

deprecatory about this accomplishment of hers, in which, however, she acquitted herself charmingly. Her favourite musician was Mendelssohn, who had greatly pleased her in early days as a man. She would have nothing to say, until quite late in life, to Wagner or Brahms, and once dismissed them all in one of her abrupt turns of conversation, "Quite incomprehensible!" "I am bored with the Future altogether," she used to say, "and don't want to hear any more about it." She was not more partial to some of the old masters, and once closed a musical discussion by saying, "Handel always tires me, and I won't pretend he doesn't." She carried out her aversion to the last, and forbade that the Dead March in Saul should be played at her funeral.

In regard to prima donnas, she placed Grisi on a higher level than all other operatic performers. When that actress flung herself across the door in 'The Huguenots,' or arranged the poison scene with the Duke in 'Lucrezia Borgia,' and when Viardot Garcia rose to the height of her invective in the 'Prophète,' the Queen's face blazed with approbation. She would turn in her box and say, 'There! not one of the others could do that; no, not even Alboni!'

The love of humour was a marked characteristic in our late Queen's nature, and, by those well qualified to judge, she possessed remarkable intuitiveness as a musical critic. As the writer of the article observes:—

'She thoroughly enjoyed a good farce, and laughed heartily at the jokes. She delighted in Italian opera, and when she liked a piece, she steeped herself in every part of it, the melody and the romance, and heard it over and over until she knew the music by heart. "Norma" was a great favourite; and in late years Calvé won her heart in "Carmen," to which opera—music, plot, and everything—the Queen became absolutely devoted. And the pieces of Gilbert and Sullivan were an endless delight to her; she would even take a part in these, very drolly and prettily. No one could form a more sympathetic audience, whether in music or drama, than the Queen. She gave her unbroken attention to the performer, and followed whatever was being done with an almost childlike eagerness. If the tenor began to be in the least heavy, the Queen would be observed to fidget, as though hardly restrained from breaking into song herself; and at the slightest deviation from perfection of delivery her fan began to move. No part of her character was more singularly interesting than the way in which, in such matters as these, she preserved a charm of juvenile freshness like an atmosphere surrounding the complex machinery of her mind.'

Would it not be interesting to know which parts Queen Victoria took—so 'very drolly and prettily'—in the Gilbert and Sullivan comicalities?

## SIR JOHN GOSS.

1800—1880.

(Concluded from page 231.)

BEFORE resuming this biographical sketch, a slight error in its first instalment (p. 225), kindly pointed out by Mr. John S. Bumpus, must be rectified. The habitation of Mr. Stafford Smith, with whom the Chapel Royal Children lived in Goss's day, was located at Broad Sanctuary, Westminster, and not at Adelphi Terrace. One of Sir John Goss's daughters has furnished us with a curious sidelight on her father's old master. She says: 'In my childhood Stafford Smith lived in Paradise Row, and I remember our servants going to see him as he lay in his coffin, where he was attired in full court dress, satin breeches, buckles, &c. He it was who made all the boys learn the 13th chapter of the first Epistle to the Corinthians, which my father never mentioned without saying, "God bless him for it."'

After his appointment to the organistship of St. Paul's (on April 25, 1838), the life of Sir John Goss was not crowded with incident. He did his work conscientiously and without fuss or self-advertisement, content with doing his duty in that state of life into which it had pleased God to call him. In 1841 (the Preface is dated '30, Sloane Street, October of that year') he issued his well known collection of 'Chants, Ancient and Modern, in score, with an accompaniment for the organ or pianoforte.' This publication of 257 chants contained some practical 'prefatory observations on chanting.'

### A COMPOSER OF ANTHEMS.

Goss is best known to posterity as the composer of anthems, just as Handel is regarded as the great oratorioist—if that word may be allowed. Both musicians, however, did not embark upon the great work of their lives till a late period in their careers. In the year 1842, when he was forty-one years of age, Goss contemplated composing an anthem to words from each of the 150 Psalms, but he never got beyond the first—a setting of 'Blessed is the man.' This composition was received with such coldness by the members of his own Cathedral choir, and such unkindly criticisms were passed upon it, that Goss did not write another anthem for ten years. 'Blessed is the man' (the anthem above referred to) was not published till twenty years after its composition, when it formed one of a 'Collection of Anthems for certain Seasons and Festivals of the Church,' edited by Sir Frederick Ouseley. Four years later (in 1846) Goss edited, in collaboration with James Turle, organist of Westminster Abbey, a collection of cathedral services and anthems in two volumes, some of which had not then been printed.\*

\* For a complete list of these services and anthems, which appeared periodically, see 'The Organists and Composers of St. Paul's,' an invaluable book on the subject, by Mr. John S. Bumpus, p. 162.

The reputation of John Goss as a master-composer of English church music received its hall mark in the two anthems he composed for the state funeral of the Duke of Wellington, in St. Paul's Cathedral, November 18, 1852—the settings of 'If we believe that Jesus died' and the Dirge, beginning 'And the King said to all the people.' The latter, accompanied by wind instruments (flutes, oboes, bassoons, horns, trumpets, cornets, trombones, ophicleide, drums, muffled side-drums, and organ), concluded with the words (recitative), 'And the King said unto his servants, Know ye not that there is a Prince and a Great Man, fall'n this day in Israel?' which led on to the Dead March in 'Saul,' 'during the performance of which the Body was lowered,' as the score indicates. From *The Times* report of that solemn function we learn that there were 'two choirs in two lines,' one being conducted by James Turle, the other by Mr. Francis.\* There was no full rehearsal of the music, as the wind instrument players were engaged at a Sacred Harmonic concert at Exeter Hall. As *The Times* said, 'Their absence was a serious drawback.' On that occasion the Precentor presented himself for admittance to the cathedral, but the vergers would not let him in, as his features were to them totally unknown. No wonder that Sidney Smith called this Precentor, the Absentor!

