

## A List of York Musicians from early times to present day compiled by J.W.Knowles, 1924

### Preface.

It has no doubt occurred to others that no list of York Musicians has been compiled excepting by the Rev R.B.Taylor BA and Dr Spark, the well known Leeds organist, but these writers have not pursued the account further than a notice of some of the most popular of them. The author has, therefore, gathered up names of less prominent musicians and attempted to furnish the public with the names of obscure men whose lives have not been so attractive but, nevertheless, have carried on the traditions of the art to the best of their ability. What Mr Carrodus has done for the recording of Leeds Musicians, the writer has tried to follow. It will be noticed that these records do not include many names which appear in the York list of Freemen because the title of Minstrel or Musician is ambiguous, and also it would require much research to find out the period when itinerant performers began to concert together so as to provide harmony. Of course this had already been accomplished by the Waits and Church Musicians but it is on record that the first concert was given by the "Musical Coal Man".

### Adams, Ernest.

[See newspaper cutting in Vol 3 dated 26/9/1922 - York Bandmaster Retiring - Thirty three years service in the Army].

### Allen, Noke.

[Was] a professor of dancing and had a large room in the Minster Yard where he held classes and, occasionally, let it for other purposes such as lectures or concerts.

In 1820 Signor Corri and his daughter sang in this room when a small band led by Dr Camidge assisted. On another occasion the famous actor Chas. Keen gave an exhibition of his skill as an elocutionist.

In 1825 he played the violin in the orchestra at the York Musical Festival. Before coming to York he had been a professional dancer on the stage and, on the occasion of Mr Tate Wilkinson's Benefit, he appeared on the stage at York where he narrowly escaped being maimed, a trapdoor on the stage having been inadvertently left unfastened, he having escaped with bruises, only the audience took another view of the affair and, supposing it to be a part of the show, they applauded and desired an encore.

In 1827 he played in the orchestra at an oratorio held in Selby Abbey. Dr Camidge presided at the organ. In 1826 a concert was given in Mr Noke's room, Dr Camidge as leader of the band.

[See also under Knowles - Stonegate].

#### **Allen, Charles Noke.**

The son of Noke Allen was trained thoroughly in the art of music and dancing and succeeded his father in the profession. He was, afterwards, more especially noted for his skill as a violinist and became an active member of the two York musical societies, viz the York Philharmonic and the York Choral Society.

In 1850 he acted as the conductor of the former when Haydn's Grand Symphony was rendered, and at the latter he played 1st violin in company with such virtuosos as Mr Cowper, from the Royal Italian Opera, and Sam Iles and Mr Haddock from the Leeds Concerts.

In 1853 he became leader of the Band under the conductorship of Mr Geo. Hopkinson and also played a violin solo at the Philharmonic Concert.

In 1854, at the Choral Concert, he played a solo by Alard and composed a gallop entitled "Leonora" and a valse "Les Champs Elysees" which was performed at one of the concerts. He then became leader of the Band and contributed several solos, one being by De Beriot entitled "Neuvieme Air Varie".

In 1857 he composed the song "Remembrance", which was performed at the Choral Concert from MS copy, and in 1858 his leadership terminated, being succeeded by Mr Tom Smith, but was returned as a member of the Committee. During the period named above he resided at St Leonards Place, but in 1866 was living at No 94 Bootham.

#### **Allen, William**

St Leonard's Place.

In 1843, at the suggestion of some of the first families, he will, after his return from Paris and London, open a class at the De Grey Rooms for teaching the Polka.

[See also under Knowles - Stonegate].

#### **Arundel, John [Cundall].**

Watchmaker and Jeweller and amateur violinist, commenced business in a very humble way in Goodramgate and, to eke out his slender income, played, in the Theatre band, a viola and at Xmas time was a performer in the band of the City Waits.

Business improving a little he took to himself a helpmeet - for helpmeet his wife was, to all intents and purposes, as [he] having been deprived of one leg, her services were in constant requisition.

About the year 1843 he became a member of the Choral Society, where his musical skill was exercised in better music, and also received invitations to join a quartet who played at the houses of those whose taste and practice were of a kindred temperament. He also took part in a more advanced set who assembled in the Dancing Salon of Mr Rob. Cowper, a clever violinist and teacher. The names of the performers are of interest as they comprised the leaders of music in York, viz Mr Tom Smith, solo violin, Mr John Groves, 2nd violin, Mr Ben Shaw, violin, Mr Pottage,

cello, Mr M Varvill, flute, Mr Butler and Mr Arundel. Capt Darnell of Dringhouses was one of the hosts who entertained these musicians, his forte being the double bass, which might often be seen on the top of the cab on the way, together with the occupant of the cab, to some musical gathering.. On the occasion of a visit to his house, Mr Arundel had the misfortune to get his wooden leg inserted in a gap in the pavement and no effort of his could release it. His wife, however, had set out to meet him on his return and enabled him to get out of his difficulties. As this member occasionally required a new shoe it was sent to a cobbler in Goodramgate, of a very eccentric disposition, to be releathered but was not returned in due time. Therefore Mrs Arundel set out to know the reason why. The cobbler made various excuses but, as Mrs A. made up her mind to take the "limb" back, she insisted on it being handed out, the cobbler being reluctant to comply with her demand. But at length he produced the leg daubed thick with paste, he having been engaged in stirring a bucket of paste with it, so had to scrape the superfluous paste off and wipe the leg to make it presentable.

His passion for music, which was inbred, did not cause him to neglect his business which had now so much improved that he removed into a shop in Coney Street where he prospered, adding to the stock articles of vertu and other attractive objects, and brought a very busy life to a close at the age of [77 on the 27th August, 1893, buried in York Cemetery. See Murray's *Directory of York Goldsmiths.*]

One of his daughters, afterwards, attained great skill as a miniature painter.

#### **Atkinson, Frederick.**

In 1792 was a songman at York Cathedral and, in 1790, he compiled and published a number of songs which he entitled "The Banquet of Thalia" or "The Fashionable Songster's Pocket Memorial" 12 mo. They were divided into Sentimental, Humorous, Hunting and Sea Songs and published by the *York Herald* in 1792. He was also a member of the Merchant Tailors' Company who are very proud of possessing one of his trade bills.

It is somewhat more remarkable that this silk mercer should have produced etchings, one being a portrait of himself after a drawing made by J.Henham, and, in the year 1784, he etched a portrait of James Robertson, the actor, the grandfather of Mrs Kendal, the noted actress. He also painted a portrait of Tate Wilkinson, the lessee of the Theatre, and produced an etching of the river Ouse. NB. In another account "The Banquet of Thalia" is attributed to Kemble. See History of Stonegate, pg 289. This edition, containing title and 216 pages, is the first of this particular edition but others appeared under another title - not in the Stainer Catalogue. Songs The Banquet of Thalia or The Fashionable Songster's Pocket Memorial - pretty engraved title, post 8vo boards, 1812.

John Philip Kemble, who had written some verses which were published in York in 1780, afterwards suppressed them and stated that he had bought up all but a few copies, paying as much as ,10 for some copies - vide cutting from Booksellers Catalogue in possession of Mr Hemmens. "The Banquet of Thalia" compiled by F Atkinson, 12 mo, engraved with title, with pretty vignette by Heath, after Burney, red calf gilt back (at End). From the Herald Office, York by Wilson, Spence and Mawman. Anno MDCCXC (1790)

Atkinson, Mrs Peter. [nee Joanna Goodall].

Was born at Birmingham and was the daughter of Mr [Thomas] Goodall, and, exhibiting at an early age a talent for singing, she was placed as a pupil under Sir George Smart and was first introduced into an orchestra in 1816 at Mrs Salmon's benefit concert, given in May that year at Liverpool.

In 1819 she sang at the Philharmonic Concerts and at the Festival in Westminster Abbey, being then described as a young girl with action and a good voice. Vide Crosse [*Account of Musical Festivals* and Memoirs of Lord Mount Edgecombe.

In 1823 she made her appearance at the Festival in York Minster, with the famous vocalist Madame Catalani, where she received the eulogies of the public for her rendering of Dr Arne's "Hymn of Eve".

"Purity and sweetness of style combined with natural elegance of manner never failed to interest the hearer", so writes Mr Crosse.

It was during her engagement at the York Festival that she became acquainted with Mr Peter Atkinson, who was the architect of the Orchestra and Festival seatings, and who married her in 1825.

In 1827 she sang as Mrs P Atkinson at a concert in the Town Hall, Ripon and was accompanied by Mr Philip Knaption of York on the piano.

In 1830 a benefit concert was given in her honour at which the Hon. Mrs Petre was patroness and at which Mr & Mrs Cramer were vocalists, the accompanist at the piano being Thos. Bridgewater, the composer of the well known Service. At this time Mrs P Atkinson was living at No 17, South Parade. In 1831 Mrs Atkinson sang at the Musical Society Concert on June 23rd when she sang "Non" by Mozart and a Scotch air "Here awa there awa".

In 1833 she gave a concert, under the patronage of the High Sheriff, and was accused by the Editor of the *York Chronicle* as unfair that she should hold a competing concert after he had worked hard for years.

On May 6th, 1825 her death is recorded in the *Yorkshire Gazette* to have taken place but there has been some unfortunate mistake as to the year, as the same date occurs on the monument in St Mary's, Bishophill Senior. Continuing with the *Yorks Gazette* account, she died at her mother's house in Bramham. Her health had been declining for some time and it was thought that the air of her native place would be beneficial but she was suddenly seized with acute pain and died. The monument erected on the South Side of St Mary's Church, Bishophill Senior is inscribed as follows "Sacred to the memory of Sarah the beloved wife of Peter Atkinson of this city, architect. This excellent Christian, amiable in temper, honourable in spirit, retired in habits, most loved by those who knew her best, when her heart was given to God and her affection fixed on heaven devoted her exertions to the benefit of her children, the comfort of her husband and the service of her Redeemer and into his hands calmly resigned her willing spirit in faith and hope May 6th 1825 in the 59th year of her age.

Her husband Peter Atkinson died in 1853.

[This last paragraph refers to Sarah Atkinson who was the first wife of Peter Atkinson. The second Mrs Atkinson, nee Joanna Goodall, died in Calcutta on 22nd Dec. 1837. Peter Atkinson also died there in 1843. See Murray's pedigree.]

The *York Chronicle* on Nov 2nd, 1810 [1811] gives the death of Mrs Atkinson, widow of the late Peter Atkinson, as mother of Mr P Atkinson, Architect and City Steward (ie the Peter Atkinson who died in 1853 [1843]).

#### **Attenborough, G.H.**

Came to York from Newark to enter the employ of Messrs Gray & Sons, Pianoforte Dealers in Coney Street, and had been instructed in music by the organist of Newark Parish Church.

In 1908 he received the appointment of organist at Melbourne Street Methodist Chapel, York and was the composer of a hymn entitled "Melbourne Vesper Hymn" also the music to the "Lord's Prayer" being No 40 in the York Series.

#### **Axe, Arthur Cecil.**

Was born at Heworth, near York, in the year 1886, his parents having settled there. One of them was most probably of Spanish nationality, the daughter having that particular style of face.

At nine years of age he was entered as a chorister at the Minster under Dr Naylor where he showed great ability, attaining to be one of the leading solo boys, although it was said that his colleague possessed the superior voice but lacked the brains.

After completing his term he became a pupil of Mr T.T. Noble, the successor of Dr Naylor, under whose tuition he remained five years.

In 1905, at the age of 19, he had two of his compositions performed, viz a part song entitled "The wearied sun now declining", and a solo for tenor voice "One thing have I desired", the accompaniment being scored for a small string orchestra. The piece formed part of an exercise he had submitted for the degree of Mus.Bac.Durham. This music was performed under the auspices of the Theosophical Society at the concert given in their rooms in Ousegate, Mr Davies, one of the five tenors of the City, rendering the solo. At the close of the year 1905 young Mr Axe received the appointment of organist of St Luke's Church, Wilton Rd, London S.W., one of the fashionable churches and where Mr T.T. Noble had officiated before going to Trinity College, Cambridge.

In 1906 he passed his exams and obtained the degree of Mus.Doc.

In 1909 he composed the song sung by the Angels who took the part in the Mystery Plays.... viz a treble solo and a trio for treble voices.

A John Axe was a celebrated musician of Scarborough but there is no record of him.

#### **Ayres, Arthur ARAM**

Son of Job Ayres, a grocer who succeeded Messrs Hill & Nettleton in the business they carried on at the corner of King's Square.

Mr Arthur Ayres, being born with a musical brain, the grocery business did not attract him as he grew up therefore his education was devoted towards the attainment of skill in the piano and organ upon which he was an excellent player.

In 1894 he obtained the appointment of organist at St Maurice's Church where he developed his skill to such an extent that he was often called upon to give recitals. One of these was on Sept 5th, 1913 in the Centenary Chapel where he had early associations, his parents being members of that congregation. His programme included selections from such composers as Bach, Mendlesohn, Shaw, Dubois, Lemare and Batiste.

In 1902, at a concert given in aid of St Wilfred's Church decoration, he acted as accompanist. Herr Oberhoffer acted as conductor.

In 1909 he played at a chapel concert given in Southlands Wesley Chapel and included in the programme a Berceuse of his own composition.

After 20 years concentrated service at St Maurice's Church he received the appointment of organist at St Michael's Church, Malton. The Rector and congregation of St Maurice's showed their great appreciation of his years of service by presenting him with a testimonial and [he] was much praised for his long and valued service.

He, during those last years, had resided at St Mary's where he had cultivated a circle of pupils and friends and had a happy way of bringing out of such pupils the utmost of their capabilities as musicians.

In January 1915 he gave a recital to the congregation of St Michael's, Malton in which he was assisted by Miss Dorothy Bostock ARCM, a clever violinist.

In March 1920 he resigned his post at Malton and transferred his services to the Wesleyan Chapel.

His successor was Mr T.T.Stout who was organist at All Saints Pavement in succession to Mr Hopkins who resigned in 1913. The stipend at Malton was ,50 at the Church and at the Chapel ,60.

[See Newspaper cutting of Jan.8th, 1914 re presentation to Mr Ayres on leaving St Maurice's. Also cuttings in Vol 3, pg 16, one on organ recital at Malton is dated 13/1/1915.]

#### **Backhouse, Miss Rhoda.**

Was a pupil of Mrs Knocker when she [Mrs Knocker] resided in the Minster Yard, and played in the Ladies Symphony Orchestra under Mr T.T.Noble.

When Mrs Knocker left York to take up work in London, Miss Backhouse also left the City, and her name has appeared more than once in the programme of one of the London concerts.

[See Newspaper cutting of March 21st, 1923 re the Rhoda Backhouse Quartette visiting York, with relevant programme].

#### **Baines, William.**

In the "*Chesterian*" for Oct.1922 the following music of W.Baines is advertised with a reference

to an article by Mr L. Dunton Green.

Paradise Gardens	2/6d	
Silverpoints	2/6d	
1. Labyrinth	3. Burning Joss Stick	
2. Water Pearls	4. Floralia	
Seven Preludes	3/6d	
Milestones	2/6d ea.	
1. Ave Imperator	2. Angelus	3. Milestones
Tides	2/- ea.	
1. The Last Wreck	2. Goodnight to Flamborough	

Dec. *In Mus. Opinion* is an article on Baines's music with his portrait.

In Dec. a pianoforte recital was given in the Minster by Fanny Davis and a composition by Baines was included in the programme.

[See several Newspaper cuttings on Baines who was born at Horbury in 1899 and died at the age of 23 years in Nov. 1922 at his home in York, also Newspaper cutting in Vol 3, pg Iv of 26/3/1919 re. a piano recital in St George's Hall.]

#### **Banks, Henry.**

Born in 1812 [1821]. Was in the employ of Messrs Hardman, music sellers, Coney Street. When the business was disposed of at the death of Mr Wm. Hardman [1855], Mr Banks purchased the stock and transferred the business into Stonegate where he succeeded in establishing a large connection. One branch of his work was the management of various concerts, given in the City, bringing him into contact with the most notable singers and instrumentalists of the time. He took the post of Secretary to the Music [Society] while he was in Mr Hardman's service. In 1851 he copied music for the Society at a cost of ,2-15-0. His salary as Secretary was at first ,3-0-0 but in 1851 ,5-0-0.

Nov. 26th, 1870. He composed a song "I thought of thee" which was sung at the concert given by the pupils of the Model School, in which he had received his education [under] Mr Sutton, music master.

1875. Set to music a ballad of Orlando Wright, "I waited and watched" (Contralto).

He had two sons, the eldest being trained for a music teacher under the most able masters, afterwards a pupil at the Conservatoire at Leipzig. He then returned to his native city and commenced as a teacher of music, also acting as organist. The second son, Louis, was entered as a chorister at the Minster and, afterwards, took lessons on the piano and organ and for some time was organist of St George's R.C. Church and, for a short time, at Belfrey Church. At his father's death, which took place on April 20th, 1881, he succeeded to the business and by his energetic efforts, combined with a thorough knowledge of the music trade, he considerably extended the business until it became the leading establishment in the North of England for music old and new. As a musician he played the organ in St Saviour's in succession to Mr W Danby, and afterwards at

the Wesleyan Chapel and the two Roman Catholic Churches.

His appearance in public as a performer took place in 1864 when Trovatore was produced at the Choral Society Concert minus costumes and scenery. Mr Price, tenor, Durham Cathedral, taking the part of "Mauna" [Manrico], Mr Milward of York Cathedral Choir that of Count [di] Luna, Mr Grice, basso York Cathedral, Ferrando, and Master Louie Banks, Azucena.

[As told to J W Knowles by Mr Banks].

Succeeded to the business of Mr Hardman as music seller and acted as concert agent. He married Miss Golightly. He also occasionally acted for [the] Parish Clerk as deputy. On one occasion he took this duty for Rev. Jackson (nil desperandum) when he found that he was called upon to officiate at the wedding of the daughter of Dr Camidge, the event taking place in Belfrey Church, Dr Camidge at that time living in Gray's Court.

NB. Henry Banks's first post was with Mr Atkinson the architect, Nov.10th, 1831 at 2/6d per week. (Vide Acct Book lent me by Louis Banks).

In 1841 he was at Mr W Hardman's, Coney St., and was made a member of the Choral Society that year. His wife died July 2nd, 1854 [1864] aged 41.

In 1800, Dec.10th when Mr Hudson gave a concert, tickets were sold by Mr Banks in Davygate.

In 1801. Tickets for the concerts were to be obtained from Mr Banks in Davygate.

In 1801. A Benefit Concert was given in the Assembly Rooms to Mrs Franklin and tickets were sold by Mr Knapton, Blake Street and Mr Banks, Davygate. (Bill in possession of Mr C Banks.)

Whether he was a progenitor of Henry Banks of Stonegate is not yet discovered.

In the 1829 Directory Robert Banks of Harker's Yard, Micklegate, is given. Several members of this family have lived in Micklegate as early as 1640.

[See also under Knowles - Stonegate].

#### **Banks, Miss Hannah.**

Daughter of Mr [William] Banks, timber merchant, who lived in Monkgate. After the death of her parents she took up the profession of teacher of music, more especially the cultivation of the voice by the more modern method, at 86 Micklegate.

In August 1928 she was taken ill and removed to a Nursing Home at Scarborough where she died on the 13th [12th] inst.

#### **Barnby, William.**

Born in 1819 and was the eldest son of Mr Thomas Barnby, who lived in Swinegate and was a shoe maker and also musical, his brother being clerk of St Sampson's Church during the incumbency of the Rev. Chas. Camidge. As a boy William was placed as a chorister in the Cathedral under John Camidge, but was out of favour with his brother choristers. However, a senior

chorister, John Brown (afterwards a noted church builder), took him in hand and assisted him to get over the rudimentary difficulties of music. As some acknowledgement of this kindness William Barnby's father made John Brown a present of a pair of boots. It was without doubt that William inherited the musical skill from his mother, who had a sweet voice and, with her brother Robinson, sang in the church of St Sampson and also assisted Mr Buckley, the clerk of St Martin's, Coney Street.

During the latter part of his term at the Minster as chorister, William attracted the attention of Mrs Sergeantson, who resided at Heslington and, like other ladies, favoured these boys by giving them presents. She, however, extended her generosity to him in his after career by providing him with the means to set up as a music teacher, and suitable lodgings. It was also a custom for him to dine each Sunday with the Rev. Wm. Bulmer, one of the Vicars Choral, who lived in Precentor's Court, the dinner being boiled mutton, without any variation, from Sunday to Sunday.

So, he was fairly launched on his career as music teacher and prospered sufficiently to take a house in a Court in College Street where, by most assiduous attention to his duties, skill in imparting instruction, and a most agreeable manner, he built up a large and influential connection. His first appointment as organist was St Michael's, Spurriergate, and, as Music Master, at the Wilberforce School for the Blind, where he continued as teacher until his death. He also became Music Master at St Peter's College. Having dabbled satisfactorily in Railway shares, at the period when King Hudson was at his height of fame, he devoted his profit to the erection of a house at the corner of St Mary's, Bootham, having previously been the occupant of the Old Residence and had married the daughter of Dr Haigh, a well known musician who lived at Lupset Hall.

His desire for a less strenuous life now became more apparent. He, therefore, only devoted his time to the more advanced pupils and resigned organ appointments. His health, however, declined and his death took place on Feb. 24th, 1895, at the age of 76. The funeral service was held at St Olave's Church, where he worshipped, and was read by the Dean of York and attended by many friends, a number of the pupils, past and present, of the Blind School being present. The music was rendered by the Minster Choir, the psalms being sung to Felton's Chant, the Nunc Dimittis and Recessional to the setting of Sir Joseph Barnby.

As a composer he is only represented by one anthem, "How sweet is thy Mercy", which is occasionally sung at the Minster.

Mrs Maria Margareta Barnby, the widow of Mr William Barnby, died at her residence, St Mary's House, on Feb. 2nd, 1923, at the advanced age of 89.

### **Barnby, Robert.**

A younger brother of William Barnby and born in the same street of Swinegate, York in 1821. At the usual age he was enrolled as a chorister in the choir of York Cathedral and, after the breaking of his voice, he acquired a good alto voice and he entered the choir as a songman.

In 1845 he was appointed alto singer in the choir of Westminster Abbey and, in 1847, was elevated to the position of Gentleman of the Chapel Royal in the room of Enoch Hawkin.

It was mainly owing to his assistance that his young but talented brother, Joseph, was able to

complete his musical education as a student at the Royal College of Music.

In 1851 Robert Barnby sang at the Liverpool Festival and was highly praised for his fine vocalization and expression. [Query - see entry for Henry Barnby below.]

His death took place on June 1st 1875.

NB It was during Robert Barnby's period at the Abbey that Bach's Passion music was first rendered. His residence was in that part of the Abbey House afterwards the abode of Dr Bridge. Vide Dr Bridge's *Memoirs*, pg 74.

A Robert Barnby of St Margaret's Parish, cordwainer, was married to Martha Lund of St Michael le Belfrey Parish in 1770.

### **Barnby, Henry.**

Was another son of Thomas Barnby and [was] placed as a chorister in the Cathedral in 1835 and, after his voice broke, an alto voice like his brother was produced. He, afterwards, was enrolled as a member of the Guild of Parish Clerks but failed to fulfill the usual role of the order, viz that after his admission a feast should be provided for his brother members, the penalty for infringing this rule being an exemption from the Society. It does not, however, appear that the rule was enforced as his name is recorded as clerk at St Michael's Church, Spurriergate where his brother was organist.

He afterwards obtained the post of songman at Armagh Cathedral, Ireland and, in 1851, sang at the Liverpool Festival where his performance was much praised, his vocalisation and expression being especially commented on as excellent.

His next appointment was as songman at St Paul's Cathedral and [he] entered the service of Messrs Novello [? - Joseph also worked for Novellos', see below] but exchanged with one of the songmen at St George's Chapel, Windsor, who wished to live in a busier atmosphere than Windsor, and at this fine edifice his voice was lifted up in praise until his death occurred in 1885 at the age of 59. He was buried in the adjacent churchyard at Clewes.

In 1856, at the consecration of St Michael and All Angels, Oldwood Common, built by Sir Frederick Gore Ouseley, Henry Barnby sang the principal solos. Vide *Life of Sir Fred. Ouseley*. [The following is taken from Vol 3, pg 68.]

He sang at the Hereford Festival 1852 - 1856, the Birmingham Festival 1856 - 1858.

### **Barnby, James.**

Also a son of Thomas Barnby, was, as a youth, trained as a chorister in the Cathedral, and, afterwards, appointed a songman in Hereford Cathedral.

His son, Sydney Barnby, holds the position as a songman in St Paul's Cathedral, after being a songman at Hereford in 1851. His death took place Oct. 31st, 1907.

**Barnby, Joseph.**

The youngest of this talented family of musicians was born, in the same place as his brothers, on August 12th, 1838 and, like them, was admitted a chorister at the Cathedral where he attracted the notice of Dr Camidge, who remarked that he possessed unusual talent for his age. As a solo boy he did not attain any distinction and did not rise to that position. A youth named Edward Dawson was then greatly distinguished by the purity of his voice and gained the honour of being especially praised by the famous vocalist Jenny Lind, who attended the service when passing through the City.

In 1856, after completing his apprenticeship at the Cathedral, he assisted his brother William by taking the place of organist at St Saviour's Church and giving lessons on the piano. His favourite song at this period was "I'll hang my hat on a Willow Tree and off to the Wars again", and it was noticeable that whenever seated at home it was on the piano stool and with a large hunk of bread in his jacket pocket from which he helped himself, in the meantime striking chords of various keys on the piano.

It is also worth mentioning that about the time he commenced giving lessons on the piano the sister of the, afterwards, noted engineer Sir John Pears[?] was one of his first pupils.

At 16 years of age he left the City to commence a career in music in the Metropolis that, at first, was but of ordinary interest. His brother taking him under his care and, by means of a recommendation from Mr Lancelot Foster, editor of the *Yorks Gazette* and a friend of the Barnbys', he got admitted into the firm of Messrs Novello where his rudimentary knowledge of ancient music proved of service.

He then became a student at the Royal Academy of Music and had as a competitor for the prizes no other than Sir Arthur Sullivan, the opera composer of a later date, and with whom a close friendship was cultivated and reciprocated.

After leaving the College he received his first appointment, viz to be organist at the Church of St Michael's, Queenhithe where he received the modest salary of ,24 a year. After that time he removed to St James the Less, Westminster as organist and afterwards to St Andrew's, Wells Street where he spent many years in arduous work. His first effort was to form a good choir which became known as Barnby's Choir and, at St James's Hall, revealed what true choral singing meant and obtained the spontaneous praise of both Sir Julius Benedict and Sims Reeves who were present. On another occasion he produced, at the same Hall, Handel's "Jepthah" and Bach's great "Passion of St Matthew", which made such an impression in the mind of Dean Stanley "by its grandeur, sublimity and beauty" that he caused it to be given in a similar way at Westminster Abbey.

In May 1870 his own composition "Rebekah" was given in the same Hall with the following as principal vocalists: Madame Lemmens-Sherrington, Mr Vernon Rigby and Mr Lewis [Louis] Thomas and A. W. Docker as organist.

In 1871, owing to his engagements becoming so numerous, he resigned the post at St Andrew's and took the post of organist at St Anne's Church, Soho where he stayed until 1881[1886] becoming conductor of the Albert Hall Concerts in succession to Monsieur Gounod who had resigned.

In 1875 he resigned his London appointment in order to take up the post of Precentor at Eton College which brought him under Royal notice and materially advanced his musical reputation. Here he formed a Musical Society which included among its members the Captain of the Boats and the Captain of the Eleven. Of one of his pupil's he related the following amusing story. He had composed an oratorio on King David in which he introduced [into] the following scene an Aria. David, approaching Goliath, sings "Come out you cad and fight".

In 1867 he dedicated his Motet "King all Glorious" to Sir John Goss. In 1879 Sir John Goss dedicated his anthem "O Saviour of the World" to his friend Joseph Barnby.

As before stated, his post of Precentor often brought him in contact with members of the Royal Family, who esteemed him highly as an accomplished musician and, when a State Concert was given at the Royal Albert Hall in honour of Queen Victoria's royal guests the Tzar of Russia, the Emperor of Germany and the Shah of Persia, Joseph Barnby was deputed by the highest to be the Conductor.

In 1886 he was appointed conductor at the Royal College of Music in succession to Mr Shakespeare.

In 1892 he severed his connection at Eton College and became Principal of the Guildhall School of Music. His services at Eton being so much appreciated that the Master of the College and the members of the Eton College Volunteers Band made him a present of a loving cup bearing the arms of the College and a Latin inscription, Mr Barnby having acted as Band Master. Mr Lloyd, organist of Christ Church, Oxford was his successor at Eton. In October of the same year another recognition of his talent was shown by seventy Professors of Music entertaining him at a dinner. Among those present were Sir William Cussins, who presided, and Sir Augustus Harris, Professor J T Bridge, Signor Randegger, Mr George Watson, Registrar of the Royal College of Music, Sir John Stainer, Mr Lewis [Louis] Thomas, Mr Hastings Millar, Mr Daniel Mayer, Mr Sims Reeves. The Chairman (Sir William Cussins), who was a candidate for the post now conferred upon Mr Barnby, paid a high tribute to his skill and anticipated great success to the Institute over which Sir Joseph was now presiding for he had but recently been honoured by the Queen with a knighthood as a deserved recognition on a life devoted to art.

In 1896, after a very short illness, the Guildhall was deprived by death of its talented principal, his death taking place on Jan.28th. He was buried in Norwood Cemetery and at St Paul's Cathedral a service was held at which a large gathering of musicians attended. Had he never written a bar of music he would have been held in honour for years as the promoter of Choral Music in England and as a hymn writer his music has become a cherished treasure.

Joseph Barnby was twice married. His first wife was the daughter of Augustus Mann, organist and conductor of the music at the Crystal Palace, by whom he had a daughter who went on the stage at the Gaiety as Rita Marks.

His sacred idyll Rebekah was performed in the Town Hall , Easingwold on April 23rd, 1924 with Mr John Groves conducting.

**Barnby, Louis.**

Son of Mr William Barnby, music teacher of York who for many years held the post of music teacher at the School for the Blind, after being music teacher at Leeds College, during which time he officiated as organist at Adel Church. Louis received his early instruction from his father and, afterwards, went to the Royal College of Music, London, where he studied counterpoint.

He then became teacher at the Leeds College of Music, where he found the work of a very arduous character, the result of hustling by the Director in order to obtain as many pupils as possible with the minimum of teachers. He stayed here seven years and then took up his abode in Scarborough.

In 1897, having obtained the post of instructor at the School for the Blind, he visited the Institution weekly, giving his services as his father had done but, as time went on and expenses increased, he appealed to the Committee for some tangible remuneration but could only obtain the expense incurred in travelling to and fro to Scarborough.

In the interval between the resignation of Mr William Barnby and Louis's appointment at the Blind School the post was occupied by Mr Handforth and Mr Thomas Robinson, sub organist at the Minster.

Xmas 1916, he resigned the post at the Blind School having decided to read for the Church.

[Taken from Vol 3, pg 22,] He has composed several pieces. One of his carol's, entitled "Christmas Minstrelsy", was performed in the Minster by the blind scholars after service and was much appreciated.

#### **Barnett, John Joseph.**

Son of Solomon Barnett, a glass cutter who resided in College Street and, although a glass cutter and painter he was also an excellent musician being chosen a member of the first batch of performers for the Old Philharmonic Society, which was at that period newly formed, being principally musical amateurs who met together to play the compositions of the Old Masters.

John Barnett, a chorister in the Minster in 1825, was also a member of the City Waits, probably at the same time as Dr Camidge was the Master of the Waits. [This Dr Camidge was the grandson of the Dr Camidge who was Master of the Waits. See Murray's York Pedigrees]

[See also under Knowles - Artists].

#### **Barnett, Francis.**

[Grand]Son of Solomon Barnett, was a member of the firm who carried on the glass painting business in St Andrewgate and was also an amateur musician and took a keen interest in the newly formed Choral Society of which he was a member. He also essayed composition of a song entitled "Rose of the World".

In 1841 he resided at Fulford and as one of the early practitioners in stained glass his skill has been shown in the works produced by the firm.

#### **Barry, Thomas.**

In 1849 Mr Barry joined the Army as a private in the 62nd Wiltshire Regiment and served during the Crimea War, being present at the storming of the Quarries and was one of the storming party in the Redan, June and Sept. 1855.

On returning to England from Canada, where he had been engaged in the Trent affair, he entered Kneller Hall and passed as Bandmaster, being engaged for the 2nd 20th Foot Regiment, and went with them to Natal. The Regiment was afterwards stationed in Ireland and at Preston, Lancs. He now left the Regiment and became Bandmaster of the 3rd Princess of Wales Own which was stationed at Knaresborough, York and Richmond.

In 1897 Mr Barry retired and in 1899 the Queen was graciously pleased to confer an annuity upon him for his long and highly meritorious services, at which time he was residing at Ivy Holme, Haxby Road. [He died 24/11/1900, buried York Cemetery]

#### **Bartendale, John.**

In 1634 Bartendale, who is described as a musician, was indicted for felony and was executed at Tyburn on Knavesmire. After hanging three quarters of an hour he was cut down and buried near the gallows. A short time afterwards one of the Vavasours of Hazlewood, riding by, thought he saw the earth move and he and his servant alighted and exhumed the buried, but not dead, piper, who was taken back to the Castle and reprieved, afterwards pardoned. See lines on this incident in Davies *Walks [through the City of York]*, pg 102.

#### **Bartley, Henry.**

Born at Liverpool in 1847 and joined the Buffs at 17 years of age and was, afterwards, transferred to the Scottish Fusiliers as a musician. For 33 years he served in the Army, part of it in India, as Bandmaster of the Fusiliers.

In 1895 he resigned his position and settled in York where he formed a Quadrille Band called Bartley's Band.

[See Newspaper cutting of obituary dated 12/1/1924 in Vol 3, pg 73.]

[See also under Knowles - Stonegate].

#### **Bean, Joseph. Sen.**

Kept a small public house in Bedern called the Barleycorn, sometime about 1830-40, and was one of a family of musicians. His favourite instrument was the cornet. Another member of the family, his son, played the horn and another son the ophicleide. At this period there did not exist such a thing as a brass band in the City. For festive occasions a few instrumentalists provided the necessary music, the Waits being the principal so called band in the City. Joseph Bean is credited with being the originator of a regular brass band, called the Blue Band, which incited the Hardmans to form another to support the Whig Party and call it the Orange Band.

The names of the other members of these two bands have not been handed down but as several excellent instrumentalists joined James Walker's Band at a later date, when both the Blue

and Orange bands were dissolved, we can easily imagine that the constitution of each band was, on the whole, satisfactory according to the standard of music at that period.

At the Elections they were most potent assistants in obtaining votes and it is recorded that at one Election the bill for music amounted to no less a sum than ,226-16-0 but when the cost of keeping only one Public House open was ,2,386 the cost of the band might be called moderate. Vide Burdekin Almanack, York Election for 1908, Chap. 11. Camidge.

William Bean, son [brother]of Joseph Bean, sen., left the City having accepted a post in the Royal Italian Opera band as horn player and died in London. He had, whilst in York, been in partnership with his brother George as tailors in Spurriergate, near to St Michael's Church. George was a skilled performer on the ophicleide. When Sergeant Wilkins put up for York, the Blue Band headed a procession of such magnitude that it has rarely been equalled. When the fore part of it passed through Bootham Bar the rear part was passing under the arch of Walmgate Bar. A rich silk banner was carried at the rear of the Band and smaller silk banners were carried by the procession. Burdekin Almanack 1908.

In 1827 he played tenor trombone at an oratorio in Selby Abbey, Dr Camidge on the organ. The two Beans were connected with the early Musical Society.

July 24th, 1831 at the Subs Concert in the Assembly Rooms, under the patronage of Lieut. Col. and Mrs Stisted, one of the items was a concerto by Mr Bean on the French horn, a composition by Pausson. Vide Programme.

Mr Farmer gives to Messrs Walker and Hardman the credit for forming the first Brass Band in Yorkshire.

In 1823 a William Bean kept the "Three Jolly Butchers" in Bedern [Girdlergate] - another William Bean was an umbrella maker and wholesale spirits dealer and lived in Swinegate; also a William Bean was a tailor and lived in Coffee Yard. Vide 1823 Directory.

### **Bean, Joseph, Jun.**

Grandson of the aforementioned Joseph Bean followed in the steps of his grandfather, choosing the cornet as his instrument and joined himself to James Walker and Scott's Band and became, after the death of Kirby, one of the Judge's Trumpeters in which he cut a fine figure, being upwards of six feet high and well proportioned. He also played in the Theatre band and at the concerts given by the Choral Society in 1862. He played the obligato at one of these concerts and the solo "The trumpet shall sound" in such a manner that few have equalled nor surpassed it. He received the appointment of Bandmaster, 1st West Rifle Volunteers, which post he held until his death which took place on Feb. 18th, 1874 at the age of 34 [35] at Osbaldwick. As a mark of respect he was held in, a band of 40 musicians taken from the different Rifle and Artillery bands in the City, headed the funeral procession from Stonegate and the concourse of people who followed accumulated from 2000 to 4000 persons. Therefore, to prevent disorder, the Cemetery gates were closed before the bulk of the onlookers could enter.

The service was conducted by the Rev. H V Palmer, Chaplain to the Rifle Volunteers. Vide *Yorks Gazette* Feb. 28th, 1874.

On July 8th, 1871 the volunteers went out to Grimston Park for an outing and were accompanied by the band. Mr J Bean, leader, played several pieces. *York Gazette* 1871.

For 14 years, prior to his death on Feb. 18th 1874, he held the post of Trumpeter to the High Sheriff and for two years acted as Bandmaster to the 1st West Yorks Rifles and was a regular performer in the Theatre band.

On March 14th, 1874 a concert was given in the Concert Room in aid of the deceased's wife and children at which Messrs Lewis, Humphreys, Sutcliffe and Hadley of the Minster Choir assisted and the band of the Rifle Volunteers played two overtures. Mr Thomas Thrush was the promoter of the concert, his daughter acting as pianist.

Mr Robert Gregory, who was a member of the Volunteer Band, told me that Joseph Bean was one of the most beautiful accompanist's and could play arpeggios to a song sung by Mrs Sudalow, but he could not do double tonguing - Marlow? was the man for this and a marvel. Interview June 1920.

[See also under Knowles - Stonegate].

#### **Bean, Edmund.**

A son of Mr Bean, hosier etc, of Parliament Street who, after a short period with his father as a hosier, took up the profession of music having an excellent baritone voice. His first public appearance was as a solo recitalist at the Pageant given in the Museum Gardens by Louis Parker. He also sang at concerts where he soon became a favourite. He also joined the Amateur Operatic Company where he took leading parts.

In 1906 he conducted the Chorus at Beckett Street Chapel. In 1909 he passed the examination at the Royal College of Music and gained the ARCM, Messrs King, Garcia and Randegger were the examiners.

In 1913 he was presented with a clock, as a mark of the appreciation of the members of the choir and some of the congregation, by St Denis's Church where he had acted as choir trainer for the previous eight years and now devoted himself to teaching.

[Died 24/11/1939, buried York Cemetery]

#### **Beaumont, A. ARCO.**

A native of Burnley and came to York to take lessons from Mr T T Noble, the organist of the Cathedral, which enabled him to take the post of organist at St Thomas's Church, The Groves, York. He has exhibited an aptitude for composition and bids fair to become a good musician.

From St Thomas's Church he went to Clifton Church and likewise took duty at the Asylum Church.

In April he received the appointment of organist at Ben Rhydding where he now is located (1915).

[See newspaper cuttings of 1908 re organ recitals at St Thomas's.]

### **Beckwith, Rev Henry Arthur. MA.**

Born 1797, died 1838. Rector of Collingham 1818 to 1827 and Domestic Chaplain to the Earl of Harewood. Appointed Vicar Choral in 1821 and also Rector of St Martin's, Coney Street then to St Mary's, Bishophill Sen. Vide *Leeds Churches*, pg 276. He died Oct. 19th, 1838 aged 41.

He was the son of [John Christmas] Beckwith, organist of Norwich Cathedral, whose anthems are well known to Cathedral Choirs. When Vicar [Choral] of the Cathedral he compiled a scheme of chants for each day which entirely superseded the indiscriminate choosing of a chant each day, although it took some time to kill an old custom. In Mr Philip Knapp's "*Collection of Psalms, Hymns and Chants*" there is a Psalm - No 24 - called Bishophill, and a chant entitled Beckwith - No 17.

### **Bell, Joseph. Organ Builder.**

Was the son of a cabinet maker, who, afterwards, was apprenticed to Mr Postill, organ builder, who had his works, at that period, in Colliergate up a passage near to Rieveley's, Flour Dealer. Mr Postill had not then taken up organ building but did commence it here. Denman worked for him in Colliergate. When Mr Postill moved into Marygate, Bell went with him and got further initiated into organ building.

In 1847 he established his business (called York Harmonium Manufactory) in Gillygate, next to the "Skating Rink", then but newly erected, and afterwards, in 1864, into No 22, Feasegate to the shop next to Relph's, Game Dealer ( the shop occupied by Ety, spice maker). He was a member of the Musical Society.

In 1852, Oct 9th, he made a barrel organ for Thirkleby Church, the gift of Lady Frankland Russell. It had 3 barrels and played 10 times and could be used as a finger organ also. He also completed an organ on a new principal; it had a compass of 52 octaves, 10 stops, diapason, bourdon, bassoon, oboe, principal flute, etc.

In 1858 he was at 57, Gillygate, afterwards occupied by [Job] Cole, previously Bradley's, Sculptor. He came to reside in Coffee Yard at the latter part of his life and died there about 1900. [9/5/1898, buried York Cemetery.]

### **Bell, Samuel.**

His nephew was brought up with his uncle to the organ building business and, being musical, he formed the Musical Society. He, however, did not agree with his uncle, who used to criticize his playing rather severely, therefore he left him and took the Directorship of the Theatre Band, travelling with them for two years, and, on his return to York, commenced in business, but did not resume his membership with the Musical Society.

When Belfrey's Church organ was built by Denman, Mr Bell purchased the old organ, excepting one stop purchased by Alan Gray - part of the organ being built by Father Smith.

In ----- he opened a shop in Stonegate in the old timber houses [No 14, mentioned in 1887 Directory] and had his workshop in the rear of it in Swinegate, where he principally did repair work

on harmoniums etc. [He died there on 22/11/1924, aged 63 years].

[See also under Knowles - Stonegate].

**Benson, Frederick George Parker.**

See Obituary Notice 11/01/1916.

**Bewlay.**

Music Dealer, Low Ousegate.

July 19th, 1802 advertised music just published. Six waltzes for the piano with tambourine accompaniment and instruction on the use of the instrument. *York Herald*.

He was admitted a member of the Musical Society when it was formed in 1832.

