas Attwood, Mozart's pupil, on March 24, 1838, caused a vacancy in the organistship of St. Paul's Cathedral. The late Dr. E. J. Hopkins has related the following amusing incidents in connection with the filling up of this important post, which carried with it the office of a vicar-choral, by way of an augmentation of the stipend. Here are the genial old man's words :—

In the year 1838, Thomas Attwood, organist of St. Paul's Cathedral, died, and Sir John (then Mr.) Goss, thought of applying for the appointment. He thereupon sought an interview with the Rev. Sydney Smith, Canon of St. Paul's, for the purpose of talking the matter over with him. Sydney Smith commenced by indulging in some tantalising observations. ‘I suppose, Mr. Goss,’ said he, ‘you are aware what the statutable salary is?’ ‘Not exactly,’ was the reply. ‘Well, it is about £34 *per annum*.’ ‘Oh! indeed, is that all? Well, as I am receiving about £100 at Chelsea, I think I will, if you will allow me, consider the matter before I proceed further in my candidature.’ He was about to take his

departure when Sydney Smith remarked: ‘Perhaps, Mr. Goss, before you go you would like to know whether any other appointment, or any perquisites appertain to the office of organist of St. Paul's?’ He then entered into certain financial particulars, which gave so different a complexion to the matter that Goss at once entered his name for the vacant post. Time went on, and the anxious candidate began to wonder whether anything had been decided at the Cathedral. One evening he happened to meet the witty Canon at a dinner-party. He, however, hesitated to make any enquiry on that edible occasion, but at the dinner-table Goss happened to sit opposite Sydney Smith, to whom fell the duty of carving a fine piece of salmon. ‘Mr. Goss,’ asked the jocose carver, ‘what part may I send you?’ ‘I have no choice, thank you,’ said Goss. Thereupon the Canon cut a slice right across the fish. ‘Accept that,’ he said, ‘and I trust Sydney Smith will *always* be found ready to assist Mr. Goss through *thick* and *thin*.’ Upon his return home that evening, Goss found a letter informing him that he had been appointed organist of St. Paul's Cathedral.

Goss had not long been installed before he discovered that the organ stood in need of the addition of a few new and useful stops, so he took the opportunity after one of the week-day services of asking the Canon whether these desirable alterations might be made. ‘Mr. Goss,’ solemnly replied Sydney Smith, ‘what a strange set of creatures you organists are. First you want the *bull* stop, then you want the *tom-tit* stop; in fact, you are like a jaded old cab-horse, always longing for another stop!’

‘In the Psalms,’ continued Dr. Hopkins, ‘whenever there occurred any reference to storms and tempest, the organ used to give forth a deep roll, to the great delight of good Miss Hackett, who would look up at the instrument with a smile of intense satisfaction. On one occasion when the Psalms had been unusually full of references to atmospheric disturbances, and the organ had been demonstrative to an unusual degree, this good lady's face had been beaming almost incessantly. After the service, Sydney Smith accosted the organist with this profound remark, ‘Mr. Goss, I don't know whether you have ever observed this remarkable phenomenon: whenever your organ *thunders*, Miss Hackett's face *lightens*!’

Before parting company with Sydney Smith we may refer to the fact that the witty divine had a great dislike to music in the minor key. It depressed him. One day he went to the organist and said: ‘Mr. Goss, no more minor music if you please, while I am in residence.’ Another canonic story, though not exactly bearing upon music, may be told—or re-told. At a meeting of the Dean and Chapter to settle the kind of wood paving to be placed in the north roadway of the Cathedral, discussion became so prolonged that Sydney Smith got up and said: ‘Well, if my reverend brethren would only put their heads together, the thing would be done at once!’

THE GOSS ORGAN AT ST. PAUL'S.

What would our young cathedral organists of the present day say to the instrument that Goss had to play during his organistship at the great Metropolitan Cathedral? For twenty-five years he had only *one* stop on the pedals—never more than *two*! Here is the specification

of Father Smith's organ (with the subsequently made additions) as it stood on the screen in Goss's day:—

GREAT ORGAN (13 stops).

(Compass, C C C to F in alt.)