PRAISE THE LORD, O MY SOUL!

Two years later Goss wrote one of his most popular anthems for the Bi-centenary Festival of the Sons of the Clergy, held in St. Paul's Cathedral, May 10, 1854. This was the well known 'Praise the Lord, O my soul.' On that interesting occasion the anthem was accompanied by a full wind band. Goss's neatly written autograph of the full score is before us, and it is interesting to observe that he has indicated the recitative for tenors and basses ('They that put their trust in the Lord') to be sung 'strictly in time,' and at the end 'Go on at once to the chorus.' Mr. John S. Bumpus records that the beautiful slow movement of this anthem ('O pray for the peace of Jerusalem') was sung *sotto voce* by the whole of the choir, 250 voices, on that 1854 occasion, and that the choral recitative—how thrilling in their nobility of expression are those seven simple bars—was given forth by all the tenors and basses in unison—120 strong. Orchestral accompaniments in church were suspiciously regarded in those days. Even the *Guardian* considered it a duty to observe: 'We do not admire the unnecessary addition of wind instruments.' Who would consider them unnecessary now? To the same year (1854) belongs the editorship of the Psalter and Hymnal known as Mercer's, a meritorious book which enjoyed a large circulation. On November 28, 1856 (to commence his duties

on January 1, 1857), Goss was sworn in Composer to Her Majesty's Chapels Royal, in succession to William Knyvett. No better appointment could have been made.

AN ORATORIO PERFORMANCE IN ST. PAUL'S.

A practically unknown, but important event in the quiet life of our composer has now to be recorded. In 1860 the organ screen in St. Paul's Cathedral was removed and Father Smith's organ placed under the North-East arch of the chancel. At the same time the organ, originally in the Panopticon, Leicester Square, was acquired by the Dean and Chapter and erected over the South door. In connection with the re-opening of the Cathedral after the alterations, and in aid of the funds for the purchase of the organ above referred to, a performance of 'The Messiah' on a festival scale was given in the Cathedral and under the dome, on Friday, January 25, 1861. It was the first time that an oratorio had been performed in St. Paul's since its erection by Wren, nearly two hundred years before; and so important did the event loom in the journalistic horizon of Mr. J. W. Davison, the critic-in-chief of the day, that he devoted to it no less than three leading articles, in three successive weeks, in the columns of the *Musical World*. Here is the announcement of the performance:—

ST. PAUL'S CATHEDRAL.—Opening of the magnificent New Organ, Friday morning, Jan. 25th, 1861, the Festival of the Conversion of St. Paul, a Grand Performance, under the Dome, of Handel's *Messiah*, in Aid of the Cathedral Fund, especially the purchase and erection of the new organ.

Principal vocalists—Madame Lemmens Sherrington, Mrs. Lockey, Mr. Sims Reeves, Mr. Lockey, Mr. Francis, Mr. H. Buckland, Mr. Winn, Mr. Lewis Thomas. Conductor, Mr. Goss. Organist, Mr. G. Cooper. Band and chorus of 600 performers.

Tickets, under the dome, 1*l.* 1*s.*; transept, 10*s.* 6*d.*; nave, 5*s.*, &c.

Through the kindness of the veteran Mr. Charles Lockey, a Vicar-Choral of St. Paul's Cathedral since 1843, we are enabled to give an interesting letter written to him by Goss in connection with this great oratorio event in St. Paul's Cathedral forty years ago.

25, Bessborough Gardens,  
Pimlico.  
18 Dec., 1860.

My Dear Sir,

We owe you and Francis thanks for advocating the change of the oratorio. I now write to ask you to send word to Mr. Headland (whom perhaps you know), 9, Heathcote Street, Mechenburgh Square, W.C., that (as I hope) you and Mrs. Lockey consent to be announced for the 'Messiah,' at St. Paul's, on Thursday, the 24th January, at 2 o'clock. I mentioned to Mr. Webber,\* &c., the very handsome way in which you alluded to the engagement of Reeves, should it be thought expedient; and, as you are so out of voice, and of course unable to

\* Thomas Francis (1812—1887), a well known Alto Vicar-Choral of St. Paul's Cathedral.

\* Then Sub-dean and Succentor of St. Paul's Cathedral.

answer for being all right at that particular time, I have, with Mr. W.'s concurrence, sent to offer Mr. Reeves an engagement, hoping thus to secure one or both of you. It is, you know, absolutely indispensable to put out an announcement with no further loss of time. We will put in no names of course without the previous consent of the parties.

I did not ask Francis, but do *you* think he would like to sing one of the alto songs?

The quartets in the 3rd part, except perhaps the treble, might also be taken by our choir.

These are merely thoughts occurring to me at the moment.

Yours ever truly,  
J. Goss.

CH. LOCKEY, Esq.

Excuse haste—and any advice will be thankfully received.