**Birkill, Cyrus.**

Commenced as an apprentice to a bricklayer, which business he followed after being out of his time, and set up in Clifton. During the closing years of his apprenticeship he had been dabbling in music and tried to enter one of the York Bands without any success, as the members of the York Bands treated with shyness the efforts of outsiders, but he informed me that more cordiality was shown by outsiders. He, however, persevered by trying different instruments until he had gained the confidence of regular players. He, afterwards, made application to the Bandmaster of the Scarborough Spa Band and was tried and succeeded. He, therefore, gave up his business and went to live at Scarborough. He had married, early in life, Ada Ellen, the daughter of Edward Brown, a talented artist and musician, consequently his love of music increased. His wife died July 26th, 1929, and was buried in York Cemetery.

He had two children, a son and a daughter, and it was the latter who evinced a strong taste for music and became a very excellent singer and pianist. Her tone was clear and resonant in voice and her touch clear and flexible but, as these qualities were useless to obtain a living, she joined the staff of the Yorkshire Insurance Company where she met Mr Mason (her future husband). He was the son of Mr Mason, an excellent violinist, and often delighted a York audience with his skill. Mr Mason, Jun. prosecuted his studies more in the Church, organ playing and church music, and gained the appointment of organist at Kirk Hammerton. Both of them continued the study of music and, afterwards, married. Mrs Mason managed a small house in Kirk Hammerton and he continued his duties at the Yorkshire Insurance Company office. This arrangement lasted a year or so when he was appointed organist at Pannal Church in 1929, then Kirk Hammerton was given up and a new life was started.

Mr Mason's uncle was also a musician and opened a shop in Micklegate, near the Pack Horse, where he promoted the study of the Zither and sold musical instruments. His wife was daughter of Mr Walker of the Brickyard on Malton Road and was good looking. The business in Micklegate did not answer their expectations, they therefore relinquished it and entered into one in London.

[See Newspaper cutting re Cyrus Birkill's will, "Bedroom Drama over Will" dated 28/2/1931,

**Biront, Maurice.**

Organ builder. Flourished about the year 1500 and lived in Thursday Market (York Wills, Vol. 5 pg 22).

Organ building was, at this period, showing signs of further development - but few churches possessed any instrument of greater compass than the Positive organ of the medieval type.

He died in 1510 and desired to be buried in the Lady Quire of Belfrey Church and that his wife provide tapers to be burned before the figure of St Blaise, St Erasmus and St Cité.

"I will have an honest preste that can synge both plane song and prick song to syng at Our Lady Altar where as my body is buried." He had Dirige and Messe.

He gave instruction that the torches of all the Guilds he was a brother of should light up the church and burn until the service was over and an honest preste, etc. Angelo Raine - see *York Churches* pg 362

**Blades, W. J. ALCM.**

1908, received the appointment of organist at the Presbyterian Church, Priory Street and gave a recital on April 17th after the Sunday Evening service, assisted by Mr Robinson who sang a solo.

Mr Blades is a native of Welburn, nr Castle Howard and developed his penchant for music at an early age, being able to take the post of organist at St John's Church, Scarborough at the age of 16. At this town he exhibited his love for aquatics, by bathing in the sea everyday through the year, and also became a popular football player. After filling the post of organist at other churches in Scarborough and having cultivated a good teaching connection, he accepted the post he now fills at Priory Street. He has composed an Anthem, "The Lord is my Shepherd", for soprano, tenor and bass solos, quartette and chorus, which was performed at the Church Anniversary on Nov. 17th. Mrs H Johnson, soprano, Mr J Robinson, tenor, Miss Ruth Sturdy, contralto and Mr R Darling, bass.

[See Newspaper cuttings Vol 3, pg 34 "A Versatile Organist", 18/4/1908 and "York Organist's Anthem", *York Herald* 17/11/1908.

**Blind Organists/Singers**

Cockerhill, William

Haw, Thomas

Hird, Jacob

Hollins, Alfred

Holmes, Charles

Hudson, William

Plowman, Halley  
Shaw, ?  
Stericker, Arthur C.  
Strickland, W H  
Turner, William  
Wagstaff, E C  
Watson, Frank  
Wilson, Maria

See individual entries.

See also Wilberforce School for the Blind.

**Boston, Robert.**

Organ builder, Bedern.

On July 21st, 1807 he advertised in the *Yorkshire Chronicle* that he had been 29 years an organ builder, ten of which he had now completed in the service of Mr Donaldson (recently deceased) acting as his superintendent.

He flatters himself he is enabled to give satisfaction to the friends of his late master and to all those who shall be pleased to favour him with their order. Church Chamber & Barrel Organs, Book 19, pg 87.

In 1791 his name appears in Bishophill Register, pg 147 as an organ builder.

**Bowdler, Cyril William.**

Born in York 1839 and as a boy studied under Dr John Camidge, afterwards under Dr Prescott Stewart. Graduated Mus.Bac. and BA Dublin 1864. LLD Dublin 1896. Composer's Book 3, pg 70.

**Brabener, Mrs.**

28, Richardson Street, Bishopthorpe Road, received her training from Mr Burton who conducted the York Choral Concerts.

After his death she joined the St Wilfrid's R.C. Choir in 1893 and took further lessons in singing from Herr Oberhoffer. She afterwards took up professional teaching in singing and voice production but has not relinquished her position as solo soprano at St Wilfrid's Church.

**Bramham, Henry.**

Followed the business of a wood carver and was in the employ of Messrs Greenwood & Sons for many years. Having acquired the art of fiddling in early life he joined the Theatre Band under the leadership of Mr Thrush and was a member of the City [Christmas] Waites, his colleagues

being [John] Pottage who played the cello and [Dick] Whitehead, second fiddle. Photography having now many practitioners, who seemed to flourish, Bramham was enticed into this fascinating pursuit and set up business in Colliergate, near Whipmawhapmagate, which he carried on for as many years as it proved lucrative, adding to the business a tobacconist. He had retired from the Theatre Band soon after taking up photography and, not being of a robust constitution, he also relinquished his position as a City Waite. [He died 22/1/1905, age 69. Buried in York Cemetery].

### **Brass & String Bands.**

[Taken from Vol 3]

#### Early Bands in York

The Militia Band was composed of clarinets, flutes, piccolos, trombones, bugles, bassoons and serpents. The old Militia Band was composed of French horns, trombones, serpents, bassoons, clarinet, flute and piccolo. The band at the Queen's Coronation was composed of clarinets, French horns, trombones, ophicleide and serpent. Cook's Circus Band was made up of all trombones. 8 of them played at Sir Petre's election in York. Of the trombone Berlioz says it is the chief of epic instruments. It has all the deep and powerful accents of high musical poetry, from the religious accent to the wild clamours of the orgy. In simple forte, trombones in three part harmony have an expression of heroic pomp, of majesty, of loftiness which the prosaic commonplace of a vulgar melody could alone impair.

*Mastersingers* by Filson Young, Berlioz.

#### Bean's Brass Band.

[See entry under Bean]

#### Blind School Band

Charley Holmes played the Ophicleide. Mr Allcock was the bandmaster. They played on the old Cricket field.

#### British Legion Military Band

[See Newspaper cutting 9/7/1923, opposite pg 84]

#### Clementhorpe Confectionery Co. Band

Mr Henderson, commonly called Puffy Henderson, who carried on business as a confectioner in Fossgate and failed, had three sons, one a clergyman. One married a Miss Hollidge at the Station Hotel. When the Bridal Cake was made by two of his men and which was to be very elaborate and ornate, the men had got a little too much liquor and unfortunately let the cake drop and it was broken in two but was repaired so carefully that all seemed as before. The men however remarked there would be no lunch for the marriage and so it proved. The pair disagreed and shortly parted. From the remains of Henderson's business a company was formed by the workmen in which Mr

Stott played the Cornopean. The Stott family were all of a musical turn. Wm. Stott, senior, was a workman at Terry's when the works were in St Helen's Square. Mr Wm. Stott, his son, was the confectioner in the market and deacon at Salem. The last member of the family now carries on the business of sweets for sale in Market St. and stands in the York market. He was one of the two who decorated the Henderson's Bridal Cake and took work at Henderson's as a sugar boiler and sweet maker. Interview with Mr Stott, Market St., Sep 16th, 1912.

#### Glass Works Band

James Deighton, bandmaster, originator Mr George Wilson.

#### Militia Band

Leader Mr Fender. Ben Lee played clarinet. His grandson is one of the chorister's at the feet of Dean Duncombe [monument].

#### North Riding Asylum Band

A small band was organised. Mr Robert Gregory played cornet.

#### Rowntree Cocoa Works Brass Band

[See Newspaper cutting, pg 84, Vol 3, also cutting of Oct 1927, re Crystal Palace adjudicator]

#### Walker's Brass Band

[See entry under Walker]

#### White Rose of York Military Band

Bandmaster Mr Kerr of the Empire Picture House, established about 3 years ago.

[See Newspaper cutting 20/8/1926, pg 84b, Vol 3]

#### York Excelsior Band

[See Newspaper cutting 24/10/1915, pg 50f, Vol 3]

#### York Industrial School Band

Mr E Hinton, bandmaster of the Industrial School Band and the Comrades Band, died at the residence of his mother, 64, Ambrose Street, Fulford Road.

Mr Lincoln, bandmaster of the Industrial School Band for seven years, died aged 37. Newspaper cutting on pg 38, Vol 3, no date, also cutting of 8/12/1911, pg 84]

#### York Model Band

Made up of individual members of the various musical circles in York. Bean in Stonegate was a member and was photographed in the uniform. [See account of his death 2/12/1915, pg 58a, Vol 3]

Also his son William. In 1918 the number of players was reduced to 19, including young boys.

#### York Quadrille Band

1827. Mr William Hardman advertised that he was the leader of the York Quadrille Band. In 1834 they played at a Dress Ball, the Band of the Scots Greys playing before the Ball.

#### York Salvation Army Band

[See Newspaper cutting 19/6/1923 opposite pg 84, Vol 3]

#### York Subscription Band

[See cuttings of 22/2/1909 and *York Herald* 25/2/1910, also cutting 29/4/1909, pg 84, Vol 3]

#### York Temperance Band

Got up about 1850 by Ripley, a pupil of James Walker. It had two french horn players, Mr Stott being one. He had been a pupil under Paddy Webb. The two Hodgsons' played in this band. Deighton was first cornet player. Owing to Rev James Parsons lecturing Mr Stott on, what he termed, the scandal of playing through York Streets he gave up being a member.

#### York Theatre Band

1810, Kit Brown, leader

1850, Dick Saynor, leader, Oglesby played 2nd cornet at 14 years old, at 18 he played solo cornet.

1920, musical director Mr Brown, 44, Fountain Street.

#### **Bridgewater, John.**

In 1823 lived in Ogleforth and was a shoe maker by trade and in 1823 had removed into Minster Gates and occupied the house now Mr Mill's emigration office. He had two sons Thomas and Robert.

#### **Bridgewater, Thomas.**

Was entered as a chorister at the Cathedral in 1823 and sang among the trebles at the great Musical Festival. He afterwards became organist at St Saviour's Church in 1829, in succession to Mr Philip Knapton whose health had caused him to resign. He had not only developed an excellent tenor voice but had likewise become a composer. His song "England - Europe's Glory" being one of his finest and was sung by him at the Yorkshire Society Concert in Leeds. In 1827 he sang at a concert given at the Town Hall, Ripon, at which Mrs Peter Atkinson was the principal vocalist, and, in 1830, played the piano at a concert given by Mrs Peter Atkinson. On April 3rd, 1829 he sang as Master Bridgewater at Mrs P Atkinson's benefit concert.

He had now composed several excellent songs and at the Choral Society Concert, held in July 1837,

he sang one of his ballad's entitled "Mary of the Dale".[He died in 1831 - see below]. This and

others were published by Knapton, White and Knapton Music Sellers.

His most popular composition was a Morning Service in A and a Kyrie which was frequently sung at the Cathedral and became popular in most [churches?].

The death of this talented musician took place on Jan. 6th, 1831 and in 1835 a verse anthem "I will give thanks" by Thomas Bridgewater and illustrated by a portrait of the composer, was advertised in the *Yorkshire Gazette*.

#### Death of Thomas Bridgewater.

Jan. 6th, 1831.

To his bereaved parents and immediate connections the death of this excellent young man is a source of deep affliction. His mild unassuming manners endeared him to all his acquaintances, while his superior musical talent raised him to the most distinguished patronage. As a composer his ballads have gained him deserved fame by their fine melody and charming simplicity and in the sublime efforts of Cathedral music his services and anthems have been so much admired as to be received into the truly classical library of the Cathedral of York. *York Chronicle*.

Note: at his death he was organist at St Saviour's Church and, in Christ Church Register, Thomas Bridgewater was a resident in the Parish at the time of his death. He was also a member of the York Apollo Club, which held its meetings and dinners at the York Tavern, and played the piano at their dinner on Feb. 4th 1830.

1831. To be published by subscription:

Volume of Vocal Melodies, dedicated to the Right Hon. Lady Dundas, with pianoforte accompaniment, composed by Thomas Bridgewater.

Songs:            England - Europe's Glory  
                      The Briton's Home  
                      For Thee Love\*  
                      Where's the drop that gemmed the Thorn  
                      Come Mary to me.  
                      Will you come to the Bower

Duets:            The Farewell  
                      Love's last Word

Songs:            Mary of the Dale - inscribed to Mrs Winn  
                      Nostell Priory  
                      The Evening Star  
                      Maiden wrap thy mantle round thee.

Piano:            Evening Star, with Flute accompaniment  
                      Malay Air,        "        "        "  
                      Will you come to the Bower, with variation

Sacred Morning and Evening Service.

Subscriber's list to be seen at Hardman's, late Knapton's.

\* This song was sung by special desire at Mrs P Atkinson's Benefit Concert, July 13th, 1831, the lamented's death [having] occurred the previous January.

[See also under Knowles - Stonegate].

#### **Bridgewater, Robert.**

Son of John Bridgewater and was entered as a chorister in the Cathedral circa 1821. He afterwards acquired an excellent bass voice and got appointed a lay clerk at Canterbury and, in 1843, resigned to take up the more important post of bass singer at the Chapel Royal, Windsor and at Eton College. He compiled a volume of Sacred Music, consisting of chants etc., when at York, and, in 1850, he compiled a Church Psalmody published in London and was the composer of several songs. In 1837 he compiled a glee "The Wanderer's Return" for 4 voices, sung at the York Choral Concert, also a song, "The Rising Day".

His death took place at Windsor on July 24th, 1869, aged 55. Henry Barnby was a member of the choir.

#### **Brookes, Miss Marjory.**

Was born in York and became a member of the York Operatic Amateurs where she became acquainted with the technique of the stage. She is possessed of an excellent soprano voice which she uses both vivaciously and well. In 1910 she joined the theatrical profession and was engaged at Bradford as understudy and in 1912 was engaged to play the part of the Queen in Cinderella at the Leeds Theatre Royal.

[See Newspaper cutting "York Young Lady as "Fairy Queen"" dated 25/1/1912, Vol 3, pg 90]

#### **Brown.**

A son of Mr George Brown, dentist, Micklegate, who, at an early stage, evinced a talent as a vocalist and acquired an excellent tenor voice.

He afterwards obtained an engagement under the D'Oyly Carte Opera Company and for a short time appeared on the stage but, lacking the severe training necessary for such a post, his services were dispensed with.

He then emigrated to America in the hope that his fortunes would improve but the reverse was the case. He then turned his ability to writing a play that would, by its merit, have cleared away his financial difficulties but illness overtook him and his death soon occurred, just at the time when his play was produced and proved a success.

#### **Brown, John.**

In Oct. 1833 he advertised in the *York Gazette* that he had commenced business after being in the employ of Messrs Elliot & Hill.

Works in Goodramgate, residence No 8, Chapter House Street. The works were up Kidd's Passage and were, afterwards, taken by Mr Moss, tinner.

Dec. 3rd, 1837. He overhauled the organ at All Saints, Pavement which was opened by Dr Camidge who played an extempore piece as a voluntary. After the organ was completed Mr Brown was appointed as the caretaker of it at a stipend of ,15 a year.

#### **Brown, Edward.**

Was a son of Mr John Brown, a news vendor, who had his shop and residence in Colliergate. A man of very advanced views and a very able colleague to the Liberal Party, especially at election times, where by his incisive speeches, sharpened by witty sallies, he was able to win over many of the waverers.

His son Edward did not in any way take after his father, being of a quiet and retiring disposition with a taste for the fine arts both painting and music. He took up the study of the violin at an early age and became a performing member in the Musical Society, playing 2nd violin, and joined Mr Thrush's Quadrille Band which, at this period, was in a very high state of efficiency. On Dec. 23rd , 1857, he played 2nd violin at the Musical Concert. But, previous to this, he had been apprenticed to the business of a lithographer under Mr Wm. Monkhouse, at which art he became exceedingly proficient. When competitors were invited to send in examples of their work, with the hope of getting the order to execute the illustration for a work on British Birds by Rev. Morris, Mr Brown succeeded in obtaining the commission.

He afterwards set up business on his own accord in Stonegate and took up portraiture in which branch of his art he was very successful. Several of our local gentry, magistrates and ministers having their portraits limned in stone.

His residence was in Penley Grove Street for many years and he died [there on 23/12/1897]

#### **Brown, Edward. Jun.**

Son of John [Edward] Brown, took up the study of music from boyhood, making the violin the vehicle for carving out his career as a musician. The Theatre Band has been the introduction to better things for many musicians and so it proved in Mr Brown's case, for, after some time, he became conductor of the Theatre Band and also gave lessons in the violin, his pupils forming themselves into a small trio or quartet, partly for the purpose of trying over examples from some of the great masters.

Three compositions viz:

The Domino Dance

Old Coach Polka

Boadicea March

are from the pen of Mr Edward Brown.

### **Brown, Christopher.**

Musical Preceptor, Micklegate.

Was a member of the City Waites and played the double bass fiddle. In 1823 he played this instrument at the Festival in the Minster and also in the Theatre Band where his prominent nose was often commented upon by the Gods between the acts. [This story has also been told about Christopher Watson. See under Miss Alice Watson]. He was leader of the Band from 1810 to 1823.

A son of Christopher Brown also followed his father's taste in instruments and probably continued the profession of teaching.

A Dick Saynor was, afterwards, leader and young Oglesby was a member at 14 years of age.

### **Brown, William.**

Fifty years a member of the choir of St Edward the Confessor's Church at Dringhouses, having joined at the age of seven years. As he attained manhood he also became the possessor of a very fine tenor voice and became a member of a well known quartet comprising the vicar, the Rev. T. Falkner, Mrs Falkner and Miss M. Swann, the latter was the daughter of the banker who lived at Ashfield, near the village.

For many years Mr Brown was a member of the York Musical Society, the conductors being Dr Naylor the Cathedral organist and Mr Burton of Leeds, and invariably assisted at the Advent service at the Minster. Secular music was also not neglected, [he] being a well known figure at the original Popular Concerts given in the Old Corn Exchange, now the Opera House.

In the midst of a very active business life he has also found time to act as a guardian for the parish, an enthusiastic member of the Cricket Club, a member of the committee of the Church of England Mens' Society and a Freemason.

In Dec.1906 he celebrated his jubilee as a singer. His death took place in Feb. 1907 after a year's trying illness. *Yorks. Herald* 29th July 1907.

He was 25 years Churchwarden.

### **Brownlace, Ambrose.**

Organ Builder. In 1752 he died in the parish of Holy Trinity, Goodramgate.

### **Buckley, Thomas.**

A bass singer in the Minster for above 4 years, during which period he had not only been a valuable acquisition to the choir and assistant to the organist but had also sung frequently at the Choral Society's Concert, his voice being a profound and resonant tone.

In 1844 he published an excellent collection of chants with a very lucid introduction of how to sing. For many years he also officiated as Parish Clerk at the church of St Martin's, Coney Street, at a time when a Vicar Choral was Vicar. As age and infirmity stole upon him it was found necessary to place a boy near him as he had a strong tendency to fall into a doze during the

service. A friendly nudge by the boy, however, recalled his attention to his musical duties. The York novelist, Miss Tabor, has portrayed him as assistant choir trainer during the Minster Festival period.

On April 15th, 1867, death claimed this fine chorister at his residence in Ogleforth.

#### **Buncombe, Rev. C[harles] J[oseph].**

Born Newport, Isle of Wight in 1821 and went to London afterwards, where he was, for many years, an active member of the Philharmonia Society and was instrumental in introducing Jenny Lind and Sims Reeves to public notice.

In 1849, appointed music master to the newly formed Training College in Lord Mayor's Walk where he proved a most efficient teacher.

In 1855 he received the offer of the living of St Mary's, Bishophill and set to work to improve the service by the introduction of a musical service and, as funds were not available for the purpose of providing an organ, he proved himself to be capable of building one himself. He also composed a hymn tune which he named "Bishophill". His death took place on 11th April, 1879 at the age of 58. At his funeral Mr Ware, blind organist, played "Dead March". His successor, Rev. Bennet, changed the style of music to Gregorian which did not appeal to the choir or the congregation.

On Nov. 11th and 18th, 1856 he delivered two lectures at the York Institute on the History of the Composers of Church Music with selections from their compositions.

#### **Burley, Signor Tesseyman.**

Was born Oct. 6th, 1844, and was the son of Andrew Burley who lived at the lower end of Stonegate (No 57). When of a sufficient age he was placed as a chorister in the Cathedral under Dr Camidge where he displayed no special features as a treble singer but, afterwards, developed a tenor voice of excellent quality. After leaving the Minster he joined the band of the 16th Lancers and played the Saxhorn. Through the instrumentality of a generous patron, who had been struck by the quality of his voice, he was trained for an opera singer and sent to Italy to complete his studies. In this he was very successful and obtained an opening to sing at the Opera House of San Carlo at Naples, where he appeared as Thaddeus and made a good impression on his hearers as, in addition to his excellent voice, he was of a prepossessing appearance. Oct 1st, 1870 he concluded his engagement at the Opera House at Bergamo where he performed in the "Huguenots". After completing his engagement at Naples he returned to England but could not obtain a position on the London stage, (although on May 27th, 1871 he sang at the Queen's Rooms - see below) therefore came up North and sang at several concerts. At Scarborough he appeared and was received with some enthusiasm, the Mayor inviting him to his house where unfortunately his fine voice and good looks made such an impression on Miss Lyndall that she fell in love with him and, to her, he proposed marriage and was accepted. After marriage came the awakening of the unsuspecting bride who found her husband to be a man of no moral character and treated her in the most cruel and heartless manner, using the money he had obtained from her for his own selfish and dissolute tastes. A divorce was, however, obtained and a sum of money paid to him to satisfy his needs.

He gave a concert in his native place which attracted one of the most fashionable audiences that

has been seen in the Concert Room.

On May 27th, 1871 made his 1st appearance at the Queen's Rooms, Hanover Street in conjunction with Charles Halle, Madame Norman - Neruda, M. Paque, Miss Austin, the latter and Signor Burley very highly applauded for their rendering of "Adelaide". He was afterwards specially engaged to sing at St James' Hall with Adeline Palli, Madame Titiens, Mme Sinico, Mme Trebelli, Bellini and Miss Edith Wynne. ApThomas, as the harpist, also performed. He had planned a concert in York in October. *Yorks. Gazette*.

A downward course was his future. Engagements, even on the concert platform, became less frequent and the society he frequented tended to debase him, his inclinations being favourable to such influence and in the end his English career was completed by his emigration to Canada, where he ultimately settled and married an actress and died in Toronto on Feb. 2nd, 1901 at the age of 56.

A sister of this illfated singer also was possessed of a very fine soprano voice and on one occasion appeared at a concert in the City as a substitute for an eminent soprano who, by illness, was unable to fulfill her engagement and strange to say the audience did not discover the change made in the programme until a later period. [Newspaper cutting on funeral of Andrew Burley, brother of Tesseyman Burley, Nov. 9th, 1920].

[See also under Knowles - Stonegate].

#### **Camidge, John.**

Born in York in 1735 and was placed as a chorister in the Cathedral under Dr Nares. After completing his term, where he had gained the favour of the Dean and Dr Nares, he was, by the generosity of the Dean, taken up to London and placed under the tuition of Dr Greene, organist at the Chapel Royal and, afterwards, had lessons from Handel.

In 1755, the post of organist at Doncaster Church becoming vacant, Mr Camidge entered his name for it and was successful in being appointed. Dr Nares, having had the offer of organist at the Chapel Royal, gave Mr Camidge the opportunity of making application for the coveted post and [he] was again successful, although he had been but a few months at Doncaster.

Shortly after taking up residence in York he was invited to take the position of Chief Musician to the York Corporation and leader of the City band called the Waits, who wore scarlet coats and a silver badge on the arm. His portrait in this costume is in the possession of his descendants.

1756, Oct.17th he married Elizabeth Walshaw and, in 1760, resided in the parish of Holy Trinity, Goodramgate. He was the first to introduce the music of Handel into the Services and voluntaries, which at that time was unfavourably received by musicians but, afterwards, proved to be the most admired. The selections from the Messiah have formed the principal music in the Cathedral at Advent and Xmas from that time until recently. He was a skilled organist and especially as an extempore player. Although not a prolific composer five anthems are included in Precentor Mason's list of anthems and two chants in Tomlinson's collection. He also composed several glees and catches.

The Musical Society, which was founded in 1767, owes its existence and success partly to his

energy as a leading member.

After nearly sixty years of labour in the furtherance of music he was called to his rest April 25th, 1803 at the age of 68.

### **Camidge, Matthew.**

[Son of John Camidge]. Born May 25th, 1764 in the parish of Holy Trinity, Goodramgate (vide Register) and at the usual age his father placed him as a chorister in the Chapel Royal during the time Dr Nares was organist and choir master and which, at that time, was noted as the finest music school in the kingdom.

About the end of his pupillage young Camidge composed some sonatas for the harpsichord, which the King not only allowed to be dedicated to him but which he was much pleased with after playing them over.

Matthew Camidge then returned to York to assist his father, not only in the work at the Cathedral but also in the project he had formed of having a Musical Festival.

His first public appearance was on the stage of the York Theatre where he played the harpsichord in the play of "Caractacus" composed by Precentor Mason. As practical assistant organist he now set about the reform of the choir in their singing, which had been specially noticed by the Rev. Thomas Helmore who remarked that "the chanting grew gradually worse and worse till no rule or guide seemed left. Choir men and boys took their own individual course and no consent nor unity of effect remained". The Precentor also, in his enthusiasm for music, stirred up the young organist and incited him to compose a Service, with the result the Service known as Camidge in F was produced.

In 1784 he was elected a member of the Committee of the Handel Celebration and played 2nd violin in the orchestra on that occasion.

The year following two excerpts from Handel's Judas Maccabeus and the Messiah were given in the church of St Michael le Belfrey, an organ having been obtained through the dissolution of the R.C. Church held in King's Manor and [which] had been built by Father Smith for Durham Cathedral.

1789, Sept. 3rd he was married at St Martin's Church, Coney Street to Miss Mary Shaw, niece of the Sheriff of York.

1786. On the occasion of a visit [by] the Prince of Wales and the Duke of York to the City, a banquet was given at which the City Band played a polonaise composed for the occasion by Mr Camidge. The tune so pleased the Duke of York that he asked for a copy and on his return to London he placed it in the hands of the Bandmaster of his own Regiment who adapted it as a march and, from that time to the present, it has been known as the Duke of York's March and adopted as the Regimental March.

1790 He took his degree of Mus.Doc. at the age of 26.

1791 The first Festival was attempted with the view of rendering some of Handel's music in a more complete manner. The choir was augmented and a band of instrumentalists, numbering 100, added, Mr Camidge acting as organist and Mr Ashley conductor. The performance, though carefully

carried out, did not realise the ideal of the Camidges, the tone being weak.

During the week a concert was given in the Concert Room at which the following vocalists sang:

Madam Mara	Mr Harrison
Mrs Crouch	Mr Kelly
Mrs Hudson	Mr Meredith

1803 Matthew succeeded his father as organist and in 1805 he published a Te Deum, Jubilate, Magnificat and Nunc Dimittis, also six anthems for 2, 3 or 4 voices.

1810 Two oratorios were given on Belfrey Church organ as experiments to test the timbre.

1819 A Musical Festival was held at Wakefield with Mr Camidge as organist.

A vacancy having occurred at Sheffield Parish Church Mr Camidge applied for the post. This caused a protest to be made in the Press and he at once changed his views and declined the honour [which] the Sheffield people intended by his election.

Mr Camidge had, in conjunction with Mr Erskine and Philip Knapton (two instrumentalists), commenced a series of concerts at which vocalists of standing were engaged but in 1822 they gave two concerts at which Madame Catalani and Mr Braham sang. He also enlarged the Minster organ by the addition of 6 new stops - two diapason pedals, 12ft, and a sackbut, 24ft - which together with new bellows and other fittings took nearly three years to complete. Musicians, then as now, did not let orthodoxy stand in the way of their art, so we find Mr Camidge conducting a band of vocalists and instrumentalists at the celebration of High Mass at St Wilfred's Church. No wonder Dr Burney alluded to York (in his History) as "being a place where music has been steadily cultivated."

1823 Came to pass the first Great Festival which the Camidges had been evolving for a long time past, which account has been so faithfully recorded by Mr Crosse it is not necessary here.

In 1828 having achieved the object that he had laboured for, viz the three great festivals, he, in this year, published his work on Cathedral music.

In 1829 the calamitous fire, which took place on Feb 2nd, the work of the incendiary Jonathan Martin, destroyed the organ in addition to the choir and all the music used by the choir. A restoration fund was soon opened and with the most spontaneous liberality a considerable sum was soon raised. Although this effort seemed to secure the restoration of the fabric there seemed no probability that an organ could be erected for some years. Who can imagine the feeling of Mr Camidge when he was told that an organ had been promised and that he should be entrusted to draw up the specification. The munificent donor was the Hon. John Lumley Saville, Earl of Scarborough, a former Prebendary of the Cathedral.

1829 The construction of the new organ was placed by Mr Camidge in the hands of Messrs Elliot and Hill on April 22nd and was carried out with such alacrity that, in July 1831, it was delivered to York, having been carried by sea. The original estimate for the work was ,3,250 but the extras were no less than the amount agreed upon for the organ.

1835 The veteran organist now arranged to hold another Great Festival which brought about strong criticism from the point of view that a Cathedral was not the place for such a display. Nevertheless the gathering was such that it is doubtful there can be another such, the Princess Royal and the Duchess of Cambridge honouring the Festival with their presence. The desires of this

enthusiast of music had no doubt been realised and a period of rest had now come. It therefore need not surprise anyone that his compositions were not so numerous, the following being the total of his output:

Three pieces for harpsichord and violin.

A method of musical instruction by question and answer.

An anthem adapted from a song from the opera of Zauberflöte.

Two anthems in Mason's Collection.

Two psalm tunes published in Tomlinson's *Psalmody*.

One anthem in Novello's *Anthem Book*.

An organ concerto in G Major.

Two sets of easy preludes for piano.

1850 On Nov.28 whilst engaged in playing the organ during service he was partly paralysed and was taken from the organ stool to his house and was carefully tended until his death, which took place on Sept.21st 1859, and was buried in York Cemetery. His wife died May 13th, 1870 [This paragraph relates to his son John Camidge Jun. Matthew Camidge retired in 1842 and died 23rd Oct. 1844]..

It is interesting to state that the daughter of Matthew was early instructed in the art of organ playing, therefore able to often take the duty at the Minster during her father's inability.

#### **Camidge, John Jun.**

Born in 1790 and received his first musical training from his father Matthew Camidge and in the following year John Camidge Sen. and his son Matthew made their first attempt at Festival Music, together with a concert in the Concert Room with the accompaniment of a small band. Afterwards his father placed him under the tuition of Dr Hague, professor of music at the University of Cambridge and also under that of Janiewicz for violin playing.

The offer of the post of organist was made by the Dean and Chapter of Durham and accepted, but at the solicitation of the Dean of York he returned to the Cathedral as assistant to his father and continued a faithful helper in all that his father took in hand until his death.

In 1812 he took his degree of Mus.Bac. and in 1819 that of Mus.Doc. He also took duty as organist at All Saints Church, Pavement as super to his father.

In 1831 he took an active part in the building of the new organ and added the Tuba Mirabilis stop, the gift of Mr George Hudson, the Railway King. Upon this instrument, at that time the largest in England, "he discoursed most excellent music".

As an organist he was of the first rank and was particularly noted for his exquisite extempore playing, an art, at that period, much admired. After the death of his father in 1844 he received the appointment to succeed him, which position he filled until his death took place Nov.28th 1868, aged 68. [21st Sept.,1859, aged 69]. His wife was Miss [Elizabeth] Dickinson, daughter of Charles Dickinson of Farley Hall, Berks.

During his life he took much interest in the work of the stone masons, who were engaged in restoring different parts of the Minster, and became intimate with Mr Jonathan Taylor the "Mast

Mason" who was a clever sculptor. The intimacy suggested to Mr Taylor the idea of carving a figure of a fiddler with the likeness of Dr Camidge and succeeded so well that the Dean gave permission for it to be placed on the apex of the gable of the South Transept where it remained an object of great interest to strangers until the restoration of this transept was taken in hand and the carving was removed and is now a forgotten memorial.

#### **Camidge, Thomas Simpson.**

The christian name Simpson was no doubt added as a compliment to Mr Camidge's opposite neighbour and ultimate acquaintance, the well known Doctor Simpson.

The boy Thomas S. was, at the usual age, entered as a chorister and afterwards assisted his father and later on was appointed organist of All Saints Church, Pavement. In 1855 on June 17th he played the organ newly opened at St Margaret's Church.

In 1856 Mr Thomas S Camidge resigned the organist's position at Pavement Church and was appointed organist of Oystermouth Church, near Swansea in 1859, where, after 57 years of service, he died Dec.21st, 1913.

He married the daughter of Mr Norrison, manager of Swann and Clough's Bank, by whom he had one son who was trained as an organist and obtained the post of organist at Beverley Minster, which he still retains. His grandfather [John Camidge Jun], in 1849, opened the organ which at that time had larger pedal pipes than those at York Minster.

He produced the following works:

Te Deum, Jubilate, Magnificat and Nunc Dimittis in A major.

A Service in C major also Sanctus.

A Kyrie with 10 varied accompaniments.

Three anthems and 20 chants.

To exhibit his ability as an organist he played "The Horse and his Rider" (Handel) as his farewell piece.

In the early part of his life he wrote many articles for the newspaper, relating to the music at the Minster as performed in his father's life time, and, likewise, about the old City he was born in. In one of his latest letters, March 28th, 1908, he states that he saw the Minster with its roofless choir after the fire of Jonathan Martin.

[Thomas Simpson Camidge was Deputy Organist at York Minster 1848 - 1859].

#### **Campbell, William Haste.**

Born June 1863. Was the 2nd son of W H Campbell of Micklegate, Toy Dealer. As a boy he was entered as a chorister of the Cathedral, under Dr Monk, in 1872. After the Cathedral training was completed he entered the service of Messrs Backhouse & Sons, Florists where he continued until his death.

Music was not entirely set aside, although a member of a Quaker firm, he having been appointed organist and choir master of All Saints Church, North Street and held the position for a number of

years. He also sang tenor in the chorus of the York Musical Society. His death occurred at the early age of 32 in Sept. 1895.

#### **Carter, Rev. Edmund Sardinson.**

Was born at Slingsby, the son of a vicar, who kept an inn to eke out his living, and educated at Durham where he obtained his musical education, also by association with the choral members of the Cathedral.

He then came to York as curate to Rev. Thomas Richardson at St Martin cum Gregory and, afterwards, obtained the post of Vicar Choral in the Cathedral, being possessed of a fine, clear baritone voice and good enunciation. His first composition was the tune "Slingsby" which became very popular, especially with Nonconformists, and finds a place in their hymnal.

He was collated to the Vicarage of St Michael le Belfrey where he improved the musical service and obtained a new organ, built by Denman at a cost of ,900. At the marriage of Lord Deramore, which took place in this church on July 15th, 1879, he composed a musical Service which was performed during the ceremony.

An anthem "The Lord is my Shepherd" is from his pen and is sometimes sung in the Cathedral on the 4th day of the month.

On Jan. 20th, 1912, at the funeral of Lord Wenlock in Escrick Church, the funeral hymn "Finis Coronae Opus" composed by Carter was sung.

Probably his best production is the setting to the Recessional of Rudyard Kipling which has a very solemn strain as its tones reverberate, when sung by the choir of York Cathedral, along the aisle of the choir.

In ---- [previous to 1909] he retired from the Cathedral as Succentor and from Belfrey's church as Vicar and took the living at Thwing, near Bridlington, where he still performs his duties as parish priest in his usual efficient manner.

As a piano accompanist he showed great skill and could invariably make a good extempore substitute, for lack of a copy of the music, for any song that was sung at parish gatherings.

#### **Child, William Storr.**

Son of Mr Child, employed as Parcels Carrier to the N E Railway offices and who also acted as Parish Clerk at the church of St Margaret's, Walmgate. As a commencement of a musical career the boy was entered as a chorister in the Cathedral under Dr E[dwin] G[eorge] Monk in 1859, and, after completing his term, he became organist at St Margaret's Church, having taken lessons under Dr Monk and piano lessons under Mr Burton of Leeds, at that time conductor of the York Musical Society, and became qualified to take rehearsals in Mr Burton's absence and also acted as honorary secretary. Afterwards he received the appointment of Music Master at Elmfield College and also at Archbishop Holgate School. In 1871 he had resigned the organist's post at St Margaret's Church to take that of St Paul's Church, Holgate and was, for a short time afterwards, organist at New Street Chapel and upwards of 5 years at St Olave's Church. He then got appointed to St

James's Church, Clifton where he gathered together a mixed choir which he trained to a high standard of proficiency, this talent being the most noticeable feature in his character, as was evidenced by his training of the York Male Voice Choir, which enabled them to hold the challenge shield two years in succession. In 1892 he resigned his post at St James's Church to become organist and choir master at St Michael le Belfrey, the vicar being the Rev. [Edmund] Sardinson Carter, Vicar Choral at the Minster and a very able composer.

Mr Child now obtained a larger organ and a choir of such quality that they soon, under his able training, were able to take first prizes at the annual competition of Church Choirs.

He was a member of the Freemasons and acted as organist to the Lodge for which he composed an installation hymn. In 1901 his death took place on Dec. 25th [23rd, aged 50 years].

**Clarkson, Richard.**

**Clarkson, Thomas Fenn.**

In 1827 Richard and Thomas Fenn Clarkson had a shop at No 6, New Bridge Street. In 1831 Mr T F Clarkson of the firm of R & T F Clarkson was married at St Maurice's Church to Miss Cawthorpe, Monkgate. *York Chronicle*.

In 1832 he was enrolled a member of the York Musical Society which had been newly formed. The following year the business had passed into the hands of T F Clarkson who had taken a shop at No 29, Spurriergate which he styled as a Musical Repository and advertised in the local press thanking the public for their patronage and stating that he was now the sole proprietor and gave lessons in the piano and violin cello and singing. His private residence being at 14 Monkgate which in 1846 was named Belfrey Cottage, being near to the church of St Maurice and being the property of Belfrey parish.

In 1833 T F Clarkson is going to carry on the business that had been the joint property of his brother and self. He advertised at No 29, Spurriergate as a pupil of Signor Garcia, Messrs Greatorex, Webbe and Loggier - will give lessons.

In 1843 Richard Clarkson was at 4, New St. and at St Mary's Row, Bishophill Senior. In 1846 Thomas Fenn Clarkson had a shop at 20, Coney St., (this shop had an old fashioned bow window and was either Richardson's china shop or next door, nearer New St.) and Richard Clarkson carried on the business of music seller at No 2, Spurriergate, but resided at No 4, New St. (White's Directory).

[In 1848 T.F. Clarkson was at 20 Spurriergate and Richard Clarkson was at 41 Coney St. Slater's Dir.]

Richard Clarkson died May 4th, 1859 aged 62 [63]. *Yorks. Post*.

In 1842 he supplied 2 songs to the Choral Society: The Church Bell and The Old Yew Tree.

In 1839, April 24th, a ballad entitled "The Days which now are Past" composed by Richard Clarkson was sung at the Choral Competition.

In 1832 he played the piano at the Apollo Club, held at the York Tavern, at the annual dinner of the Club.

### Charlesworth, Miss Mary Ellen.

Was the daughter of Mr Ben Charlesworth, for many years bass songman at the Minster and, afterwards, verger. Miss Charlesworth was an excellent musician and a painstaking teacher. At the musical competitions she often accompanied the choirs. Her mother was a very attractive beauty in her younger days and her daughter inherited a part of her, but lacked the fine high complexion seen in her mother. Her life, after the death of her mother, became chequered, having to dispose of the house she had spent her life at in Gillygate. Afterwards a slight seizure added to her trouble and last of all her mind gave way, her decease soon following. [5th February, 1921 aged 58]. [See Newspaper cutting "In memory of Mary Ellen Charlesworth, Feb.10th, 1921.]

### Choirs.

[All the following are taken from Vol 3, pgs 64/65/66]

1870, or thereabouts, a set of music lovers used to assemble at Mr Hamilton's and sang excerpts from oratorios and other pieces. The following were the singers: Mr Creser, Robert Smith, Thomas Sanderson, Potter Kirby, Mr Border and a few others. Mr Howard, music master at St John's School, played the piano.

### Centenary Chapel Choir

[See cutting from York City Year Book and Business Directory]

### Ebor Quartette.

1874. Messrs Lewis, Humphries, Kearton, Knowles.

Tom Lewis

Oct. 20th 1875

York Minster

Principal alto, Ebor Quartette

This is scratched on a segment of glass on Mr Burrill's shop window screen, Minster Gates.

1916 Ebor Quartette, Mr A Fryer, Mr S Horner, Mr T Wilson, Mr H S Wilkinson.

[See Newspaper cutting of 1926]

### Glee & Madrigal Society

A small society of this kind met at John Mack's called the York Glee & Madrigal Society. Mr John Creser and several members of the Minster Choir were members. The Butterfly Duet, by J B Sale, was a special feature for choice singing by Jonas Barker and John Wilkins. Told me by Mr J Creser.

### Old Priory Choir.

York Amateur Operatic and Dramatic Society

York Cooperative Choral Society

[See cutting from York City Year Book and Business Directory, pg 65 for above choirs]

#### York Male Voice Choir

The 1st conductor of the York Male Voice Choir was Mr Matthew Rymer who conducted at the 1st concert at which the choir took part, viz at Hawes. 14 choirs competed and York was placed 3rd. It consisted of 16 members, the founders being Mr George Horner, Mr E Swann and Mr E Peacock who acted as Secretary and Treasurer. [See cutting from York City Year Book and Business Directory, pg 65, Newspaper cutting re Ilkley concert pg 76, also Newspaper cutting 28/12/1922 re affiliation to British Music Society]

#### York Amateur Musical Society

1875 President	Mr Henry Cowling
Vice President	Edward Robinson
Secretary	John Thorpe
Conductor	Charles Duffill

Practice room in St Andrewgate.