Open diapason.	Tierce.
Open diapason.	Sesquialtera (2 ranks).
Stopped diapason Clarabella	Mixture (2 ranks).
treble).	Trumpet.
Principal.	Trumpet to middle C (in
Twelfth.	place of the Cornet).
Fifteenth.	Clarion.
Block Flute.	

SWELL ORGAN (7 stops).

(Compass, Gamut G to F in alt.)

Open diapason.	French horn.
Stopped diapason.	Hautboy.
Principal.	Trumpet.
Sesquialtera (3 ranks).	

CHOIR ORGAN (8 stops).

(Compass, F F F to F in alt.)

Open diapason.	Principal.
Stopped diapason.	Twelfth.
Dulciana.	Fifteenth.
Viola de gamba.	Cremona to tenor G.

PEDAL ORGAN (1 stop!).

(Compass, C C C to C, two octaves.)

Open wood.

ACCESSORY STOPS, &c.

Great to Pedal.	Swell to Great.
Choir to Pedal.	Swell to Choir.

Four composition pedals acting on the Great Organ.

The CCC compass of the Great organ manual should be noticed. In 1860 the screen was removed, and the organ was placed in the north-east arch of the chancel. But the keyboards were put in such a sunken position as to be most inconvenient to the organist. Three years later (in 1863) Father Willis was called in; he enlarged and revised the instrument, and placed the manuals in the gallery. In 1872, when Sir John Stainer succeeded Sir John Goss, the organ was divided and assumed the appearance with which we are now so familiar, the work being also carried out by Father Willis.

UNPREMEDITATED THUNDER.

Sir John Stainer, who was a chorister of St. Paul's from 1847 to 1857, kindly sends the following amusing reminiscence of his distinguished predecessor in the organistship of the Metropolitan Cathedral:—

'In 1855 or 1856, when the organ at St. Paul's still stood in its original position on the screen, and the organist played with his back against the choir-organ, there was a space on each side of the organ loft which had a seat where three or four visitors could sit during service. These spaces were hidden by dark red curtains, but on Sunday afternoons when Mr. Goss permitted a few friends

to join him, the curtains were thrown open so that his visitors could have a view of the choir and congregation, and a very pretty sight it was. During the short interval which elapsed between my choristership and my call to St. Michael's College, Tenbury, I was on several occasions one of the favoured few who were invited by Mr. Goss to sit in the organ-loft.

'One Sunday afternoon he asked me to cross to the further side, because he expected some one else. I, of course, obeyed, by sitting on the organ-stool and wriggling along it, for this was the only means of moving from one side to the other, except to shut off the "pedal-pipes" and walk across the pedals. This last method of transit was that always adopted by Mr. Goss. The other visitors duly arrived before the commencement of service; they were little Arthur Sullivan and two ladies, who had kindly brought him in their carriage. During the sermon, Goss having said a few words to Sullivan, crossed over to speak to me; but alas, the dear man had forgotten to shut off the pedal-pipes, and he had taken two steps on the pedal-clavier before he realised that he was the cause of the alarming thunderings which were frightening the congregation and putting a temporary pause in the sermon. He completely lost his presence of mind, and was unable to decide whether to go backwards or forwards. Brought to his senses by the sustained roar, he continued his walk, or rather trot, towards me; when he sat down in a nervous perspiration and mopped his face while the dome was still echoing with the deep rolling sounds of his unpremeditated pedal fantasia. This story will be quite devoid of interest except to organists, and the occurrence has probably been entirely forgotten by all those who were present; but I reminded Sullivan of it many years afterwards, and we both recalled our boyish comment on it—"what a joke, wasn't it!"'

[F. G. E.]

(To be continued.)

HYMN-TUNES.

A WRITER in the *Encyclopædia Britannica* states that 'notwithstanding the example of Germany, no native congregational hymnody worthy of the name arose (in England) till after the commencement of the eighteenth century.' He adds, 'of the 1,410 authors of original British hymns enumerated in Mr. Sedgwick's catalogue published in 1863, 1,213 are of later date than 1707, and if any correct enumeration could be made of the total number of hymns of all kinds published in Great Britain before and after that date, the proportion to 1707 would be very much larger.' Hymnody, therefore, is a comparatively late development from the religious life of our people, who, in that



Yours very truly
Wm. G. P.