In sending us the above interesting letter, Mr. Lockey (now an octogenarian) writes: 'I was prevented from taking part in the oratorio performance through severe hoarseness. Mrs. Lockey was the contralto. It would seem that some other oratorio was originally fixed, but in this matter my memory fails me.' Was it Mendelssohn's 'St. Paul'? In this connection the concluding paragraph of one of Mr. Davison's trenchant leaders in *The Musical World* (January 26, 1861) may be quoted:—

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

The same journal, in a notice of the performance, said:—

Mr. Goss, the accomplished organist of the Cathedral, wielded the baton over the six hundred who composed the band and chorus; and, taken altogether, a more solemn and impressive rendering of the masterpiece of Handel, which assuredly was 'not for an age, but for all time,' has never been heard in the metropolis. . . . The whole of the tenor part was given to Mr. Sims Reeves, who more than ever distinguished himself, being in remarkably fine voice, and infusing all the pathos, tenderness, and energy of which he is so thorough a master, into his singing from first to last. Mrs. Lockey's wonderfully rich voice was heard to eminent advantage in the *contralto* music. . . . The choruses, with some few exceptions, were impressively given—'All we like sheep,' the 'Hallelujah,' and the final 'Amen' being remarkable for vigour and sonority.

Thus it will be seen that Sir John Goss, in this impressive performance of Handel's 'Messiah,' foreshadowed those notable renderings of oratorios which, under the direction of Sir John Stainer and Sir George Martin, have so largely and so beneficently entered into the musical life of our great Metropolitan Cathedral.

To the same year as 'The Messiah' performance (1861) belongs the well known anthem 'The Wilderness,' written by Goss for the

Festival of the Sons of the Clergy and first performed in St. Paul's, May 21, 1862. On December 27, 1866, a banquet was given in his honour, when he was presented with a handsome candelabra and a silver inkstand.

The long period—thirty-four years—of Goss's organistship of St. Paul's came to an end in 1872. It was signalled by an important event in the history of the nation—the Thanksgiving service for the recovery of the Prince of Wales (now King Edward VII.), held in the Cathedral, February 27, 1872. For this event he composed an anthem, 'The Lord is my strength and song,' and a *Te Deum*, both performed in the Cathedral. Gounod, then residing in London, had composed a *Te Deum* for that occasion, and he was very desirous of having it performed in St. Paul's. The following correspondence between the French composer and the English organist speaks for itself:—

Tavistock House,  
Tavistock Square,  
Friday, Jan. 19, 1872.

My Dear Mr. Goss,

I have composed in commemoration, and as a thanksgiving for the recovery of H.R.H. The Prince of Wales, a *Te Deum* on the text of your English church service for chorus and organ. I should be very happy if it could be performed at St. Paul's on the occasion of Her Majesty's going to St. Paul's to render thanks, as I see it is her intention to do so in February next; and I would be very grateful to you if you could manage this for me.

Believe me, dear Mr. Goss,  
to remain, sincerely yours,  
CH. GOUNOD.

The organist of St. Paul's replied in the following terms:—

Jan. 23, 1872.

My Dear Sir,

As soon as I received your letter about the *Te Deum* I took it to our Dean, but I have not since heard from him. In all candour I must confess to you that I do not wish it to be accepted for the occasion of the National Thanksgiving in St. Paul's, for the very natural reason that there are yet *Englishmen* in existence who surely are capable of and would be expected to produce the music required for the ceremony. I am quite sure their *hearts* would be in the cause.

You will, I trust, forgive my hasty remarks and, Dear Sir, believe me, with all veneration for your genius,

Yours faithfully,  
JOHN GOSS.

Very soon after the Thanksgiving Service, Goss, full of years and honour, retired from St. Paul's on his full emoluments and thenceforward lived a quiet life. He was knighted, by Queen Victoria, at Windsor, on March 19, 1872, and five days later he played for the last time in the great Cathedral. On June 1, 1876, in company with his old pupil, Arthur Sullivan, he received the honour of being created a doctor of music (*honoris causa*) by the University of Cambridge. He was also an Hon. Member of the Royal Academy of Music, and a member of the Royal

\* Then proprietor of the Panopticon, now the Alhambra, Leicester Square, who sold the organ to the Dean and Chapter.

Society of Musicians and of the Philharmonic Society, and an original member of the Musical Association (1876). He died, in his eightieth year, at 26, Lambert Road, Brixton Rise, May 10, 1880. The first part of the funeral service was held in St. Paul's Cathedral, when his anthem 'If we believe that Jesus died' was sung. His remains are interred in Kensal Green Cemetery. His grave, surmounted with a runic cross of red granite, is near the last resting-place of Tom Hood, Michael William Balfe, and Vincent Wallace. His devoted wife, Lady Goss, who survived him for nearly fifteen years, died on February 15, 1895, in her ninety-fifth year!

#### THE GOSS SCHOLARSHIP AND CENOTAPH.

Soon after the retirement of Sir John Goss from St. Paul's Cathedral, steps were taken to commemorate his life-work in the cause of English church music. The testimonial took the form of a Scholarship at the Royal Academy of Music 'for a choir boy intending to enter the profession, and taking the organ as his principal study.' The trust deed was presented to Sir John Goss in the Chapter House, St. Paul's, on April 14, 1875; the first two holders of the Scholarship were Mr. Ernest Ford (1875) and Mr. Edwin H. Lemare (1878). On the sixth anniversary of his death a cenotaph, to the memory of the distinguished composer, was unveiled in the crypt of St. Paul's Cathedral. In this connection the following letter from Mr. Hamo Thornycroft, R.A., to us, dated '18 March, 1901,' may be quoted:—

I am in receipt of your letter of 17th. The memorial was designed by Mr. John Belcher, A.R.A., the architect, and the centre panel, which is in marble, was modelled and carved by me. I selected four or five of the St. Paul's choir boys and they came and sat to me in my studio, but their names I do not recollect.