#### Cockerill, William.

Born 1855 [1852? - see age at date of death]. Educated at the Yorkshire School for the Blind, where he was taught basket making and chair making, but above all he was an excellent musician becoming an excellent player on the piano, violin and organ. About the age of 31 he obtained the appointment of organist at Harwood Dale Church, nr Scarborough.

Although cut off from many enjoyments by his blindness he was nevertheless most active both in mind and body. During the time he was at Harwood Dale Church he regularly walked the 22 miles to and from his residence [Falcon Inn, Whitby High Road] and later on from Cloughton, a distance of nearly 4 miles, until he finally took up his residence at Harwood Dale.

He was the son of Joseph Cockerill of the Falcon Inn, Whitby High Road, and was married to -- --[who was] also blind. His death took place at Harwood Dale, April 1916 at the age of 60 [64]. [See Newspaper cutting of his obituary 27/4/1916. Vol 3, pg xxiv.]

#### Collingworth, Richard.

Music teacher, born 1779. In 1802 he was living in Colliergate and advertised himself as a music teacher and composer of three sonatas for the piano, with flute and violin accompaniment, which he inscribed to Mrs Greville, also a favourite song "When Storms and Clouds", and two favourite marches for Military Bands or pianoforte. Again in 1802 he advertised a grand sonata for piano on a favourite Scotch air which he dedicated to Miss Daniel. Also 12 Progressive Lessons expressly composed and dedicated to his pupils.

His death took place in 1803 at the age of 24. He was deservedly esteemed for his filial affection and will be greatly regretted. As a composer he had attained to no small skill. Of his early training no record is to hand but it would appear that he possessed much talent at a period of life

when others are under a master's tuition.

#### **Coverdale, Miss [Maude].**

Daughter of Mr Coverdale, chemist of Parliament Street. Received her training in music from --- and organ from ---.

She then became organist at Haxby Church in which township Mr Coverdale had his residence. After becoming a pupil of Mr T T Noble he gave her the post of accompanist at the rehearsals of the Musical Society. [See Newspaper cutting of Feb. 9th, 1917].

#### **Cowper, Robert.**

Dancing master and teacher of the violin. In 1841 lived in Petergate. [In 1851 he was at 3, Peter Lane. White's Dir.]. In 1866 he lived at No 8, Stonegate occupying the house that had previously been in the possession of Mr Kirlew of the firm of Brown & Kirlew, painters. Mr Kirlew was a skilful painter and had painted the entire walls of the largest room (afterwards used for dancing) with views taken from American Scenery, the work being executed in a very masterly manner, Mr Kirlew having a thorough knowledge of distemper painting as practised by scene painters.

Mr Cowper was a most efficient teacher. In dancing he commanded the patronage of all the middle class citizens and, in violin practice, some of the most skilled violinists received their groundwork from him. On Sunday mornings it was the custom for a coterie of musicians to assemble in his room and play concert music.

He also took his place among the 1st violins at each concert given by the Choral Society and when the Volunteer Movement was inaugurated he joined the York Artillery Corps and took the post of Bandmaster, which during the summer months regaled the citizens with excellent music on the New Walk. He was also a performer in the York Quadrille Band and composed a waltz entitled "Floating".

In 1846 he was a performing member of the York Musical Society and had borrowed a double bass from Mr J B Atkinson, architect, belonging the York Musical Society, and had returned it. Vide records. [He died on 31/08/1885 aged 65].

[See also under Knowles - Stonegate].

#### **Creser, John.**

Was born in 1816. In 1825 he lived in Trinity Lane. Was, by trade, a house painter but, by sympathy, a musician, the former being used as a means of providing the necessities of life. As a young man he was in the employ of Mr Henry Perfect, painter, Micklegate, and sang in the choir at Salem Chapel but left there, having been publicly reprimanded by the minister, the Rev. James Parsons, for turning the leaves of a music book over during the Rev. gentleman's discourse. Had he remained in the choir longer he still would have been reprimanded, having this time joined a local band.

He, however, obtained the appointment of clerk at Holy Trinity Church, Micklegate where, as was

usual at this period, the singing had to be performed without any instrument. The rector (Mr Pope) had heard a hymn at some other church and desired Mr Creser to introduce it but did not know the tune by name but his daughters could hum it. To this plan of obtaining knowledge Mr Creser took strong protest but the rector had made up his mind that the hymn should be sung. Therefore to meet his views Mr Creser got as much of the melody as possible from the Misses Pope but forgot to ask if it repeated at the end of the first line with the result that when he attempted it in church and arrived at this critical point he was about near a collapse, when to his joy a boy\* in the congregation, who knew the tune, chipped in and went through the remainder of the verse and so gave Mr Creser the cue and saved him a downfall. \*Mennell, who afterwards became a parish clerk.

As a boy he sang at the coronation of King William the 4th at St Saviourgate Church.

For many years he acted as sub choir master (under Mr Charlesworth, Minster songman) at All Saints Church, North Street where an excellent choir of gentlemen amateurs had been collected to sing the Service, the Rev. George Guest, a vicar choral, being vicar at that time, the church being one of the advanced types.

When the Handel festival was celebrated at the Crystal Palace Mr Creser sang as a deputy for Mr Jonas Barker, tenor at the Cathedral, who was unable to attend, and at all the Choral Concerts his familiar figure was noticeable - for he was not without a little conceit and had acquired the soubriquet of Sims Reeves by aspiring to possess a voice not much inferior to the great English tenor. That Mr Creser had a good voice of chamber quality was evident and his rendering of songs was at all times tasteful and pleasing.

His son was a chorister at the Cathedral under Dr Camidge and attained a notable position as a musician, which was a never failing topic of eulogies by his devoted father.

For many years he had lived independent of any income derived from his painting, at one time residing with his son, but for many years at Bridlington and last of all in his native city where he enjoyed the best of health and could meet with old chums.

In 1910 he had attained the age of 91 and spent the evening at the house of the writer where he indulged in singing several old favourite songs and astonished his hearers by singing a scale of two octaves attaining D in alt.

Having been laid up for a short time and venturing out on a cold but fine day he contracted a severe cold which proved fatal. His death took place at his lodgings, 85 Union Street, in his 94th year on Jan. 13th 1910, [11th Jan. 1913] and his remains were interred in the Cemetery after a preliminary service at St Martin's Church, Coney Street.

His son was on his way back to England from Africa where he had been on a tour of musical exams and was expected back almost every day but did not arrive until after the funeral.

[See Newspaper cutting of obituary notice Jan. 1913.]

**Creser, William. Mus.Doc.**

Son of William [John] Creser, house painter and musician, born Sept.9th, 1844 and at the usual age was placed as a chorister in the Cathedral under Dr Camidge where he passed through the

usual musical training but did not attain to any distinction as a solo boy. After leaving the Cathedral he took lessons on the piano from Joseph Barnby, who, at that period, was only six years Creser's senior, and played the organ at Holy Trinity Church where his father acted as clerk.

He then took the organist's post at St Paul's Church, Holgate, an edifice newly built to accommodate the railway operatives who resided in that locality.

Some short time afterwards he went to St Andrew's Church, Grinton in Swaledale, where he pursued his studies and, in June 1869, went to Oxford and passed his examinations for Bachelor of Music and Fellow of College Organists. During his residence at Grinton he had a pony to assist him in going about teaching and, like Walmsley, he did much for his musical exercises whilst on these journeys.

In 1875, a vacancy having occurred at St Martin's Church, Scarborough, he was successful in obtaining the post of organist and choir master and had to adapt himself to the more advanced ritual and music for which the church was noted, the Gregorian tones being used, but unfortunately being associated with a bastard accompaniment, entirely incongruous. The organ was built by Schulze and [was] a very fine specimen of his work. Of the church itself and its decorations even the present faded state will convey to the beholder that it was a great Ecclesiastical feature in the County. Church music was in a very advanced state in this noted watering place. As at Falsgrave the rector, the Rev. Brown Borthwick, had introduced harps and other musical instruments and had, for his organist, Dr Naylor who afterwards was promoted to be organist of York Cathedral.

After this digression we return to Mr Creser's career, who in 1880 passed his Mus.Doc. exam at Oxford with success and, through the interest of Dr Goll of Leeds, he was appointed organist of the Parish Church in 1880, in succession to Mr R.S. Burton, and took up his abode in the town. In 1883 he married Miss Amelia Clark, a contralto singer, and it was during the next few years that he turned his attention to composition and was invited by the committee of the Leeds Festival to compose a musical work for the forthcoming festival.

At a chamber concert, given in the Philosophical Hall, Leeds, several of his pieces were performed, including a trio and quartet for stringed instruments. A critic wrote on Jan. 21st, 1882 "If Dr Creser would not beat time with both feet the music would be more effective. That foot was an awful nuisance."

In 1885 he gave an organ recital at the Parish Church from the compositions of Wesley, Berlioz, Chopin, Guilment and Handel, which programme cannot be called narrow. See *Musical Herald*, pg 492, for Dr Creser's work at Leeds Church.

His compositions are as follows:

Tune "Sabbation" to the words of the hymn "This day at thy Creator's Word".

Tune to Hymn 856, "O Great Redeemer".

Tune to Hymn 899, St Margaret's Hymn, "Through the Ages".

In addition hymns published by Novello in 1903.

Tune to "Father of Life".

A March for Band at the marriage of King Edward 7th.

Oratorio "Sacrifice of Freia" for the 1899 festival at Leeds.

Oratorio "Micaiah" performed at his exam for degree of Mus.Doc.

"Eudora", a cantata arranged from Mrs Hemans "Bride of the Greek Isles".

Hymn "Perfect Peace" sung at the funeral of the Duke of Clarence.

Song "St Elizabeth's".

Song "Through the Twilight".

[See Newspaper cutting]

### **Crump, William Sidney.**

Born in 1811. As a chorister of the Cathedral he sang among the trebles at the 1823 Festival. Although little is recorded of his musical life it would appear that at his death, at the early age of 22, he had made his influence felt in the City and is credited by being one of the founders of the York Choral Society.

His remains are interred in St Martin cum Gregory churchyard where a stone bears this inscription:

Sacred to the memory of  
William Sidney Crump  
of this city Professor of Music  
who departed this life  
on the 12th day of May 1835  
in the 22nd year of his age.  
This stone was erected as a tribute of respect  
by the members of the York Musical Society  
instituted 10th Sept. 1833  
of which he was one of the founders.  
Requiescat in pace.

In 1811 a Thos. Robinson Crump, a combmaker of Bishophill, married Mary Topham (Registers of St Mary's). It is not unlikely he [William Sidney] was the son of Thos. Crump who lived in Cresser's Yard, Micklegate in 1823. (Vide Directory).

### **Cundall, William.**

Gardener to the Dean & Chapter. His bass fiddle, in possession of Mr Jos. Agar, cost ,8. [Played in Thomas Thrush's band - see Newspaper cutting of obituary in Vol 3, pg 39.]

### **Dacre, Miss Alice.**

Daughter of Mr Hubert Dacre of Park Place, York and possessed a fine contralto voice. At sixteen years of age she obtained a diploma from the Royal College of Music and on Dec 16th, 1911 she sang in Handel's oratorio of the Messiah at Harrogate and, on the Sunday following, she

rendered the same piece at the Cemetery Chapel, York and has appeared occasionally on the concert platform as a song vocalist and received favourable notice by the Press.

On Feb. 26th 191[3?] she sang at one of the municipal concerts given at the Fine Art Exhibition when the Band of the Scots Greys performed under the conductorship of Mr Naylor.

[The following is taken from Vol 3, pg 35.]

Sister to Laura Dacre, has a very fine contralto voice and has already made a position on the concert platform. The two sisters were included in the vocalists at Mr J Browne's pupils concert given in the Assembly Rooms on Nov 16th, 1912. [See also Newspaper cutting A York Singer 1/8/1908 re Laura Dacre.]

#### **Dacre, Margaret.**

[See Newspaper cutting "York Vocalist's Success" July 2nd 1924]

#### **Darley.**

A vocalist - date 1796. Portrait by Halfpenny exhibited at "Old Worthies Exhibition" 1905, No 355. He is portrayed as a stout man standing in front of a gallery, dressed in a black coat and a ruffle, his hair in a knot at the back. In his right hand he holds a music sheet and behind him is a music stand on which is a trumpet and a scroll "The trumpet shall sound."

#### **Darnell, Captain.**

An enthusiastic musician who played the bass fiddle and bassoon, who had ample means and, in 1840, lived in the house formerly owned by George Dodsworth Esq. in Clifton and now acquired by St Peter's School Committee as a Boarding House. He was somewhat stout in build but manly in bearing with a swarthy complexion, jet black hair and moustache, which gave him the appearance of an Italian, and invariably wore gold rimmed eye glasses, his sight being imperfect and grew weaker as age advanced on him. He was also well known by the possession of a pair of jet black horses with gold buckles as ornaments to their harness and the bass fiddle might invariably be seen on the top of the carriage.

As a musician he cultivated the society of the best known players in the City and had musical evenings at his house. At these meetings Mr John Graves, Sen., Mr Arundel, Mr Thrush, Mr Pottage and one or two others played excerpts from the classics. He also joined the orchestra at the two R.C. Churches in the City whenever a special musical Service was rendered and played at the opening of the organ at St George's Church on June 21st, 1862.

In the latter part of his life he lived on the Mount, facing Knavesmire, and was partial to the society of ladies, one of whom he invariably chose as a companion on a drive out in the carriage. At this period his sight had failed.

[Taken from Vol 3] His almost constant companion was the daughter of Rev Coupland, who lived

in Tanner Row and was the Vicar of St Margaret's.

**Davis, William.**

Succeeded Murgatroyd as organist in 1721 and is without a record, either as to his ability or other qualifications for the post. His death is stated to have taken place in 1721/2.

**Davison, James.**

[See Newspaper cutting March 4th 1912, "Sixty Years a Chorister"].

**Dawson, Richard.**

Born 1842 [1845], commonly known as Dickey Dawson, was a member of a well respected family in the City. His uncle was an engraver and produced a series of views of the York churches. His mother kept a dance school in Petergate in the same tenement as that kept by Joseph Hainsworth who taught the Minster boys for a time. Dickey was, however, a trifle dotty in most matters of a practical kind except in music and here his ability was undoubtedly marked. In the early part of his life, whenever a concert was given in the City, Dickey managed to obtain a place in the audience. How he managed it is not easy to tell as his pecuniary matters were ever at a low ebb, his living being mostly obtained by carrying parcels or running errands.

From these concerts Dickey had stored a miscellaneous store of tunes and enlivened his dull life by producing such tunes on his favourite instrument, the tin whistle. In the hope he could be befriended by a very near relation of his, who had obtained the post of songman at Westminster Abbey, he succeeded in raising sufficient money for the journey and went to the Abbey in the hope of seeing his relation but could not do so. Therefore he interviewed the Dean and complained to him of his neglected state, at which the Dean said he must take into account the disparity of their positions, at which Dickey asked the Dean if he was a Christian. The Dean said he hoped so. "Well!" retorted Dickey "I don't think you are and I think you will go to the Devil". As years rolled on and poverty dogged his step he was perforce to turn street musician. At first it was done to eke out the subsistence he needed but had been unable to earn during the day. On Sunday it was assured as he acted as organ blower at St Michael le Belfrey. Dickey, in spite of his few brains, had a method which showed itself in the manner he perambulated the streets during his musical performance. He had a sort of programme laid out whereby he was enabled to complete on time at a given spot and commence another. Also he knew who were his best patrons and played vigorously in front of the house or shop until the desired coins were obtained. His repertoire consisted of operatic melodies, which he embroidered with the most fantastic variations and bravura passages. In the latter he would run up a scale into altissimo and hold on a note with a shake until the desired effect was obtained.

Canon Fleming, when in residence in York, took up Dickey's cause and purchased a handsome flageolet, which he presented to him, and at one of his garden parties in the Residence garden,

when he was entertaining the old people of Belfrey parish, he invited Dickey also "to discourse most excellent music". After the death of the Canon, Dickey resorted to the use of the tin whistle.

The street boys were, however, a thorn in his side by their mimicry of his attitudes, which were invariably eccentric, and their interjecting remarks. Sometimes he would cease playing and harangue the lads but this only had the effect of causing their horseplay to be redoubled. His familiar figure then vanished from the streets he so often trod and in June 1910 he was seized with a paralytic stroke and taken to the workhouse infirmary where he lingered a few weeks. Several kind friends visited him in his last illness. Not long afterwards death supervened and York lost one of its many eccentric characters whose lives had been a mixture of joy and sorrow but more of the latter.

[He died 12/9/1912 aged 67 and is buried York Cemetery].

[See Newspaper cutting of 16/9/1912 re funeral.]

[See also under Knowles - Stonegate].

#### **Deacon, James.**

[Born 1826] was a native of York and apparently the son of Mr Deacon, who, in 1829, played the oboe at a Bazaar Concert at which Mr Camidge, the Cathedral organist, was the leader. In 1832 he made application to the Corporation to be a City Wait. (Vide transcript from records of Giles).

James Deacon, the subject of our notice, distinguished himself at an early age by being appointed a bandmaster, no doubt in succession to James Walker.

1840-45 he also played at the concerts in the City and on several occasions accompanied the well known vocalist, Mrs Sunderland. Later in life he had the honour of playing before the Queen.

In 1852 he went to Pontefract at the formation of the 1st West Yorks Militia and at its first training brought the Bramley Band to Pontefract to play for the regiment and, afterwards, formed a band on the staff of the same, several of the Bramley men joining it.

During the embodiment of the regiment, for three years at the time of the Crimean War, it was located in Ireland where the band proved a great attraction and on the occasion of the review of Scottish Volunteers at Edinburgh, in 1860, Major General Cameron selected Mr Deacon to be conductor of the bands and in honour of that distinguished position he composed a piece of music which, by permission, was laid before the Queen. Her Majesty was not only pleased to receive it but commanded Mr Deacon to receive a cheque.

Several of his compositions were dedicated to the late Colonel Monckton, Colonel Akroyd, Major Darnell and others. Mr Deacon was also honoured by being chosen conductor of the Massed Bands at the Royal Review.

After his retirement as bandmaster of the 1st West Yorks he was allowed a pension and became tutor of the celebrated Holden Band at Bradford and the Rifle Band at Halifax. He then settled down in Pontefract and acted as Registrar of Marriages, also acting as a scripture reader and a visitor of the inmates of the Workhouse. He died at his residence in Shoe Lane, Feb. 1890 [aged 64] and was interred with military honours on Feb. 8th.

Mr Deacon was the first to play a solo on the silver air instrument (silver cornet) at the Crystal

Palace.

Two compositions of James Deacon are in possession of Mr Gregory of 3, Vyner Terrace, Haxby Road.

Mrs Deacon, his mother, lived in one of the houses on Lord Mayor's Walk near Gillygate, near where Mr Cole lived.

**Demps, Jacobus.**

In 1524 Jacobus Demps, an organ maker, was a Freeman of York.

In 1531, Demps, who had built an organ for Ripon Cathedral, built one for Christ Church, Dublin. He afterwards built one for Doncaster Church, in which town he died in 1567. *Music. Opinion*, August 1917. pg 659.

**Denman, William.**

A native of Lincolnshire and commenced his career as a wood carver. Came to York 1844 - 5.

After coming to York he got an engagement with Mr Postill the organ builder, who at that time had his workshops in Colliergate.

Denman was a man of very taciturn disposition, he would work most of the day without exchanging a word with his fellow workmen but he was very observant of what was going on about him. Consequently he acquired as much information about the construction of an organ as to enable him to set up business in that line, although ignorant of that craft before he entered Postill's works.

He commenced business March 12th, 1864 and opened his organ room at the gallery at No 8, Ogleforth, previously used by Mr Gowland as a photographic studio, by assiduous application to the work, for he was a very hard worker, rising before it was light. He was also an excellent workman, his weak point was voicing.

He placed his son, John Derrill Denman, in the Minster choir under Dr Monk and, afterwards, under Mr W Bailey, then brought him up to the business, which he further assisted by having him taught organ playing by Dr Monk. He had taken him first as a partner and afterwards gave him the business and personally retired from any active interest in the business in 1896. About a year and half later, through contracting a throat complaint, fatal symptoms ensued which caused young Denman's death. His death took place Feb. 19th [17th], 1898 aged 46, frustrating his [father's] hopes as to his successor, he being an only child. The loss of his son seemed to sap all his further interest in the business of organ building. He, therefore, disposed of the works in Skeldergate where most of his best organs [were built].

In 1866 he lent a fine organ to the Committee of the New Institute free of charge but open to sale.

John Derrill Denman built the organ at St Michael's, Spurriergate in 1893 and was much praised by Dr Naylor, who said it partook of the quality of the new Willis pattern. He also built the one at Ormskirk, which was his last work Dec. 10th, 1895, his death taking place Feb. 17th, 1898 aged 46.

Dr Monk was much disappointed at young Denman's taking to his father's business, he, however, still studied under William Barnby.

He built an organ at All Saints Church, Stamford. This has been removed to make way for a more up to date instrument recently. Ormskirk organ had 75 stops.

Mr Denman, Jun. married Miss Gyles of Clifton, sister to Mrs Sellers. Mrs Denman, his widow, now lives at 80, Garden Street, Scarborough.

Mr Denman, Sen. retired from business in 1896 and went to reside in Leeds where he died Dec. 11th, 1911 aged 86. Mr Hopkins succeeded Mr Denman, Jun. in the business in Skeldergate.

The following list includes some of the organs built by Mr Denman:

1869 in Lecture Hall, Goodramgate.

1871 at Whitwood Church, opened Jan. 10th by S Phillips.

Knarborough Wesleyan Chapel.

Boroughbridge " "

Harrogate " "

Scarborough, with electric action.

Stamford, All Saints Church.

Centenary Chapel, York, remodelled.

Melbourne St. Chapel.

Lendal Chapel, 1875

Ormskirk Parish Church, with 75 stops in 1895.

St Michael le Belfrey Church, cost ,950.

St Michael's, Spurriergate, 1893.

[See Newspaper cutting on Coxwold Church organ, 22/12/1928].

**Dennis, George.**

Carried on the business of patent medicine vendor and in 1846 lived at 1, St Clement's Place and, in 1876, had removed to Skeldergate and last of all to 3, Peckitt Street. In connection with the patent medicine business he persuaded the principal members of the Post Office to allow their names to be attached to a testimonial for an advert purporting that they had found great benefit in their various complaints from the use of George Dennis' pills. The Postmaster, happening to see this advert, marshalled the staff before him and said he was sorry to find that so many of them were in such a state, as described in the advert, as it rendered them ineligible for their position. This so frightened them that they made a clean breast of it and confessed that they had allowed their names to be published as Mr Dennis was a great friend of theirs. This satisfied the Postmaster but he ordered that their names be withdrawn from any public newspaper.

In connection with music and musicians Mr George Dennis was in his chief element, being a fairly good performer on both the violin and cello. He also essayed composition. In Tomlinson's *Collection of Psalms*, used at St Saviour's Church, is one tune by Mr Dennis and, in 1840, at the Choral Concert held in April, an anthem entitled Hosanna was performed, the music being scored

by Huis. This anthem was performed before the Archbishop at the Palace, Bishopthorpe.

At the Musical Amateur Society concert in the Corn Exchange, in 1874, a hymn entitled "The Night is Gone" was set to music and performed, the words were by Councillor Brown. He arranged 40 psalm and hymn tunes for 1 or 4 voices, with accompaniment for organ or piano, dedicated to the Archbishop. Price 3/6d, title page lithograph by Mr Monkhouse.

[George Dennis, Sen. died 19/11/1888, aged 81].

There is a monument to a Richard Dennis in Holy Trinity Church, Goodramgate:

In Memoriam Dom Richardi Dennis Alma Curiae Consistorialis [Eborum, etc.]

George Dennis, son of George Dennis Sen., died suddenly at his residence in Blossom St of apoplexy Dec 24th [22nd] 1897. Mrs George Dennis, wife of George Dennis Jun. (brother of Mr William Dennis) composed a waltz which was played by the band of the Scots Greys.

#### Dennis, William.

Was the eldest son of George Dennis who inherited a love of music from his father and cultivated it by taking lessons from the best master in the City, viz Dr Young, organist of Lincoln Cathedral, but at that time music master at the York & Ripon Diocesan Training College, George Hopkinson and Mr Benjamin Shaw. For several years he officiated as organist at All Saints, Pavement and excelled in his extempore voluntaries which charmed the ears of true musicians.

In September 1852 he opened an organ at Holme-on-Spalding Moor which had been built by Mr John Hunton, York. Sacred music was his early and last predilection. He did little at composition but in extempore playing he evinced a special talent. His playing was both chaste and smooth and his pedal playing left little to be criticised, his chief delight being to play a Bach fugue.

In 1864 he fell ill and died on Nov. 12th [5th] at the early age of 28, having been 12 years organist at All Saints.

#### Dibb, J[ohn] E[dward].

A York gentleman who, in 1831, published a key to chanting the Psalter which was much criticized by Messrs Hackett. *Musical Times* 1st March, 1904.

In 1834 a William Napier Dibb, an attorney, lived at 42 Goodramgate (Pigot's Directory). He would be succeeded by Mr Champion, attorney, about the year 1845.

#### Dixon, J H Reginald.

A son of Mr George Dixon who has obtained phenomenal success as an organist. Under the tuition of Mr Euston-Inman he became organist of the Wesleyan Chapel at Selby in Sept. 1905 and the following year contributed to *Musical Opinion* articles on scale practice.

He was then successful in passing the intermediate exam for the degree of Mus.Bac. of the London University and was, afterwards, placed second for the position of Musical Director at Jesus

College, Oxford.

In 1906, at 19 years of age, he composed an Easter anthem which was sung at St Dennis's Church, York, with an augmented choir. In 1908 he resigned his position at Selby Wesleyan Chapel to take up the position of organist at St Edward's Church, Dringhouses and advertised for pupils for the Pianoforte, Organ and Harmony. Many exam successes, no failures. Residence 73, Millfield Road.

After occupying the post at Dringhouses one year he removed to Lancaster to be organist at St Peter's R.C. Church. Before leaving the City he gave a recital at the Presbyterian Church, Priory Street in the morning and at St Edward's Church, Dringhouses in the evening.

Father Burge of St Peter's, Lancaster is an able musician having had the rehearsal of the choirs which sang at the Liverpool Pageant, which he also conducted.

Article taken from the *Musician*, No 2 pages 5 - 10

Son of Mr George Dixon, Stockton House, Stockton on the Forest, York. Obtained, April 1904, the position of Associate of the Royal College of Organists. He was trained under Mr H Euston-Inman, organist of St Thomas's Church, York and was organist at St Dennis's Church.

Out of about 150 candidates seven were selected, Mr J H R Dixon being among the successful candidates. From St Dennis he changed to St Edward's Church, Dringhouses. In 1906 he took the degree of Bac.Mus. of the London University, Dr Bennet and Dr Bridge MA being the examiners. He also stood second for the Musical Directorship of Jesus College, Oxford.

In 1908 he was organist of Selby Wesleyan Chapel and gave an organ recital at Melbourne Wesleyan Church, York which he opened with a composition of his own, "Grand Chorus", which he had played at the Crystal Palace and afterwards Herold's overture to Zampa, Wagner's overture to Tannhauser, Clegg's Russian Patrol, Fantasia Heroique (Meale) and Bach's Giant Fugue. Solos were also given by the organist, Mr Attenborough.

[See also Newspaper cutting (no date) - York Musician's Success].

**Donaldson, John.**

Had been in the employ of Snetzler and settled in York sometime previous to 1788. In that year he built an organ for Knaresborough Church and was then residing in Newcastle but, after settling in York, he lived at East Parade, Heworth and had his works in Bedern. He remodelled the organ at Ripon Minster and at Beverley.

In 1790 he took up his freedom.

In 1791 he cleaned and repaired the organ at Leeds Parish Church and again in 1807. He also built the organ at St Mary's Church, Beverley at a cost of ,311 - 8 - 0.

In 1797 he advertised his house and garden, without Micklegate Bar, to let, including hot houses. His name appears in the Rate Book of St Michael le Belfrey. He had taken premises in Petergate where he carried on the building of Chamber, Barrel and Bird organs, in premises lately in occupation of Mr Marshall. He also had commenced pianoforte making. His residence appears to have been near to that of Matthew Camidge.

In 1798 he still resided in York and repaired the Doncaster organ built by Harris, who was nearly contemporary with Father Smith. (Crosse's *Festivals*).

In 1799 he remodelled the organ at Ripon Minster and added one stop and built one for Knaresborough Parish Church which contained 790 pipes. (A history of it in the *Knaresborough Post*, March 24th, 1894. by Mr Geo. E Arnold, the organist. Vide *Speight's Nidderdale*). He was at this time assessed in Stonegate. Benson, *Belfrey Church* pg 129.

During the time he resided in York he was a member of the Freemasons and, in 1806, Councillor for Bootham Ward. (T P Cooper).

June 1st 1807. John Donaldson died after a few days illness at the age of 61. An eminent organ builder. He was succeeded by Robert Boston

In 1754 Snetzler built an organ for the Moravian Brethren at Fulneck - therefore it is probably at this work Donaldson gained his knowledge.

In the parish books of St Michael le Belfrey there is an entry in 1811 stating that he paid ,28 -12 - 6 towards the maintenance of a child for 229 weeks at 2/6d i.e.from 1806 to 1811. As he died in 1807 the payment must have been made by another Donaldson. See T P Cooper's notes "*Musical Notes*" of April 28th, 1924. [See Newspaper cutting, also cutting from *Yorks. Herald* 9/2/1920 "Ancient York Organ Sold".]

#### **Douglas, Arthur.**

Now organist at St Mary's, Castlegate. He was trained by James Ward, a previous organist at Lendal Chapel. Resides at 18 Darnborough St, Bishopthorpe Road.

In 1909 he played several pianoforte pieces at the Holy Trinity, Micklegate concert.

#### **Drouet, Herr Alexander Louis.**

Son of [Louis Francois] Philippe Drouet, the renowned flute player and composer, and was, as a youth, educated at the Conservatoire at Leipzig and became a pupil of Mendelssohn. In 1859 he came to England and settled down in York as a teacher of music and pianist. In the latter capacity he affected the style of Thalberg, for whose works he had a special admiration.

After being in the City a few years he commenced to give a series of chamber concerts, at which he gave several selections on the piano and was assisted by a vocalist and violinist of repute. In 1869 he took the conductorship of the York Choral Society.

During the latter part of his residence at York he had, for a pupil, an attractive young lady, the daughter of a clergyman, who was an enthusiastic musician and had built a large music room on to his house for the better rendering of concerted music, his son being a very fine violinist and himself a very capable organist, the room being filled with organ, harmonium, grand piano and harp. The attractions of the daughter and her social position proved fatal to Herr Drouet who had fallen in love with his pupil and found it reciprocated but, when the parents' consent was asked, a decided negative was the result and the talented teacher forbidden the house. He apparently felt humiliated

and to escape notice he went back to Germany in 1869 and founded a music school at Freiburg which proved very successful. Ill health, however, compelled him to relinquish his work and in the year 1900 he was released by death from further trouble.

Herr Drouet's playing was very brilliant and had many of the features of Chas. Halle. He was tall in stature and thin but alert in his walk and manly. His first appearance was at a choral concert on April 27th, 1864 as accompanist. His concerts were given from Dec. 1865 to March 1871 [1869], nine in all (see programmes). In *York Herald*, March 27th, 1869, long article about his career.

In 1861 his wife Anna Rose Drouet died. In York Cemetery is a stone inscribed [Sacred to the memory of] Anna Rose Drouet [beloved] wife of Louis Drouet died Nov. 2nd, 1861 aged 28 [years].

[See also Announcement of Herr Drouet's illness necessitating Herr Padel to take his place, no date but probably 1869].

Note by Herr Padel stating that Herr Drouet transformed his interest in the music connection of York and district, having obtained it in the first instance from Herr Padel's uncle.

#### **Dudley, John.**

Son of Mr Dudley who lived in Walmgate. In 1846, as a youth, he entered the Choristers' School at York Cathedral under Dr Camidge and sang at the evening Service at St Saviour's Church, where Mr William Barnby was organist. This church was almost if not the first church in the City to have evening Service held within its walls, the Rector, the Rev. John Graham, being an excellent preacher.

Dudley also took up the violin and became a most reliable violinist at the Choral Society concerts. If by chance the orchestra made an error in time Dudley's violin brought them back to the beat. On Dec. 23rd, 1857 he was among the second violins at the Messiah concert. He was appointed organist and choir master to the Chapel recently built on to St Peter's College and was also a member of T. Thrush's Quadrille Band, with whom he was on the most friendly terms being himself a very skilful billiard player, therefore much in evidence at Mr Thrush's Billiard Room in Railway St. [Died 7/1/1883 aged 47]

[\*]His brother [son], Tom Dudley, followed the vocation of architect with Messrs Gould and Fisher but abandoned it after completing his articles and took up the profession of an artist, in which he has made himself very skilful and gained local celebrity. The falling away of patrons in York made it necessary to find a new and more appreciative sphere. He therefore made Harrogate his centre where he now practises his art with better success.

[\*John Dudley's brother, Tom was also a musician].

#### **Duffill, Charles.**

Was the son of a wood carver and worked on piano cases at Messrs Waddingtons and, being a fairly good musician, he organised an amateur musical society who practised in a room in Spen Lane. He associated himself with the work of the Sunday School at St Crux and carried on the

work for 14 years. He also acted as choir master for 8 years and his daughter played the organ during this period before he emigrated. Miss Duffill also acted as organist at the Cemetery Chapel for a short period. In 1856, Dec. 23rd, he played cello in the band of the Choral Concert.

His wife was the daughter of Mrs Bell, first librarian of the York Institute in St Saviourgate, whom he used to assist.

1882, a desire to emigrate having taken possession of him, he left York and sailed to South Africa where he settled down in Pietermaritzburg but his wife did not and one day, suddenly, she took a passage back to England and returned to dearly loved York. In a letter Mr Duffill wrote from S.Africa in Oct. he stated that he had obtained the order to restore the organ at St Saviour's Cathedral, Pietermaritzburg and he and his son were engaged upon the work but his other remarks about the country do not much tend to encourage people to emigrate to that part of the world. A house rented at ,60 there could be obtained for ,18 in England and food [was] six times the price. Parish Magazine Oct. 1886.

Further notes about Mrs Duffill's return:

It was on account of his daughter's health, being predisposed to consumption, that induced him to go to New Zealand [S. Africa?] and in consequence of Mrs Duffill's dislike of the place she wrote to her brother stating that they had been driven to a state of destitution, which so affected him that he at once sent ,25 which she promptly applied to obtaining a passage home where she arrived and had to be supported by her brother. Told me by her nephew Bell, Organ Builder, Jan 2nd 1907.

Mr Duffill, when in York, was a member of the Choral Society and played the violin. He also formed a small orchestra for practising good music and was a strict conductor. In June 1874 he conducted a concert of the Amateur Musical Society in the Corn Exchange.

**Dunn, A J.**

Conductor of Royal Irish Fusiliers, Faugh a Ballagh, who received his early training in music under Dr Naylor when in York with his regiment, 33rd Duke of Wellington's. He then went to Kneller Hall and passed his exams.

The present band was formed on the return of the Regiment from South Africa in October 1902 when they succeeded in winning the ,100 prize at the Great Military Contest at Manchester against 38 competitors. At the close of 1905 they were the recipients of a handsome present from the Lord Mayor of Belfast on behalf of the citizens, a valuable server and plate to Mr Dunn and, to the band, a silver loving cup. *York Herald* 07/06/09.

**Dunsford, B. G. W.**

In 1901, as a youth, he was placed as a chorister in the Cathedral under Mr T T Noble and after completing his term continued under Mr Noble's tuition for organ practice, which he paid great attention to, and thereby soon obtained the post of organist at the Barrack Church in succession to [Henry Lymm?].

In 1910 he removed from the Barrack Church to the Church of St Philip and St James, Clifton and had in connection therewith the church at the Bootham Asylum to play at.

Previous to leaving the Military Church he arranged a concert, which was held in the Church Room connected with Cavalry Barracks, which passed off very successfully. On Nov. 30th, 1910, he gave a recital on the organ in Clifton Church giving selections from Bach, Beethoven, Lemare, Guilman and Wolstenholme.

[See also Newspaper cutting of concert given March 20th, 1920. Also cutting of concert on 4/11/1909 in Vol 3, pg 20.]

#### **Eaton, Miss Sybil.**

A pupil of Miss Knocker who, afterwards, became an excellent solo violinist and played at some of the organ recitals given in the Minster.

She, in 1925, formed a string quartet and in February arranged to give a concert at the Tempest Anderson Hall on the 6th inst., the performers being Miss Sybil Eaton, \*Helen Gough, Cecilia Gates and Elsa Martin.

\*Miss Helen Gough was the 2nd daughter of Rev. Thos. Gough who was formerly master of Elmfield College, York.

[See Newspaper cutting "The Sybil Eaton Quartet" *Yorks. Herald*, 6th Feb., 1926.]

#### **Egerton, T.**

Piano tuner for Broadwoods. 1852, Oct 16th he removed from 5, Davygate to 6, Micklegate.

#### **Ellway, Thomas.**

This organist has, for some reason, been overlooked by previous writers but as Quarles died in 1727 and Salisbury did not occupy the position of organist until 1733 [? - see acct. of Salisbury below] it is in these intervening years that Ellway was "Organist and Master of the Queristers".

Of his early history the writer has no knowledge but as organist of York Cathedral his salary must have been inadequate, being under the necessity of acting as Clerk to the Church of St Michael le Belfrey to provide for his forthcoming marriage and future family.

In 1736 he published an Anthem Book with a table of the preachers which was printed by Thomas Gent, the notable York printer.

In 1756 it was again printed with the addition of 15 new anthems, two of which being the compositions of the author.

In 1743 he received 10/6 from the Clerk of the Vestry for writing in the Church books two anthems composed by Mr Nares and for a double index in the Treble Decani.

His death took place Jan. 18th, 1750 and his remains were interred in the Church of St Michael le Belfrey.

Erskine, R. E. [John].

The earliest note of Erskine is that contained in the Register of St Michael le Belfrey Church when, in 1769, Ann Erskine was a witness to a marriage at which Mr Haxby, the musician, also acted as a witness and the \*bridegroom might be her son [\*this would be impossible - Henry Shutt and Eleanor Dale are shown as bride and bridegroom] as in 1792 he was old enough to be enrolled a member of the Musical Society founded by John Camidge in 1767 and was living in Fowler's Court, Spurriergate in 1796, at which time he became associated with Dr Camidge and the brothers Knapton in promoting a series of concerts in the City and at which he became a prominent performer on the hautboy.

1802, Jan. In this year he had removed into Minster Yard and gave a concert in the Assembly Rooms at which Mr J Wilkinson and Mr Platt from Manchester were the vocalists, leader of the band Mr White, 1st hautboy Mr Erskine, piano Mr Camidge.

1803. He again gave a concert at which Mr White acted as leader of the band and Dr Camidge played the piano, but on this occasion Messrs Erskine and Mendish were vocalists. He now entered into the business of music seller and opened a shop in Stonegate and advertised in the local press that he had returned from London where he had made a selection of music and musical instruments and invited the public to visit his place of business.

1807. He commenced the year with a series of concerts at which Dr Camidge and Mr White were able instrumentalists and at the first concert of the series Mr Erskine played the solo on the hautboy, the overture to "Esther", which had been played at the Westminster Abbey Festival by Mr Vincent.

It would appear that he held the position of leader of the band at the Theatre Royal as in May of 1803 he had a benefit night, when "Every Man has his Faults" was performed and he gave a concerto on the oboe, and again a benefit night in 1807.

1809. he arranged a series of concerts at which he had a principal lady vocalist, a band led by Mr J Camidge and Mr Camidge played the piano and organ. NB. This is the first mention of the organ in this room. He also arranged an overture to "Mother Goose" from the score he had received from the composer, Mr Ware.

1810. He engaged Mr Hyde, the trumpet player, and Master Hughes, a flute player from Manchester, for his concert in March of that year and in the following year, for his February concert, he engaged the celebrated vocalist Mr Braham who sang "An Italian Scena", "Said a Smile to a Tear", "Deeper and Deeper Still", "Waft her Angels". This celebrated composer also was famed for Jephtha's rash vow, in which he electrified the audience by his rendering of it.

1821, May 21st, Mass was performed at St Wilfrid's Church in [Little] Blake Street, accompanied by the band, under the direction of Dr Camidge, assisted by Mr Erskine, Miss George and Mr Bradbury, when excerpts from the works of Haydn, Beethoven, Handel and Cherubini were performed. *York Gazette*.

1822. He relinquished his business in Stonegate in favour of Mr John Robinson who, afterwards, became organist of St Wilfrid's and a composer.

[See also under Knowles - Stonegate]

**Fagan, Alfred.**

13, Newgate. Born in Leeds and, as a youth, exhibited such a talent for music that he was appointed organist of St Bride's Church, now demolished. He then changed his residence to York and received the appointment of organist at the Church of the Martyrs, Blossom St. and was, afterwards, organist of St George's Church, George St., which post he retained until his death which took place on April 10th, 1911 at the age of 52. Twenty four years of which he had regularly presided at the organ of St George's where his ability as a musician and his courtesy won him the respect of a wide circle of friends.

[See Newspaper cutting of his death dated 13/4/1911 in Vol 3, pg 77]

**Fairbourn, Henry.**

Son of Mr Fairbourn, grocer of High Petergate. As a youth he was placed as chorister in the Cathedral under Dr Naylor, the organist, and, afterwards, received a course of lessons from him on the organ enabling him to take the post of organist at the church of St Michael le Belfrey in succession to Mr Child and was also chosen by Dr Naylor as sub organist, thereby showing that he had already attained to some degree of efficiency as a player of the organ. As a choir trainer he showed himself to be adept for, although he had succeeded a man of great ability in this difficult art, he succeeded in bringing out the best quality of an already good choir and was successful in obtaining the Challenge Shield and holding it for three years in succession in 1904, 5 and 6.

The singing of Bach's "Wrestle and Pray" by his boys, without a copy to read from, provoked the admiration of the adjudicator (Dr MacNaught) to such a pitch that he was constrained to admit that he had never heard such an exhibition of treble singing from boys in all his experience.

In 1906 he had, just prior to this competition, received a very tempting offer from the Rector of a church in Seattle, USA to be organist and choirmaster at a very handsome salary. After due consideration he agreed to accept it as another Minster boy had preceded him in emigrating and been appointed organist of a church in New York by Mr Vanderbilt who had visited York Cathedral.

Mr Fairbourn set sail the following May and after six years residence there he paid a visit, together with a wife, chosen from his Seattle choir, and spent an agreeable holiday with his parents and friends and returned to the scene of his labours and successes, the choir of the church being very large and composed of good singers.

In recognition of his excellent services at Belfrey church a smoking concert was given by the members of the choir at which the Rev. Carter, the Vicar, was present and contributed several items and spoke in flattering terms of Mr Fairbourn as organist and choir master. On the following morning most of the choir were present at the Railway Station to bid him goodbye.

A similar recognition of Mr Fairbourn's excellent qualities as a musician was given by the members of the Wilberfoss Choral Society when a gold watch chain was presented to him.

### **Fender.**

Came from being leader of a band in the Royal Navy and obtained the Baltic Medal. (Vide Mr Hardcastle). He was for several years bandmaster of the York Militia which had a barracks erected for them in Lowther Street. His instrument was the clarinet, upon which he excelled as a solo performer and with which he was wont to lead the band, which consisted of brass and woodwind and had in it several trained musicians. Mr Fender was a man of short stature and square built and of a very quiet and unostentatious manner. When the regiment went on Foreign Service to Africa, during the Crimean War, he went with the band and after his return to York he relinquished the post, having entered as tenant of the Great Northern Hotel in Railway Street and Tanner Row, succeeding Mr Young who had been a fishmonger in the City.

His daughter married Mr Hopkins who lived in St Paul's Square and was in the employ of the NER Co. and his daughter, Miss Lottie Hopkins, became a professional singer in London but, when not engaged, made her residence at Robin Hood's Bay.

1864 he had two waltzes performed at the Peoples Concert. Bandmaster 2nd West Militia. In Nov. 1867 he played in the orchestra at Herr Drouet's concert numbering 40 performers most of whom were of national repute.

Feb. 15th 1868, at a lecture on Beethoven, given by Rev. Turner of Marton cum Grafton at the Merchants Hall, York, Mr Fender played with Messrs Tom Smith, Shaw and Groves Sen. and Jun.

May 22, 1869 he played clarinet solo at the Choral Concert with great purity of timbre, phrasing and finished ensemble.

After Mr Fender left the Hotel it would appear he had taken to evil courses which speedily brought him to ruin and a suicide end, he having embezzled money and been sent to prison where he committed the act of self murder. Told me by Mr Hardcastle, April 14th 1920.

[Taken from Vol. 2, see pg 281] Mr Fender joined the Militia when they went out to Gibraltar in 1855. The regiment left York by train for London and boarded the William Jackson ship at----, Lieutenant de Vaux in command of the regiment. In 1858 he played in the Choral Concert as an ordinary performer. Vide Treasurer's Accounts. See list of Band, pg 33, *Musical Society*

[Taken from Vol 3, pg 38] In 1897 Miss Lottie Hopkins gave a concert at which Mr Leonard Borwick, the now famous pianist, made his first appearance in York.

### **Fletcher, Miss Eveline.**

[See Newspaper cutting "Vocal Recital", no date, and programme of Vocal recital at the Assembly Rooms 8/10/1911, both in Vol 3, pg 71]

### **Foster, Wilson.**

A native of this City. A former pupil of Dr Keeton, organist of Peterborough Cathedral, who considered him a brilliant player.

In 1907 he was organist of the Church of St Philip and St James, Clifton, York and soon showed his powers as a choir trainer, his choir showing up well at the Choral competitions in 1908.

In January he gave recitals on the organ during the winter season at which, on two occasions, Mr & Mrs F W Rose sang solos. His brother was conductor of the Wesley Choir.

#### **Fox.**

Was a Brass Founder by trade and lived in Feasegate, near to the shop kept by Mrs ETTY, the mother of the notable artist. He was a man of diminutive stature but an enthusiastic musician being an excellent performer on the cello which he carried on his shoulder to and from the Concert Room, where he performed as a member of the band. His quaint appearance when carrying the cello had a great attraction for mischief in the Chorister boys, who used to waylay him and badger him so much that he took to his heels and ran, but this provoked further fun for them, they gave him chase and called out "Loo, loo, Fox" until he arrived and took shelter and shook off his tormentors.

#### **Franklin, William.**

Bugler, born in Walmgate Feb. 16th, 1837 [more likely 1833 - see age at date of death]. Enlisted June 10th, 1854. Had eight re-engagements of four years each which has no entry in the defaulter's sheet or such list. He is called the "Pet Bugler" of the 3rd battalion Prince of Wales Own West Yorkshire Regiment of which the Duke of York was Honorary Colonel. See portrait and account in *Daily Graphic* Sept 4th, 1894. (York Scraps pg 34).

In 1903 he returned to York and resided in Lund's Passage, Petergate and was in great need and at his death the Adjutant with whom he had served, having heard of his indigent circumstances, came forward and paid the expenses of his funeral. [Died 11/5/1904 aged 71 years.]

#### **Garland, William Henry.**

Born at York, June 1852, and was the son of a stonemason of Laurence Street who, finding his taste inclined to music, placed him as a chorister in the Cathedral under Dr Monk where, after completing his term of service, he still continued as the Dr's pupil for instruction in organ playing and, in 1878, he took his Mus.Bac. degree at Oxford and, in 1882, passed his examination for FCO. Dr Monk having been appointed organist of the American Church in Rome, he acted by deputy and placed Mr Garland in the position which he occupied three years. Ill health compelled him to relinquish it and necessitated his return home. He then obtained the post of organist at Reading where he stayed three years and returned to York as Dr Monk's deputy at the Cathedral during the Dr's illness. He then received the appointment of organist at Halifax in 1884[?] and two years after was elected conductor of the Halifax Choral Society. In 1902 [? - he died in 1897] he was appointed conductor of the Bradford Festival Choral Society.

He was physically weak and no doubt his close application to study caused him to break down and meet death at the early age of 45 years on Feb. 13th, 1897. He was held in the highest esteem by the people of Halifax and his loss was looked upon as that of a dear friend. His funeral

sermon was preached by the Ven. Arch. Brooke and the bellringers, as a mark of their respect, rang a peal of 1897 changes composed by Mr Smith who conducted.

As an organist his skill was above the average and although he did not leave many compositions a Benedicite is worthy of notice as a dignified composition, also his Service in B flat including Kyrie and Creed is especially fine.

In August 1874 he resided at Belle Vue Terrace and gave lessons in the piano, pupil of Dr Monk.

Advert in *York Gazette*.

#### **Garland, Charles T.**

Brother of William Henry, the organist, was also trained as a chorister at the Cathedral and, afterwards, attained a fine bass voice being reappointed to fill a vacancy in the Cathedral.

In 1874 he removed to Magdalen College, Oxford where he is now (1897) senior lay clerk and holds the post of music master at the College School.

#### **Gawthorpe, Charles.**

Born in York. Studied singing under J B Welch, appointed Vicar Choral of Wells Cathedral 1877 and to St George's Chapel, Windsor 1880 and Gent. of His Majesty, Chapel Royal 1885. Well known as a concert singer. *British Musicians Biography*.

#### **Gibson, Madame.**

Her maiden name was Bleasdale and as a girl she lived at the Black Bull in Thursday Market. Her taste for music was innate but, no doubt, it was through close association with a Mr Holmes, whose wife she afterwards became, that she took up the study of the violin, he having given her the rudiments of the gamut. Little is known about Mr Holmes as a musician but it is highly probable he was an itinerant player of the violin, the Black Bull being used as a lodging by such when staying in the City for itinerant playing.

Her life after marriage seems to have been of a bohemian character, the violin being her principal means of subsistence. When at Birmingham she took a few lessons from a professional teacher but without any good result as her style had already been formed and was that of a true musician, as far removed from the academic style as the poles. As the result of a wandering life stimulants were too often resorted to in place of food. Consequently her life paid the forfeit and so passed away a born untutored artist that might, with different surroundings in early life, have graced many a concert platform.

#### **Gough, Miss Muriel.**

The daughter of the Rev. Gough, now master of Retford Grammar School but formerly one of the

masters at Elmfield College.

His daughter showed early indication that music was her strong point. Her father, therefore, provided her with the most competent teachers and under this influence a voice of natural beauty was further brought out by cultivation.

On ---- she sang in the York Festival Concert Room and showed that her future as a vocalist was only the work of time. In her vocalisation she has a tone of clear bell like quality and of great flexibility. In her rendering of French songs she excels by her chic execution.

[See Newspaper cutting "York Lady's Success in Germany" *Yorks Herald*, Jan. 23rd, 1911 also cuttings dated 1915 on pg 61, Vol 3.]

### Gray, Jonathan.

Of Gray's Court, Ogleforth, York, was the son of William Gray of ----, near Howden, and was articled to a solicitor of Howden and, afterwards, practised there for several years.

An opening having offered itself at York he removed there and founded the almost historic firm of solicitors now styled as Messrs Gray and Dodsworth, whose offices form a fine architectural feature in the Duncombe Street approach to the Cathedral.

Mr Gray had apparently, in early life, exhibited a keen taste for music and attended a musical gathering in Howden Church at which Mr Camidge, the Minster organist, played the organ. It was but a small effort on the part of its promoters but with the intention to bring about a better state and class of music than was at that time heard in our churches.

As Mr Gray sat and listened to Mr Camidge's music he little thought that in years to come they would be enjoying the ties of friendship and both working to advance the art of church music, but at this time they were strangers to each other.

When Mr Gray took up his residence near the Minster his musical taste was developed from day to day by the association with Dr Camidge and others with kindred tastes whom he became acquainted with. Music at this period was only cultivated by the few and only three churches in the City were furnished with an organ. At St Saviour's Church an attempt to improve the Service was made by Mr Knapton who had got together a small band of instrumentalists who, strange to say, sat within the Communion rails and played the accompaniments to psalms and hymns. To this little centre of church music Mr Gray seems to have been attracted and, after an organ had been introduced into the church, he often officiated as organist. His intercourse with Dr Camidge and other musicians had incited him to try his skill as a composer and a chant resulted from his first effort, which is included in Mr Knapton's collection which he had compiled for the use of churches in York.

Emboldened by this small success he followed on with a set of psalm tunes which were included in another collection compiled by Mr Tomlinson, naming them with the significant titles of "Minster" and "Gray's Court". In 1821 he composed and issued a pamphlet on the art of chanting and entitled it "An Enquiry into Historical Facts relative to Parochial Psalmody" in which he set an example of the Te Deum, properly pointed for chanting, and, in 1834, he published this treatise together with 24 chants he had composed.

The erection of a new organ in the Cathedral, after the destruction of Dallam's organ by the fire



Church to take the position of deputy organist at the Minster under T T Noble, and as organist of St Michael le Belfrey. He exhibited considerable technical skill on the organ but was rather too partial to loudness in his pieces. As a choirmaster he was deficient in that quality which gives refinement to the music rendered, but yet, withal, a good all round trainer. His opportunities for showing his skill as an organist were only limited to Mr Noble's holidays and at these times he showed great skill.

June 1910, he has now received the appointment of organist to the Protestant Church in Rome which was opened by Dr Monk in the year ---- and was afterwards placed in the charge of Mr Garland, Dr Monk's pupil.

[Taken from Vol 3, pg 75]

#### **Gregory, Robert.**

Born in Finkle Street and, as a boy, blew the organ in St Sampson's Church at the time Jacob Hird was organist.

He afterwards took up the study of the cornet and became a member of the York Rifle Volunteer Band under the leadership of Mr Tom Smith.

1862 he left York for Scarborough and played there.

1866 he returned to York and again joined the Rifle Band in which he remained for 26 years.

His son became a very clever violinist and played before the Prince and Princess of Wales.

See Music Scraps, pg 31.

#### **Gregory, Frank.**

The composer of several pieces for the piano, one entitled "Enchantment" is of a brilliant kind with well knit harmonies that has received public recognition.

#### **Groves, John.**

The father of the present family of musicians was by trade a linen draper but at heart a musician. He carried on the drapery business in partnership with Mr Forrest and had their shop in Coney Street, opposite Coney Street church, in the shop now occupied by Magean & Co.. Mr Groves was a violinist and played 2nd violin at the concerts and with a few of the leading musicians as chamber concert players, their services being in request at several houses in and about the City where good music was cultivated. His name first appears in the members of the Choral Society Band in 1839 and he played viola at most concerts.

His private residence was in Monkgate but when a dissolution of the partnership was effected with Mr Forrest he set up business in Parliament Street and took up his residence there with the rising family that had been reared in Monkgate. The three sons entered the business and two of them became excellent musicians. William, afterwards, set up business in Coney Street in a shop next to Darling & Wood but did not make it a success, therefore gave up and went to Scarborough

where he joined an orchestra band.

His brother, John, on the other hand, stayed with his father and prosecuted his studies in the cello to such an extent that he became one of the most prominent players on that instrument in this district and gave solos at many of the concerts and musical gatherings in and about the City.

Mr John Groves, Sen., the father of this talented family was, by reason of declining health, unable to sustain his public position as a cellist and succumbed to his malady on April 16th, 1901 at the age of 62, thus depriving York of one of its most talented musicians and with no other exponent of the cello to take his place, although his son bids fair to ultimately hold a high position. He died at his residence 21, St Mary's.

His son, John, after a short time gave up the business and devoted himself entirely to the musical profession. In 1899 he gave a series of Chamber Concerts in the Albany Hall and showed that, in his family, music would, in the future, find a stronghold, Miss Elsie Groves taking the 1st violin, Miss Maimie Groves the viola, Miss Alice Groves the double bass, Mr John Groves, Jun. the cello and Miss Groves the piano.

[See Newspaper cutting "Mr John Groves' Chamber Concerts" *Yorks. Herald*, 2nd Oct, 1909.]

John Groves, son of the well known cellist, has developed the same taste and skill in music that his father possessed and though he probably will not acquire the same musical reputation as his father he has acquired a mastery of conductorship which his father did not possess and in Easingwold he has formed and conducted a musical society from humble beginnings until he has brought public attention to their work. As early as 1913 they performed Mendelssohn's "Hymn of Praise" and the second part [with] his sister Miss Katherine Groves.

[See Newspaper cutting "Merrie England". Concert by Easingwold Musical Society, April 26th 1928.]

1924, August 24th, Mr John Groves chosen conductor of the Amateur Opera Comp. in succession to Mr Reg. Rose.

In 1912 Miss Grace Groves gave a recital at the Fine Art Exhibition, assisted by her brother and Miss Janet Mackfie (violinist) when excerpts were given from the works of Bach, Strauss, Brahms and other great composers. These talented musicians transferred their performances from York into Easingwold where they have formed a small band of instrumentalists and give concerts and vocal works which have met with great favour.

#### **Groves, Miss Katherine Morley.**

Eldest daughter of Mr & Mrs John Groves and inherited the talent so ably displayed in her father. As a pianist she proved a most valuable accompanist to the many performers she was associated with, especially as accompanist to the Easingwold Musical Society, a post she filled for many years. She also was an able violinist but her sister invariably took the leading parts in the instrumental performances that this family of musicians often [undertook].

Her death took place on Feb.12th [9th, 1919] at her residence, 21 St Mary's, York, and at her funeral, which took place on Friday 14th February, the musicians she had so often played with

assembled to pay their last tribute of respect to her. The first part of the service, being held in St Olave's Church, was choral and Mr Reg. Rose, the organist, played the Funeral March (Tchaikovsky). Vide *York Herald* Feb.14th, 1919. [See Newspaper cutting "Funeral of the late Miss K. Groves"]

#### Hall, Frederick.

Who has taken up the role of a humorist in his native City. In Nov. 1895 he entered into a competition at the Albert Hall, Sheffield at which 2,300 people were present and was successful in obtaining first prize.

He first commenced as a member of the staff of the *York Herald* but, finding he had the gift of music and comedy, he joined the York Operatic Company in 1904, taking part in the opera Haddon Hall (as Mr Crankie). After this success he was greatly in demand and, in 1912, appeared at the Concert Room at the concert given by the Reserved Force under Mr Hardgrave's management. [Died 13th Nov. 1906, aged 47 years.]

#### Hall, Philip.

Bass singer in York Cathedral until 1670, afterwards Gentleman of the Chapel Royal and lay vicar of Westminster Abbey.

In 1724 he was appointed organist of Bach. Church at a salary of ,30 a year. In 1729 he published the music to the morning hymns for the 5th book of Milton's Paradise Lost and a collection of fugues for the organ. Two anthems by him are in the Ludwig Collection.

According to Hawkins he was a sound musician and a highly respectable man and had an excessive partiality for the use of the shake in his organ playing. His death occurred some time about 1749.

Organ Book, pg 121a. From *Groves Dictionary* pg 693.

#### Hanforth, T W.

Mus.Bac., FRCO. Pupil of Dr Monk, became organist of St Martin's, Coney Street. Composed music Benedicite and Anthem "Saviour Breathe", also hymn "Saviour abide with us", He followed Mr W Barnby as music master to the Blind School. See acct in Organ Book from Mus. Biography. [Taken from Vol 3, pg 39]

#### Hardcastle.

Bandmaster of the Royal Volunteers and successor to Mr Bartley. He was one of the finest of cello players and, after [his] death, was buried in Escrick Churchyard.

#### Hardgrave, Arthur.

[The following is taken from Vol 3, pg 81]

Son of Mr Hardgrave, whitesmith of Aldwark. As a boy he was placed in the Cathedral as a chorister. After completing his pupillage he took up the study of the piano and entered into his father's business, which had increased to such an extent as to require his assistance, but music was his penchant, therefore he devoted his spare time to it taking up the tenor trombone as a solo instrument, which he played in the Theatre band, and joined the Opera band when visiting this City. He was early in the effort to establish an Old Boys Association connected with the Cathedral and acted as Secretary. The first reunion was a great success, commencing with Choral Communion in the morning, meeting for business, Service and anthems in the afternoon and ending up with a dinner.

In 1911 a movement was set on foot to re-embolden the Reservists and met with great encouragement. A band was requisite and this was formed by Mr A Hardgrave. Their first public appearance was on Military Sunday when both officers, men and band made a good figure and were observed by all the troops taking part.

On Nov. 9th, 1912 the Reservist Band gave a concert at the Exhibition and one item was the composition by Mr Hardgrave.

#### Hardman, William.

Was the son of Mr Edmund Hardman of No 12, New Bridge St. who was married in 1788 [1791, see Murray's Pedigree] to Ann, daughter of Mr Duke of the parish of Holy Trinity, Goodramgate. Two sons were born to them, viz William and Daniel who, in after life, became very prominent promoters of music in the City.

About the time William had attained his majority he had become sufficiently skilled as a player of the viola to take part in the orchestra of the great Musical Festival held in the Cathedral.

1819. On April 16th of this year he was married at St Mary's Church, Bishophill to Miss Watson of Middlethorpe, near York, and is described as the leader of the band of the York Winter Assemblies, as York, at that period, stood well to the front as a musical town, having possessed a Musical Society for several years. Mr Hardman must have had great ability to occupy such a prominent position.

1827 [1829 - see Murray's Pedigree] he advertised in the *Yorks. Gazette* that he was leader of the York Quadrille Band and [had] taken over the business of music seller, etc. lately carried on by the brothers Knapton, Coney Street and issued a business card bearing the following announcement and the Royal Arms [? - royal patronage not received until 1839, see below] engraved in the centre:

W. Hardman  
Successor to S&P Knapton  
Wholesale & Retail  
Music and Musical Instrument Sellers  
No 36 Coney Street, York.

Begs to inform his Friends and the Public that Messrs Knapton having declared business in his favour he most respectfully solicits a continuance of that support which his Predecessors have so long enjoyed and which he will endeavour to deserve by paying the utmost attention to the execution of all orders with punctuality and dispatch.

Every Musical composition of Merit received as soon as published. The greatest variety of new pianofortes carefully selected constantly on sale. Pianofortes, Harps, Spanish Guitars, etc, lent on hire by the month or year. Also tuned, regulated and repaired in the most superior manner. A constant supply of the finest Foreign Strings for the Harp, Violin etc. direct from the importers.

The Profession and trade supplied on the most liberal terms.

W. Hardman avails himself of this opportunity to return his most grateful thanks to the Nobility and Gentry for the extensive patronage conferred upon him as Leader & Director of the York Quadrille Band and begs to add that in continuing to provide music for Balls every exertion will be made to merit the honour of their future commands.

August 6, 1829.

Barclay & Coultas, Printers.

He likewise published a leaflet of the new and popular songs:

The Reaper	George Linley	2/6
Constance	" "	2/0
The Lily lies drooping	" "	2/0
Home of Youth	Balfe	2/0
Soldier's Bridal	Frank More	2/0
Song of the Zephyrs	L. Laurence	2/0
Let us Haste	George Macfarren	2/0
The Irish Emigrant	M Bailey	2/0
I'm Sitting on the Style	May	2/0

The same year he played the viola at an oratorio given in Selby Abbey with an orchestra of 150 performers and in 1834 he again played in the orchestra at Westminster Abbey when the Royal Musical Festival was held. When the York Choral Society was formed he became the leader of the band until 1841.

In 1830 a band of musicians was introduced into the church of St Martin's, Coney Street at which Mr Hardman acted as conductor, he being, at that period, a churchwarden and played 1st violin.

He wrote a letter to Capt. French of Chester in which he states that Mr White of Leeds had sent him an offer to take the viola at the ensuing Chester Festival, viz to take command of the 1st or 2nd and Mr Knapton was to state to Capt. French his "claims and pretensions as a Leader of the Quadrille".

In the letter he says:

" Now, Gentlemen, this is rather an unpleasant task to perform, more particularly as I do not know upon what scale the bands for your balls are to be formed. At the last Yorkshire Festival I led a band of 26 in one room and Mr Litolf a band of 28 in another, and the Ball Committee gave me

5 guineas for the Large Ball and three for the first ball in which I was to have formed one of Mr Litolf's band.

In the event of your having given the direction of the music to any other person I should be glad to make one of the band upon the same terms, which would be quite as satisfactory as being leader with the greater responsibilities and emolument.

If the latter then he would like to take 3 of his own band viz. clarinet, flute and flageolet who would sustain parts in the many performances in the most creditable manner."

Mr William Hardman received the honour of the Duchess of Kent's patronage at Bishopthorpe on the 11th Sept., 1835 in which she appoints him as her music seller. [1839 - see Murray's Pedigree]

It is written on a buff card which has an embossed border of scroll work with panels containing musical instruments and is in the possession of Mr Cecil Banks, lineal successor to the Hardman Bros.

William Hardman  
Music Seller  
to Her Majesty and  
Her Royal Highness the  
Duchess of Kent  
36, Coney Street.

His death occurred under the most distressing circumstances. It was his custom to resort of an evening to the Black Swan and on Nov. 25th [23rd] 1855 he departed, as in usual health, intimating to his housekeeper that he was going. In the morning he was found huddled up and suspended by his necktie to the bannister at the foot of the stairs - dead.

He was buried the following day [26/11/1855], aged 63. The evidence at the inquest elicited the information that Mr Hardman had suffered from despondency for some months previous, no doubt caused by the sudden death of his wife of apoplexy the previous April.

Mr Banks, the successor to the business, was, at the time of the sad event, an assistant in the music shop but lived in Redeness Street but was instantly sent for by William Boynton, in the employ of Messrs Terry, confectioners, who rendered first aid, and Dr Clarke, who found life extinct after examination of the body.

No stone records the death of either William Hardman or his wife but they lie interred in a grave next to the deceased family of Edmund [James, his brother] Hardman, the druggist of Bridge Street.

**Hardman, Daniel.**

Also son of Edmund Hardman, hairdresser, Bridge Street. Was trained from boyhood for a musical career making the cello his choice for instrumental performances.

When approaching manhood he became a member of the City Waits, whose title was also the City Band, Dr Camidge being the leader. At this period they wore a livery and had a broad silver badge encircling the sleeve of one arm and it was their custom to play at all civic gatherings and processions of the civic body, also as City Waits they perambulated the streets at night for four weeks counting from Martimas and, after playing a very quaint but catchy tune, the leader called out the time of night and the state of the weather with which he coupled the names of some of the residents near each halting place. In 1835, when the Municipal Corporation Act passed, the Waits were abolished as official musicians and pensioned with an amount of ,2.10 each - but the custom was, afterwards, carried on by other musicians.

Daniel Hardman had probably foreseen the change for, in 1834, he had opened some Oyster Rooms at 12, New Bridge Street and advertised that he had arranged with agents in London for a fresh supply of Miltons and Natives to be delivered regularly. He had also, some few years before, organised an excellent Quadrille Band.

About the year 1836 a series of concerts were given in Leeds and at the last concert the quartet in D Minor by Haydn was performed, also a quintet for 2 violins, viola and 2 cellos by Ounslow.

J.W. Thirlwall from London played the 1st violin and Mr Daniel Hardman the cello. A trio by Correlli was also included in the programme, written for 2 violins and cello, sometimes 2 cellos and double bass. The performers on this occasion were Mr Heaton with Daniel Hardman as double bass . Much amusement was caused by the double bass player, who was built somewhat in proportion to his huge instrument and wore a double curly wig which his energetic playing tended to displace. Before he was halfway through the jig in the Correlli trio it began to make a gradual journey round his head until, at the finish of the movement, the back of the wig rested on his forehead whilst the front luxuriant curls reposed gracefully on his coat collar. *Music in Yorkshire*. G Haddock. *Yorks Evening Post*, Sept 23rd, 1916.

1834. His band performed at a ball in the Assembly Rooms in aid of funds to restore the City Walls.

1844. He was landlord of the Turf Coffee House in Jubbergate and also carried on the business of Ale and Porter Merchant, using the Postern in North Street as a store place.

In 1846 he had given up the Turf Coffee House and taken over the Ebor Tavern in North Street. [In 1852 he emigrated to Australia and died on 17/8/1891]

Messrs W & D Hardman had in stock the largest and best instruments that could be obtained and not any of their successors have at any time rivalled them.

The music business was taken over by Mr Henry Banks who opened a shop in Stonegate which had previously been occupied by Mr Agar, a tea dealer.

### **Hargitt, Charles. Sen.**

Was born in York and appears to have been the son of Richard Hargitt, combmaker, who lived in Stonegate in 1777. In 1811 he advertised in the *York Chronicle* that he had been taking lessons and now intended living in York.

In 1816 he was teaching at Ampleforth College and was residing near Monk Bridge. From this we gather that the Hargitts were Roman Catholics. In 1823 he resided in Blake Street.

#### **Hargitt, Charles. Jun.**

Was born in York in 1804 being the son of Charles Hargitt and was educated in the rudiments of music (he played in public at 11 years of age) by his uncle [?] Charles Hargitt who practised as a teacher of music and lived in Blake Street in 1823.

After leaving York he placed himself under Charles Knyvett for piano, under Dr Crotch for harmony and under Spagnoletti for violin.

Mr J Cramer became his close friend but declined to give him any lessons as he considered they were not needed but later on he took lessons from Moscheles and by the advice of Mr Cramer he left the Metropolis and took up his abode in Edinburgh, where he commenced as a teacher of the piano. He afterwards became organist of the Pao Cathedral, viz St Mary's Catholic Church.

His first appearance in public as a pianist was at the time he was under Mr Charles Knyvett's tuition and he made his *début* at one of his concerts when he played Field's concerto "The Storm", the first time it had been played in England.

He was the composer of several songs, one set being:

The Musical Beauties of Scotland

The Last Rose

My Soul doth Long

After 47 years of work he left Edinburgh and lived in retirement in Liverpool until his death which was in the year 1880.

In 1839 he thought to enter for a musical degree at Oxford but was ineligible by reason of being a Roman Catholic. Dr Crotch wrote to him "I was not aware [of] your being a Roman Catholic. This being a Protestant University will not have any of its members R.C. Praying that we may meet in that happier world where there will be no disappointments. Yours etc."

Hargitt taught, at Holyrood Palace, the children of Charles Xth. *Music. Record*, June 1907

His love for pictorial art was very strong and led him to collect pictures which became one of the attractions in Edinburgh.

#### **Hargitt, Charles John.**

Son of Charles Hargitt of York, cannot be cited as a York musician except in so far that he seems to have inherited the talent of his father and grandfather, therefore a cursory note about him may be added.

His education in music would no doubt be first imparted by his father. Afterwards he received lessons from J M Wheli and Charles Halle and was the founder of the Choral Union at Edinburgh and became its first conductor.

He afterwards left Edinburgh and went to London where he joined Mr Wood as a Musical Editor

and got engaged as Sub Conductor of the Albert Hall concerts under Gounod and held the post until succeeded by Joseph Barnby.

His death took place at Tunbridge Wells, Oct. 1st, 1918 at the advanced age of 85.

In 1869 the song "My Mother's Song" composed by C J Hargitt was sung at the York Choral Concert and he also presided at the piano. Choral Soc. Notes, pg 50.

[See also under Knowles - Stonegate.]

#### Hargrove, William.

Music seller, 9, Coney Street. Williams Directory 1843.

#### Harris, Clement Antrobus.

Born circa 1847 [April 2nd 1862, see below]. In 1916 [he was] organist at St Columba's Church, Crieff, a post he held for 22 years, and was composer of the music to the hymn "St Columba's Hymn of Trust" for that church. He was also the music master at the College at Ardreck.

He was born in Bootham Terrace, York, and took organ lessons under Dr Monk. In a short time he was organist at Thirsk Church. He was (when in York) a pupil of Dr Monk and on one occasion when the Dr was playing a Bach fugue he accidentally turned over two pages. The Dr made no comment at the time but on the following day he let him have a taste of his temper.

After leaving York Mr Harris took an engagement at Middlesbrough where he stayed six years and then removed to Scotland.

He had an article in "*The Chesterian*" for Oct. 1922, on the foreign origin of some national airs in schools, in which he points out the origin of several national airs being quite foreign to the land they have been adopted by. Take first the tune "Robin Adair" which is included in every collection of Scottish songs but is of Irish origin. "Auld Lang Syne" was composed by William Shield, the 18th century composer, who has the melody included in the overture of one of his operas.

In Germany there are 20 different versions of Luther's hymn. The well known American tune "Yankee Doodle" was first printed in Glasgow in 1782. Mr Harris, likewise, shows that Italy was dependant upon Belgium for organists. The first conservatoire for music at Naples being founded by a Fleming and, according to Dr Grattan Flood, Belgium obtained its first musician in two missionaries from Ireland. (see *Chesterian* pg 37).

Mr Harris, in 1922, left Scotland for Australia to join his son but did not live to enjoy his company.

[See copy of "St Columba's Hymn of Trust" also "Quadruple Chant" composed by Antrobus Taft Harris killed 19/3/1916. Also the following which appeared in the "*Cyclopaedic Dictionary of Music*", 2nd edition, the "*Dictionary of Organs and Organists*" and the "*Musical Home Journal*".]  
"Musical litterateur, born at York, April 2nd, 1862; served his articles under one of the most famous

organists, the late Dr E G Monk. As an organist and conductor - he has wielded the baton for eight choral societies - most of his work has been done in his native county and in Scotland where he is now resident. Of late years he has devoted considerable time to the literary side of his profession and as a lecturer he has appeared at some of the leading institutes in Great Britain."

#### Harris, Simeon.

Carried on business as a bricklayer and resided at the corner of Chapter House Street, near the East End of the Minster, and had cultivated flute playing until he was able to take a part in the band of the Philharmonia Society.

In 1840 he was elected a performing member of the Committee and took a very active part in promoting it until 1851 (per minutes). His sight was affected towards the latter part of his life and became weaker until it was entirely lost, owing to an operation being performed on his eyes. In May 1862 he advertised he had removed into Chapter House Street. His death took place in 1877 [29/12/1876 at the age of 73.]

He left two sons and one daughter. The eldest, by his first wife, named William, was educated for a musical career and took up the profession of teaching the piano, violin and singing and resided at No 3, Ogleforth.

In 1851 he was asked to take the office of conductor at the Choral Society, his father still being in the concert instrumentalists.

Dec. 23rd, 1857 he was in the 1st violins at the Messiah concert.

In 1866 W. Harris removed to 15 Dewsbury Terrace, Priory Street. Jan. 1867 William Harris removed from Ogleforth to No 9, Chapter House Street.

#### Haw, Thomas.

A native of York and born blind. At the age of 10 he was made a pupil of the Blind School and became an excellent musician, both as a player on the organ and piano and as a fine tenor singer. He sang at the York concerts as well as those held in the school. For 50 years he had been a member of the School Choir and for 36 years played the organ at Holy Trinity Church, Micklegate. He was also a pianoforte tuner and had made a good business of it in Whitby and district.

His death took place on Sept. 24th, 1895 aged 64 and as a mark of respect the weekly concert at the Blind School will be set aside this week. His son Harold is serving as Gunner with RGA. For several years Mr Haw, Sen. resided at 9, Edinburgh Terrace, Acomb where his death took place.

#### Haxby, Thomas.

Musical Instrument Maker. Appears to have been descended from a family of carpenters whose names appear in the St Michael le Belfrey register and was no doubt the son of John [Robert] Haxby who held the office of Parish Clerk for over 30 years. [? Thomas also held the office of Parish Clerk for many years.]

Our first tangible record is that of 1713 [1758] when this Thomas Haxby took up his freedom, at which time he was living in the parish of St Helen's and where he was married to [Mary Eatwell, see St Michael le Belfrey Register] in 1755 [1756].

In 1756 he opened a shop in Blake Street and advertised in the *York Courant* as follows:  
Musical Instruments at

T Haxby's Warehouse  
Blake Street  
are made and sold. Pianofortes etc.

His first public work was on the repair of the organ at Leeds Parish Church by the recommendation of Dr Nares.

1767 he was admitted a member of the York Musical Society and supplied them with several parcels of music, principally concertos and symphonies and the same [time] he became connected with Mr Edward Tomlinson who had married his daughter [sister] Elizabeth and carried on the same business of musical instrument maker in St Crux Parish.

In 1777 he made a harpsichord, which, after some years, came into the possession of Dr Anderson of Stonegate and is now an object of interest in the museum of the Philosophical Society.

In 1782 the Rev. Canon Mason, a Residentiary Canon of the Cathedral and an enthusiastic music lover, wrote to his curate as follows "Mr Haxby (a famous harpsichord maker) has finished the organ greatly, to my mind, and it has been tryed and still used in the church of St Michael le Belfrey here in Minster Yard and has as good effect as any played with the hand. It has two cylinders and executes twenty four times. The price is 40 guineas and he declares it stood him to 38. But I fancy were he to make another he would reduce it to 35 by a method which we have settled."

1786, the organ built by Father [Bernard] Smith and placed in the King's Manor by the Roman Catholics was removed by Mr Haxby to the Church of St Michael le Belfrey and a musical service took place at which Mr Camidge acted as organist. This organ had a reed stop of exquisite tone and [was], afterwards, much coveted by Mr Hopkins, the organist of the Temple Church and was ultimately secured by Dr Alan Gray when the instrument was dismembered and a new organ took its place in the church. The music performed at the opening of the organ erected by Mr T Haxby was from the oratorio of the Messiah and Judas Maccabeus and the following vocalists took the principal solos:

Mrs Hudson, Mrs Shipley, Mr Evance and Mr Meredith.

In 1790 he was still in business and advertised in the *York Gazette* that he made and sold pianos.

In 1790 Mr Samuel Knapton succeeded to the business of the late Mr Haxby.

In 1799 he [Samuel Knapton] advertised that he had laid in a stock of new music at his shop in Blake Street, opposite the Assembly Rooms, also a stock of pianos.

[Thomas Haxby died October, 1796, aged 66.]

Notes from a Deed, dated Sept. 1715, relating to the purchase of property by Mr Thos. Haxby. Property situated in Blake Street and Stonegate and lately possessed by Mary Guesdale and John

Robinson.

In 1744 Arthur Guesdale of Ripon, Gent., and Henry Guesdale of Ormond St, London had been successors to the property.

1765 Mary Guesdale of Monkgate, near Monk Bar, daughter of Arthur Guesdale, sold the property to Thos. Haxby, musical instrument maker for ,400.

It comprised a house in Stonegate which had been Cross Keys Inn but then in occupation of James Lumbley Glover, also a house building or warehouse in Blake Street erected by Thos. Haxby. This property has formerly belonged to John Smeaton.

1746 a house at the corner of Blake Street belonging John Herbert was purchased by John Robinson which had a garth behind it. Also in Blake Street a house that had been built on the site of a stable and loft with a small orchard behind it. Mr Haxby bought this property of Mr Robinson for ,500.

In 1770 there was some property in the occupation of John Atkinson, confectioner, and Thomas Haxby passed it on to the Lord Mayor, John Carr.

1787 a Thomas Henderson, a stucco plasterer, son of James Henderson, ditto, had part of the property and sold it to John Carr, Lord Mayor.

In 1773 a deed was drawn up between Mr James Henderson and Mr Thomas Haxby stipulating that Mr Haxby should not encroach on Mr Henderson's newly built house in the alteration he proposed to make. Mr Haxby had purchased the property in Oct. 1770.

It would appear that Mr Henderson had been impinging these conditions in the erection of a bay window as Mr Haxby writes him a letter of protest on May 27th, 1773.

### Hayden, Henry.

Born 1846. This very able musician was more familiar to York people by his being one of the acknowledged street bands of the City, whose strains have been a pleasure to many a one in their daily passing to and fro. There have been several street bands but the one that Mr Hayden was a member of was formed by Mr Holt, who afterwards fulfilled engagements with Sanger's Circus, Wombwell Band and at the Agricultural Hall, London.

He settled down in York where he played at the Skating Rink and other places and ultimately formed a small band of performers and played in the streets, besides taking engagements for garden parties and dances.

Mr Hayden was a very skilled player on the flute and piccolo, some of his performances being worthy of a concert room audience. He, however, possessed, what is not uncommon among musicians, a fitful temper, so after some years a split in the band took place, Mr Holt and two other members forming a trio and Mr Hayden and the harpist tailing off for solos and duets. This state [of affairs], although of a very unsatisfactory kind, lasted until the death of Mr Holt which dispersed the trio, and, after a short time, Mr Hayden disagreed with his colleagues and had to confine himself to solos which, although often beautiful, yet suffered for want of an accompaniment. Also age and exposure told upon a frame that was but thinly clad and, no doubt, thinly lined until at last his

appearance at the well known spots in the City was more infrequent and in May, 1911 his troubles were ended. This also brought to an end the local orchestral band which to the old citizens was a thing of joy.

[See Newspaper cutting, May 1911]

#### Heath, John.

Of this organist there is but little information available. It has been stated in the listing of the organists of Dean [Purey] Cust that he commenced his duties in 1695 which is an error as Wanless was in office at that period, therefore his appointment would not be made, probably, until 1711.

Of his parentage or early life there is the same lack of record. It is, however, highly probable his father was John Heath, organist of Rochester Cathedral. A John Heath was the composer of a morning and evening Service published in Clifford's *Collection of Services*, no doubt the Rochester organist as the York organist's record is so meagre, there being no record of either resignation or death to be obtained, and he was followed by another whose doings are as obscure. It is, however, about the year 1714 that he left the service of the Dean & Chapter.

#### Herries, Madame Eleanor.

Who is also a native of York has made a good impression at the Spa, Scarborough with a rich full soprano voice and sang "Ella's Dream" (Longreen), a song by Montague Phillips and two from Landon Ronald's "Cycle of Life". May 1912.

#### Hill, Miss.

Daughter of Mr John Hill of Laurence Street, schoolmaster at Heslington. Before her marriage to Mr H. Cooper, lithographer, was an excellent musician and played the organ at St Paul's Church, Holgate when first opened and for some time at the following churches, viz. St Margaret's, St Helen's, St Thomas'\*. At Heslington Church she was a regular organist until her marriage. Her father was a clever player on the flute and when his daughter was quite a child she played the piano at such an early age that he had to turn over the music for her.

\*Her services at the churches, other than Heslington, were of a temporary kind.

#### Hill, Frederick.

Was born at Louth, Lincolnshire in 1760, where his father was organist, and at an early age was appointed organist at Loughborough Church, Leicestershire, but afterwards returned to Louth. He then was solicited by several of the musicians of York to come and reside in the City.

As a performer on the piano and violin he exhibited great ability. He, therefore, acted on these suggestions and in 1803 he resided in High Ousegate and the same year advertised in the *Yorkshire Gazette* that having concluded his engagements in London he had taken the house

occupied by Mr Darbyshire in Fishergate.

In 1813 he had been appointed organist of St Wilfrid's R.C. Church and had removed from Fishergate to Price's lodgings in Micklegate.

During this period he had become associated with Mr Robinson who had the music shop in Stonegate and where his daughter gave lessons in singing, and had for a pupil, the afterwards talented vocalist, Clara Novello, whose brother was at that time an assistant with Mr Robinson and sang in the chorus at the Minster Festival.

Mr Hill was the composer of various pieces of music, viz:

"The Village Bells" song for pedal harp accompaniment.

"I saw an Old Woman"

"Youth and Age" a Canzonet.

"The Downfall of Paris"

"I have found out a Gift for My Lady"

"A Grand March"

"Caledonian Melody" dedicated to Miss Simpson.

"Divertimento"

"Lady of the Lake" dedicated to Miss Bell.

Three Military pieces for a full band dedicated to the Hon. Mrs Meynell.

Canzonet dedicated to Kalbrenner.

Six airs and six single songs.

About 1834 he removed his residence to 20, South Parade. His name now ceases to be recorded in the music news of the City, therefore it is presumed that he sought retirement and, afterwards, died at this residence.

During the time he was organist at St Wilfrid's he would be associated with the leading musicians of the City who were drawn thither by the performance of works not permitted in a Protestant church and not favoured in the concert room.

#### **Hill, George.**

Flute player, joiner by trade in Laurence Street. He played with Dr Proctor and a few amateurs who held their musical meetings in St Andrewgate School Room.

#### **Hinton, Edmund.**

Bandmaster of the Industrial School Band and Comrades Band, died at the residence of his mother, 64, Ambrose St., Fulford Road.

[See Newspaper cutting of his death on 9/6/1919. Taken from Vol 3, pgs xxiv and 38.]

#### **Hird, Jacob.**

Who was blind and placed as a youth at the Wilberforce School for the Blind where he received,

in addition to the usual curriculum of the School, a good musical education under the tuition of Mr Wm. Baxter, honorary music master of the Institution.

He was a member of Plowman's Concert Party. He also acquired the knowledge of playing the organ and became organist of St Sampson's Church, Church Street, York in which post he continued for forty four years.

The choir - if choir it could be called - consisted of two of the elder Barnby family, parishioners, and Joseph, then a boy chorister at the Cathedral, afterwards Sir Joseph Barnby the well known composer. During the service this volatile chorister used to slip out of the singing pew into the organ pew close by and amuse himself with running his fingers over the keys and when near the close of the sermon he, for a joke, changed the stops that Jacob had set ready for the last hymn. This trick did not succeed for long as Jacob, with the usual blind man's caution, used to pass his fingers over the stops before commencing to play.

This faithful servant died May 1885 at the age of 60 and so much was esteemed by the Vicar and his congregation that a stained glass window was subscribed for and erected in the church, the subject being the healing of Blind Bartimeus, executed by J W Knowles.

#### **Hodgson Bros.**

Hodgsons the trombone players. Three brothers who were clever players but all partial to their cups. One of them had to be held in position by two assistants whilst he performed his evolutions on the trombone, had he been unsupported he would have collapsed.

The Choral Society and James Walker's Brass Band would have been weak without the skill of these three clever trombone players.