Yours faithfully,  
HAMO THORNYCROFT.

We give a photograph of this chaste and very beautiful memorial. It is not without interest to place on record that one of the St. Paul's choristers who sat to Mr. Hamo Thornycroft was Charles Macpherson, now sub-organist of the Cathedral.

#### ANTHEMS.

The following is an attempt at a complete list, with dedications, &c., of the anthems composed by Sir John Goss.

Almighty and everlasting God. Congregational Church Music.

Almighty and merciful God. A setting of the Collect for the 13th Sunday after Trinity. 1858.

And the King said to all the people. Dirge. The words selected and altered by Dean Milman. Composed (with 'If we believe') for the State funeral of the Duke of Wellington, in St. Paul's Cathedral, November 18, 1852, and performed with orchestral accompaniment of wind instruments.

Behold, I bring you good tidings. THE MUSICAL TIMES, December, 1857.

Blessed is the man that considereth the poor and needy. 1854. (MS.)

Blessed is the man that hath not walked in the counsel of the ungodly. 1842, but first published in Sir Frederick Ouseley's Collection, 1861.

Brother, thou art gone before us. Dean Milman's words. Composed for the Festival of the Sons of the Clergy, May 17, 1865, and dedicated to H.R.H. the Prince of Wales, who was a Steward on that occasion. (The first movement of this anthem was subsequently adapted to the words, 'Lord, let me know mine end.')

Christ is risen from the dead. Congregational Church Music.

Christ our Passover is sacrificed for us. Easter. Written for THE MUSICAL TIMES, March, 1857, at the request of the then proprietor.

Come and let us return unto the Lord. National Humiliation, 1866.

Enter not into judgment. The Office of Praise, 1870.

Fear not, O land. Harvest. Words selected by the Rev. Precentor Dickson. 1863.

Forsake me not. (MS.)

God so loved the world. Contributed to Sacred Harmony, edited by Henry John Haycraft, A.R.A.M., 1851.

Have mercy upon me, O God. Gresham Prize Anthem, 1833. Inscribed to Thomas Attwood, by 'his gratefully attached pupil.'

Hear, O Lord, and have mercy. 1865.

Hosanna, for unto us is born this day. Congregational Church Music.

I am the Resurrection and the Life.

If we believe that Jesus died. Composed for the State funeral of the Duke of Wellington, in St. Paul's Cathedral, November 18, 1852. (See also, 'And the King said.')

I heard a voice from heaven. Dedicated to his son, the Rev. John Goss, Vicar-Choral of Hereford Cathedral, and Vicar of S. John Baptist Church (the Lady Chapel). Hereford, who died September 27, 1877.

In Christ dwelleth all the fulness of the Godhead. Circumcision. Sir Frederick Ouseley's Collection, 1861.

I will magnify Thee, O God, my King. Harvest. 1864.

Let the wicked forsake his way. Contributed to Sacred Harmony, edited by Henry John Haycraft, A.R.A.M., 1851.

Let Thy merciful ear. Congregational Church Music.

Lift up thine eyes round about. Double choir. Epiphany. Composed for the Festival of the Sons of the Clergy, 1863. Dedicated to the Rev. Francis Garden, Sub-Dean of the Chapel Royal.

Lord, let me know mine end. (See Brother, thou art gone before us.)

My voice shalt Thou hear in the morning, O Lord. Congregational Church Music.

O give thanks unto the Lord. Dedicated to Henry Buckland. Composed for the Special Sunday evening choir of St. Paul's Cathedral, 1866.

O Lord God, Thou strength of my health. Composed for the funeral of Admiral the Earl of Dundonald, in Westminster Abbey, November 14, 1860.

O Lord, grant the Queen a long life. Composed in celebration of the Coronation of Queen Victoria, 1838.

O Lord, Thou art my God. 1868. In MS., but shortly to be published by Messrs. Novello.