#### **Hollins, Alfred.**

Born at Hull Sept. 11th, 1865, son of Mr John Hollins, who had charge of the Stamp Office in Hull Rd, Hull. Afterwards [he came to live with his grandfather, Mr John Hollins, clerk in the stamp office] in Petergate, York.

Alfred, who was blind, entered as a pupil, at the age of 6, at the Wilberforce School, then entered [Royal] Normal College [for the Blind] and studied the organ under Dr E J Hopkins, piano under Fritz Hartvigson, Hans von Bulow and Professor Max Schwartz. He played at the Crystal Palace as one of the students on July 10th, 1880.

Organist of St John, Redhill from 1884 to 1888. Professor of Royal Normal College 1886 to 1894. Visited America 1886 and 1888, where he played with Boston Philharmonic. He became organist and choirmaster at St Andrew's Church, Norwood, London in 1888 to 1897. From there he was appointed organist of St George's Church West, Edinburgh where, on Oct. 18th, 1897, he gave a recital, the church being so crowded that hundreds of persons had to be sent away. His programme included a Bach Fugue, transcript from Parsifal, and pieces by Wesley, Grison, Lemmens, Wolstenholme and Mendelssohn.

In 1888-9 he was the first organist of the People's Palace, London. Began to take solo pianist

part at Crystal Palace and at Royal Philharmonic concerts and with Joachim and Piatti at the London Popular concerts.

Gave recitals in Town Hall, Sydney and visited New Zealand and toured South Africa.

Present address 3, Grosvenor Street, Edinburgh. From Who's Who.

#### Supplementary Notes:

His organ recitals in the provinces date from 1882. He visited America in 1886 and 1888. Played in Berlin in 1885. In March 1904 he gave a recital at Huddersfield - *Yorks. Post* of June 4th, 1904. That his terms for 16 recitals were ,500 guineas. He was appointed organist to [United] Free St George's [St George's West] Church, Edinburgh, where he was located for 10 years. His composition "Spring Song" [played?] by Mr T T Noble, July 27th.

See notes at: *Musical Opinion* 1906, pg 826.

*York Chronicle* April 1st, 1904.

*York Musicians* by Dr Spark, pg 22.

*York Book* 1897, pg 91.

[See Newspaper cuttings - York visit of Famous Blind Organist 28/11/1906. and A Blind Yorkshire Organist, no date.]

#### Holmes, Charles.

A native of Horn Close Brig, Bradford. Entered as a pupil at the Wiberforce School for the Blind and became one of a quartet of vocalists, where his excellent alto voice was much esteemed. For many years he sang in the choir of Belfrey's Church and in the chorus of the York Musical Society during the period that Dr Naylor was organist at the Cathedral.

His familiar figure was rarely missing from the Nave where, leaning on a friend's arm, he listened in rapt attention to the beautiful voluntaries and, like several of his blind companions, he used to rock to and fro when the music was especially delightful.

Since 1913 his health failed and these pleasurable visits were almost discontinued. At 87 years of age he was photographed with two generations of his family and in 1917 he died on Oct. 26th [25th, aged 92] at his residence 30, Cromer Street, Burton Stone Lane.

#### Holmes, Fred.

Singer and humorist. On the staff of the *Yorkshire Herald* and has added to this a predilection for humorous singing. Almost his final appearance as an important comedy performer was taking the part of Mr Crankie in the opera "Haddon Hall", given by the York Amateurs at their first operatic performance in Dec. 1904. His services, since that time, have been in constant demand.

1912, Nov.9th he appeared at the concert given by the Reserve Force under Mr Hardgrave's management.

### **Hood, Mark.**

19, The Shambles. Dealer in Musical Instruments.

In 1838 he had his shop next door to Mr Dalton, ropemaker (now Garbutt's), and traded chiefly in cheap violins and also was a repairer of violins. Added to this he stocked a few fifes and whistles and an accordion or concertina together with the oddments required by violinists.

He had previously been in partnership with a Mr Scott, a musical instrument dealer at 34, Pavement.

A Mr Scott was, at this period, a very noted cornet player and principal in the band of James Walker. He also often played at the Choral Concerts.

### **Hopkins, Miss Lottie.**

Born in York in 1901 and lived in St Paul's Square for many years with her father, who was son in law of Mr Fender, the clarinet player and leader of the Militia Band.

Miss L Hopkins developed a good contralto voice and took up the profession of teaching music at Miss William's school in Mount Vale. She afterwards made her début as a concert singer and obtained many engagements.

She took up her abode in London and worked her engagements from there. Her two sisters made a home at Robin Hood's Bay where she joined them during the off season and in 1909 the house (Saxon House) at Robin Hood's Bay was given up, one sister making Paris her home, the other joining Miss Lottie in London.

### **Hopkins, Thomas.**

Was brother of Edward John Hopkins, Mus.Doc. and organist of the Temple Church and had been appointed to the organ building business and was, afterwards, the employee of Messrs Hill & Co. Previous to the year 1862 he had migrated from London to Edinburgh and became organist of the Edinburgh University Music Hall, Park Place, and also when Messrs Hill & Co built the Minster organ at York, or rather re-modelled it, Mr Hopkins came to York at their invitation and, after it was completed, he remained as the tuner of the instrument In 1863 he set up the Nave organ for the same firm. and, afterwards, set up, in 1867, as an organ builder in Jewbury, Barker Hill, and resided in Mill Lane. He afterwards obtained the position of organist at Heworth Church.

His health was not of the best, being troubled by asthma, and, probably coupled with depression, business for few orders reached his works. He fell into a peevish manner and particularly enjoyed indulging in a little pointed satire when in conversation with a friend. After a tiff with Dr Monk he often suffered from diarrhoea. (During part of Dr Monk's time he sang alto in the choir.)

After the death of Mr Hopkins on 23rd March, 1893 at the age of 67, his [son, Walter] carried on the organ building and tuning business and after Mr Denman relinquished his business in Skeldergate, which he had carried on for many years, Mr Eric [Walter - see below. See also Griffiths *A Musical Place of the First Quality*, pg 215] Hopkins took it over and carried it on with

renewed vigour and energy. For some time he [Arthur Hopkins - son of Thomas] acted as organist at St Paul's Church, Holgate and in the year ---- received the appointment of organist at All Saints, Pavement. On Oct. 24th, 1913 he was presented with a testimonial, after a concert at the Co-operative Society Room, as some recognition of the services he rendered as choir trainer, whereby the Co-operative Society Choir had been successful in winning the Yorkshire Egerton Challenge Shield.

[Arthur Hopkins, the organist, was the brother of Walter, the organ builder, and had a son called Eric Arthur who died in 1915 and is buried in York Cemetery.]

[See Newspaper cuttings re presentation to Arthur Hopkins]

### Hopkinson, George.

Born Dec. 10th, 1824, his parents residing in Gillygate, and inherited his musical skill from his father who had an excellent tenor voice, being able to sing down to B flat. He, also, was an excellent cello player and, in the same year that his son George "saw the light", he played an obligato at Mr Philip Knapton's benefit concert to the singing of Weber's cavatina "Tho' clouds" by Miss Travis. He had two sons who gained a prominent place as musicians, George and Thomas. In 1824 [1832?], George, at eight years of age, was articled as a chorister at the Minster under Matthew Camidge and, after serving his term of pupillage, he received lessons in harmony and thorough bass from Dr Philip Carpenter (son of the celebrated Saul Carpenter) and at the age of 16 was appointed organist of St Wilfrid's Church, Blake Street in succession to Mr Tomlinson. After his voice had got fixed to a tenor a vacancy occurred at the Minster for which he entered as a candidate but the Dean objected to one who had been connected with other denominations and made the choice of Mr George Brown. He sang in the choir of the Unitarian Chapel.

At 21 years of age he was married to the daughter of the late Dr Nelson of Bridlington and York and, in 1850, he was conductor of the Choral Concerts, Mrs Sunderland principal soprano, Mr Barker tenor, Mr Hemingway; leader of the band Dr Camidge, programme selection from Judas Maccabeus, the band of the 2nd Dragoon Guards. He then sang in the Choral Society concerts.

From the foregoing it will be seen that Mr Hopkinson possessed the required ability to carry on the musical tradition of the City and from this period we find him the ruling spirit of the Choral Society.

At a concert given in Jan. 1851 he gave two sets of quadrilles which he had composed viz: "Nepaulese" and "Ernani". He then had a quadrille band.

In 1852 his song "England Freedom's Home" was rendered. In 1853 two vales were played, "Le Sorelle" and "Fairfield", the latter composition being, no doubt, a compliment to the Thompson's Fairfield, also played at the 1855 concert. In 1853 he lived in Clarence Street.

After the death of the Duke of Wellington, which took place Sept.14th, 1852, a memorial concert was given in the Concert Room in December at which Mr Hopkinson conducted and an organ was specially erected for the occasion. The music was from the oratorio of St Paul with the Dead March. The vocalists were Mr Nikersall, Mr Brown, Mr Jennings, Master Barker, Miss Hepworth and Mr Hunt, leader.

The York Choral Society being essentially founded for the promotion of good music among the inhabitants of York, it had no ambition to enter into the domain of those who catered for the public by bringing musicians of great note to their concerts but rather seeking to encourage a healthy taste for music and at the same time bring to the front any talented amateur. Thus it will be seen that, during the time Mr Hopkinson was conductor, the vocal and instrumental performers were well known in the City and only the leading sopranos were outsiders.

Of the works performed, those during the earlier part of Mr Hopkinson's regime were following the line of Dr Camidge, but he soon added works of a lighter kind such as "The May Queen", Bennett and "Robin Hood", Hatton, etc, overtures from the principal operas and ballads and songs. This agreeable variation being much appreciated by the audience who did not care for the lengthy oratorio, sometimes divided into three parts and even then the score had to be slightly curtailed.

In 1859 [1867?] Mr Hopkinson received a testimonial as a mark of the high estimation in which the members regarded his long and efficient service as conductor. After his retirement from the Choral Society he continued his professional practice as a teacher at his residence, 60, Gillygate, and occasionally gave a concert, assisted by his friend Mr Ben Shaw, who was leader of the band.

In 1869 the Whitby Vocal and Orchestral Society gave two concerts at which the oratorio of the Messiah and Judas Maccabeus were rendered, assisted by an orchestra of musicians gathered from Yorkshire, Mr Hopkinson, who had trained the Society, acting as conductor.

In York he inaugurated a class for ladies desirous of cultivating music, which was abandoned the following year owing to Mr Hopkinson leaving the City for Glasgow, where he took up his abode until his death which took place March 1st, 1908.

Oct 9th, 1857. Subscription Concert.

Festival Concert Room.

Madame Rudersdorff

Madame Arnadei

Mr Charles Braham

Mr Thomas

Solo Violin Herr Moliq

Piano Signor Randegger

Leader Mr C N Allen

Conductor G. Hopkinson

Songs, Duets etc.

### **Hopkinson, Thomas.**

Was the 2nd son of Mr Hopkinson of Gillygate and was born Oct 22nd, 1826. At an early age he evinced a strong love for art and wished to become a painter, being probably animated with a desire to follow William Etty, but his father, being of a musical temperament, decided otherwise, so placed him as a chorister in the Cathedral where he received his training, which training enabled him to take up the profession of a music teacher.

In 1855 he was invited to become organist at Pontefract Church which he accepted but, after two years, he removed to Hull, at which period the town only possessed three teachers of music, therefore he soon found himself fully occupied. For many years he had been a contributor to the Press on musical matters and other topics and strongly advocated the claims that native musicians had upon all who fostered our national art.

About 1886 his early penchant for drawing and painting asserted itself so strongly that he neglected music and took up the practice of painting landscapes and water colours.

#### **Hornby, William Surtees.**

The only son of Rev Hornby D.D. of Clifton,, who was a very enthusiastic musician and built a very fine music room to his house, where from time to time he had musical evenings at which the best musicians in the City took part. Herr Drouet, who was teacher to his daughters, being the pianist.

His son received his violin lessons from Mr Rob Cowper (a most excellent teacher) and showed that as a pupil he possessed many of the qualifications that go to make a first class violinist. Afterwards he joined the band of the Choral Society and played among the 1st violins at these and other concerts.

In 1869 an Amateur Musical Society was formed which had its practice and concerts in the school room in St Andrewgate. On April 24th, when the Society gave a concert, Mr Hornby played solos on his violin.

Oct 17th and at a concert at Fulford he gave violin solos and Rev H M Clifford played the piano.

#### **Horsley, [William].**

Composed and published a song entitled "The Good Old Church of England", price 1/-, written in four parts for piano or organ accompaniment.

The words were written by a clergyman of the Church of England. Vide *Yorkshire Gazette*, Dec 7th, 1850.

#### **Horwood, F W.**

He was a member of T T Noble's band and player among the solo violinists. He also took the solo violin part in a quartet at the Yorkshire Choral Competition in 1906. He had joined the regiment when he came to York. [The above is taken from Vol 3, pg 20, see also Newspaper cutting of 11/12/1907 A Tribute to Y.O.S Conductor.

#### **Hudson, Mr.**

Teacher of pianoforte and violin. In 1770 lived opposite the County Hospital. Was, in the first years of the 19th century, closely associated with Dr Camidge in providing concerts for the

entertainment of the citizens. Up to the end of the previous century such forms of entertainment were very infrequent, the Cathedral supplying the sacred themes and the amateurs of the City the secular element.

In 1800 Mr Hudson gave, probably the first of, a series of concerts. A benefit concert was given on Feb 27th at the great Assembly Rooms (lit with spermacetti candles), the vocalist being Mr S Franklin and Miss O'Leary and the instrumentalists were Mr Hudson, violin, Mr Erskine, hautboy, Mr Camidge, Jun., piano, with a ball after the concert. Tickets to be obtained at Mr Hudson's residence, Castlegate.

It is to be inferred that Mr Hudson's death took place about 1802 as Mrs Hudson advertised that she was trying to dispose of a quantity of songs, English, Scotch and Italian by the aid of Mr Samuel Knapton (music dealer, Coney Street). Mr Hudson (no doubt his son) advertised afterwards that he continued to teach the violin and piano. 1803 he gave lessons at Mr Stothard's, Micklegate Bar Without. [See Newspaper cutting for Mrs Hudson's benefit concert. *Yorks. Herald.*]

#### **Hudson, William.**

Born in Stonegate and was the [grand]son of William [Thomas] Hudson, who carried on the trade of a baker, and Dorothy his wife. He was a member of the Bakers Company who used to meet at the Punch Bowl in Stonegate where there was an ancient punch bowl which, owing to being split at some earlier period, was relined in 1807 by order of William Hudson and was embellished with the City Arms and the arms of Alderman Cattle and on the birthday of a member of the Society he had to provide a full bowl of punch for which he paid one guinea. [William Hudson, see below, was the son of Thomas Hudson, tailor. The William Hudson mentioned in 1807 was probably the brother of Thomas and the uncle of William, and was a baker in Stonegate. See Murray pedigree.]

William Hudson, Junior was placed in the office of Messrs Lawton & Co, Proctors where he served his articles and was admitted a proctor in 1829. On the death of Mr Joseph Buckle in 1853 he was appointed Deputy Registrar jointly with Mr Buckle, Junior. In 1853 he was a member of the York Corporation and served as Sheriff and in 1855 was created alderman. As being more connected with the subject of music Mr W Hudson not only possessed a talent for this art but was also a very clever sketcher of figures which have been publicly exhibited and much prized.

As a musician he was enrolled a member of the old Musical Society, which was formed when Dr Camidge and Philip Knapton relinquished their popular winter concerts and, in conjunction with others, established the Philharmonic Society in 1843. He was also a supporter of the Choral Society and became president of the Yorkshire Amateurs.

In early life he lived in Minster Yard, near to St Peter's School, where were born five sons and two daughters, all musically gifted, but two of which are now classed among the notable musicians of England.

When the concertina was first made popular by Mr George Case and when Mr Hudson was occupying his palatial house at Ouse Cliff, he became a great admirer of this instrument and formed a band at his house composed of solo and baritone registers. As a violinist he was no amateur

performer but played 1st violin at Dr Camidge and Mr Erskine's concerts.

His death took place on Nov. 19th [16th] 1864 at the age of 67. See notice in *York Herald*, Nov 19th.

In 1912 Mr Merriman of the City had a concertina with an ivory tablet engraved with:

George Case manufacturer and professor of the concertina  
32 Portland Street  
late Josiah Scales.

[See also under Knowles - Stonegate.]

### Hudson, Thomas Percy.

Born Dec 16th, 1832, son of William Hudson, Registrar of the Northern Province. Was an all round musician and had studied with Piatti and with Grutzmacher of Dresden and possessed an Amati violincello of great excellence. But if his technical gifts were less than his brother Frank's his general knowledge and grasp of every school and type of music was far greater.

I have heard them play in a quartet with Joachim, no mean test this, especially when their performance was not out of proportion to the excellence of the combination. They had not to struggle, they played. Joachim expressed to me his appreciation of the technique of Francis and of the artistic sense of Percy. If the two brothers were rolled into one they would be a performer of the first order.

The birth of chamber music in Cambridge was due to them. No orchestra of the best material was complete without their active help. The violinist with his Strad. retired to a country parish and lived there in semi obscurity. The cellist (having been a Fellow of Trinity) took a college living in Yorkshire where he organised the Hovingham Festivals which did so much far outside Yorkshire in the country at large. He had to face the tradition that Eastern Yorkshire is not endowed with the same inborn musical faculty as Western but he showed that it also had its capabilities and supported them by some assistance from friends in Leeds. His friend and unfailing helper was John Rutson of Newby Wiske who, ever on the lookout for needy young artists who wanted financial help, did much by stealth to fill the ranks of the profession with worthy and promising adherents. Sir William Worsley turned his riding school at Hovingham into a concert room and an excellent place for sound was ready to hand. The music was rarely composed for the occasion; the programmes were more valuable for they contained the best works which had been heard before and needed repetition. If there were solo artists he secured the best with Joachim at their head. He extended his invitation to such players as Borwick, Miss Fanny Davies, Agnes Nichols, Plunket Greene and many others. Whatever was done, and happily there was not too much, was done well even to the most exacting ear and taste. When Hudson moved from Gilling Rectory to Trumpington (changing his name from legal necessities to Pemberton) the Festivals came to an end.

His career upon his return to Cambridge was, from consideration of his years and the management of the estate, less active but none the less useful. To the day of his death he kept alongside all modern methods and composers and if he criticised them he did so from the

standpoint of one who knows and never one who is prejudiced. More than most musicians he liked everything he could, and was open minded towards those he did not like. He was in a position to understand everything which they strove at and was able to differentiate the false and the true. He was a man of peace. Vide "Interludes" by Charles Stanford, D 4615 Free Library. An excellent portrait of Canon Pemberton with the article.

His death took place at Trumpington Hall [31/1/1921] after a long illness and [he] had held the Canonry of Bilton in York Cathedral from 1899 and had also been Precentor from 1883 but relinquished that position when he left Yorkshire. To his enthusiasm the success of the Hovingham Festival was chiefly due. He was conductor of the York Musical Society from 1896 to 1900. *Mus. Times* of April 1921.

#### **Hudson, Frank or Francis.**

Second son of William Hudson, Proctor, was born in the house in Minster Yard and at a very early age he played the violin. Near to the house was the newly formed School of Art with a large grass plot in front and into this plot five juvenile musicians sallied, each furnished with a musical instrument which they played upon correctly as they marched round the grass plot. These juvenile amateurs were Frank, Arthur and Walter Hudson and their two young sisters. The violinist was afterwards placed as a pupil at St Peter's School, which had recently been removed from Minster Yard to the newly built school in Clifton, the School of Art taking for their use the old St Peter's School.

After being at St Peter's School he went to Trinity College, Cambridge where he took Deacon's orders in 1863 and obtained a curacy at Stevenage. In 1864 he was appointed Vicar of Great Wilbraham, near Cambridge and took the degree of MA in 1873. He married Miss Caroline Beauclerc and in 1891 retired from the clerical life, taking up his residence at Fulborne, near Cambridge.

The following extract from "Interludes" by Julius Stanford shows the estimation he was held in as a musician.

Frank or Francis Hudson was an extraordinarily gifted violinist. So accomplished was he in the craft that he earned the highest emoluments from Ernst, one of the king's of the fiddle, and was his frequent companion at Knebworth where Ernst was the guest of Bulwer Lytton and drove about the county with his host (two gaunt figures). Francis was an amazing reader at sight. Besides tackling all the most advanced specimens of virtuosity with success, Francis could play all the sonatas of Beethoven, Schumann and all modern written work with an insight and a certainty which was unfailing.

See Joachim's opinion of the two brothers, vide Percy. Frank afterwards retired with his Strad. to a country parish and lived in semi obscurity. Vide "Interludes" pg 149/50 [He died 10/6/1901].

#### **Hudson, William.**

[One of the organist's from the Blind School]. Is noted by Dr Spark as being great as a singer in Plowman's Quartet which contributed much to the enjoyment of the visitors who attended the weekly concerts.

He was also many years organist at Bishopthorpe Church.

#### Hunt, Richard.

The earliest record of this able musician is taken from the Choral Society papers, which state he was then living at 49, Stonegate, his father being a hairdresser and carried on business in that street, where the tickets for the Choral Society could be obtained in 1837.

Of Richard Hunt's early training, fitting him for his future career as a musician, no information is available but in 1840 he is styled a teacher of music and lived at 22, Blake Street and in 1842 we find him a composer and had two of his songs sung at the Choral Concert of that year, viz "Forget Thee" and "I saw her as she turned", at which period he was a violinist in the band. These were followed by a set of waltzes named the "DeGrey Waltzes", who was at that time Colonel of the Yorkshire Hussars. He afterwards published a song entitled "England's Banner" which was set to music by Mr Benjamin Shaw. In 1844 he composed a glee "The Olden Time" and an overture "The Emigrant", both compositions being performed at the Choral Concert.

In 1846 he was appointed leader of the band at three concerts and gave a concert at which Mrs Sunderland sang.

In 1851 he had turned his abilities to the making of pianos and produced one which he named a Favola piano and had it exhibited at the Great Exhibition in London. Its external appearance was like a centretable, suitable for a drawing room, with pedestal and feet and was possessed of a rich tone.

In 1852, when a vocal and instrumental concert was given at the York Institute, he, together with Mr Tom Smith, Benjamin Shaw, John Groves and Dr Procter gave their services. Afterwards, at the first concert held at St Peter's School, he composed a song for the purpose entitled the "Mariner's Song", and, when the Prince Consort visited York during the holding of the Great Agriculture Show, he composed a polka named the "Royal Visit Polka".

In 1854 he contributed a galop "The Whitewall", no doubt as a compliment to the notable John Scott whose training stables were at Whitewall Corner, nr Malton. From 1855 he appears to have severed his connection with the Musical Society, Mr Tom Smith having succeeded him as leader of the band, and, leaving York, he entered upon a new career at Scarborough where he had built a large hotel near Oliver's Mount, which he named "The Princess Royal Hotel", where he now devoted his energies to providing for the comfort of the visitors who patronised his hotel.

In 1861 he removed to the "Prince of Wales Hotel" and once more took his place as conductor of a musical performance given in the Queen Street Chapel, this being the last record of him as a musician, but in 1866 he was elected a councillor for the South Ward, Scarborough and afterwards his active brain was turned to inventing a mode of quick descent from the level of the Queen's Hotel to the sands. His plan was to provide a car which could be propelled upwards or downwards on a slanting set of rails, which at once commended itself to the Town Council and was made and

fixed, the opening taking place in July 1875, and, although thousands of persons have enjoyed the facility of this mode of transit and no record of an accident occurring, yet the inventor of this, the first oblique train line, is now almost forgotten and lays at rest, his death taking place Feb. 27th, 1877.

Richard Hunt was a man of a retiring disposition and at all times courteous and refined in manners. (Mr Tugwell's letter) Dec 17/15. [See Newspaper cutting "Scarborough's Cliff Tramway". No date.]

[See also under Knowles - Stonegate.]

#### Hunton, John.

In 1852 he built an organ for the church at Holme on Spalding Moor which was opened by Mr William Dennis, organist of All Saints Church, Pavement. The *Yorks. Gazette* of Sept. 25th, in a comment on it, stated that Mr Hunton bids fair, ere long, to stand unrivalled in his profession. It contained 7 stops viz. Flute, Fifteenth, Open Diapason, Principal Claribella, Stopped Diapason, Bass, Dulciano, Open Diapason, Swell Pedal Movement only one manual C down to G, no couplers. It has also three barrels which are set for ten tunes, hymns and chants. At the opening a full chorus from York sang. The organ was the gift of the Vicar the Rev. Charles Yates.

March, 1855. [He] had been foreman in the employ of Messrs J C Bishop, organ builders to Her Majesty and in 1855 had set up an organ factory in York which he called: The York Organ Factory and advertised in the *Yorkshire Gazette* that he built and repaired and tuned organs.

#### Hutchinson, John.

Son of Richard Hutchinson who had been organist at Durham Cathedral from 1614 to 1644 and died in 1646. John, his son, was born at Durham in 1615 and obtained the appointment of organist at York Cathedral in 1633. Consequently he would be the youngest organist who has ever occupied this honourable position and no doubt was chosen on account of his knowledge of Dallam's organ, recently added to Durham Cathedral, and [he] played the York [organ] on May 24th, 1636 when King Charles attended the service.

His tenure of organist was, however, soon terminated by the Puritans taking possession of the City and dismissing all the dignitaries and officials connected with the Cathedral. John Hutchinson petitioned that his salary should be paid and compensation be made for his dismissal, both of which were refused. In addition to this trouble he suffered domestic bereavement by the death of his wife and children which broke down his health and brought about his death, [buried] on Jan.6th, 1657 and was laid to rest near his departed wife and children in the "low cross aisle" of Belfrey Church. Organ Book pg 99 - 111.

#### Ibbetson, Miss Alice.

Lady organists are now sufficiently numerous to excite but little comment. Doctors used to affirm

that such performances were injurious to the female by reason of the use of the pedals but, with the beautiful mechanism of a modern organ, all such fears are, and have been, long since exploded. So now we not only have lady organists but ladies who can, like Orpheus, make the instrument speak.

Miss Ibbetson, in 1907, won the coveted honour of becoming a Fellow of the Royal College of Organists and is the third or fourth lady who has been able to obtain it.

1908 on Sept. 30th she entertained the pupils of the Wilberforce School for the Blind by an organ and piano recital. For the organ she played:

Prelude and Fugue, Mendlesohn.

Toccata and Fugue in D Minor, Bach.

And for the piano she played:

Ballade, Chopin.

Intermezzo, Brahms.

Prelude, Rachmaninov.

Dance of the Gnomes, Liszt.

Sonata in A flat No 12, Beethoven.

Her sister Miss Ernestine Ibbetson added to the pleasure of the audience by playing on the violin:

Romance, Svensden.

Nocturne, Chopin.

Perpetual Motion, Carl Bohm.

On April 20th, 1909 Miss Alice Ibbetson gave an organ recital at the Wesley Chapel, Priory Street, assisted by Miss Carrie James ARCM, contralto, her sister Miss E Ibbetson as violinist, and the Wesley Choir.

After Miss Ibbetson had played three scenes from the Life of St Paul by Otto Malling "the applause which followed was loud and prolonged".

In 1910 on July 8th a concert was given by this skilled musician in the Festival Concert Room in aid of the York County Hospital and was assisted by Miss Gladys Coppin who has a mezzo soprano voice of a contralto quality in the lower register. The members of the York Male Voice Choir, under the conductorship of Mr Wilkinson, sang several pieces. Miss Alice Ibbetson played several pianoforte solos with most artistic expression and Mr John Dunn, the teacher of Miss E Ibbetson, played Rondo Capriccioso by Saint Saens, a soliloquy by himself, and with Miss Ibbetson and Miss E Ibbetson the Largo and Vivace from Bach's Concerto.

[See Newspaper cuttings in Vol 3, pg 36 5/5/1908, 30/9/1908, 9/4/1909, 20/4/1909, 9/2/1910.]

### **Inglis, Robert.**

Son of Mr Inglis, jeweller of Coney Street, has developed a very fine baritone voice. He joined the Amateur Opera Company under the directorship of Mr Tendall in 1905. Since then he has appeared as a solo singer and has delighted his hearers by his excellent rendering of modern

### Instrument Makers

York has apparently not been a place where instruments were fabricated, if we except the making of organs.

In 1365 a harp maker is noted among the list of Freemen and it is not until 1721 that we find another, viz John Widdel, an instrument maker, and in 1770 Thomas Haxby took out a patent for a newly invented simple harpsichord. In 1851 Richard Hunt manufactured a richly toned piano which was exhibited at the 1851 Exhibition. A violin maker named Ohman lived in the City about this period and Samuel Bell carried on the business of organ builder and musical instrument maker in Gillygate.

It is not until 1840 that pianos were made in York by Mr James Marsh who had been employed by Messrs Broadwood. He set up his works in Micklegate and afterwards in Coney Street. He advertised in 1840 that he had been tuner of the harp and pianoforte to HRH the Duke of Sussex. The Coney Street business was passed on to his son John who gave it up to take a post in London.

Shortly after this business was at an end a new one, on a larger scale, was opened in Stonegate by Mr Waddington, who also had been employed in London, and which proved a great success, principally by the energies of his sons who have, from time to time, enlarged their works and established branches in other towns. In 1923 they erected extensive works in Scarborough and retained the frontage of the Stonegate premises as show rooms, letting the upper rooms to the British Music Society.

The piano trade now is represented by Messrs Gray & Sons, Coney Street and no instrument maker of any kind exists in the City.

Of musical instrument dealers the most important were the brothers [actually father and son] Samuel and Philip Knapton who carried on the business in Coney Street, Mr Tomlinson in Spurriergate and Mr Erskine in Stonegate. A Mr Mark Hood had a shop in Stonegate where fiddles, flutes and other instruments were sold.

In 1823 Josiah Smith had a similar shop in St Saviourgate and Samuel Stears in Fossgate, where he sold tambourines and military drums, John Robinson, Stonegate and Mr Bewlay in Low Ousegate.

The principal dealer in music at the present day is Mr Banks & Son, his business being the one in succession to Messrs Knapton and Hardman and is now the sole representative of music sellers and brings this historical sketch to a close.

### Instrumentalists.

1319	William de Burgh	Harper
1343	Adais de Torkosay	Organista
1349	John de Rokerham	Organista

1365	John de Topcliffe	Harp Maker
1393	Will de Langton	Mynstrell
1394	Nicholas de Blackburn	
1435	John Seymour	Organ Maker
1440	Johannes Shene	Mynstrell & Waite
1447	Willelmus Wyrnell	Organ Maker
1472	Walteres Kirkby	Mynstrell & Freeman
1475	Johannes Swynburne	Mynstrell & Freeman
1476	Edward Boyse	Organista "
1483	Edward Skerne	Mynstrell "
1485	Innas Binan	Orgoner "
1486	Willelmus Plombre	Mynstrell "
1486	Robertus Lemyngton	Mynstrell "
1486	Robertus Counyton	Mynstrell "
1487	Johannes Hugh	Organ Maker "
1493	Ricardus Tuydsday	Mynstrell "
1502	Xpofferus Lowe	Mynstrell "
1503	Rogerus Smalwode	Mynstrell "
1506	Johannes Symson	Mynstrell
1507	Robertus Marshall	Mynstrell "
1520	Thomas Sutheran	Mynstrell "
1524	Johannes Sawghell	Mynstrell "
1524	Jacobus Demps	Organ Maker "
1533	Willelmus Hyll	Mynstrell "
1536	Johannes Banester	Mynstrell
1539	Guillius Treasurer	Organ Maker
1545	Johannes Hewson	Parish Clerk & Organ Maker
1546	Nycolas Wright	Mynstrell
1547	Ricardus Harper	Mynstrell
1550	Johannes Sawhill	Mynstrell
1553	Cuthbert Wharton	Mynstrell
1553	Willelmus Browne	Mynstrell
1553	Thomas Dayson	Mynstrell
1553	Robertus Sparke	Mynstrell
1553	Johannes Sawhill	Mynstrell
1554	Johannes Bannister	Mynstrell
1558	Robertus Husthwaite	Mynstrell
1558	Thomas Mower	Mynstrell
1560	Robert Bradley	Musician
1561	Ambrose Burgh	Harper
1561	Arthurius Hodsham	Mynstrell

1555	John Sawhill, son of Sawhill, goldsmith	Mynstrell
1559	John Harper	Mynstrell
1565	Johannes Bawderstone	Waite
1569	Ricardus Harrison	Minstrell
1571	Robertus Collyer	Musysion
1575	Thomas Dale	Mynstrell
1576	Laurence Baron	Mynstrell
1578	Ricardus Brown	Mynstrell
1584	Petrus Rubtles	Musysion
1584	William Young	Mynstrell
1585	Xpoferus Dent	Mynstrell
1585	John Wilson	Mynstrell
1585	Thomas Grave	Mynstrell
1585	Thomas Wilson	Mynstrell
1596	Cuthbert Thompson	Musicion
1597	Robt. Peacock	Musicion
1592	John Watson son of Cuthbert Watson.	Musicion
1597	John Harrison	
1597	George Mashroder	Instrument Maker
1597	Richard Bradley	Musicion
1601	Marcus Cowper	Musicion
1607	Stephanus Britten	Organ maker
1611	Johannes Benson	Musicion
1612	Simeon Holmes	Musicion
1612	Jacobus Symson	Musicion
1612	Johannes Wilson	Musicion
1614	Johannes Barton	Musicion
1614	Johannes Bawtherstone	Musicion
1614	George Atkinson	Musicion
1614	Christ. Thompson	Musicion
1614	William Clarke son of John Clarke.	Musicion
1614	Xpoferus Laveroke son of Rich. Laveroke	Musicion
1615	John Young	Musicion
1615	Ralf Kidd	Musicion
1616	John Girdler	Musicion
1619	Christ. Settle	Musicion
1619	Patrick Howell	Musicion

1621	Xpoferus Settle	Musicion
1623	Robt Blackburn	Musicion
1625	Richard Ward	Musicion
1632	John Pickering	Musicion
1632	Mark Sparkes	Musicion
1632	Thos. Laverack	Musicion
	son of Christ. Laverack	
1632	Robt. Barker	Musicion
1636	Rich. Thompson	Musicion
	son of Christ. Thompson	
1637	Will Sewall	Musicion
1651	Will Wood	Musicion
1654	Christopher Girdler	Musicion
	Richard Girdler	
	sons of John Girdler	
1660	Thomas Kade	Musicion
	George Toller	Musicion
1664	William Webster	Musicion
1666	John Barehead	Musicion
1667	William Padget	Musicion
	John Edward	Musicion
	Samuel Bateman	Musicion
1672	William Wood	Musitioner - had a York Token with a Pulchinello on the obverse side.
1672	John Suttim	Musicion
	Thomas Carey	Musicion
1676	Henricus Hodgson	Musicion
1679	Nathan Harrison	Musicion
1713	Carolus Inghish	Musitioner
1721	John Widdel	Instrument Maker
1722	Carolus Pick	Musitioner
	son of Oswald Pick	
1754	Thos. Perkins	Musitioner
1755	John Barnard	Musitioner
1756	Thomas James	Musitioner
1758	Thomas Haxby	Mus. Instrument Maker
	John Storm	Musitioner
	Thomas Keay	Musitioner
	son of a brass founder	
1791	Edward Bennington	Musitioner
1799	Henry Barnard	Musitioner

1813	Thomas Brook, Gillygate	Musitioner
1813	Thackray, Spurriergate	Musitioner
1827	Scruton, oboe player	Musitioner

It is somewhat remarkable that in this list of musicians, which covers nearly 500 years, that not any instrument is named excepting the first and the last, the former a harpist and the latter an oboe player, all the others being classed under the head of minstrels, organisters and organ makers. As early as 1284 we have the account of minstrels playing at the Translation of the body of St William and in 1389 they played from the Feast of Pentecost to that of St Martin, although there was an organ in the church which clearly proves that such an instrument was only used for giving the pitch of chord to the choir and not used as an accompanying instrument, and it is not until 1418 that there is a record of two organ books being supplied and organs were made with 16 feet pipes. (Rimbault *History*, pg 20)

The term minstrel will, therefore, be associated more particularly with the Waits and their position as Corporation Musicians or Official Band and, although the names of their instruments are not mentioned, the Minstrels Pillar at St Mary's Church, Beverley shows they consisted of a harp, a lute (treble or bass), a flute and a small drum. It will be noted that the viol and bass fiddle are not among the list. (*Archeo. Journal 1865*, pg 103).

It has been stated that owing to the absence of a harp these minstrels were of an inferior order. (*Story of British Music* by C A Harris, pg 62.)

In Edward IV time his minstrels rode on horseback and servants were provided to carry their instruments. Chaucer mentions the gay Sawtrye (Psaltery) and a Ribble or small fiddle, also a Giterne (guitar). The bagpipe was a popular instrument. In the reign of James 1st the viol de gamba was played and was the precursor of the violin. Viols and lutes formed the stringed orchestra, the latter instrument very popular all over Europe, and the virginal followed, on which King Henry 8th played and, afterwards, attained as much popularity in England as the lute and in Queen Anne's day the spinet was introduced which was evolved into the harpsichord. Thus we have a full list of the instruments upon which these minstrels and musicians [played].

#### **Ireland, Edward.**

He wrote and published, in 1720, *The Psalm Singer's Guide*, being a collection of the most useful tunes and psalms in 2, 3 and 4 parts being all in the re sol re ut clef taught by J Hall, R Sowerby and others. Printed by Grace White for the author. Vide Davies *Memoir of the York Press*, pg 138.

#### **Johnson, C. J.**

Had been a teacher of music at Wetherby and came to York where he opened out an Academy of music at No --, St Saviourgate, which he further developed as an organ school, adding additional masters to his staff. See prospectus.

After a few years, however, he found it necessary to abandon the project owing to lack of patronage.

He had facilitated this collapse by turning to composition, thereby neglecting his pupils.

He, afterwards, turned his attention to music publishing, which was also a failure, and ultimately took up his original vocation of teaching at Brighton.

1907, whilst he was in York he acted as Pro Grand Organist at the Freemason's Lodge in St Saviourgate.

#### **Kearton, J. Harper.**

Born at Knaresborough Oct. 25th, 1848 and at the age of five he joined the Trinity Church Choir where he remained until he was 16 years old. He then got appointed organist at the Congregational Church in Knaresborough and three years after was appointed a tenor songman at York Cathedral. During his two years at York he took lessons from Mr Howard Herring, alto singer at the Cathedral and organist of St Helen's Church. He afterwards left York and got appointed a Vicar Choral at Wells Cathedral and appointed music master at the Grammar School, and at St Anne's School, Baltonsborough, professor of singing at Downside College and organist at Croscombe. During the nine years he was at Wells he worked with great energy, his studies chiefly tending towards the degree of Mus.Bac. which he passed at Oxford in 1871. His singing being noticed by Mr Alfred Stone, author of the Bristol Tune Book, he was advised to enter the Royal Academy of Music, London as a vocal student, his tutor being Mr Arthur Sullivan and Signor Randegger.

In 1877 he was appointed Vicar Choral at Westminster Abbey and soon became a noted Vicar Choral and concert singer and had the honour to be chosen to sing the tenor solo in the Te Deum composed by the Prince Consort.

His compositions for the organ and voices, together with secular music, are worthy of special notice but space will not allow of a further notice.

#### **Kilvington, Thomas.**

Musician and Dancing Master. Took up his freedom in 1793. He published several books on country dances in the 18th and 19th centuries, viz "Twelve Country Dances" with their proper figures adapted for the harp or pianoforte, dedicated to the Countess of Mexborough. Oblong 4to. Published about 1803. Copy in possession of Mr Frank Kidson.

#### **Kirbye, [or Kirkby, Thomas].**

Like Wyrnal this organist passes away without leaving but a slight trace as to his identity and ability.

In 1529 Thomas Magnus founded a Song School at Newark and made choice of Robert Kirbye as its first singing master, who may have been a relative of the York organist. Kirbye's ability is

expressed in the words of his epitaph (given by Drake) and inscribed on the stone in the North [South] Transept that covers his remains, his wife Isabel being interred near her husband.

In 1472 a William Kirkby was a minstrel and Freeman.

#### **Knapton Family.**

The family of Knapton have mostly been associated with the parish of Holy Trinity, King's Court, more commonly known as Christ's Church, King's Square. As early as 1666 Peter Knapton died after holding the position of parish clerk at the before mentioned church. His father and grandfather also lived in the same parish and were embroiderers and, no doubt, embellished the coats and vests of the dandies who swaggered about the City during the reign of King Charles. Later on we come to John Knapton, a millwright, whose son Philip was a barber surgeon and the father of two notable musicians and other children less known.

#### **Knapton, Samuel.**

The eldest, was born in 1752 in the parish of Christ Church. Of his early life no record is to hand but it is but reasonable to surmise that he learned the business of musical instrument making with Mr Haxby of Blake Street as, soon after Mr Haxby's death in 1791 [Haxby died in 1796 but Mr Knapton took over the business in 1788], he took over the business, at which time he was organist of St Helen's Church.

In 1790 on a Bill head, in the possession of Mr Banks, he styles himself successor to Mr Haxby.

In 1799 he advertises that he had laid in a stock of new music at his shop in Blake Street, opposite the Assembly Rooms.

In 1802 he advertised his succession to the business of the late Mr Haxby and announced his intention of opening a general circulating Library of Music and issued a catalogue, price 6d., the terms for membership being the same as charged in London. It is somewhat startling to find a man with such progressive ideas - as the City has not seen since his day.

In 1803 he had taken a large stock of songs to sell that had belonged to the late Mr Hudson. The stock comprised English, Scottish and Italian songs with accompaniment for full band as performed at York and other concerts.

In 1808 the mother of these two notable musicians [mother of Samuel] died at the age of 82.

About the year 1829 he took his brother [son] Philip into partnership and removed the business of musical instruments to No 36, Coney Street where they much enlarged the scope of the business and laid in the largest stock of musical instruments that has been seen in the City before the rise of the popular piano.

They also took in Mr White as a partner, no doubt to strengthen the connection and further promote the concerts given by them as separate individuals. The partnership, however, failed to attain the results they had anticipated, therefore was of short duration, the Knaptons carrying on the business until it passed into other hands.

There is no record of Mr Samuel Knapton's doings from this date - or whether he possessed any skill as an instrumentalist. The special ability of his brother [son] Philip seems to have overshadowed that of Samuel who had apparently taken an interest in City politics and represented Bootham Ward as a councillor at the time of his death, which took place on July 7th, 1831 at the age of 74.

His portrait (a copy taken from the original) now hangs in the Hall of the Philosophical Society and was painted at the cost of Mr Philip Knapton and presented to the York Musical Society, who were desirous to possess it, he being a member of the Society and highly respected.

Mr Samuel Knapton must have had private means or he could not have purchased the house at the corner of Blake Street from Mr Haxby's executors for ,500. (see acct. Haxby).

### **Knapton, Philip.**

Was born August 10th, 1762, vide Christ Church register [appears to be no record in printed register for Christ Church] therefore the date given in the *Musical Biography* is incorrect, as also the statement alluding to his being a pupil of Dr Hague. [The information in the *Musical Biography* no doubt alludes to Philip Knapton, son of Samuel Knapton, who was born in 1788 and was a pupil of Dr Hague. The following information refers to this Philip Knapton.]

Of his boyhood and early manhood little information is available from any notes about this clever musician. His brother's [father's] intimacy with Dr Camidge and the arrangements for his concerts would bring young Philip Knapton often into the notice of Dr Camidge so, in 1800, he became a member of the Musical Society and formed a small band of musicians who accompanied the psalms and hymns in St Saviourgate, where he then resided, and, afterwards, completed a collection of Psalms and Hymn Tunes for use in the Churches of York, and chants also, both arranged for accompaniment for the organ.

In 1818 a finale to a concert that was composed by Philip Knapton was played from the MS copy.

In 1819 he gave a concert in the Assembly Rooms in aid of the County Hospital at which Dr Hague acted as leader and Mrs Salmon the principal vocalist. NB. Dr Hague was a native of Tadcaster, therefore much connected with York concerts, and no doubt interested himself in Philip Knapton's early career as a musician.

In 1822 Dr [John, Jun.] Camidge and Philip Knapton worked conjointly in giving two concerts when the two famous vocalists Madame Catalina and Mr Braham appeared for the first time at a York concert.

Writing of this wonderful cantatrice in his reminiscences Earl Mount-Edgcumbe says "With all her faults therefore (and no great singer had so many) she must be reckoned a very fine performer and if the natural with which she was so highly gifted were guided by sound taste and judgment she might have been a perfect one".

At the Great Festival of 1823 she electrified the vast audience by her wonderful voice.

In 1823 at his benefit concert a song "Clan McGregor" composed by P. Knapton was sung and

a ballad "Ah Country Guy" and at another concert given in the Assembly Rooms the overture to "Der Freischutz" was performed for the first time in England.

In 1821 his health was impaired to such an extent that he had to relinquish his post as organist of St Saviour's Church and another youthful musician, viz. Thomas Bridgewater, was appointed.

He, however, composed several attractive pieces of music viz:

"La Fête Civique" dedicated to Miss Clarke, the daughter of the Lord Mayor.

"A Swiss Air" with variations.

"Merch Megan" based on a Welsh Air

besides overtures for orchestra concertos, some of which were performed at the York Musical Society concerts, and pianoforte pieces which were of excellent quality considering the state of music at this period. His song "There be none of Beauty's Daughters" was longtime a favourite. His energetic life had overtaxed his health and after a lingering illness he died June 20th 1833 at the age of 44 at his residence at Holgate.

The *York Chronicle*, in a notice of his decease, adds the following eulogium:

"As a musician his talents were of the highest order. Many of his compositions are deservedly popular among the very first class of musical professors and amateurs and his taste, feeling and expression as a pianist will be long remembered by numbers in the City and neighbourhood where his premature death is generally and sincerely lamented."

#### Knaptons

Extracts from Schedule of their stock taken August 6th, 1829.

Summary:

Pianofortes, Organs and Harps	,847	0	0
Wind Instruments	,200	9	4
Ditto Miscellaneous Articles	,71	10	10
Stringed Instruments, Bows, Strings etc.	,136	1	4
Printed Music and Paper	,397	2	8
Fixtures Packing Cases	,72	13	0
Miscellaneous Articles	,39	8	6
	,1764	5	8

The stock comprised 35 pianos  
two valued at 64 and 60 , each  
the others averaging 30 , each  
highest 43 , lowest ,10

Barrell organ 3 barrells ,28

1 Double Action Harp (Erard) 63 ,

1 Single 20

8 Pianos varying from ,105 to ,32

left on approval

2 Trombones ,8 18  
 1 Chromatic Trumpet with Keys ,5  
 1 Concert Trumpet ,5 0 0  
 6 Key Bugles about ,3 5 0  
 one of them with 2 Crooks 10 11 6

14 Horns 14/- to 30/-

8 Flutes ,9 9 to ,4 0 0

70 Flutes "Gouldings" ,2 2 0 to 6/-

5 Ditto "Milhouse" ,1 6 6 to 17/-

7 Ditto "Potter" ,4 4 0 to 12/-

6 Ditto "Wills & Goulad" ,1 5 6 to 4/-

27 Ditto Various ,6 11 0

#### Clarinets

13 Gouldings ,7 0 0 to ,2-8-0

15 Milhouse ,6 9 0

7 Guttridges ,10 13 0

#### Piccolos

8 Gouldings Milhouse

& Cahusai ,1 16 6

#### Flageolets

19 Various ,3 10 0 to 10/-

#### Flageolets Flutes

12 Various ,1 0 0 to 10/-

One with 9 Keys ,7 0 0

One with 3 17 0

#### Fifes

29 Various 5/- to 2/-

#### Bassoons

1 with 6 Keys "Milhouse" ,3 13 6

1 Pitch Pipes 5 0

#### Reeds

for Bassoons and Clarinets

67 doz. various ,10 8 8

1 Military Great Drum 4 14 6

2 Tambourines				at 28/- each
1 Spanish Guitar				at 40/-
1 Ditto				at 40/-
29 Violins	,4	16	0	to 14/-
6 Violas & Cellos	,4	4	0	to 21/-
65 Violin Bows	,2	10	0	to 7/6
39 Cello Bows	,3	8	6	to 15/-
Shop Fixtures	,72	13		

Thomas Benson  
Appraizer

In the 1829 Directory  
Thos Benson was a Joiner  
and lived in St Saviourgate.

#### Knocker, Miss [Editha Grace].

Who had been a pupil under Herr Joachim came to York and commenced as a teacher of the violin, taking the house that used to be inhabited by Mr Mann the coach builder in Minster Yard, now remodelled and occupied by Canon Bell. She then joined Mr T T Noble's Symphony Band and, being an excellent violinist, became the leader of it.

In 1905 she generously offered to teach any of the Minster Chorister's who took up the study of the violin and at the next annual gathering of the boys on Prize Day she reported upon the excellent progress they had made.

1907. Mr Percy Anderson, a former chorister, who had taken to an artist's career and portrait painter after being honoured by a sitting from the Dean, painted the portrait of the Chapter Clerk, (T. Whythead, Esq) and the schoolmaster, Mr Scaife, and, as a mark of his appreciation for Miss Knocker's interest in the choristers, he also painted her portrait gratis which was presented to the Dean on behalf of the artist in June 1907. [The following is taken from Vol 3, pgs 4 & 5] A rather curious incident occurred with this portrait. Previous to the presentation some adverse criticism had been passed on the picture and, amongst the privileged persons who saw it, the generally expressed opinion was it was not a likeness. This so worked upon the artist that 3 days before the presentation he obliterated the head, which was a full face, and painted the lady in profile, which was pronounced by all who saw it to be an excellent likeness. [Also from Vol 3 a Newspaper cutting of 11/3/1915 on Effort to Help Musicians.]

Miss Knocker had several pupils who have distinguished themselves, \*Miss Leila Willoughby, a niece of Lord Middleton, and Miss Backhouse. The former, afterwards, gave several exhibitions of her skill. She also made further advancement in her technique by studying under the famous master of the violin, Leopold von Auer, at St Petersburg and in 1914, after her return to Yorkshire, she

gave a recital at the Tempest Anderson Hall. Miss Backhouse has also been able to take her place before a London audience.

After Mr Noble's departure to America the Symphony Orchestra languished and [in 1914] Miss Knocker received a tempting offer as teacher in London which she accepted. She now resides Lambolle Road, NW3, London.

During the latter part of her residence in York she interested herself in providing help for the musicians who were suffering from lack of employment caused by the war. Oct. 1920 she interested herself in obtaining money for the support of two aged daughters of Schumann, vide *Observer* Oct. 23rd, 1920.

It has been stated that only one lady has been a member of the Freemasons but Miss Knocker was a so called Freemason, i.e. a member of a Continental Society who adopted part of the rules of the Freemasons.

[See Newspaper cutting from *Morning Post*, March 1923 re concert given by Miss Knocker at the Wigmore Hall.]

[\*See several Newspaper cuttings in Vol 3, pgs lvii and lix re Miss Leila Willoughby.]

#### **Krous, Miss Mary Teresa. ARCM.**

Appeared for the first time in her native city as a vocalist at a concert given at the Railway Institute arranged by Herr Oberhoffer. Miss Krous sang two suites of songs from Brahms and, for her age, displayed considerable talent, her perception of pitch was a notable feature in the performance.

In June 1912 she passed her exam at the Royal College of Music and was awarded a certificate of associateship.

On Dec.9th, 1912 she took the soprano part in a Choir Festival at Groves Wesleyan Chapel when Handel's Messiah was given.

Miss Krous is the daughter of Mr & Mrs Krous of Spurriergate.

#### **Lea, Benjamin.**

He had been, for 28 years, a bandsman in the 2nd West Yorkshire Militia Regiment and died March 11th [1907] at the age of 72.

#### **Lincoln, Frank C.**

[See Newspaper cutting of obituary in Vol 3, pg 38. York City Industrial School Bandmaster, died 29/10/1911]

#### **Lockwood, W.F.**

No 6, Micklegate, member of the Royal Academy of Music.

July 15th, 1840, he gave a concert and ball and the former Miss Birch, Madame and Signor Lablache and Mr Richards sang. A picked band, several of the performers members of the Royal Academy, played and led by Mr Lockwood.

July 11th, 1840, he published a set of 2 quadrilles.

#### **Lofthouse, Benjamin.**

1882. Trained at York Cathedral under Dr Naylor, organist and choir master at Tadcaster Church.

1882 - 1896 organist at St Martin's, Coney Street.

1897 St Andrew's, Southport. Music Master St Andrew's Hall, Southport. Mus.Bac. 1898, Queen's College, Oxford. Mus.Doc. 1914, Dublin. FRCO 1899. Fellow and graduate of Sol fa C, 1905.

Univ. ex. Jesu lover of my soul for solo, chorus and strings.

#### **Lymm, Henry.**

Lord Mayor's Walk. Teacher of piano, violin, organ and singing. Organist at the Barrack Church.

In 1906 he left York to become Master at Sexey's County School, Wedmore, Somerset and, afterwards, received the appointment as organist of Wedmore Parish Church.

In 1907, having applied for the post of organist at St Patrick's Church, Swansea, he was successful in being chosen from 50 competitors. He afterwards went to Gloucester where he died.

#### **Makins, Mrs Walter. [Mary Eleanor].**

A vocalist of well known ability; is a native of the City, being born in the parish of St Laurence, Walmgate Bar, and, as a girl, showing a special love for music, was trained as a singer with a view to entering on a professional career. But her marriage with Mr Walter Makins, who succeeded to the business of his father, viz that of draper and costumier in Parliament Street, for a time placed music in the background of her life, but, from time to time, she assisted at various concerts until her appearance was greeted by the audience with evident pleasure.

Mr Reginald Rose, organist of St Olave's Church, with whom the Makins' had become acquainted, took a great interest in the cultivation of her voice, he playing all her accompaniments until she has become one of the most finished vocalists in the City and gives her hearers the best interpretations of the best modern songs.

1916, she is now singing on board some of our ships as an entertainer. Mr Makins also possessed a good baritone voice and often accompanied his wife in a duet but did not appear in public. His principal work was the history of York Freemasons to whom he acted as Secretary and after the war he took up the work of recording their history and removed to London where his wife died, May 1926.

[See Newspaper cutting of her interment, May 26th, 1926.]

### **Marsh, James.**

Came from Messrs Broadwood & Co and set up business at 92, Micklegate in 1840 and advertised as having been a tuner of the harp and piano to HRH the Duke of Sussex.

Finding business to succeed he removed into Coney Street and filled up a shop in a very tasteful manner. Again business flourished under his management, assisted by a clever wife, and enabled him to enlarge the shop, his son, John, and a daughter taking part in the extension of the business. His elder daughter had married a Mr ---- who was a commercial traveller and resided in Mount Vale. His son, John, then left him to take up a post in London and his wife died which was a great loss to him.

Some years passed by and he, having succeeded well in business, built a house at South Bank, Acomb Road, where he resided. Having engaged a manager (Mr Sanderson), whose daughter acted as assistant in the shop, Mr Marsh was attracted to her and ultimately married her. Their married life was not of long duration, his young wife dying and leaving two children and, within a short period, Mr Marsh died bringing the business to an end. [He died 28/12/1882 aged 76]

[The following is taken from Vol 3, pgs 79/80]

In 1840 he opened his business at 92, Micklegate, having come from Messrs Broadwood's of London. Being a skilled man in his business as a tuner and of a most genial temperament he soon prospered and removed into Coney Street next to Mr George Bland where he filled up his shop in a most attractive manner. The floor of it being 4 steps up from the street the effect, as seen from the street, was uncommonly good. He now began to extend his business until he commenced making pianos and enlarged his shop by taking in the next house and re-embellishing the front, the pilaster being covered with glass on which the heads of great musicians were painted with ornamental designs above and below. He afterwards built himself a house on Acomb Road and was, unfortunately, deprived of his wife, whose help had been inestimable, in fact he never did a thing without consulting her.

Wishing for more rest he took on a manager, a Mr Sanderson, who was a widower with one daughter and became enamoured by the charms of this daughter, who was apparently urged to accept Mr Marsh as a husband by her father, whose selfish disposition was manifestly the motive. The marriage took place and after giving birth to one or two children she succumbed and died.

The business was now given up, his son, John, by his first wife, having taken a post in London and died there.

1840. He advertised as tuner of the harp and pianoforte to HRH the Duke of Sussex.

In 1856 his name appeared as selling tickets for Choral Concerts.

[He died on 28th December, 1882]

**Mason. - See Birkill, Cyrus**

**Melton, William.**

Chancellor of York Cathedral early part of 16th century [1498 - 1528]. Author of a treatise entitled *De Musica Ecclesiastica* preserved as MS. Held office 67 years. Vide *Fétis Mus.* pg 10.

**Middleton, Miss.**

Took up her residence in York after the death of her father who was vicar of Brompton, nr Northallerton. She had attained great excellence as a pianist and adopted it as a profession. She also joined a class held by Miss Knocker, a professional violinist, and afterwards became a performing member of the York Symphony Orchestra organised by Mr T T Noble, the Cathedral organist, and Miss Knocker, in whose band she played at the Minster and their usual concerts. [see Newspaper cutting - obituary of Anne Fowle Middleton, 27/01/1926].

**Military Bands. [Taken from Vol 3, pg 50]**

The following bands performed at the Choral Concerts in York:

1836	10th Royal Hussars,	Lord Cecil	
1837	7th Dragoon Guards	Col. Clarke	
1838	5th Dragoon Guards	Col. Sir Maxwell Wallace	
1839	7th Dragoon Guards, came from Leeds to play.		
1843	8th Royal Irish Hussars		
1844	6th Carabineers	Col. Vandaleur	
1846	5th Dragoon Guards	Col. Scarlett	
1847	" " "		"
"			
1850	2nd Dragoon Guards	Col. Campbell	
1851	13th Light Dragoons	Col. Knox	
1860	7th Lancers		
1863	10th Hussars	Herr Hartman, Bandmaster	
		played solo flugel horn	

Jan 16th, 1863. Military concert in aid of the York Rifle Corps Band.

Vocalists: Miss Dobson, Louis Banks, Herring, Humphries and Charlesworth.

Mr Fender, clarinet, Mr Harris, piano. Mr Wolstenholme was conductor of Rifle Corps Band.

Jan 25th, 1879. Mr Drake was appointed bandmaster of 1st West Rifle Volunteers, 1 doz applicants.

**Mills, Samuel.**

13, Park Grove. Appointed music master at St John's College, Lord Mayor's Walk, where he proved an excellent instructor. He possessed an instinctive knowledge of his pupils capacity and

obtained results where others would have obtained none. After 19 years, upon a change of principals, he relinquished the post and took up private teaching and afterwards received the post of teacher at the Park Grove School. He composed several pieces of music, one piece he named "The College Polka Mazurka", another "The Clown's Polka", "Old Ebor" and other dance tunes and among songs he composed "The True Hero" and "Stand up for England".

His wife died April 1913.

[See Newspaper cutting on his retirement, July 29th, 1921.]

#### **Milnes, George.**

Born in York about 1815 and was, afterwards, an alto singer taking a part in the York Musical Festivals of 1823, 5 and 8. At the close of 1828 he removed to Huddersfield where he formed several of the church choirs in the town and became one of the founders of the Huddersfield Choral Society and was principal alto in the George Glee Club in its best days. He died at Huddersfield Nov.25th,1883.

#### **Milward, A.S.**

Clerk to the Official Receiver, Mr E T Wilkinson, and amateur musician. Composer of a dance tune entitled "Enchantment" published Oct.1895 and "Elethe" published Dec.1897. Composed a set of variations on "Auld Lang Syne" for piano.

#### **Monk, Edwin George.**

Born at Frome, Somerset, Dec 13th, 1819 and obtained his early instruction from his father, who was a musical amateur and, afterwards, studied the piano under Henry Field and organ under George Field of Bath. He then went to London where he joined Hullah's classes for singing lessons and solos under Henry Phillips. After holding some appointments as organist in England he, in 1844, became organist at St Columba's College in Ireland and studied harmony and counterpoint under the tuition of Mr (afterwards Sir) George Macfarren.

In 1847 he settled in Oxford and took part in the formation of the University Motet and Madrigal Society and the year following was appointed Lay Precentor, organist and music master at the new college of St Peter Radley and graduated as Mus.Bac., Oxford and in 1856 as Mus.Doc.

In 1859 he was appointed organist of York Cathedral in succession to Dr Camidge and commenced his duties under a new Dean, the Hon. & Rev. Augustus Duncombe, who remodelled the Services and made them to assimilate to the new movement recently introduced by the High Church party. Tallis's Litany being introduced, new Services and anthems and, on feast days, processional hymns, also Services in the Nave and an organ erected there to accompany the choir and congregation in the hymns A & M, these for the first time introduced. The great organ was also remodelled by Messrs Elliot and Hill and a tuner of the instrument, Mr [Thomas] Hopkins, brother of Dr John Hopkins, the well known organist, was left in the City by the firm to regularly overhaul

the instrument and keep it in tune.

During his time in York Dr Monk worked assiduously in raising the standard of music in the Cathedral. The *Anglican Chant* book, the *Anglican Choral Service* book, the Psalter with Anglican Chants were introduced into the Services of the Cathedral and, in conjunction with the Rev. Corbett Singleton, the *Anglican Hymn Book* was published but was not used in the Minster, *Hymns A & M* being the standard hymn book.

In 1883, owing to the death of his wife, which occurred a few years previously, his health was seriously affected and his resignation was accepted by the Dean, who much regretted the loss of such an able organist and wrote a short address to the Dean & Chapter on the difficulty they experienced in the election of a successor. Dr Monk returned to his favourite college of Radley and spent the remainder of his life there. [He died in 1900].

In 1865 Dr E F Rimbault in his *History of Organ Builders* wrote the following preface and dedicated it to E S Monk:

"My dear Monk. In placing your name at the head of this page I not only wish to express my opinion of your talents as a church musician but also to record my high esteem for you as a man. Our friendship dates far back (some quarter of a century) and during that time I have watched, not only the growth of your talents and intellectual prowess, but also your rise in the profession.....

You richly deserve all the honours you have attained and the present state of York Choir will bear ample witness to the excellence of your training. You have set a pattern and one which I devoutly wish were followed in other Cathedrals."

He trained several pupils. Mark James Monk was one who entered as a chorister in 1867 and, afterwards, articulated as a pupil to Dr Monk. He was the son of a railway guard. He composed a Polka, unpublished. He ultimately became organist of Truro Cathedral.

#### **Munby, Joseph.**

A solicitor by profession and occupied, for several years, the house that Eddy lived in in St Martin's Churchyard, Coney Street. Mr Munby was also an enthusiastic amateur musician and became one of the Committee of Management for the York Choral and Philharmonic Society. He also played the organ at St Martin's Church, [which] was of an old fashioned type and stood on a raised platform on the Vestry side of the Church, near the Churchwarden's pew. His house was often the resort of a few amateurs who, like himself, loved to try over the choice morceaux of Haydn, Mozart and other great masters of instrumental music. He died on Dec.21st, 1875 at the age of 71 at his residence at Clifton, near to Ousecliffe, which he had built some years previous, and was buried in a family vault at Osbaldwick Church. A brass monument plate, with his coat of arms on it, is also placed on the west wall of Clifton Church.

One of his daughters, in after years, played the ---- in the string and wind band organised by Mr T T Noble, organist of the Cathedral, which he named his Symphony Orchestra.

#### **Murgatroyd, Charles.**

Is dismissed in the list of York Minster organists by the date of 1715 without comment. From other sources we find he was appointed at a very early age and, if his record as a musician is of a meagre kind, we are indebted to him as being the first person to compile and publish a *Book of Anthems* used in the Cathedral together with a Table of the Preachers. It was printed by John White at his printing press in Coffee Yard, Stonegate and was so much appreciated that it passed through three editions. In 1721 he was appointed organist and Junior Vicar of Lincoln Cathedral "cum approbation chore".

In the York Minster Library is a copy he made of *Albinae Omnes* 5th which contains 115 pages and was scored for the Rev. Charles Knight, a Vicar Choral, [according to Griffiths, *A Musical Place...*, William Knight] and in Warrens *Handguide of Chants*, published in 1850, are a few by Murgatroyd.

### **Musgrove, Cyril.**

Son of a music seller in Middlesborough, who, afterwards, removed to Harrogate where he unfortunately fell on evil times and had to relinquish his business. He went to America, where he obtained the position of organist but did not work amicably, according to American ideas, so returned to England and became an agent and, afterwards, went to live at Wrexham where he died.

Cyril, his son, took up the profession of musician, following in the steps of his elder brother who was an organist. To attain this end he took the position of organist at Wynyard Park for Lord Londonderry, which he held for 5 years and then obtained the appointment of deputy organist at Belfrey Church, entering upon his duties Oct.2nd, 1910, in succession to I. Green.

In 1911 in Nov., when the new addition to Haxby Church was opened out, Musgrove reset the responses. In ---- he obtained the position of organist at St Martin's, Scarborough and soon after was claimed for war service, which he managed to evade for a short period, and then joined up and in going out to Egypt (Gallipoli) the boat was torpedoed and together with Morgan, a tenor singer at the Minster, they were both nearly drowned but at last rescued and cared for by some nurses but with the loss of all they had.

After the war they both returned to their respective posts and in 1920, through the influence of Mr T Noble, [he] obtained the post of organist at Winnepeg and on the strength of that he took a wife, Miss Webster of York, who sailed with him. He gave an organ recital on June 10th 1920. [See Newspaper cuttings on his marriage, 11/08/1920, his first recital, 17/11/1920, and his death, 20/09/1921.]

### **Music Sellers.**

See individual articles on the following:

**Bewlay**

**Clarkson, Thomas Fenn.**

**Hardman, William.**

Hargrove, William.

Haxby, Thomas.

Hunt, Richard.

Knapton, Samuel.

Marsh, James.

Robinson, John.

Tomlinson, Edward.

Tomlinson, Thomas.

Nares, James.

Succeeded Salisbury in 1734 at the age of 19, his birth taking place at Stanwell in 1715. His personal appearance was such that it did not impress his predecessor with much respect, for on seeing Nares he exclaimed "Is that child to succeed me?" This taunt went home, for to satisfy his wounded pride he, at the first opportunity, gave an exhibition of what a child could do by transposing a piece of music, written in five flats, to that of two sharps.

As a boy he had received his early training in music from Bernard Gates at the Chapel Royal and after completing his course as a chorister in the chapel he became a pupil of Dr Pepusch, where he soon obtained sufficient proficiency to be able to deputise for Pigott at St George's Chapel.

After his appointment at York, where he was paid the miserable salary of ,40 a year, he nevertheless threw himself into his work and, in two years, he had added five anthems to the list completed by Ellway and proved himself equally skilled as a choir trainer.

In 1748 he was married to Miss Pease of the City, in the Minster. In addition to his compositions for the church he also wrote and published a set of lessons for the harpsichord, also secular music such as catches and glees.

After 22 years of conscientious work at York he was rewarded by being appointed organist and composer at the Chapel Royal, in succession to Dr Greene, and the same year took his degree of Mus. Doc. His after career is distinguished by a remarkable industry in composition which is described as "combining clearness and correctness with a simple and natural vein of his own". (Bumpus *English Organists*, pg 318). He died Feb.10th, 1783 and was buried in St Margaret's Church, Westminster.

Naylor, John.

Born at Stanningley, nr Leeds, June 8th, 1838 and received his early training in music as a chorister at Leeds Parish [Church] under Dr S S Wesley, organist. He, afterwards, became deputy organist until 1856 when he obtained the post of organist at the Parish Church, Scarborough, which he held until 1873 when he changed to All Saints Church, Falsgrave, where the Rev. Brown Borthwick had formed a choir and introduced musical instruments in addition to the organ.. In 1872

he had obtained his degree of Mus.Doc. His work at All Saints had been the means of broadening his outlook in music and certainly carried the appreciation of Sir George Groves, who described him as "a musician of Catholic tastes" and so proved admirably fitted for the post of organist at York Cathedral to which he was appointed in 1883. The choice the Dean & Chapter had made was so much appreciated by musicians that Dr Naylor had the satisfaction of receiving more than 100 congratulatory letters from various parts of the country.

Of the many works he composed during his occupation as organist and the splendid recitals he gave, much could and should be written about, but special reference must be made to the music he composed for the Choral Festivals and more particularly to the Fanfare used as a prelude to the National Anthem.

No doubt these mental exertions were productive of his ill health which, during the year 1897, [meant] that he was unable to take duty and to recoup and he was ordered to take another voyage to Australia in the hope that a lengthened rest would be beneficial to him. Such a hope was, however, not to be realised as, on the voyage, he became worse and on May 29th he died and was buried at sea.

It is somewhat a coincidence that he should have had a desire to compose the anthem "Out of the Deep", therefore nothing could be more appropriate than that this anthem should be chosen to be sung at the Memorial Service held in the Minster on May 31st and, as a voluntary, the sub organist, Mr Thos. Robinson, played Thorne's Funeral March which was a great favourite of the late Dr Naylor.

Mr Thomas Robinson acted as sub organist during Dr Naylor's illness and at the appointment of Mr T. Tertius Noble he had to relinquish the post at the Cathedral and also that of organist at St Michael le Belfrey, where he had trained the choir to a high efficiency. He then, through Mr Noble's influence, obtained the position of organist and choir master at Seattle, Washington State, USA. Before leaving his native city he was entertained at a farewell reception at which the Dean and Mr Noble, together with his friends of the Cathedral and Belfrey's Church, were present and gave him a hearty send off.

**Newby, Fred.**

[See Newspaper cutting re his death dated 16/2/1915 in Vol 3, pg 91]

**Newton, William George.**

Born 1825. Professor of music and musical critic. He resided at No 14, Town Street. He came to reside in York about the year 1847 as a teacher of music, a vocation he was well fitted to hold, and obtained the post of organist at St George's, also cultivating the society of local musicians and becoming more intimate with the leader of the Musical Society (viz Mr George Hopkinson). He commenced to write short notices of the principal musical events of the City for the Press, which, bringing him in a modest income, he gradually allowed the teaching to drop out of his daily routine.

He had a fine personality and was a fluent conversationalist, especially in music of which science he was an excellent theorist but a poor practitioner. At the playing of the voluntaries at the Minster he was often present in the company of a few other musical quid nuncs. He was also a frequent attender at the two Roman Catholic churches when a special mass was being performed.

He married the daughter of Mr Harrison, wine merchant, 5, Low Ousegate. (1846 Directory). In 1846 he lived at 14, Tower Street. In 1886 he had removed to No 2, Peckitt Street. After a severe illness he died at No 5, Wilton Terrace, Fulford Road at the age of 62 on June 4th [3rd] 1887.

A Mr & Mrs Newton advertised that they educated in the art of singing and held classes at No 2, Railway Street. The advert is of a rather inflated kind and like Mr Newton's style, but may not be the same individual.

#### **Nicholson, James.**

Supposed to have been the best performer on the pipe or tabor in the kingdom. He died in York in August 1807. *Yorks Chronicle*. Mus. Biography.

#### **Noble, Thomas Tertius.**

In Dec.1897, out of seventy nine applicants for the post of organist at York Minster, the Dean & Chapter selected T T Noble, organist of Ely Cathedral, to be the successor of Dr John Naylor.

He was born at Bath in 1867 and was trained as a youth at the Royal Academy of Music under Walter Parratt, Villiers Stanford and J F Bridge. His progress was sufficiently rapid to enable him to accept the position of organist at All Saints, Colchester at 14 years of age and, in 1889, at St John's, Wilton Road and, in 1890, assistant organist at Trinity College, Cambridge and two years later he obtained the appointment of organist and choir master of Ely Cathedral, which proved the stepping stone to that of organist and choir master at York Cathedral.

In Jan.1898 he was married in Ely Cathedral to Miss Muriel Maude Stubbs, daughter of the Rev. Dr Stubbs, Dean of Ely. The bridegroom being 28 years of age and already the composer of several works, notably a setting for the Communion Service scored for organ, horns, trumpets and drums.

His first musical event of importance was the Military Festival that had been a special feature under Dr Naylor's baton. For this service Mr Noble composed a special anthem "The Sound of War".

In 1899 the formation of a Symphony Orchestra was, no doubt, owing to the interest taken in music by several lady instrumentalists, who were desirous to place themselves under Mr Noble's instruction, and as Miss Knocker, a teacher of the violin, agreed to be leader of the band, Mr Noble readily fell in with their proposal and commenced with a band of 34 performers, giving their first concert in August 1899 after one year's practice.

The next movement was the remodelling of the Minster organ, subject to the acquisition of sufficient funds. The Dean, however, took up the work and the order was given to Messrs J Walker & Sons, Frances St, London and, in 1903, was completed at a cost of ,4,855 and was formally

opened during a severe snow storm which swept over the City. Sir Walter Parratt occupied the post of organist at the Service in the morning of April 9th and gave a recital in the afternoon. On the 16th, 18th, 21st and 25th recitals were given by Mr T T Noble, Dr J K Pyne and Dr Alan Gray, Mr Walter Alcock.

1904. "The Apostles" by Sir E Elgar was, by the generosity of an anonymous benefactor, given in the Minster 30th June at a cost of from ,500 - ,600.

1905 Mr Noble was appointed conductor of the Hovingham Musical Society which had been so ably conducted by Canon Pemberton. (Percy Hudson).

1912 A very tempting offer had been made to Mr Noble from the Episcopal Church of St Thomas, New York which required serious consideration, therefore he arranged to take a journey and have a personal interview. This proving satisfactory he, on his return, accepted the offer.

1913 Mr Noble's resignation as organist was much deplored as, during the 15 years he had occupied the post, he had added lustre to the Cathedral by his talent as a composer and as a player, also the service he had rendered to the promotion of good secular music was much appreciated. It will be some time before the brilliant music he composed for the York Pageant will be forgotten, and his recognition of brass bands, which evoked the remark that such bands as the Black Dyke and Besses of the Barn "are artists to their fingertips". Few Minster organists would be so generous.

A very influential committee, with the Archbishop as president, set about a suitable testimonial, [as] also did the Symphony Orchestra and the York Musical Society. The presentation of the testimonials took place on April 15th., the Dean presiding and presenting the illuminated address.

On April 18th Mr Noble took leave of his old friends, the singers and choristers, who he addressed in affectionate terms and hoped to receive a final wave of their hands in the morning.

#### **Norwood, Eille. [Born Anthony Howard Brett]**

Son of Mr Brett, wine and spirit merchant, Spurriergate, whose position was, from boyhood, one of ease, and as he grew up to manhood his tastes inclined more to histrionic art than the more practical life carried on by his father. He also had a strong musical and poetical temperament and wrote both songs and short poems, of the former the following: "Somebody", "The Murmuring Shell", "Katie". "The Mià Polka", "Falling Leaves Polka", "Mistletoe Waltz", "Ennui Waltz", "Emma Waltzes", "Nimble Gnomes" and an entracte entitled "Break o' Day". Also other compositions "Sweetheart Mine", "Ye Trip Gavotte", "The Claudia Polka", "Fairy Footfalls Dance", "Mine at Last", "Melusine Gavotte", "Brother Baby March", "Berceuse", "It tickled me Most Immensely".

Histrionic art now took his whole attention and he was successful in obtaining an entree to a London stage for his play entitled "The Noble Art" which was produced on the York boards and in which he took a prominent part. It was afterwards produced in the Metropolis and received a favourable comment from the Press.

A literary career now took his fancy and being possessed of means he purchased a newspaper -

but was taken in by the vendor, a supposed theatrical critic.

[Became a well known film actor. Born 1861, died 1948.]

### Novello, Clara [Anastasia].

Born June 10th, 1818. At the age of nine years she appears to have been in York and was placed as a pupil under Mr Hill, who was an organist at St Wilfred's R C Church and connected with the business of Mr Robinson, who was a music seller and had a shop opposite the Golden Bible in Stonegate.

Clara's brother Vincent [Joseph Alfred, Vincent was her father] was an assistant in the music shop and sang bass in the chorus at the festival held in the Cathedral in 1828 and it is recorded by him that he made a MS copy of an anthem in one sitting, the original being destroyed by the calamitous fire of 1829.

Clara Novello spent two years under this master and was then sent to the Conservatoire de Paris in 1829 and in 1833 made her first public appearance as a public singer and sang at the festival in Westminster Abbey the following year, being at that time a young girl and a pupil of the Academy of Music - "a very young girl with a clear good voice" (Lord Mount-Edgumbe's *Musical Reminiscences*).

From this time her reputation increased as a singer and in Oct. 1852 [1841] she made her first appearance in Madrid [Padua] as an opera singer in Semiramide. Her reputation now was firmly established and enabled her to take a place among the foremost singers of the day. Her chef d'oeuvre was her rendering of "From Mighty Kings" (Judas Maccabeus). In 1839 she sang at a concert given by Dr Camidge at which the Glee singers of the Cathedral gave a pleasing selection.

In 1818 [? -not born until 1818] her portrait was engraved by Pound from a photo taken by Mayal. During the declining years of her life she lived in Rome where she died on March 17th 1908 at the advanced age of 90.

1860 Oct. 24th Clara Novello's farewell concert. London Glee and Madrigal Union. Director Mr Land. Miss Eyles, Mr Baxter, Mr W Cummings. Madame C. Novello sang "From Mighty Kings" and a quintet "Blow Gentle Gale", National airs.

[The following is taken from Vol 3, pg 30/31.]

Born June 10th, 1818. Died March 12th 1908. Fourth daughter of Vincent and Mary Sabilla Novello, Clara A Novello was born in a house in Oxford Street which stood on the site of the Marble Arch station. Her talent was seen at 3 years of age when she startled her parents by singing "Di tanti palpita". Her father used to call her to the piano to sing, with her doll in her arms, some air of Handel's or Mozart's.

At the age of nine she was sent to school in York where she studied under Miss Hill and Mr John Robinson. Two years later she became a pupil of the Institution Royale de Musique Classique et Religieuse, Paris. M. Choron the director.

When the Revolution took place, in 1830, she returned to England. Her first appearance was at a concert at Windsor in 1833, which was given in the Theatre for the benefit of Mrs Sewell. On

Xmas Eve she sang in Beethoven's Mass in D (its first performance in England). In 1833 she sang in the London Vocal Concerts etc, and at the Royal Musical Festival, Westminster Abbey, June 24th-28th.

In 1834 she sang at a Musical Festival held in Holy Trinity Church, Hull. Mr Will Dykes was the prime mover and father of Dr Dykes.

After singing at important festivals and concerts in England she gained honours on the Continent in 1837-8 and first appeared at the Gewandhaus, Leipzig in 1837 where she received the praise of Mendelssohn and caused a sensation at the Concert Room. She sang at other German cities and first appeared in opera at Padua in 1841 in Semiramide. After performing at other opera houses she returned to England and appeared at Drury Lane and also sang at the Sacred Harmony Society concerts. She married Giovanni Baptista Gigliucci (Count) and retired into private life at Fermo, Italy, but was then necessitated to return to the stage in England, at Exeter Hall, in the Messiah and at the opening of the Crystal Palace in 1854, where she electrified the audience by taking B flat in the National Anthem [See pg 32 in Vol 3.] She, however, returned to private life and spent the remainder of her days in Italy.

"The greatest English soprano singer of her time". [Taken from] *Musical Times* April 1908.

When she bade farewell to York on Oct. 24th, 1860, an excellent engraved portrait of her was circulated and one is in the possession of Mr Banks, size 14x102. She sang at the concert "From Mighty Kings" and "Comic Bells".

Her register comprised 2 octaves, the average register is 13. John Ella, *Musical Opinion*, June 1908.

The anthem "Bow down thine ear" was expressly written for Clara Novello. Bumpus, *English Cathedrals*, pg 406. At a festival held in Grantham Church in 1834 Clara Novello sang at the age of 15. *Musical Times*.

Clara Novello's Reminiscences 10/6, published by Ed. Arnold 1910.

### **Oberhoffer, Robert Werner.**

Professor of Music, Piano, Organ, Violin, Violincello and Cornopean.

He came over from Germany in 1875 at the age of 19 and settled in York, as a teacher of the instruments named, at the time Herr Drouet was a resident teacher in the City. His first public engagement was as organist of St George's R C Church which he held a few years and in 1880, by reason of a vacancy occurring at St Wilfred's Pro Cathedral, he was elevated to the post of organist and choir master at that church, which had always been noted for its excellent choir and high class music.

In 1886 he resided at 14, Bootham Terrace and at this period composed several pieces of music, one entitled "Das Erntefest" - Harvest Music.

In 1903 he arranged a manual of scales and arpeggios which was published by Mr Banks of Stonegate and scored the music of an ode which was sung at Ampleforth College on July 23rd where he acted as music teacher. The words were by Bishop Hedley. The music part opened with a chorus followed by a treble solo and followed by solo for bass and tenor, closing with a chorus.

In 1906 he composed the music for a sacred play, "Joseph and his Brethren", which was performed at St Mary's Convent on the occasion of the opening of a new concert hall. A part song, "The Roll Call", obtained for him a prize given by the Yorkshire Choral Challenge Shield Committee.

Among compositions of a secular class may be mentioned:

"Album Leaves" for the piano.

"Petit Valse Gracieuse".

"Melody in E Flat".

3 Mazurkas.

4 Gavottes.

all published by Messrs Augener.

Herr Oberhoffer is a devoted admirer of the older composers and although tolerant to new composers he does not care to associate himself with their newer ideas.

As a cello player he stands high in his profession and his modesty often hinders him from receiving that just appreciation of his ability he undoubtedly deserves. He was a teacher at Ampleforth College and also at Harrogate. His death took place July 23rd [22nd] 1916.

[The following is taken from Vol 3, pg 33.]

He came to York in 1875 and gathered together a lot of musicians, who practised in the St Andrewgate Schoolroom and, afterwards, formed the Choral Society after it had been allowed to drop through. They gave several concerts but when a committee was formed they appointed the Dean the President and he could not agree to Oberhoffer being the conductor, so got Dr Naylor.

When Oberhoffer was organist at St Wilfred's, Provost Brown (who had succeeded Dr Render) altered all the music and made choice of frivolous compositions, which so much disappointed Oberhoffer that he resigned and Miss Wells played the organ. After Provost Brown's death Oberhoffer returned to his original post and stayed.

Feb.10th, 1909. Herr Oberhoffer gave a concert at the Railway Institute where Miss Krous, niece of Mr Krous, Spurriergate made her first appearance in York and sang two suites of songs by Braham. Herr Oberhoffer played two pieces on the piano as solos and accompanied a trio of violin, viola and cello in admirable style. [See Newspaper cuttings of concerts between 1908 - 1912].

**Ohman, Andrew.**

Organ builder and violin maker, Gillygate. Vide Directory 1823, pg 94.

**Organ Makers.**

Although the making of a musical instrument does not necessarily include the knowledge of playing, the inclusion of such skilled artificers should, in courtesy, be given in this history.

The following extracts from York will furnish us with the names of several who were, in their day, skilled in the art of organ building.

1432	John Gyse	1752	Ambrose Brownlace*
1446	William Wyvell 1758	Thomas Haxby*	
1463	John Roos or Ross	1794	Robert Boston
1485	Maas Biram	1807	Robert Boston*
1488	John Hewe	1814	John Ward*
	Maurice Biront*	1823	Ralf Pearson
1526	Jacobus Demps*	1826	Henry Whythead*
1540	Guillaume Treasurer	1833	John Brown*
1545	John Hewson	1838	Bartholomew Pexton*
	John Gilman*	1838	Robert Postill*
1603	George Studdie, instrument maker	1844	William Denman*
1608	George Mashroder " "	1852	John Hunton*
1624	John Ward " "	1856	Dobbinson

Those with an asterisk have individual entries.

#### Organists (Blind).

[See under Blind Organists]

#### Organists of Parish Churches

1908

Clifton Church Wilson Foster

St Olave's	Reginald Rose
Belfrey's	Isaac Green
St Thomas	Beaumont
St Helen's	Euston-Inman
St Mary's, Castlegate	Arthur Douglas (1909)
St John's	Edwin Wood
All Saint's, North St.	Fred Stout
St Martin cum Gregory	Robinson
Holy Trinity	Euston-Inman
St Paul's	Mr Sample
St Clement's	Mr Benson
St Mary's, Bishophill	Birkill
St Laurence	
St Margaret's	H Vincent Garnett
St Dennis	
All Saints, Pavement	Hopkins

St Sampson's	Lewis
St Maurice	Ayres
Heworth	Miss Hopkins
Fulford	Spence

1910

Centenary Chapel	Matthew Rymer
Priory St	Scholes
" " Wesleyan Chapel	Attenborough
Melbourne St	Robinson
Southlands	Boddy
St Paul's	Arthur Sample
Holy Trinity, M'gate	
St Martin cum Gregory	
St John's	Edwin Wood
St Mary's, Castlegate	
All Saints, Pavement	Mr Hopkins
St Martin's, Coney St	H S Wilkinson
St Olave's	Reginald Rose
St Maurice	A Ayres
St Cuthbert's	
St Saviour's	
St Dennis	Edmund Bean
St Margaret's	
St Michael le Belfrey	Musgrove
All Saints, North Street	Stout
St James, Clifton	Dunsford
St Clement's	Benson
Monk Bar Chapel	Thos. Hartley

[See also under individual entries]

#### Organists of York Cathedral.

The Fabric Rolls of York Minster afford us the earliest record of organ builders, dating back to the year 1399, and in 1419 are the following entries:

For constructing 2 pair of bellows for the organ 46/8d

For constructing the ribs of the bellows of the same organ by John Couper 12/-.