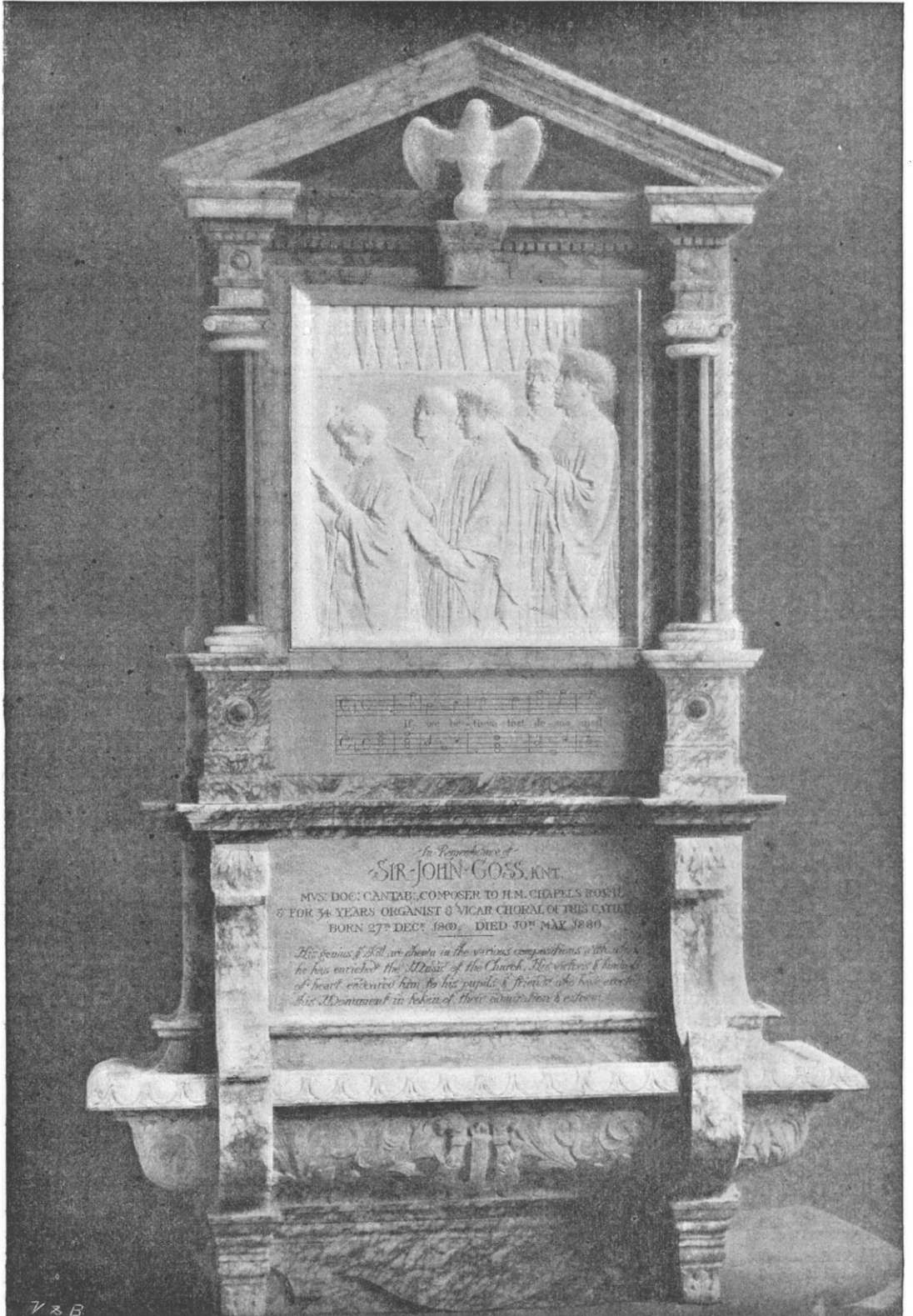
O praise the Lord, laud ye the Name of the Lord. Composed for the enthronement of the Bishop of London (Dr. Tait), December 4, 1856, and sung in procession from the West door to the Choir.

O praise the Lord of heaven. Dedicated to J. Joyce Murray, Esq. This anthem has a footnote to the following effect: 'The first phrase taken inadvertently from Mendelssohn's "St. Paul."' 1868.

O Saviour of the World. Dedicated to his friend, Joseph Barnby, Esq. 1869.

O taste and see how gracious the Lord is. Composed expressly for and inscribed to the members of the special Sunday evening choir of St. Paul's Cathedral. 1863.

Praise the Lord, O my soul. Dedicated to H. C. Hextall, Esq. Composed for the Bi-centenary Festival of the Sons of the Clergy, St. Paul's, 1854, and sung (on May 10) with orchestral accompaniment of wind instruments.



THE CENOTAPH TO THE MEMORY OF SIR JOHN GOSS IN THE CRYPT OF ST. PAUL'S CATHEDRAL.

Praise waiteth for Thee, O God, in Sion. A new hand-book of anthems, 1862.

Stand up, and bless the Lord your God. The words selected by the Rev. Dr. John Jebb. Composed for the reopening of Hereford Cathedral, June 30, 1863.

The glory of the Lord shall endure for ever. Dedicated to Captain Malton. Composed for the seventh annual Festival of the Richmond and Kingston Church Choral Association, 1869.

The Lord is my strength and my song. Composed for the Thanksgiving Service in St. Paul's for the recovery of the Prince of Wales, February 27, 1872, and dedicated to Queen Victoria.

The Queen shall rejoice. Composed in honour of the marriage of Queen Victoria. 1840.

There is none like unto the God of Jeshurun. Unfinished, completed by his pupil, Sir Arthur Sullivan.

These are they which follow the Lamb. Composed for the Feast of the Holy Innocents, 1859. Contributed to Sir Frederick Ouseley's Collection, 1861.

The Wilderness. Dedicated to the Rev. W. C. F. Webber, Sub-dean and Succentor of St. Paul's, the words selected by him. 1861.

Wherewithal shall a young man cleanse his way? Congregational Church Music.

Will God in very deed? Congregational Church Music.