It has erroneously been stated that John Couper was the first organ maker but as his name clearly implies his trade, i.e. a maker of casks and barrels, he had been employed to make the bellows, as mentioned in the records of Ely Cathedral, where ashen hoops for the bellows and the carpenter 8 days for making the bellows is given, and following is the definite statement for

"Fetching the organ builder and his board 13 weeks 40/-." Vide Precentor's accts. for 1407. Vide Rimbault *History*, [*Early English Organ Builders*] pg 23.

In 1457 the York records give us the name of John Roose, who repaired and restored the organ at the altar of the BVM, who again made two pairs of bellows for the great organ.

In 1470 George Gaunt is mentioned and in 1473 Richard Sowerby and in 1485 John Hewe, as repairers of organs, which brings us to the period when Thorn was appointed organist and heads the list of these worthies herein enumerated.

[See individual articles on the following York Minster organists:

Camidge, John Sen	Murgatroyd, Charles.
Camidge, Matthew.	Nares, James.
Camidge, John Jun.	Naylor, John.
Camidge, Thomas Simpson.	Noble, Thomas Tertius.
Davies, William	Preston, Thomas.
Ellway, Thomas.	Quarles, Charles.
Heath, John.	Salisbury, Edward.
Hutchinson, John.	Thorne, John.
Kirby or Kirkby	Wanleys, Thomas.
Monk, Edwin George.	Wyrnal, John.]

Not included :

Byas, Cuthbert  
Farrande, Henry  
Kingston, Thomas  
Mudd, Thomas  
Thorne, Henry

Osborn, Harold.

May be numbered among the juvenile musicians who attained public attention at an early period in their careers. His grandfather was, for some time, landlord of the Robin Hood Inn in Castlegate, where he gathered around him both artists and musicians, he himself being no mean dabbler in both painting and music. In the latter he made the cornet his vehicle of sweet sound. The father of our notice is Mr Osborn, dentist of Spurriergate, who will, no doubt, thoroughly appreciate the honour which was conferred upon his son when his first composition, a march entitled "The Royal Sovereign", was performed by the Band of the ---- in London and in his native city by the Band of ----- at a concert at the Exhibition Concert Room, the conductor taking charge of the instruments and Master Osborn the drums, which formed a special feature of the march. By this musical composition he obtained the honour of being the youngest composer of military music in the Kingdom.

In August 1900 Sir Arthur Bigge, Her Majesty's private secretary, wrote to Harold Osborn, Jun. to

acquaint him with the fact that Her Majesty had been pleased to accept a copy of "The Lament".

### Padel, Herr C[hristian] G[ottlieb]

Born in Christianfeld, North Slesvig when still under Danish government in the year 1845. Came to England at the age of 7 to live with an aunt in Harrogate. When there, till 1856, began piano with his uncle, Mr Siefert, who was then a very successful piano teacher in Harrogate, York and neighbourhood. Returned to his native place in 1856 to go to school there and had piano lessons with Miss Kjørboe, sister of a noted Danish painter in oils, who lived and worked chiefly in Paris.

For the spring of 1861 went to Leipzig where he studied music at the Conservatoire for 3 years under Plaidy, Moscheles, Wenzel (a friend of Schumann's), Richter, Hauptman and Reinecke.

Returned to Harrogate in the autumn of 1864. Went to London in January 1865 and began to teach piano there, both to private pupils and at various girls schools. For the meantime his uncle had handed over his Yorkshire practice to Herr Drouet on the understanding that, if and when he wished to discontinue, the practice should be transferred to his nephew (CGP). Drouet decided to leave England in 1868 and Herr Padel settled down in York on April 12th, 1868 where he worked until April 8th, 1920 continuously, largely extending the connection. He gave many concerts, chiefly of Chamber music, and was instrumental in making the York public acquainted with leading musicians of the period such as Strauss of Monday Popular fame, the Brodsky & Rawdon Briggs Quartet parties of Manchester, the cellists Whitehouse and May Muckle and many others. On leaving York in 1920 he went to reside with his eldest son's family where he was headmaster of the Carlisle Grammar School.

These extra notes are supplementary to the history of Herr Padel, kindly contributed to this catalogue of York Musicians.

1868. After settling in York as a music teacher he first resided at No 20, Blake Street and the year following removed to No 74, Micklegate. In 1871 he had left Micklegate to take up his abode in St Martin's Churchyard, in the house formerly the residence of Mr Munby, an amateur musician.

It was shortly after this he commenced to give concerts at which the most accomplished musicians sang and played. The first of these was probably given on Feb. 17th, 1871 when two of the most talented musicians appeared viz. Madame Sinico and Signor Foli.

He gave a musical matinée at the De Grey Rooms in April, followed by one in May at which H Jacoby, violinist, and H Liddel, cellist, together with Miss Agnes Walker, vocalist, [performed] and on Dec 8th Monsieur De Jong's splendid band of 45 performers and Madame Sinico appeared and held the audience enthralled by their fine performance.

1876. He excelled all his previous efforts by engaging the following artists to play and sing at a concert given on Jan. 26th:

Mad. Sinico Campobello

Mad. Maria Mariane

Mad. Demeric Lablache

Signor Campobello

Signor Uris

Signor Monari Rocca

Monsieur Jaquinot Rocca, violin

Herr Padel, piano

Signor Romano, conductor

1884. On Dec. 31st a violin [recital] by Herr Ditmas, 1st violinist in Richter's band and a pupil of Herr Strauss.

1897 He had engaged Adelina Patti to sing but, owing to her being ill, the great Prima Donna could not appear, therefore Madame Ellen Russell took her place.

1920. Herr C G Padel gave a farewell recital at the Ebor Hall previous to leaving the City. The guests numbered 150 and included many of the local musicians and, at the close of the recital, Mrs E. Gray spoke in praise of the work of Herr Padel in bringing to the City, from time to time, such talented musicians as had occupied the orchestras at his concerts etc., and on behalf of the guests she wished him every happiness in his retirement.

[See newspaper cutting of 24/10/1908 re York Symphony Orchestra and Mr L. Borthwick and letter from Herr Padel.]

#### **Palmer, Mrs.**

Wife of Dr Palmer, a medical practitioner at Haxby, nr York. This lady composed a set of waltzes entitled "The York Exhibition Waltzes", illustrated with a view of the Exhibition. Her son married Miss Marriot, a professional singer from London. See Musical Scraps, pg 14.

#### **Parkin, [John].**

1834, Sept. 21st. Mr Parkin of York is engaged in erecting an organ at Christ Church, Scarborough.

*York Gazette.*

#### **Pattinson, William.**

Lived at No 21, The Shambles and followed the trade of a butcher, and who can solve the mystery of this art of music which has had for its exponents men and women of all classes of society, from the itinerant singer to that of the world famous singer.

William Pattinson had been gifted with a tenor voice of robust form and good tune and a keen love of good music, but for lack of early training his progress was materially retarded and afterwards abandoned.

He had, at the early stage of his short career, joined the choir of St Crux Church, in which parish he resided, and having been brought to the notice of Mr George Hopkinson, the leader of the Choral Society, who had an opening for a good tenor voice, he took him under his tuition and

gave him the opportunity of singing in the choir of St Wilfred's and St George's which cultivated his taste and also his taste for oratorio music.

In 1862 he had so far advanced in his musical studies that it was thought advisable by his teacher that a public concert was an opening for his first essay. He therefore appeared at the Choral Concert and sang, with Mr Grice, the duet "Flow Gentle Deva", and at which Miss Helena Walker was the principal, Mr J Wales playing a flute obligato. NB. Mr Grice was one of the Minster songmen and the possessor of a very fine resonant bass voice. He afterwards joined the Durham Cathedral Choir.

1862, he again sang when Miss Witham was the principal soprano and Mr Luke, bass singer, and at other concerts he contributed songs of a robust kind such as:

"Yes, let me like a soldier fall", Wallace.

"The anchor's weighed", Braham.

1863, Nov. 21st, at a service at St Crux at which the Dean preached, an anthem was rendered, Mr William Dennis the organist, Wesley's Service, and William Pattinson sang the solo "If with all your hearts".

1866, Jan. 17th, at the Choral Concert of this date, Mr George Hopkinson produced the Messe Solonelle by Gounod for the first time in York, Miss Helena Walker taking the soprano part, Mr Pattinson, the tenor, and Mr Charlesworth the bass.

It was on this momentous occasion that Mr Pattinson's success or failure was in the balance. He had already been very favourably received by his fellow citizens, (not always impartial critics). He possessed the quality of voice but, owing to his imperfect training, he failed to reach the standard necessary for the sustaining of such a position as he was then taking, with the result that he broke down during the performance and could not retrieve his position in the latter part of the Mass. This collapse apparently so affected his health that he afterwards took no further interest in music or business and ultimately succumbed and died.

#### **Peacock, Edwin.**

Commenced his career in the employ of Thomlinson-Walker, Ironfounders, Walmgate, where his father had been a book keeper almost from the founding of the business. Edwin Peacock followed in the same occupation nearly to the end of his life. He possessed a clear tenor voice and soon joined one or more of the Musical Societies, especially the York Choral Society, where he was a prominent member of the Male Voice Choir.

A few years before he died he left the service of Walker's and joined that of the agricultural implement maker's in Lawrence Street. He was a very genial man and much in favour with his colleagues, and his death will leave a gap in the musicians in York.

[See Newspaper cuttings on his death - 26/4/1927.]

#### **Peters, Miss Magdalen.**

[See Newspaper cutting on recital at Ebor Hall on 30/9/1921]

**Pexton, Bartholomew.**

1838. 22, Micklegate. White's Directory\*

In 1840 B Pexton, whose address is 72 Petergate, returns thanks and solicits patronage.

In 1843 H Pexton, organ and harmonium manufacturer, 13 Church Street.

In 1846 at No 20, Colliergate.[15 Church St.] White's Directory.

\*Although Mr Ward was still in business it would almost lead me to suppose that Pexton had been one of his workmen.

**Pick, Charles.**

In 1679 Oswald Pick was made a Freeman of the City and, in 1721, Charles Pick was one of the City Waits and apparently father of Charles Pick, who filled the post of organist at the Church of St Michael le Belfrey in 1756, at this time the only instrument of the kind in the City excepting the Cathedral.

Charles Pick died in August 1754 and was buried in Belfrey churchyard. Of his son, the organist, no further records are to be found. Mary, daughter of Charles Pick the organist, was buried July 4th, 1756.

**Plowman, Halley.**

A prominent member of the Blind School and founder of the Concert Party and also for 40 years organist at Acomb Church. The tuition of so many of these pupils and their attainment in music was mostly due to the painstaking teaching of Mr William Barnby, who for many years presided over this special branch of the school's curriculum.

[He died 10/11/1889, aged 68].

**Plows, Rev. William MA.**

The son of Mr Plows, sculptor of this City, whose marble works were contiguous to Foss Bridge and his residence near the Retreat.

The son was educated for the church and evinced a decided taste for the sister art of music. After being appointed to the Curacy of Kentford he essayed a musical composition and, in 1864, published a selection of hymns for the Great Festivals, to which were added 10 hymns of a miscellaneous kind which he had set to music. Of his further work, either as cleric or musician, the writer has not any record.

**Postill, Robert.**

Was in early life a cabinet maker by trade and took up the business of organ builder. He had his

workshop in Colliergate up a passage near to Messrs Butterfield and Clarke, wholesale druggists, and had for a workman William Denman, who was of such a taciturn disposition that he has been known to work all day without uttering a word to his fellow workmen.

Mr Postill removed his works to the building in Monkgate, lately abandoned by the Committee of the York Training School for their more commodious shell [school] built on Lord Mayor's Walk.

In 1840 he erected an organ in New St. Chapel and also obtained an order for one to be erected in the Wesleyan Chapel at Newcastle which was opened by Mr Best, the famous organist, in 1863.

Mr Postill had three sons, Robert, Edward and George. The two first followed in the business. Edward commenced in the same business at another town and relinquished it to carry on another business. Robert had been placed as a chorister in the Cathedral and afterwards, when quite a youth, he played the organ at St Dennis's Church, which his father had built, and when carrying on the business in the latter days of his father's life he gave promise of skill but his life was cut short and, no doubt, hastened his father's death when the business was brought to a close. [Robert, Jun. outlived his father - see below.]

The early training they had as cabinet makers is especially apparent in the organs they built and the tone obtained has been much noticed by players of modern days.

The following are some of the organs they erected.

Salem Chapel.

West End Congregational Chapel, Southport.

In 1851 he advertised an organ for sale that only had 4 stops.

1860, Sherburn Hospital.

1862, St Thomas's Church, Groves.

In July 1863 he built an organ for Wesley Chapel, Newcastle under Lyme which was opened by Mr W T Best of Liverpool.

1864, St Helen's Church.

1867, Jan. He made extensive alterations to the organ at Durham Cathedral, adding a new set of German pedals and a new draw stop action. The compass included to G in Alt on all the manuals and downwards to CC in the Swell. Mr Postill was highly trained for the work he had done, which cost ,2000. He had many and great difficulties to contend with and proved himself a judicious organ builder.

1867. He built the organs for Salem Chapel and St Dennis's Church.

1869. He erected an organ at Grewelthorpe Church at a cost of ,125. In August of this year a fire broke out in his works, which rapidly destroyed an organ that was newly completed. The loss was estimated at ,200.

In 1869 [He built an] organ for York Castle.

In 1881 he removed the organ from St Crux Church and stored it in his works in Monkgate. (From minutes of St Crux Feoffees.)

1886 he was in Monkgate. 1886 Directory.

Robert Postill, Sen. died [30/5/1882 aged 73.]

Robert Postill [Jun.] died April 15th 1918, aged 73 [78 - see York Cemetery records]. [See Newspaper cutting *Yorks. Herald.*] On coffin: Died April 15, 1918 aged 73.

This Robert Postill had been an inmate of the Infirmary for upwards of 20 years as a man of deranged mind. He has a brother lives at [Scarborough?.]

The following are sons [is a son] of Robert Postill [Sen.] Monkgate - Edward Postill, youngest son, trained as an organ builder, now living at Scarborough.

#### **Pottage, Richard.**

Was probably brother of J Pottage who carried on a large business as J Pottage & Co, dyers in Fossgate. John Pottage, Fossgate died Nov 20th, 1853, aged 70. In the year 1822, and as an amateur musician, Richard Pottage commenced with the cornet which he played in the band organised by James Walker. He then turned his attention to the cello and joined the City Waits. He was a tall, thin, spare man with a long face and dressed in a swallow tail black coat and vest and pants, but always seedy, and eked out a living by playing at balls and parties. A great friend of John Barleycorn and frequenter of little snugs where kindred spirits were wont to gather and where much talk in sharps and flats was poured out.

On one occasion, after playing at the Archbishop's Palace where strong ale was plentiful, he found a difficulty in bringing his libations and his cello back to the City, so collapsed on the roadside and there laid until found by some friends who assisted him home.

Member of the Choral Society about 1843. In 1861 played cello at the Dec. Choral Concert. In 1857 Pottage had a Quadrille Band (so says Mr Brown).

By the aid of friends he was able to spend his declining years in the Hospital for decayed tradesmen in Castlegate.[Possibly Sir Henry Thompson's hospital for six poor men of the parish]. His reminiscences of York Worthies would have made an entertaining book, as music in those days was in its infancy, i.e.instrumental music.

A Pottage was landlord of the Cross in Bedern and was a member of James Walker's band at the election.

#### **Preston, John.**

A maker of violins. Was in business in Pavement, York in 1791. His labels were dated 1789. Vide *Staines Directory of Violin Makers.*

#### **Preston, Thomas.**

Who was appointed organist of York Cathedral in 1667, was the son of Preston, the organ builder of York, who was one of four other organ builders in England who survived the devastations of organs by the Puritans. Of his son's work we have no details, other than the scarcity of trained voices necessitated the use of instrumentalists to fill up the deficiency, and the notable fact that Purcell's Feast Song, by some means, came into the possession of the Dean and Chapter but was

unfortunately destroyed by the fire of 1829.

Thomas Preston died April 2nd, 1691 and was buried in the church of St Michael le Belfrey, where his wife was also interred in 1709 after her death.

**Price, George Harold.**

Basso. [See Newspaper cutting of his death in Canada, Jan. 13th 1920.]

**Prigden.**

Who lived in York in the 18th Century, was the maker of the metronome.

**Proctor Dr. W.**

An eminent scientist who lectured at the Photographic Society and other places [and] attracted much attention. He took up Photography and applied the art to the production of ceramics.

He, also, was an amateur musician and played with a quartet composed of Mr Henry Cowley, H L Ware, Esq. and Tom Smith.

He was a bachelor and resided in a house opposite the church of St Michael le Belfrey. He died March 6th, 1864.

**Quarles, Charles.**

Appointed organist in 1722 and was, no doubt, the son of Charles Quarles, an organ builder, who erected an organ at Pembroke College.

Charles, his son, became organist of Trinity College and took the degree of Mus. Bac. in 1698. Little is known about his work at York except noting the anthem "Out of the Deep", which he composed and was published in Vol. 3 of the *Cathedral Magazine of Divine Harmony*, and a *Lesson for the Harpsichord* after the style of Scarlatti. His death took place in 1727 and his body was removed to Cambridge and buried in All Saints Church.

**Radcliffe, Arthur Alison.**

Teacher of the piano and violin. In Sept. 1906 he published a composition entitled "Rêve de l'Exile", a nocturne for violin and pianoforte, which he dedicated to Mr T T Noble, the organist of the Cathedral, and which he played in the Minster, Mr Green, the sub organist, rendering the accompaniment on the organ. It was afterwards rendered at St John's Church, Micklegate. He also composed music for a sacred song, "I will trust in Thee", words by Mrs O F Walton, wife of the vicar of St Thomas's Church, the Groves, York. Mr Radcliffe has, for some time, taken part in the choir of St Michael le Belfrey and at many concerts he has given solos on the violin, on which instrument he is highly skilled.

[Died 1/1/1933 aged 65 years - buried York Cemetery].

### Ramsay, Rev J Alexander R Ramsay L'Amy

Vicar Choral of the Cathedral. In the year 1881 came to York and soon gave evidence of his great skill as a pianist. His technique was both delightfully crisp and brilliant and his extempore accompaniments far surpassing the usual concert player. As a chanter his performance did not rise higher than the general run of vicars.

In February 1892 his Valse Brillante in A minor was published and arranged for an orchestra. The Press notice of it is "that it is bright and shows no trace of the mournful character so often apparent in the waltzes of the present day." (*Yorks Herald* Feb. 27th, 1910). It was played at the Lord Mayor's Ball and at Harrogate and Scarborough concerts.

In 1890 his position of Vicar Choral had to be relinquished on account of ill health - change of air and scenery being prescribed for him. Therefore he retired into private life and now resides at Cromwell Gardens, London.

### Riley, Edward.

Of York. On Dec. 30th, 1788 he repaired and improved, with a new swell and additional stops, the organ at Holy Trinity Church [Hull]. [See Smith, *A History of Hull Organs.*]

### Robinson, John.

Music seller, 38 Stonegate, and teacher of music to the Committee of the Philharmonic Society.

The name of Robinson is well represented in the Register of St Michael le Belfrey and it is somewhat difficult to trace his parentage, but it is not unlikely that a John Robinson, a cabinet maker by trade, was a witness to the marriage of Thomas Haxby, the music seller. (Reg. Belfrey pg 289.)

John Robinson, Jun. had, no doubt, been placed in the shop by Mr Haxby and had early shown a talent for music and had attained his majority before 1822, as in that year he took over the business of Mr Erskine, music seller of Stonegate, who apparently had retired from business but still joined with Dr Camidge as a performer at his concerts.

In 1823 John Robinson played the clarinet at the Festival in the Cathedral and was also organist of St Wilfred's Church where, at festivals, an augmented band was added, Dr Camidge occasionally taking part as a musician.

As a composer John Robinson appears to have gained distinction. His first attempt was the arrangement of a solo by Handel which he named "Donna Festa". A much more ambitious contribution was that of "La Tempesta" (Haydn) which he arranged in full score for four voices with organ accompaniment and [which] was sung at the Musical Festival. The words were translated into English by the Very Rev. Dean Cockburn.

One of the chants included in Mr Knapton's collection was the composition of Mr Robinson, also a song to the words by J Korner entitled "Good Night".

Vincent [actually Joseph Alfred, son of Vincent] Novello of the firm of Novello & Co was for some time his assistant in his music shop and his sister, the afterwards celebrated Clara Novello, during that period took lessons in singing from Mr Robinson and Mr Hill, the latter being the organist in succession [to Mr Robinson] at the R C Church. In 1843 Mr Robinson was the means of establishing a brass band at the Wilberforce School for the Blind, which consisted of two french horns, three trombones, one trumpet, two cornopeans and one ophicleide, who not only collected ,115-13-6 for the instruments but gratuitously gave a considerable amount of time in instructing the pupils, who made such progress that they were enabled to perform at the Horticultural fête at Hull and gave great satisfaction. The band continued for 20 years, at which time Mr Strickland was bandmaster. See Newspaper report - Blue School, Feb. 9th, 1925.

In 1845 he wrote and published a pamphlet on the formation of a School of Music in York, printed by Mr Bellerby, a copy of which is in the Minster Library. He was a teacher of music to the Philharmonic Society.

From these records it will be seen that Mr Robinson was actively engaged in promoting and providing, for that generation, a sound taste for good music - the Roman Catholic Church being at that time a centre where musicians of all creeds gravitated to hear the works of the great composers.

In 1846 he was still occupying the house and shop 39, Stonegate. (White's Directory).  
[Died 12/7/1855 aged 70, buried York Cemetery]  
[See also under Knowles - Stonegate].

#### **Robinson, Thomas.**

Born in Goodramgate and was the son of a grocer, who carried on his business at the corner of College Street, which some years before was the habitation of George Hudson, the Railway King.

Robinson's family were all strict Wesleyans, therefore the early boyhood of young Thomas was spent in that class of society and, having a taste for music, he, afterwards, came in contact with musical friends, members of the established church, so became more acquainted with ecclesiastical music, having been placed as a pupil under Dr Naylor, the Minster organist, and so obtained the appointment of organist at St Maurice's Church.

In 1875 he became organist of the Centenary Chapel, the organ of which had been remodelled and opened by Dr Naylor.

Owing to the ill health of Dr Naylor he was called upon to act as organist in the Minster, having obtained sufficient proficiency for such a position, and continued so to act during the time Dr Naylor was taking a sea voyage to recover his health. That consummation he was deprived of, his death taking place on board ship.

During the time the Dean and Chapter were considering the election of a successor, Mr Robinson gave an organ recital to a large gathering of listeners, the works of Handel, Bach, Beethoven, Dubois and others being chosen for playing.

In 1897 he then had to sever his connection with the Cathedral, the appointment of organist being given to Mr T T Noble, a talented pupil of Sir Chas. Stanford.

His next move was to set up as a teacher of music in the City at his residence, Feversham

Crescent, which he relinquished, having been appointed organist of the church at Gateshead, Newcastle.

After some time a desire to emigrate to South Africa had taken possession of him, which was much opposed by his wife. He, however, had determined to make the voyage, which he took without his wife and children, they choosing to remain in England. No record of his success or failure has been obtained by the writer. His wife, after some time, became possessed of a small inheritance and removed to London and entered into some occupation.

In 1923 Mr Robinson was taken ill and was brought to England, in the hope that he would recover his health, but after his arrival he gradually grew worse and died at the residence of his daughter and was buried in Whitechapel Cemetery. Minster MS, pg 398.

[See Newspaper cuttings "A New Organist in York" 3/4/1911 and "Wedding of Presbyterian Church Organist" 6/6/1913 Vol 3, pg 86]

#### Rogers, John.

In July 1803 advertised in the York Chronicle that he gave lessons in the violin and piano at No 2, Precentor's Court. He had been a pupil and assistant of Mr Lambert, organist at Beverley.

#### Rose, Miss Ellen.

[See Newspaper cutting "York Lady wins the Competition" - 16/11/1914]

#### Rose, Reginald S. ARCO

Came to York from Bridlington [~~crossed out and Scarborough added in another hand~~] where he had been a pupil of Mr Patman, organist at the Priory Church, and, in 1905, under the auspices of the Theosophical Society, who had arranged for the production of works of York composers, a song "Still barred thy door" from words by Miss Torra Dabta[?], was set to music for a baritone and cello obligato by Mr R Rose and was accompanied on the piano by the composer, who was at this time organist at St Olave's Church and conductor of the York Musical Society. He represents York on the Hull section of the Incorporated Society of Musicians and was accompanist at the first Scarborough Festival, conducted by Dr Craven.

In 1908 he was appointed conductor to the York Pageant under Mr T T Noble, the Master of Music.

On Nov. 5th 1909 a concert was given by the choir of St Olave's Church in St Mary's Hall under the direction of Mr Reginald S Rose - the solo vocalists being Mrs Makins, Miss Hanson, Mr J D Hall, Miss Howard, Mr W Makins and Mr G Smithers - and a very efficient orchestra, the accompanists being Miss Penty and Mr Rose.

[Second page on Reginald Rose:]

Reginald Rose is a native of Scarborough and at an early age was a pupil of Mr Patman, organist of the Priory Church, Bridlington, who was a very able musician. He afterwards took up his residence in York as a teacher.

In 1900 he was appointed organist of St Olave's Church, at which time he had to make the best of an old organ which had originally stood in a West gallery, but was brought down into the East end of the N. Aisle.

In 1905 a Guild of St Michael was formed in York, for the furtherance of music by local composers and a connection with arts and crafts. To inaugurate the opening proceedings a concert was given in the Theosophical Hall in High Ousegate, when a song with cello obligato, composed by Mr Rose, opened the proceedings. It was entitled "Still barred thy doors" and the words by Miss Torra Dabta[?]

He was also appointed conductor of the York Amateur Operatic Society, which gave several excellent renderings of Gilbert and Sullivan works. He officiated as accompanist at the first musical festival in Scarborough, conducted by Dr Craven, and has acted as sub conductor and accompanist for the York Musical Society conducted by T T Noble. On the resignation of Mr Aubrey Beund as Chairman and Musical Director of the British Music Society, Mr Reginald Rose was elected to fill the post.

1914 Mr G A Wedgwood, a pupil of his, received the appointment of organist at Sand Hutton Church. Another pupil, Mr Gilbert Lewis, [was] appointed organist of St Luke's. [See Newspaper cuttings on Concert by St Olave's Church Choir, *Y.H.* 5/11/1909, Recital of Russian Music 9/3/1917 etc.].

1924 He has now become music correspondent for the *Yorkshire Herald*. August - he resigned the post of conductor to the Amateur Opera Company and has [as] his successor John Groves.

#### Rougier, Henry.

In 1826 Joseph Rougier was parish clerk at St Cuthbert's Church. His son was a chorister boy in the Cathedral and sang among the trebles at the 1825 Festival. In after years the son became an excellent musician.

In 1834 on Xmas Day, Henry Rougier, then a chorister in the Minster, sang "Behold I Bring you Good Tidings" and afterwards "The Hallelujah Chorus" was sung.

In 1845 [he was] a member of the Choral Society Committee.

In 1853 at the Choral Concert of April 12th, a glee which he had composed, entitled "The Forresters Even Song", was sung.

Several members of the family of comb manufacturers were excellent amateur musicians.

#### Rowe, Harry.

Born in 1726 and as a young man became trumpeter to the Duke of Kingston's Light Horse and was at the battle of Culloden.

In 1748 he attended the High Sheriff of Yorkshire as trumpeter for upwards of 46 years.

He opened a puppet show and for many successive [years] he carried on his little theatre in this City but also travelled in the County with it. In his early life he was distinguished by his filial affection and the support of his parents.

He died at last in the Poor House after a long and painful illness.

#### **Rymer, Matthew.**

Son of Sir Joseph Sykes Rymer, a prominent member of the York Corporation who held the office of Lord Mayor three times.

Matthew Rymer was educated and initiated into the mysteries of legal matters and passed his exams as a solicitor, but his heart is devoted to music to which he devotes all his spare time and [has] received instruction in organ music from Dr Naylor and has now become a figure in the musical life of the City.

In 1894 he was appointed organist and choir master of the Centenary Chapel, after having served the Wesleyans in the Groves Chapel in a similar capacity and received a presentation of a music cabinet in recognition of those services, his skill as a choir trainer having been clearly demonstrated by the efficiency of the Centenary Chapel Choir in rendering the most difficult pieces in a satisfactory way.

1908. In this year he was successful in obtaining the Challenge Shield from the Belfrey's choir, who had held it for several years, and received several commendations from Mr Walford Davies, the adjudicator, on their splendid tone and vive. Although a very good player on the organ he is very partial to unaccompanied singing.

In Dec.1909 "The Messiah" was performed at Centenary Chapel, the choir being augmented to 120 voices.

[See Newspaper cutting of his retirement 7/4/1924 also cuttings on York Centenary Choir of 7/11/1907 and 16/12/1909 in Vol 3 pg 19.]

#### **Salisbury, Edward.**

Appears to have come from the "Principality" and a member of a talented family several of whom were noted for their literary ability. The record of his residence in York, after his appointment as organist in 1727, is only marked by the composition of one anthem, "O Lord, who shall dwell", included in Ellway's list of anthems. His resignation was, unfortunately, deemed necessary at the end of the year [in 1734] and a mere boy was his successor.

There is an interval of three years [which] elapses when we find Salisbury filling the post of organist at Trinity College, Cambridge, which he held until his death in 1741.

#### **Sample, Arthur.**

1868. Probationer at the Minster, age 7, and sang in St Peter's School Chapel.

1871. Entered the Cathedral choir as a chorister under Dr Monk and, during the latter part of his term, he took lessons in piano playing and afterwards became a pupil of Dr Monk as an organist, in which capacity he showed great skill and was able to take an appointment as organist at St Paul's Church, Holgate, at the age of 19, in succession to Mr Wright. After occupying this position about

two years he became organist of St Peter's College Chapel in 1876.

As a pianoforte player his skill was acknowledged by all musicians and on one occasion, when Charles Hallé gave his concert in York, the accompanist having been unable to attend, he was honoured by being chosen to take his place.

In July 1900 when the Prince and Princess of Wales honoured York by a visit and stayed in the Treasurer's House, Mr Gregory and Mr Sample were chosen to play before them on both the piano and a spinet and were further honoured by a request from the Prince to send him a copy of a song and accompaniment which the Prince and Princess admired during Mr Sample's recital. When Canon Fleming gave a recital in the Exhibition and the Bells formed one item, Mr Sample played a beautiful extempore accompaniment to the words.

After three years as organist and choir master at St Peter's College he retired and returned, in 1903, to St Paul's Church, Holgate.

His compositions include:

Service in E flat for the Cathedral including Communion Service.

Threefold Amen and accompaniment to The Lord's Prayer

A setting to the song "Here's to the Judge of Circuit Fifteen" based on the song "Here's to the Maiden of Blushing Fifteen", words by Joseph Wilkinson, Town Clerk 1892.

"Who is Sylvia", Schubert, arranged for the orchestra at St Peter's School and sung by H A Bayley, 1896.

"Gavotte", (Maysie) Song

"The Black Mask"

"Slumber Song"

"Patriotic March"

"Sweetheart Mine" (Poetry by T Yorke Sheffield, chorister at the Cathedral at the same time as Mr Sample).

"Ella" (piano - dedicated to Mrs Lizzie Watson).

"Morceaux for the Piano" dedicated to Mrs Handford, wife of the Principal of St Peter's College.

"Loch Lomond", a four part song. This song was dedicated to the Registrar of the York County Court and Mrs Perkins.

Mr Sample may be considered the oldest organist in the City and probably one of the finest pianoforte accompanists.

[JWK received a letter from Mr Sample after which he corrected the above as follows]

**Sample, Arthur.**

1868. Probationer at the Minster, age 7, and sang in St Peter's School Chapel.

1871. Entered the Cathedral choir as a chorister under Dr Monk and, during the latter part of his term, he took lessons in piano playing and afterwards became a pupil of Dr Monk as an organist, in which capacity he showed great skill and was able to take an appointment as organist at St Peter's Chapel in 1876.

1882. He was appointed to Belfrey Church and acted as deputy for Dr Monk who was in ill

health.

In 1892 he was appointed to Clifton Church.

In 1899 appointed organist at St Michael's, Spurriergate.

As a pianoforte player his skill was acknowledged by all musicians and on one occasion when Charles Hallé gave his concert in York, the accompanist having been unable to attend, he was honoured by being chosen to take his place.

In July 1900 when the Prince and Princess of Wales honoured York by a visit and stayed in the Treasurer's House, Mr Gregory and Mr Sample were chosen to play before them on both the piano and a spinet and were further honoured by a request from the Prince to send him a copy of a song and accompaniment which the Prince and Princess admired during Mr Sample's recital. When Canon Fleming gave a recital in the Exhibition and the Bells formed one item, Mr Sample played a beautiful extempore accompaniment to the words. In 1900 he was appointed the Corporation or City Organist.

After three years as organist and choir master at St Michael's he returned, in 1903, to St Paul's Church, Holgate.

His compositions include:

Service in E flat for the Cathedral including Communion Service.

Threefold Amen and accompaniment to The Lord's Prayer

A setting to the song "Here's to the Judge of Circuit Fifteen" based on the song "Here's to the Maiden of Blushing Fifteen" words by Joseph Wilkinson, Town Clerk 1892.

"Who is Sylvia", Schubert, arranged for the orchestra at St Peter's School and sung by H A Bayley, 1896.

"Gavotte", (Maysie) Song

"The Black Mask"

"Slumber Song"

"Patriotic March"

"Sweetheart Mine" (Poetry by T Yorke Sheffield, chorister at the Cathedral at the same time as Mr Sample).

"Ella" (piano - dedicated to Mrs Lizzie Watson).

"Morceaux for the Piano" dedicated to Mrs Handford, wife of the Principal of St Peter's College.

"Loch Lomond", a four part song. This song was dedicated to the Registrar of the York County Court and Mrs Perkins.

Mr Sample may be considered the oldest organist in the City and probably one of the finest pianoforte accompanists.

[See Newspaper cuttings - Music Notes also "York Architect Nominated for a Commission" 5/12/1917]

[Arthur Sample died 9/8/1940]

**Sample, Miss Daisy.**

At a very early age evinced her skill in music and, under her father's able tuition, soon

developed a voice that could not fail to please a musical critic and was chosen by the York Amateur Operatic and Dramatic Society to take the lead in the opera "Haddon Hall", viz that of Dorothy Vernon, and "achieved a veritable triumph. She was a splendid voice and sang brilliantly" and displayed more than ordinary capability as an actress. The opera was produced at the York Theatre under the able conductorship of Mr Myles Hook. Miss Sample also appeared at Leeds in the opera given by York Amateurs. [See Newspaper cuttings *York Press* 13/12/1904, and report of her marriage 22/7/1911.]

#### **Sanderson, Thomas.**

Second son of Mr Sanderson, paper hanging merchant, Ogleforth. In 1856, as a youth, he was placed in the Minster Choir under Dr Monk and after completing his term he took lessons in the piano and organ and obtained the post of organist at St Martin's, Coney St. and afterwards at Salem Chapel\* and set up as a professional teacher of the piano, organ and violin. The latter instrument he played in the band of the Choral Society. In 1866 he resided in Ogleforth. He was teaching in Ogleforth in 1867, vide advert.

In 1868 he married Miss Emmerson, one of two sisters who carried on a millinery business in Parliament Street\*. His career as a musician was much retarded being a sufferer from an internal complaint which necessitated one or two surgical operations and ultimately caused his death.

In 1868 he conducted the Choral Society Concert with Mr R S Burton as solo pianist, and used to take a place with the violins at the concerts.

\*Mr Sanderson exchanged from Salem Chapel to the Centenary Chapel in 1886, commencing his duties there on the 1st Sunday in July, and resigned the post on March 30th, 1894 being succeeded by Mr Matthew Rymer, the present organist.

\*Mr Emmerson was an agent for Messrs Allsops. [See Newspaper cutting - obituary of his wife.]

[Thomas Sanderson died 30/3/1896, aged 54.]

#### **Saunders, Frederick Charles.**

[See Newspaper cutting 7/7/1927 re funeral.]

#### **Savage, The Family.**

Mr William Savage, Senior carried on the business of a brush manufacturer at No 7, Low Ousegate in 1876, and was possessed of an excellent voice. For many years he was a member of the choir at St Helen's Church which, although not numbering more than 8 or 10 members, their balance of tone and sweetness was a delight to hear.

His death occurred in the prime of life leaving a widow and several children. Two of his sons were placed in the Minster choir, viz W C and G Savage and were there in 1889 and had excellent treble voices. Also, after the death of the Hon. Octavius [Augustus] Duncombe, the Dean, when

the fine monument was erected in the South Transept, one of the brothers Savage, together with a chorister named Lee, were chosen to represent the kneeling figures at the feet of the recumbent statue of the late Dean.

After some years had passed by, Frank, another of the sons, [who] had attained his manhood, joined an amateur opera company which was formed in the City by Mr Alfred Bean. Mr Frank Savage and his sister Connie (who had developed a fine, clear soprano voice) were chosen by the management for principal parts in the cast of "The Yeoman of the Guard" and were accorded unqualified praise for their performance. Indeed it was seen that Mr Frank Savage possessed histrionic ability above the ordinary amateur.

#### **Sawyer, Herbert W.**

[Newspaper cutting re funeral of Mr H W Sawyer, music teacher in York, who died in his 49th year.

Buried Fulford Cemetery - no date.]

#### **Scaife, Arthur.**

Trained at Westminster College then came to Hull as assistant master of the Hull School Board under John Nicholson, the learned antiquary. Coming to York he took the post of tutor at the pupils' centre, Fishergate, and obtained the post of organist at St John's Church, Micklegate.

In --- he changed to St Martin's, Coney Street as organist and choir master, where he composed four Kyries which he dedicated to the Rector, the Rev. George Trundle.

In 1895 he received the appointment of school master and preliminary trainer to the chorister's of the Cathedral and began to exercise the talent that he excelled in, viz. that of a vocal trainer. The skill in singing and sight reading and the thorough knowledge of musical theory displayed by the boys that have passed under his tuition, has evoked not only the praise of eminent musicians but has been particularly demonstrated by the success achieved in obtaining national prizes.

Mr Scaife has also composed a Service in B flat, a Benediction in F and several hymn tunes.

#### **Scholey, J.**

For 82 years organist of Southlands Wesleyan Chapel and, on Jan 29th, 1909, received a recognition of his services, by a complimentary concert given by the choir, previous to his vacation of his post for that of Priory St. Presbyterian Chapel. His successor was Mr Boddy.

He presided at a musical service with 100 voices under Mr Rymer. [Taken from Vol 3, pg 41]

#### **Scruton, Mr.**

An oboe player who was in the band at the Great Musical Festival in York and, on Jan 26th, 1827, played, at a concert in Sheffield, the pastoral movement from Beethoven's 6th Symphony, and Miss Rock, formerly of the York Theatre Company, sang "On Mighty Pens" and "Tell me my

Heart" (Bishop).

**Shaw.**

Was a pupil at the School for the Blind who, at the age of 19 after 8 years training, could play the most difficult music.

In 1887 he went to the College for the Blind at Worcester and passed his responsions at Oxford having entered as an undergrad with a view to taking his musical degree.

**Shaw, Benjamin.**

Was born in the West Riding where he received his musical education. An organ having been obtained for St Martin cum Gregory Church, Mr Shaw was invited to play at the opening service. York had apparently appealed to him as a suitable place to set up as a music teacher. He obtained lodgings with Mr Allen, the dancing master who resided in St Martin's Churchyard, Coney Street and, afterwards, obtained the post of organist at St Martin's Church, where his skill as an extempore player elicited high encomiums from musicians. In 1837 he played at a concert given in Malton when he was about 23 years of age.

In 1840 he was appointed vocal conductor of the Choral Society and also took a 2nd violin part in the orchestra, of which he became sole conductor. He, however, made so many alterations on the score for the band that very often they were brought almost to a standstill.

In 1842 he composed the music to a song entitled "England's Banner", which was sung at the Choral Concert, April 13th, published by Richard Hunt of Blake Street.

In 1843 the Choral Society gave as No.1, Mozart's 12th Mass, Mr Shaw being the leader of the band. He, having now established a musical connection in the City, took the house No 11, Gillygate, where he resided and gave lessons on the piano and violin.

The conductorship of the Choral Concerts was now taken over by Mr Charles Allen and Mr Tom Smith and the band had been increased to 200 members. In 1863 he again became leader of the band of the Choral Society and had been appointed organist of St Martin's Church, Coney Street.

In 1865 he resigned the leadership of the Choral Society, in favour of Mr Surtees Hornby, and the post of organist at St Martin's, Coney Street, being appointed organist of St Olave's Church, Marygate where the organ stood at the west end of the church and the pupils of the School for the Blind formed the choir. The vicar's taste in music being of a low grade, he took objection to the organist's choice of Hopkins in A, which caused Mr Shaw to tender his resignation.

In 1866 he again led the orchestra when Gounod's Messe Solennelle was rendered at the Choral Concert given on Feb. 7th, Mr George Hopkinson conducting, and, in 1867, he played in the orchestra at Monsieur Drouet's concert with 40 other instrumentalists, all men of musical repute.

Sometime prior to 1876 he severed his connection with York and went to reside in Scarborough, no doubt being influenced by his friend Richard Hunt, who had previously made Scarborough his residence. Here he obtained the post of organist at the Queen St, Wesleyan Chapel, the largest chapel in Scarborough. This appointment he gave up to take that at the Bar Chapel, where at that

period the celebrated preacher Dr Balgarnie was minister and commenced to hold Service on the sands, which was probably the first of its kind, therefore a great attraction.

About the year 1889 ill health compelled him to tender his resignation as organist and the following year a concert was given in the town for his benefit when he was seriously ill. His death took place in July 1890 at the age of 76 and he was interred in the cemetery at Scarborough.

Mr Shaw will be remembered in York as a good sound musician and was much esteemed for his skill and the unassuming way he exercised it and, during the latter part of his life in Scarborough, he gained the same approbation. He joined the Scarborough Orchestral Society, then conducted by Dr John Naylor whose musical ability was much valued by Scarborough performers and whose appointment as organist of York Cathedral was much to their loss. Mr Shaw became leader of the band and often gave violin solos at the organ recitals given in Westboro Chapel.

Mr Shaw's residence was No 7, West Square where he became acquainted with a sculptor who, for his own pleasure, had carved a set of figures of animals playing musical instruments, which he got tired of seeing so had them cast aside in his garden. On one occasion when Mr Shaw visited the sculptor and saw these productions he enquired what was to become of them. "Oh" said he "I shall part with them". Mr Shaw then said he should like to be the fortunate possessor, at which the sculptor gave them to him. Mr Shaw then had them set up in his own garden and was very proud to be their possessor. Only two of these sculptures now remain to be seen, the others having been purloined.

In 1905 packets of music he had possessed found their way back to York, viz. organ voluntaries etc, and were sold on the old books stall on the Market.

He played the piano at the Peoples Concerts which were much patronised.

#### **Shaw, Donovan.**

Commenced his career as a chorister boy in the choir of St Michael le Belfrey where his excellent treble voice attracted attention, the training of which was the work of the organist Mr W J Green, who also acted as deputy organist at the Cathedral.