In addition to the information already given in regard to 'Praise the Lord, O my soul,' the following remarks upon three other anthems may be found interesting. The copy of 'O praise the Lord of heaven' which Goss gave to Sir John Stainer is thus endorsed in the composer's own hand: 'The "quotation" from St. Paul was not noticed by me until the anthem was engraved. J. G.' The familiar setting of 'O taste and see' was first sung at the special Sunday Evening Service at St. Paul's, on February 15, 1863. The *Guardian*, in commenting upon the service, said:—

The anthem, 'O taste and see how gracious the Lord is' (34th Psalm, 8, 9, 10), was also sung for the first time at these services. To these words Mr. Goss has composed graceful and expressive music, admirably suited for performance by the numerous and chiefly amateur choir, for which it was recently written by the talented theorist and composer. This little anthem is in good form; the music lies well within the compass of ordinary voices, the tenor part not ranging higher than D, and the harmony is chiefly diatonic.

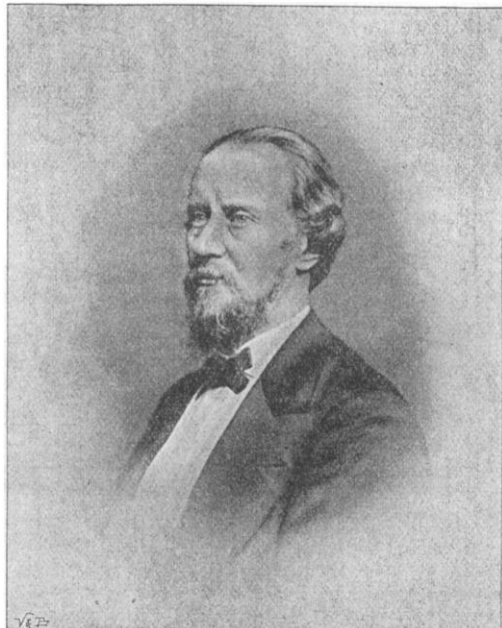
#### 'O SAVIOUR OF THE WORLD.'

His wonderfully expressive anthem, 'O Saviour of the World,' owed its origin to the late Sir Joseph Barnby. 'I was very much struck,' remarked Barnby to the present writer, 'with the beauty of those words in the Order for the visitation of the sick—O Saviour of the World. One day I was sitting with Goss in the organ loft of the Chapel Royal, to which he was Composer. I handed him a prayer-book, and, pointing to the passage, said: "I wish you would set these words to music." Goss, after reading them, replied: "You try your hand." "No," I said, "words like those should be set by an older man than I—one who has had a deeper experience of life."' Goss eventually acceded to Barnby's request and composed the anthem. Barnby finished the story by saying, not without just a touch of pride, 'he dedicated it to me.' The original folio edition bears the inscription: 'To his friend, Joseph Barnby, Esq.'

In addition to the compositions already referred to, mention must be made of his fine Services in C, D (two settings), A, F, and E, and the Burial Service in E minor, hymn tunes, carols, and chants, all of which, while written in the true church style, are as melodiously beautiful as they are devotionally impressive. The double chant in E, the setting of Lyte's words 'Praise, my soul, the King of heaven,' and the carol, 'See, amid the winter's snow,' for example, are models of congregational church music.

GEORGE COOPER.

No biography on Sir John Goss could be considered complete without even a bare mention of his deputy-organist, George Cooper (1820-1876), who was his faithful assistant at St. Paul's for nearly thirty years. Cooper was



'GEORGE COOPER (1820-1876).

SUB-ORGANIST OF ST. PAUL'S CATHEDRAL FROM 1834 TO 1876.

(Reproduced by kind permission of the Vicars-Choral and Assistant Vicars-Choral of St. Paul's Cathedral.)

not only one of the greatest organists of his day, but he had some very distinguished pupils—e.g., Sir John Stainer, Sir Arthur Sullivan, and Sir Walter Parratt.

#### GOSS AND THE DEAN AND CHAPTER.

Much has been said, often to the disparagement of Goss, as to the state of the music at St. Paul's during his organistship. But in justice to him it must be recorded that he tried again and again to rouse the Dean and Chapter to their responsibilities, but without success. Here, for instance, is a specimen of the letters—doubtless one of many—he wrote to the



Cathedral powers that be, on a subject that was constantly giving him the greatest anxiety :—

15, Clarewood Terrace, Brixton,  
January 29, 1870.

Very Revd. Sir,

In answer to your question—what is the smallest number of voices requisite for the due performance of Choral Service in St. Paul's Cathedral? I beg to say that at least 18 adults and from 24 to 30 boys should be present at every service, to give anything like proper effect to the music.

With this number of good trained voices, under proper discipline, our daily service, instead of being a humiliation and disgrace to all concerned (as it is now), might be made a worthy pattern for the whole Diocese.

In the above number I, of course, do not take into account absentors. To allow for such our number should be so much the greater.

I am, Very Rev. Sir,  
Your obedient servant,

JOHN GOSS,  
Organist of St. Paul's Cathedral and Composer  
to Her Majesty's Chapel Royal.

The Very Rev. the Dean of St. Paul's.

P.S.—I would not lengthen my letter by any unnecessary details, but I do wish to lay stress on the necessity for having in our vast edifice voices of *power* as well as sweetness.

The ordinary run of volunteers have little power and, what is worse, they have not skill enough to bring out what they have. Witness the comparatively small effect we obtain from our 200 voices at the Special Sunday Evening Services. During the week-days our service is much deadened by the street noises.

J. G.

#### PUPILS AND LETTERS.

Sir John Goss was a very busy teacher. His professional pupils included Sir Arthur Sullivan, of whom both he and Lady Goss were very fond, Dr. F. H. Cowen, and the two Bridges—Sir Frederick Bridge, of Westminster Abbey, and Dr. Joseph C. Bridge, organist of Chester Cathedral. Sir Frederick Bridge has kindly lent us some letters—and Goss was an excellent letter writer of the old school—he received from his old master. Here is one, in response to a request that he (Goss) should write an introduction to his anthem (altered to) 'Sister, thou art gone before us,' sung in Westminster Abbey, on March 12, 1876, the Sunday after the funeral of Lady Augusta Stanley :—

Clarewood House, Brixton,  
March, 1876.

My dear Sir,

I am sorry not to have furnished you with what I did put on paper as a prelude. Believe me it was quite an anxiety to me. I did what was not at all to my liking—failing in previous attempts. I forced myself to try again on Sunday morning, and, good or bad, I completed it, and fully meant to bring it with me to afternoon service.

I may someday *show* you what I wrote, but I think so little of it that you will not be allowed even to touch the paper it is written upon.

Ever yours,  
JOHN GOSS.

Dr. J. F. BRIDGE.

Those who are familiar with the caligraphy of Sir Frederick Bridge may read between the lines of the following postscript.

P.S. Forgive my question—but whose ink do you use? It must be WATERLOW'S I fancy.

The following is the origin of a well known *sobriquet*—Goss being its inventor :—

Clarewood House, Brixton,  
July 3, 1875.

My dear Bridge,

I heartily congratulate you on your success in gaining the appointment at Westminster Abbey.

I dine this evening with Stainer at the Albion. He gives his *treat* (if I understand) as I and past vicars-choral had done before him. If a fitting opportunity offers to give such a toast, I mean to give *Westminster Bridge*.

Yours sincerely,  
JOHN GOSS.

#### GOSS AND THE INCOME TAX COMMISSIONERS.

Sir Frederick Bridge has been kind enough to record, in his own graphic style, the following amusing incident in the life of his old master :—

Goss once told me an amusing episode in his life—an appeal against the Income Tax Commissioners, who had assessed him too highly on his earnings as a teacher, &c. I will try and tell the story of Goss's successful resistance to this action. It contains a moral which may be useful to other people in a similar dilemma.

Goss presented himself before the Commissioners, some of whom knew him personally—and, of course, all knew who he was. Bowing politely to the row of gentlemen Goss approached the table, carrying in his arms a large number of small neat-looking books. These he spread out carefully in front of himself, and arranged in some special order. His proceedings took a little time (for he was not a man to hurry) and excited the curiosity of the Commissioners.

'Well, Mr. Goss,' said the chairman; 'you are here to appeal against the assessment of your income as being too high?'

'Certainly, sir, with your permission,' was the answer.

'Can you give us any idea of the number of lessons you usually give, and the amount you earn?'

'I can give you exact information, sir.'

'Oh, that's capital; we shall soon settle it,' said Mr. Commissioner.

'I hope so, sir,' said Goss, with a bow.

'Well, now, Mr. Goss, go on.'

At this request Goss hunted about among his numerous books (which were *diaries*, kept with great accuracy, which he wrote up *regularly*), and, after some time, to the relief of the anxious Commissioners (who had many other applicants to attend to), found the right book. After clearing his throat and wiping his spectacles, Goss proceeded to read out every entry from the beginning of the year which had any relation to his teaching. These, and casual earnings, comprised many entries about 'Miss So-and-so's school,' and the number of lessons given at so much an hour. Then came the deduction for travelling expenses—three-pence for a 'bus, or two shillings for a cab (*being wet!*), profit on music supplied, &c.

Another entry referred to his journey to act as judge in an organ competition, when his profits were reduced by a donation of 1s. he gave to the blower. There were many

other interesting items which the applicant read out, and having finished one book, he hunted out for the proper one to follow. This was too much for the Commissioners.

'Do you propose to read us the whole of the entries in those books, Mr. Goss?'

'I propose to prove you have assessed me too highly,' was the reply; and on he went with full particulars of the profits he derived from selecting a piano, which (being a second-hand one) were somewhat complicated!

The Commissioners looked blank, and the other applicants outside were furious at being kept. The situation

was unbearable, and at last one gentleman said: 'Will you kindly step outside for a moment, Mr. Goss?'

'Certainly, sir,' was the reply; and, after carefully gathering up his books and sorting them, Goss bowed, smiled, and retired.

In a few minutes he was re-admitted and informed that the Commissioners were quite satisfied and *would not trouble him to read the rest of his diaries*, neither would they raise the amount upon which he had formerly paid. 'Thank you, gentlemen,' was the courteous rejoinder, and Goss retired triumphant. Moral—always keep a diary.

### THE SERJEANT'S WIFE.

La Pantalou, or The new Figure by Mrs. Wells, as danced at the Theatre Royal English Opera House.

No. 1.

*f* Chaine Anglaise.

*dim.* *p* Balancez tour de mains.

*Sva* Chaine des Dames.

*D.C.* will be Demie queue de Chat & demie Chaine Anglaise.

All eight commence with half set to Partners and cross with right hands. Repeat the same till half round (16 Bars) Half Promenade and turn Partners forming two lines facing your Partners (8 Bars) 1st and 3rd Couples advance and retire twice. Cross over giving right hands. Back with the left (16 Bars). All eight move to right and left (1st Lady facing 2nd Gent.: 1st Gent. facing 2nd Lady &c) and turn with both hands (8 Bars) 2nd and 4th Couples advance and retire twice. Cross over giving right hands. Back with the left (16 Bars). All eight move round in a circle to the right and form line joining hands (the Ladies hands under the Gents. hands over) (8 Bars). All eight move to the right and left with hands join'd (8 Bars) retire and perform the honours.



## CONSECUTIVE FIFTHS.

Like all great musicians, Goss had no fancy for pedantic discussions of the consecutive-fifth-hunting order. Here is a letter to a professional friend in reply to some criticisms passed on his anthem 'The Wilderness':—

Brighton, 28 July, 1871.

Many thanks for your kind letter. Be assured that I value much both your criticism and your judicious and careful corrections of the proofs of the 'Wilderness.' Doctors however will not always agree. I confess to feeling no objection whatever to such consecutives as you so obligingly quote, between the closing chord of my last Chorus and the Amen—by way of Coda. The pause in the former so deadens the sense of progression, that I would rather alter nothing. Between ourselves I confess though that I am sorry I ever appended an Amen to the Chorus. It would musically be better without one.

Let me now reply to your several comments.

At page 8 in the Choral Recit. you draw my attention to the octaves G A which I did not object to, as I considered the G to descend to the following F and be a sufficient escape; however, I shall please you by putting an F in the treble; let the A remain for those who still fancy they find a consecutive (which I do not); and I will carry on a C in the bass clef to satisfy you still further (?).

I own I am pretty free in my treatment of the term octaves. To please my eye, at one time I write in the octaves in notes, at another I indicate that they may be or must be continued by the sign *8ve*. I know of course that the hands cannot at times reach all the notes, and I expect that the pedals as a rule are used. I do not however mark the word 'pedals' in general—and I scarcely wish anyone to be at the Organ when my music is going on, if he is unable to follow my meaning. . . . I am really much obliged to you, and especially *re* the consecutives, which candidly I had left as explainable.

Yours very truly,

JOHN GOSS.

Through the kindness of Mrs. Sampson (our composer's eldest daughter), we are enabled to give the first figure of her father's 'Serjeant's Wife Quadrilles,' which will serve to illustrate the lighter side of his musicianship, and at the same time furnish fresh proof of his gift of melody in simple dance tunes.

## PERSONALITY.

In conclusion, no better estimate of the personality of John Goss could be furnished than that written by his distinguished successor at St. Paul's, and which formed part of the excellent obituary notice the late Sir John Stainer contributed to these columns in the issue of June 1880.

'That Goss was a man of religious life was patent to all who came in contact with him, but an appeal to the general effect of his sacred compositions offers public proof of the fact. It is not less true in music than in other arts, that the artist writes his character in his works. In uncouth modulations and combinations can be traced the man who wishes to be thought original; in over-wrought tone-colouring the bad taste of a man who, had he been trusted

with a paint-brush instead of a pen, would have revelled in violent contrasts and in the grotesque; in pedantries and conventional clever tricks stands out the man who is anxious to be thought learned, and values artifice more than art. A careful study and familiar knowledge of the sacred compositions of Goss leaves a very definite feeling that their author was a man of refined thought, religious in life, possessing a keen appreciation of the resources of his art tempered by a firm resolution to use them only in a legitimate manner. There is that gentleness and repose about them which eminently characterised the man himself. His disposition was tender and sweet; an unkindness or rough word did not rouse, it *wounded* him. He treated all others with consideration and goodness, and seemed hurt when he had occasion to realise the fact that others did not always treat him in the same way. He loved quietness, and valued the affection of others.'

Grateful acknowledgment is made to the following for their kind help in preparing this biographical sketch of Sir John Goss:—

Mrs. Sampson (his eldest daughter), Sir Frederick Bridge, Mr. John S. Bumpus (for much valued assistance), Mr. Burnham Horner, Mr. C. T. Johnson, Mr. Charles Lockey, Mr. F. W. Renaut, Secretary of the Royal Academy of Music, Mr. Eugene Spinney, Organist of Fareham Church, and Mr. T. Lea Southgate.

F. G. E.

## MUSIC IN THE ROYAL ACADEMY EXHIBITION.

A ROUGH analysis of the various pictures in the present exhibition of the Royal Academy which bear upon the kindred art of music indicates that the favourite instrument of painters is the lyre, their favourite musician Orpheus. This is, perhaps, natural enough, for in early days there was a closer connection between the different manifestations of the artistic faculty; the musician was not satisfied that his instrument should be well-sounding, it must also be well-looking. But as art progressed there came the tendency to specialise: instruments as they improved in tone became less decorative in appearance, and the cottage pianoforte, adorned like a cheerful coffin, but with a tone that would have terrified the players on the beautifully decorated clavichords of olden times, is the last outcome of civilization. Nay, not the very last, for it must in fairness be added that there has been awakening of late; not only have millionaires commissioned Royal Academicians to design and adorn their grand pianofortes, but manufacturers are providing instruments that will harmonize with their surroundings, whether they be Louis XV., or Chippendale, or the unrestrained and irresponsible efforts of the 'Arts and Crafts' school.

In attempting a sketchy review of the musical subjects treated in the pictures now at Burlington House, it may be convenient if they are sorted in a rough series of periods.