In 1910 the young aspirant advertised in the local Press that he was "Boy Soprano Soloist and open for engagements at concerts, at Homes, special church Services and organ recitals. For terms apply 42, Union Terrace."

In 1911 he received an offer as star singer for an engagement of three years at Music Halls. He, however, in Feb. 1912, sang at a concert held in the York Exhibition at which the band of the Scots Greys was the prominent feature, but Master Shaw's rendering of "Orpheus with his Lute" and "The Mountain Lovers" was received with great acclamation. His appearance on the public platform was at the suggestion of Mr & Mrs Reid, of the Carl Rosa Company, who had heard him sing during their visit to York.

#### **Shaw, Edgar A.**

[Organist at St Thomas's Church. See Newspaper cutting in Vol 3, pg 41 re Presentation to

### **Sheffield, T Yorke.**

Son of Mr Thomas Sheffield, a decorator, who, finding his son to have a musical taste, placed him as a chorister in the Cathedral under Dr Monk, under whose tuition he afterwards progressed in organ playing but ultimately turned his attention to orchestral work, giving earnest study to the work of Prout.

1888. He now formed a small orchestral band in the City and named it the York Orchestral Band and conducted it with great success and it proved a stepping stone to better things. He gave a performance in aid of the decoration fund for St Maurice's Church.

His father having taken a post in the firm of Lamb & Co. of Manchester, his son left York and took up his abode in Manchester where he obtained a position in the Manchester Queen's Theatre Band, of which he afterwards became the conductor.

In May 1895 he was married at the church of St Margaret's, Whalley Ranger, nr Manchester, to Miss Wood, daughter of the late Mr T H Wood of Birmingham, the Service being of a highly musical nature rendered by the members of Sir Charles Hallé's choir with Mr E W Herbert, AVCM., of St Paul's Church, York, presiding at the organ, who played Wagner's Bridal March, Lohengrin and Mendelssohn's Wedding March, the latter being played at the Queen's and St James's Theatre the same evening in honour of the event. (York pg 23, 1895).

In January of the same year he composed the music to Romeo and Juliet, the play being revived by Mr Flannaghan at the Queen's Theatre, and this was followed by Henry VIII with new scenery by Mr Hugh Freemantle and special music by Mr Yorke Sheffield, including a "Farewell to Buckingham" by the chorus, kneeling, which was much applauded. By permission of Sir Henry Irving the famous Henry VIII music of Mr Edward German was performed.

After the death of Dean Duncombe a beautiful marble monument was erected in the S. Transept of York Minster which portrays the Dean in a recumbent attitude with three choristers kneeling at his head, two of which are the portraits of York choristers, Yorke Sheffield being one of them.

Thomas Sheffield, the decorator, died at Scarborough and was buried Nov. 16th, 1922. See Belfrey Parish Magazine for Dec. 1922.

### **Sherwood, Joseph.**

Born in Hull in 1828 and at eleven years of age came to York and lived with his aunt Mrs Gilliam and was apprenticed to Mr Joseph Gilliam of the Old Crane Wharfe, Skeldergate, to be a Wharfinger. After Mr Gilliam's death in 1849 he managed the business for several years, but his penchant for music was now stronger than for his usual work. He had previously taken lessons in piano from Mr William Barnby and on the violin from Mr Tom Smith. He then obtained the post of organist at St Mary's, Bishophill Senior, which he held during the Rectorship of Rev. Joseph Sutton and Rev. Mr Beckwith and, afterwards, officiated as organist at the Unitarian Chapel in St Saviourgate. He also took temporary duty at the Blind School as assistant music master. As a

teacher of music he was highly qualified and was much appreciated.

He composed several pieces of music:

Snowball Polka

White Rose Schottiche

Polka, theme Lass of Richmond Hill

Twilight Dreams

A setting of "Sun of My Soul"

[For this last composition he] won a prize of ,5 offered by the *Musical Standard* 411 Competition.

His death took place Nov. 23rd, 1910 at his residence 35, Bishopthorpe Road, at which time he was one of the oldest freemen of the City.

### Silversides.

A portrait in watercolour of Silversides, as leader of Colonel Wilson's Election Band, was exhibited at the 1905 Exhibition of York Worthies. It was painted by Mr Wm. Hudson and was, afterwards, in the possession of his son H A Hudson.

### Simpson, Dr.

An eminent physician who lived in the house now named the Treasurer's House in the Minster Yard. He and Dr Beckwith, his pupil, were the discoverers of the now popular anaesthetic "chloroform".

His passion for music almost exceeded his medical studies. His house was the lode star of all the musicians. Carrodus, the afterwards violinist, he took a great interest in. His concert parties were attended by the principal musicians in the City. When the concertina came into vogue he transferred his affection to this novel instrument and formed a small band but, not satisfied with the depth of tone, he had one specially made, which had pedals for the feet besides being manipulated with the hands.

At this period both painting and music had such patrons who assisted budding artists to rise and occupy public recognition - but, with the rapid advancement music has made, all such private interest has ceased, more's the pity.

### Simpson, [George Henry].

Son of Mr Simpson who carried on business as hosier and outfitter in Parliament Street.

Exhibiting a taste for music as a youth he was given every opportunity of cultivating it. For instruction in piano playing he was placed under Herr Drouet, a musician of more than ordinary distinction, and for organ study he received instruction from Dr Monk, the Cathedral organist. He set up as a teacher, in 1867, at Parliament Street, (advert). In 1869 [he] advertised in the *York Gazette* that he had been a pupil of Herr Drouet and gave lessons in the piano, organ and

harmonium, also theory and practice of singing at his residence in Parliament Street.

His parents being Wesleyan his first appointment was as organist at New Street Chapel and, afterwards, at St Helen's Church, then All Saints, Pavement, which post he held until illness, superinduced by too close application and a debilitated constitution, ultimately brought to a close his career as a musician, his death occurring Oct. 21st, 1880 [aged 34 years].

By his same connection with Dr Monk, Mr Simpson often attended Service at the Cathedral and to which he became so much attracted that he became not only an attender on Sundays but was rarely absent from the weekday Service during the latter part of his life.

He was succeeded by Dr Wright as organist at New Street.

In 1869, April 24th, at a concert given by the Amateur Musical Society in the Schoolroom in St Andrewgate, he gave piano solos, at which period he was organist at All Saints Pavement.

#### **Slater. [Joseph Laurence]**

In 1914 entered as a chorister at the Minster and two years after he sang two solos at an organ recital given by Mr A Bennet, FRCO.

1919. He passed his exam before the Faculty of Music at Durham University and played two duets from Grieg, with Fragnell, another chorister.

1925. After Mr Gray's resignation as organist of St Michael le Belfrey, Mr Slater received the appointment and Mr Gray entered upon his new duties at Heworth Church and also took to himself a wife, at which Service Mr Slater played the organ, viz a carillon by Vierne and the Wedding March by Mendelssohn.

Mr Slater was appointed sub organist of the Cathedral and choir master of the branch of the British Music Society. On March 23rd he took his choir to London and, in competition, he obtained the 1st prize in the rendering of Elizabethan Music, the adjudicators being Dr Flood and Randegger. [Married Beatrice Alvarcy Luis of Harrogate on Sept 27th, 1927. In December of that year appointed conductor of the Male Voice Choir. In June, 1929 appointed organist at St George's, Beckenham.]

#### **Slater, Dr Gordon A[rchbold]**

[See Newspaper cutting re appointment of former York man as organist at Leicester Cathedral - no date.]

#### **Smith, Herbert.**

Probably the son of Samuel Smith, the artist. [See Newspaper cutting re concert from Bournemouth 1/2/1924].

#### **Smith, Tom.**

Son of a sergeant in the militia. As a youth he was engaged as a clerk in Messrs Hotham's

Brewery and played in James Walker's band.

In 1833 he played 2nd violin at St Martin's Church, Coney Street where they had a small band led by Mr William Hardman.

In 1840 he was a performing member of the Choral Society and afterwards leader, the Rev. Wm. Taylor being president and Daniel Hardman, vice president.

In 1847 he played violin accompaniment to Kay's singing "Hear me gentle mountains"

He had the White Horse, Coppergate about 1850. He took over the Clarence Hotel after Mr Addison, the late proprietor's, death. Mr Addison carried on the business of plumber and glazier in connection with that of innkeeper and had his workshops behind the hotel. Mr Tom Smith converted these workshops into a Billiard Room and opened them with a musical and histrionic entertainment at which Mr Woodcock, an old member of the York Theatre Company, gave recitations.

1850. He was at the Clarence Hotel and some of the meetings of the Choral Society were held in it.

1854. He gave a concert and ball in the De Grey Rooms at which Miss Birch, Miss Lascelles, Mr Alfred Pierre, tenor, Mr Frank Bodda, bass, sang at the concert and Hohler's Band played at the Ball, Mr Shaw at piano. Tickets at W Hardman's, Coney Street.

1855. He was in partnership with his son at the Black Horse, Bootham, which was pulled down in 1866.

1860. He was bandmaster of the York Volunteers where he played the clarinet and gave a grand concert at which Mr & Mrs Weiss sang and Mr H Hill as solo violinist He was also a member of Earl de Grey's Yorks. Hussars and, during the time the regiment was in York for their annual training, his Inn was much frequented by the members of the Corps.

1861. His band played at the opening, at the Black Swan, of a Competition, Lord Mayor in the chair.

In 1861 when Rossini's Stabat Mater was given and Madame Paressa sang, the Press made special notice of Mr T Smith's "fine vigorous playing and skilful executions which were much and deservedly admired".

1870. A Choral Union was formed and Mr Tom Smith was elected President.

In 1876 he was in the Wine and Spirit business in St Helen's Square, next to the [York] Tavern, and relinquished it in favour of Mr Leach.

1879 - 1885 he represented Bootham Ward.

In 1886 he lived at No 43 Marygate.

1900.[17/1/1900]. He died at over 80 years of age. He was, without doubt, the most enthusiastic promoter of music that has lived in York.

Music was Mr Smith's passion and wherever there was an opportunity of joining in the rendering of high class music he was sure to be present. On Sunday mornings a septet party fraternised together at Mr Cowper's Rooms (the dancing master) in Stonegate, where they delighted themselves in performing Sonatas, etc.

The origination of the York Gala is chiefly owing to his initiatory enthusiasm, the very first being a great success. To him we are indebted to the Annual Balloon ascents, he having brought Mr Coxwell to York. From 1879 to 1885 he filled the office of City Councillor and Member for Bootham

Ward.

During all this period he kept up his connection with the Choral Society and was a leading spirit in the carrying out of the People's Concerts which were organised in 1864 and were given in the Festival Concert Room.

He was a very enthusiastic politician and a strong Conservative. He lived in the days of "chairs" the member who had obtained the seat, therefore was often in the midst of the melée. On one occasion, when Mr Smith was contesting the City, the Liberals had incited the roughs to great acts of violence, but as a counter blast Tom Smith secretly enrolled a regiment of roughs, who he had armed with thick sticks, and on the Poll day he marched at the head of them into the Market Place and mounted guard over the member which entirely cowed the Liberal roughs.

[See Programme for T Smith's Grand Concert and Ball - no date.]

**Snetzler, [Johann].**

Born at Passau in Germany about 1710. Came to England and built an organ at Lyme Regis in 1754; another at St Martin's, Leicester 1774; one at the German Lutheran Chapel in the Savoy, which had the pedal clavier added, the first of its kind in this country; the organ at Halifax.

Snetzler lived to an advanced age and returned to Germany but, being so long accustomed to English fare and Porter, he could not settle in Germany so returned to England where he died. His successor was Ohrmann. *Groves Dictionary*, pg 542.

In 1780 Donaldson, who then resided in East Parade, was assistant to Snetzler.

**Stafford, William Cook.**

A native of York who afterwards removed to Edinburgh where he settled for the remainder of his life. He wrote and published, in 1830, a *History of Music* but it is considered inaccurate. Nonetheless it was translated into French in 1832 and into German 1835. It was advertised in the *Yorkshire Gazette*, Oct. 1828, he being, at that time, Editor of the paper.

**Stainton.**

First a member of the Belfrey's Church Choir as a chorister, where he proved an excellent soloist. After his voice broke he sang as a baritone and developed such a good voice that he succeeded in obtaining a post at St George's Chapel, Windsor where he still is.

[Taken from Vol 3, pg 82]

**Stericker, Arthur C.**

Who after being a pupil at the Blind School went to the College at Norwood and gave a recital at the Royal Institute of selections from the works of Bach, Weber, Mendelssohn, Chopin, Beethoven and Rubinstein and, by his brilliant execution of the most difficult passages, he held his audience

enthralled throughout.

He settled in Hull as a teacher of the organ and piano.

#### **Stewart, H.P.C.S.**

[See Newspaper cutting from *The Border Cities Star* describing choir room at St Andrew's Presbyterian Church where Mr Stewart, who trained under Dr Monk at the Cathedral and was organist at All Saints, York, is organist and choir director.]

#### **Stodhart, Thomas.**

A member of a well known York family and probably a near relative of Thomas Stodhart who carried on the business of a turner and brazier in Coney Street.

About the year 1800 he published a book of original tunes called "*Harmonica Sacra*", one of the tunes, "Dedication", composed for and sung at the opening of New Street Chapel.

Vide S T Lightwood *Hymn Tunes and their Stories* pg 324. D2434 York Library.

#### **Stout, Frederick Tesseyman.**

Born in York in 1872, the son of poor parents. As he showed a taste for music as a boy he was placed in the choir of St Michael le Belfrey, at which Mr Edward Fairbourn was organist and choir master, and from whom he received tuition in music gratuitously. When Mr Fairbourn severed his connection with York to take up a post as organist and choir master at Seattle, in America, young Stout had advanced sufficiently to take duty as organist until the appointment and Mr T Noble, the organist of the Cathedral, generously offered to continue the lessons on the organ.

The Rev. J Patrick Shaw testified to the skill of the young organist and attributed it to the excellent training he had obtained during the time he was a chorister at St Michael le Belfrey.

In 1913 he became organist of All Saints Church, Pavement, in succession to Mr Hopkins who had had the post many years, but he [Mr Stout] was called up to National Service.

In 1920 he resigned to take up a similar post at St [Michael's?], Malton, at a salary of ,50 a year. After the war he returned to his duties as organist, having been appointed organist at St Maurice's Church in which his brother sang alto in the choir.

In 1923 his health was much affected and a three month rest was necessary. After his recovery he resumed his duties and in 1925 took that of conductor on the York Cooperative Society Choir and, in 1926, he and the members of St Maurice's Choir officiated at the Minster during the summer holidays of the choir.

At the final concert given by the Cooperative Choir in the Hall in Railway Street, Master Stout acted as conductor.

[He died 2/4/1929 aged 37 years]

[See Newspaper cuttings of concert on 1/4/1920, concert in All Saints Church, no date, marriage to Miss Warburton in Leeds, no date, and obituary, *Yorks Herald* 5/4/1929.]

## Street Music.

An old print in the Hailstone Collection shows a blind fiddler and his son standing in front of the entrance to Ettridge's Hotel, dated about 1780, and street music was provided by these local or itinerant musicians until early in the 19th Century. An old blind fiddler, who was led by a dog with a tin in its mouth, was a regular frequenter of York streets and played "Ye Banks and Braes". The Buy a Broom girl came in the late spring with her song, sometimes accompanied by a boy with an accordion, and occasionally a Lombard with his bagpipe and accordion or small pipe. A decayed musician would sometimes perform on a cornet but I cannot remember any combination until----. Hudson's band, which performed in the streets about 1855, was one. It was composed of 1st violin (Hudson), flute, harp and bass fiddle, ophicleide. Hudson and another of the troupe lodged at the Golden Lion in Church Street. Their music was of good quality. Afterwards a vocalist was added. The band lost one member after another, until the last was the ophicleide and harp, and ultimately came to an end.

Another band was formed by Mr Ross, an excellent tenor singer, who had lost an arm. This band was of excellent timbre and grew in estimation until he transferred it to Scarborough for the season, and here it gained very great popularity and was, after a few years, much increased in strength until it became the 2nd best band in Scarborough. The success he attained in Scarborough made him forsake York.

A band was again got together in York by Mr Miers or Meyers, an excellent violinist, and comprised violin, harp, flute, cornet and bass fiddle. Mr Thomas Holt was the cornet player and Mr Hayden the flute and piccolo player. This troupe discoursed excellent music for many years until Mr Miers died and this caused a gap as they could not get on without a soloist and occasional help did not answer. Then Mr Holt left the band and the harpist died until Mr Hayden was left alone, but obtained the service of a cornet player who has stuck to him for years and the two are still to be seen playing duets together in this year of grace 1909. In June 1927 a street piano played in York Streets.

## Strickland, W[illiam] H[enry].

Born in York and was one of the early pupils of the Blind School and, in 1837, obtained the following eulogies from the Committee in their Annual Report. "He is learning music, singing, geography, arithmetic and reading. Of all these tranches of study he is very fond and acquires them with great readiness particularly the instruction on the piano. Though only a pupil of 5 months standing such has been his progress that he has gone through a great variety of musical exercises."

At 14 years of age he was appointed organist at St Martin's, Micklegate and at 18 he was appointed to that position at St Michael le Belfrey, where he stayed many years and took the post of organist at the North Riding Asylum. During the whole of the time he was teacher of music at the Blind School. He died [12/5/1899] at the age of 74.

[Second Report.]

Was one of the early batch of pupils at the Wilberforce School for the Blind and is referred to in the manager's first report as follows: "He is learning music, singing, geography, arithmetic and reading and though only a pupil of five months standing such has been his progress that he has gone through a great variety of musical exercises." See Musical Scraps, pg 26.

As a proof of this progress in music he was appointed organist at Holy Trinity Church [St Martin's - see above] Micklegate, circa 1840 at 14 years of age, and four years later, aged 18, was advanced to the Church of St Michael le Belfrey (1844 - 1851), where the organ was reputed to have several stops on it by Father Smith. The instrument had been removed from the Palace of the Stuarts in Bootham after the suppression of a Roman Catholic Mission held there. The organ of Holy Trinity [St Martin's] which he had left was of a very poor compass and built by Mr Ward.

He also acted as teacher of music at the Blind School, his knowledge of music being so profound that he knew the whole of the Messiah from beginning to end, besides an intimate knowledge of the works of many of the great composers. In 1862, at the Choral Concert, he presided at the harmonium.

In Jan.1866 he resided at 55, Gillygate and taught piano, organ, harmonium and concertina, also tuned and repaired pianos. In 1874 he resided in St John's Street and gave lessons in piano and tuned ditto. Advert in *Yorks Gazette*.

After occupying the post of organist at Belfrey's Church, with great credit, he finished his career in this capacity having taken the post of organist at the North Riding Asylum.

In 1894 he resigned his situation at the Blind School, upon a pension granted by the Committee, and his death took place [12/5/1899] at the age of 74, the North Riding Asylum and the Blind School sending representatives to the funeral which took place in York Cemetery. He was a man of gentle disposition and a great favourite with his musical friends.

In 1863, Dec.16th, at the Messiah concert (Choral Society) he played the harmonium.

In 1874 he opened an organ at Eaglescliffe built by Mr Denman.

### **Suttcliffe, [Richard].**

Came from Todmorden. In 1895 was appointed tenor songman in the Cathedral where his clear bell toned voice was a great acquisition to the choir.

At the first series of Nave Services he sang the solo in the Anthem "The Sorrows of Death" in a very impressive manner, chorister Wallace taking the treble part. The singing of this anthem established Suttcliffe's claims to be a solo singer which, as years rolled on, he admirably sustained.

As a concert singer he was also frequently engaged and had the honour of taking the place of Sims Reeves at Newcastle when that famous tenor was unable to fulfil an engagement.

In 1874 he opened a shop at No 37, Stonegate for the sale of musical instruments and music, also teacher of singing.

In 1881 he gave up the business, having settled to try his fortunes in America, and was appointed trainer of a choir which was after the manner of Dr Monk, the late organist and choir master of York Cathedral. This plan proving such a success he was soon invited to take other

choirs under tuition so that now the English method has been adopted by native choir masters. It was, however, not without strong opposition that he was able to show the superiority of Dr Monk's method.

[See also under Knowles - Stonegate].

#### **Sutton, Robert.**

About 1860 was appointed music master at the York Training College, in succession to Mr Young, and held the position with great credit for ten years. He was the author of "*Elements of Theory of Music*" which became much valued as a school primer. It was originally given as a course of seven lectures to the students. Published by Robert Cocks 3/-.

His death took place in ----- and his successor was Mr Mills.

#### **Sykes, Sidney.**

Son of Mr Sykes, fishmonger, Bootham, next to the archway. As a youth he received his instruction in music from Mr Sargent, who was organist of St Wilfred's R C Church and resided in Petergate. When Mr Sargent left the City for Ireland he took young Sykes with him, but not liking the country he returned to York to take up the position of organist at the R C Church at Whitby. About 1872 Mr Sykes received the appointment [at St Wilfred's R C Church] which he held until a post in Cork was offered him which he accepted, but did not long retain having decided to emigrate to S Africa. He was a man of a very excitable temperament and very sensitive to criticism, a failure common to many musicians.

He composed two litanies to the BVM.

His daughter inherited her father's musical talent and has taken her honours in her adopted country.

#### **Taylor, Alfred A.**

40, William Street, York. As a bandsman in the Royal Warwickshire Regt. he served 12 years and afterwards in the Sherwood Foresters Militia and 8 years in the 5th Battalion West Yorks. Regiment (Territorials) and afterwards in the National Reserve.

Shortly before the outbreak of the war he was hairdresser to the West Yorkshire Depot.

In June 1916 he died at the Military Hospital, York at the age of 58 and was buried in Fulford Churchyard with military honours.

[Newspaper cutting in Vol 3 pg xi of his obituary.]

#### **Tendall, G[eorge] F[rederick] BA.**

Came to York to take the position of music master at St John's College, in succession to Mr Mills, and by his skill as a choir trainer he much improved the efficiency of the students who formed the Chapel choir and also succeeded in forming a Choral Society in the Institution. From this reputation he obtained the post of choir master at St Peter's School.

At the invitation of the Dean, the St John's Choir gave a rendering of the anthem "Pray for the Peace of Jerusalem" in the Nave of the Cathedral, without any organ accompaniment.

An Amateur Operatic Company having been formed by some of the citizens, he was invited to become Musical Director, a post he filled with great success.

1902. In addition to these various calls upon his time he accepted the appointment of conductor of the Male Voice Choir, which had gained such a high state of efficiency under the care of Mr Child, but resigned it in 1907 and was succeeded in the work by Mr Wilkinson.

His duties at the St John's College consisted of being teacher of music, organist of the Chapel and choirmaster and to give organ recitals in the Chapel on Sundays but, after a time, the latter were discontinued, much to the disappointment of the resident students.

In 1907 he delivered a very able lecture to the students of St Peter's School on Church Music, in which he showed its development in a very lucid manner and gave some very valuable advice to singers on the rendering of hymns. [A cutting on this, dated 10/12/1907, is in Vol 3.]

In 1911 he was organist of St Peter's Chapel.

G A Tendall MA, late Exhibitioner R.C.M. and late organ scholar C.C.C. [Corpus Christi College] Cambridge.

Feb. [17th] 1920, his wife [Mildred Helena] died. [Aged 40 years]. See press notice *Yorks Herald*.

[Cutting from Vol 3 pg viii dated 11/2/1909. "York Chamber Concerts" at the Railway Institute were attracting good audiences. The programmes began with a short lecture by Mr Tendall.]

### Thackray, Thomas.

A composer of minuets and country dances in honour of local personages. One entitled "Temple Newsam" which is dated 1760. Mr F Kidson arranged to have it performed at the Old English Fête held at that ancient mansion on July 24th, 1909.

During Thackray's life he, for some time, resided in Coney Street or Spurriergate and was a Freemason. Probably Thackray, portrait painter, was a relative of his.

[The following is taken from] Mr Frank Kidson's letter June 15th, 1921.

He also composed six lessons for the guitar, printed for the author by Thomas Haxby at the organ in Blake Street, where may be had all sorts of musical instruments and music wholesale and retail at the lowest prices. Date about 1770. Oblong Folio pp 14.

Six lessons for the guitar composed by Thomas Thackray of York printed for the author and to be sold at the music shops. Date about 1771. Oblong Folio. 13.

A collection of forty four airs, properly adapted for one or two guitars, by Thomas Thackray of York, London, printed and sold by John Johnson. He also composed Lord Bellasyes Minuet on a single sheet of music. About 1773 - 4.

1784. Francis Thackray, Chairman. Poll Book.

### Thompson, J[ohn] Pennock.

Son of Thompson, Butcher. Organist at the Victoria Bar Primitive Methodist Chapel. Was the recipient of a testimonial from the trustees, choir and friends, in recognition of his faithful service as organist and choir master for ten years. This presentation took place March 13th, 1908.

He composed a waltz, "Moonlight". In 1922 he composed a dance tune which has been set to steps for 2, 4, 6 or 8 dances and received great favour at Blackpool. It was first rehearsed by the two Miss Cowpers' and Miss Kilvington. He now fills the post of organist and choir master at St George's RC Church. [He died 8/6/1942 aged 66.]

#### Thomson, Miss Alexis.

Was the fourth daughter of the late Archbishop Thomson and was born in the year 1867 at the Palace, Bishopthorpe. As she grew up her taste was centred on music, which art was encouraged by the Archbishop, himself a good amateur player on the cello, by placing her at the Royal College of Music where she gained ARCM.

In 1892 her first compositions were printed and dedicated to Sir John Stainer, Mus.Doc., viz two sacred songs "May be the Lord will look upon my tears", the words by Phineas Fletcher 1584 - 1650.

The second one is from the words of Christina Rossetti "Love is strong as Death" and was arranged for a Baritone or Contralto.

"The purity of the melody, smoothness and grace of the accompaniment and last but not least the cleverly managed modulations merit high praise, the style being that of Gounod." York Book, 1892, pg 15.

Also she published a "Slumber Song" for the pianoforte which was dedicated to Dr Naylor, the Cathedral organist.

1889 Miss Thomson's skill as a composer of sacred music has been demonstrated in a marked manner by the performance of her setting to the Communion Service, which has taken place on Sunday 10th, February and, by its introduction, has been the means of breaking down the strong feeling in the minds of devout church people as to the reintroduction of music in this solemn service. "It is worthy of note that the first choral celebration in modern times was in this Cathedral, 25 years ago, and was strongly objected to by the Archbishop." (York 1889, pg 48.)

After her marriage with Mr John Studholme, which took place in 1897, she and her husband sailed to New Zealand and music, except as a private pleasure, ceased to be pursued with the same enthusiasm.

The news of her decease, which occurred in 1907, came as a shock to the people of York who held both her personal charm and her music in great esteem.

#### Thorn or Thorner, John.

In the absence of historical records concerning this organist the writer is content to take and use such items as may enlighten the reader on those points which have been passed over.

In the first place as to his parentage and early history. During the latter part of the 14th century a member of the Thorner family was vicar choral at the Cathedral and, in 1488, another member was Pageant Master of the Mystery Play performed at that date. As Thorner, the organist, was appointed in 1543 it will not be improbable if we connect these two as near relatives. By the terms of his agreement with the Dean and Chapter "he was to play the organ, act as master of the choristers and educate them in the science and practice of music also examine them as to their knowledge of Scripture either weekly or fortnightly". No salary is mentioned.

Of his work, during the 30 years he held this position of musician and moral instructor, we have no account, for the very good reason that the Reformation had put a stop to all music when, in 1549, the decree went forth that "for so much as playinge the orgaynes ought and must be ceased and no more used within the churches of Yorke we think it meete that the Master of the Queresters for the tyme beinge.....help to singe Devyne Service to the uttermost of his power within the quere of the Church of York".

In practice these chaste orders were not obeyed to the letter. The organ was, from time to time, used to play at the Lady Mass. Thorne did not again enjoy the privileges he had heretofore been accustomed to. The times were too much out of joint. He resided near the Minster, i.e. in the parish of St Michael le Belfrey, and died there on Dec 8th, 1573 aged 59. [While the burial register for St Michael le Belfrey shows him being buried on 8th Dec. there is an epitaph in the Minster which reads "Here lyeth Thorne,.....Who died Dec.7th, 1573". See Wilson & Spence, Eboracum (1788).pg 309]

His wife survived him 2 years and was, after her death, buried near her husband in Belfrey Church. [Buried 19th March, 1575 - see St Michael le Belfrey register.]

As a composer Thorner holds a high place among musicians. A funeral march composed by him, no doubt in the dark days of his life, was brought out of the recesses of the Minster Library by Dr Naylor, who had a great partiality for it, and was chosen by Mr Thomas Robinson as a fitting remembrance to play when that able musician died.

### **Thorpe, John.**

[Taken from Book 1].

Who was related to Sir Joseph Terry and was in the employ of the Firm. His love for music was intense and his attention was given to the violin, on which instrument he became a proficient player. His services as second violinist were in great demand. Scarcely a single musical gathering assembled in the City, from the Choral Concerts down to the Chapel Quartet, but Mr Thorpe was sure to be there.

He has composed two waltzes, one, called "Flitter Flutter", had a run of popularity locally.

[Taken from Book 2].

A relative of Sir Joseph Terry, by whom he was employed as a bookkeeper, but at heart a most enthusiastic musician. As a tenor violinist his services have been in demand at every musical gathering in the City, all his life. No religious scruples ever interfered between him and his art and especially was this veteran performer at home in the band of the Musical Society.

Under the nom de plume of F. Thor, one of his compositions, "Flitter Flutter Waltz", caught the fancy of the local musicians for a time but his efforts at composition have been fitful.

"Flitter Flutter" was published by E Ascherbing & Co and while in MS it was played at the Ball given by the Sheriff of York, J J Hunt and was, afterwards, played at the York Gala by the Military Band.

[See Newspaper cutting of his obituary 21/3/1920]

#### Thrush, Thomas.

In 1823 a William Thrush, tailor, lived in Cole Street. Vide Directory.

1843. His name first appears in the members of the Choral Society. He was a very able violinist and became principal performer at the concerts given by the Choral Society and, in 1851, was leader of the band under the conductorship of Mr George Hopkinson but did not retain it long as the leaders at that period rapidly changed.

He, likewise, conducted the Theatre band for some time and organised a Quadrille Band, which was well patronised by the local gentry for dances and garden parties and rose to such a high position that it was engaged for all the great balls given by the Marquis of Zetland and several other noblemen and, ultimately, ousted the famous band of Coote & Tinney's, who had for years held possession of the orchestra of the York Assembly Rooms for all the most select balls. In Nov. 1867 he played in the orchestra at Herr Drouet's concert with instrumentalists of the first rank.

After Railway Street was opened as a thoroughfare he opened a billiard room at the Adelphi Hotel, which he continued to superintend until the end of his life which terminated at his residence 31, Park Crescent at the age of 71 [4/1/1895]. He had lived for many years at Union Terrace. In 1876 Thomas Thrush, teacher of music lived at 29, Portland Street and was there in 1886. Directory pg 501.

His daughter was instructed in piano playing and became a regular assistant, both at the theatre and at parties requiring a small band.

After his success with his Quadrille Band he, unfortunately, presumed upon it and often became rather exacting to his patrons - demanding champagne for his bandsmen. At Bedale, where a grand ball was held, the bill for champagne for the band was for 30 bottles, probably the half of this was consumed by hangers on but this excess lost him the patronage of the Bedale patrons. Consequently his fortune turned and, in his now declining years, poverty overtook him for he had no care to put by for a "rainy day" and had he lived but a year or so longer his case would have been hopeless. Told me by Mr Hardcastle. Apr 14th, 1920.

[See also under Knowles - Stonegate]

#### Tireman, William.

1739 Tireman was appointed organist of Sheffield Parish Church at a salary of ,20, paid by the Corporation, and in 1741 was succeeded by Mr John Maddock at the same salary.

Pg 155 *Musical Reminiscences* of Dr Spark.

**Todd, William Henry.**

[Born in York and studied under Dr Monk before going to Newcastle. See various cuttings regarding his career - *Illustrated Chronicle*, Newcastle 30/1/1920, plus cuttings of 2/2/1921 and 3/2/1930 also reprint from "*The Gentleman's Journal*" Nov.1st 1898. In Vol 3, pg 72/3 see Newspaper cutting "York Musician Honoured" *York Herald*, 5/2/1910]

**Toes, Oliver.**

Son of Mr Toes who was caterer at the De Grey Rooms. Made music his study and became organist at All Saints Church, North Street where he remained until 1881, when he transferred his services to St Olave's Church where he officiated with great efficiency for 20 years. He died at his residence in Clarence Street Jan. 25th [21st], 1901 at the early age of 44. [Newspaper cutting of his death in Vol 3, pg 28, dated 26/1/1901]

**Tomlinson, Edward.**

Who had been apprenticed to Mr Haxby, musical instrument maker in Blake Street and, afterwards, carried on in the same business having married Elizabeth Haxby the daughter of his late master in 1767.

In 1823 he was organist at St Saviour's Church, where music was much cultivated and practised by Philip Knapton, who had formed a small band which sat within the altar rail and accompanied the hymns etc. before an organ had been acquired.

In 1827 he played the viola on the occasion of the opening of an organ at Selby Abbey at which the orchestra numbered 150 performers.

Whilst organist at St Saviour's he compiled and published a collection of 170 psalms and hymns and 50 double chants composed, selected and arranged for accompaniment with organ or pianoforte. One psalm tune, "Bainbridge", and the chants Nos. 13,14 & 25 being the composition of the author.

**Tomlinson, Thomas.**

Son of Edward Tomlinson, was born Oct. 5th, 1768 and, apparently, was in the business with his father, but had taken up composition and produced several attractive pieces of music.

In 1833 he obtained the patronage of the Princess Victoria for his Elementary work for the piano, for which he had a rapid sale.

In 1839 he published "Le Tableau" and "Le Carnival" to each of which was added a captivating waltz. Also a set of Quadrilles entitled "The Talisman", "Le Tournay", "Les Lancers". A set of Waltzes "The Casket", "The Conservatory", sold by T Tomlinson & Sons 28, Blake Street.

In 1841 he gave a lecture on national music and in the year following another lecture on English melodies.

In 1843 he gave a concert and ball under the patronage of the Union Hunt Club.

In 1844 he gave two concerts at which the two renowned players Signor Sivori, violinist, and Signor Piatti, cellist appeared.

His death took place May 7th, 1846 at the age of 77.

Thomas Tomlinson is described in the 1823 Directory as a Preceptor of Music and repairer of musical instruments in Blake Street. Directory pg 102.

#### Tomlinson, [John].

One of the sons of Thomas H Tomlinson carried on the business at 28, Blake Street but later on removed into Clifford Street, where he practised as a pianoforte tuner as well as a dealer.

In 1859 he gave, what he termed, a People's Concert under the patronage of Lady Harriet Duncombe, Lady Lonsboro and others, at which the following musicians appeared:

Mrs Edwin Page, Miss Amelia Bellott, Mr Edwin Page, vocalists.

Solo violin Master Hobson, 8 years of age, pupil of Mr Haddock.

Harp, Mr Adolphus Lockwood

and the York Operatic Brass Band played selections from *Trovatore*.

#### Trendall, Thomas E.

Fishergate. [See Newspaper cutting *New Music* dated 2/1/1924]

#### Tuke, Thomas.

His parents resided at Kleiser's Court, Stonegate. Three of the sons were entered as choristers at the Minster, Thomas being the eldest who entered the choir in 1856 and, after completing his term of apprenticeship, he obtained a post at the *Yorkshire Gazette* as clerk but also followed up his study of music, acquiring sufficient skill in organ practice to [be appointed to] the position of organist at the newly erected church at Escrick under the Hon. and Rev. Stephen Lawley, the Rector, and, for many years, he trudged the six miles, snow or blow, and rarely missed one Sunday from his post during the 35 years he had been organist. He then relinquished the Escrick post, having received the appointment of organist at St Martin's Church, Coney Street, and also left the *York Gazette* office to become a teacher of music, after 45 years service in the Conservative cause.

In 1866, at the opening Service of St Oswald's Church, Fulford, he played the harmonium at the afternoon Service, Dr Monk having officiated in the morning.

He was a prominent member of the Eboracum Lodge of Freemasons and would no doubt act as organist. After a very active life he had to surrender to the call of death, which took place in Jan.[17th] 1906 [aged 71] and he was interred in the Cemetery.

[See also Knowles - Stonegate].

### **Tuke, Joseph.**

Brother to Thomas Tuke, also entered the Minster as a chorister and, afterwards, was able to join the songmen.

He had none of the activity of his elder brother but possessed an excellent singing voice. His love of lying in bed was nearly his undoing and it was only by a supreme effort that he arrived at the Minster in time for service.

In the afternoon it was customary for a few of the songmen to make a call at Mr Wolstenholme's Vaults, near Precentor's Court, for a refresher and a chat. A side door that opened out onto a narrow passage leading into the Court was invariably used as an entrance and exit. The Minster bells gave them notice when to depart, Tuke being invariably the last to go. On one day however the passage was momentarily blocked by a boy wheeling a barrow into the passage which barred his exit, at which he exclaimed "I'm done" and missed his usual duty. Whether this incident was the cause of his leaving the Minster or not is not known but he, afterwards, obtained an appointment at Lichfield where his evil genie stuck close to him, for it has been known that he has returned to his bed after the morning Service. He, nevertheless, continued in the service of the Dean & Chapter of Lichfield until his death.

### **Tuke, [Emily Frances] Miss.**

Was, from childhood, instructed in music by her father [Thomas] and, exhibiting a talent for higher things, she was placed as a pupil under Dr Naylor, the Minster organist, for piano and singing, having developed a voice of fine quality which not only enabled her afterwards to appear with success at various concerts but also, in 1904, took a leading part in the opera of "Haddon Hall" produced by the York Amateur Society. She, however, chose the profession of teacher of music and continued the connection gained by her father until her death, which took place after a few days illness.

[Died 16/12/1923 aged 62]

### **Turner, William.**

Blind organist. In 1853 organist of St Crux Church, Pavement and appointed to Pocklington Parish Church where a new and powerful organ has been erected. Organist of Christ Church, Scarborough.

During the time he was at the Blind School he sang at concerts given in the Town Hall, Leeds, in company with Miss Maria Wilson and Robert Turner. Dr William Spark, pg 22, *Music Scraps*.

### **Veale, Miss Nellie.**

A pupil of Mr Arthur Radcliffe for violin and, afterwards, under John Dunn.

[See Newspaper cutting "York Artiste's Success" 17/11/1921, also programme of Violin Recital at Queen Anne's Secondary School on 24/11/1922].

### Wagstaff, E C.

A pupil of the Blind School, York and, afterwards, a pupil of Dr Spark of Leeds. During the time he was at the school he was principal bass in Mr Plowman's Concert Party and has also taken three first prizes for solo singing in five contests in the West Riding.

He also played the harmonium and conducted the choir at St Cuthbert's Church, York.

### Waits.

A few further notes on the Waits may prove of interest, although the subject might be extended to a much greater length.

The year 1440 gives us the first name of one of the members of the Guild, viz Johannes Shene, and it is not until 1565 that another name can be added, viz Johannes Bawderstone, with another year's interval and we hear that of William Wood in 1672, and John Girdler who was master.

Again another century passes and Nathan Harrison is mentioned. In 1740 Harry Rowe, a noted man, was a member. In 1754 Chas. Pick and, in 1756, John Camidge was master, whose portrait, taken at that time, is still preserved by one of his descendant's.

We then come to modern days when Christopher Brown was master, also leader of the Theatre band, Daniel Hardman, who was the last to be a member officially, the Waits being dispersed with by the Corporation, but still continued by the old members Isaac Oglesby, Henry Bramham, John Pottage and W. Whythead, who played up to Advent 1902 when, owing to the death of the leader, the small band ceased to perform after a reign of over 600 years.

[For a full account of the Waits see James Merryweather *York Music*.]

### Walker, James Sen.

In 1839 his band was in full swing as on May 29th, 1839, when the line was opened from York to Milford Junction, projected by George Hudson, the then Lord Mayor, [with] a train composed of "The Lowther" engine and 19 carriages, one third class was set apart for Walker's Band. A public dinner was given in the Guildhall at 4pm at which 250 persons were present. Benson in *Burdekin's Almanack*, 1916.

He was a bandmaster of the old York Militia who retired as a pensioner and became the landlord of the Turks Head in St Andrewgate in 1840 after the death of Mr Henry Hawkswell, the late landlord, who died June 1840. The period when he served in the Militia takes us back to the inception of the brass band, for prior to the 19th Century the drum and fife represented the music of all Foot Regiments. Old James Walker played the oboe, therefore there would be other instruments sufficient to make up a small band, but for lack of any credible information the writer cannot give any name to them, but in another notice of band performers a more detailed account will be added.

He played the clarinet in the orchestra in the Great Festival in the Minster. In August 1840, at the Choral Concert, he played an oboe accompaniment to the Sanctus in Mozart's Mass.

### Walker, James Jun.

Was a born musician and, as soon as he could fit his lips to an instrument, he took to the fife and, afterwards, followed in his father's taste for the clarinet, but the new brass instrument of Distin's [Henry Distin, manufacturer of brass instruments] took his fancy and here he found his ideal for solo performance as well as a lead instrument. Under his conductorship the 2nd West Yorks Militia Band was placed, and improved so much that it became very popular. It was of mixed character, comprising reed and brass instruments with side and big drum, most of the members of it being known for their individual skill as musicians. Tom Smith played 2nd clarinet, the two principal cornets were played by James Deacon and Scott. The former, afterwards, was to take a high position in the musical world.

The brothers Hodgson and Ben Wilkinson were able performers on the ophicleide, at that period a much treasured instrument. Alex Hamilton was side drum player and Lancaster the big drum.

The bandsmen, besides performing for the Militia, acted as musicians on occasions of public rejoicing, or at the concerts given by the Choral Society and other music providers.

James Walker, as a cornet player, stood well in the estimation of musicians and was often set down for a solo at the concerts. A friendly rivalry existed between the principal cornet player in the Barrack band and James Walker, which culminated in a competition in the Concert Room, the verdict being given by the Judges that both players had shown such ability in producing tone and expression that they gave to each equal praise.

In 1842 James Walker was placed on the Committee as a performing member.

In 1843 at Mr Pritchard's benefit concert (the lessee of the theatre), an instrumental concert was given after the first part of the play, when Julien's Quadrilles were performed with a cornet obligato by James Walker.

Whilst on duty at Sheffield with the Militia he was taken ill and died April 14th, 185- at the early age of 37 and was buried there with military honours. The leadership of the band was then given to James Deacon and, afterwards, to Mr Tom Smith, both of whom sustained its reputation for good music.

### Wanleys or Wanless, Thomas.

Succeeded Preston as organist of York Cathedral on April 18th, 1691 and is described in the York Chapter Book as Musicus Expertus.

In 1697 he took his degree of Mus.Bac. at Cambridge and also was married the same year in Belfrey Church to Mrs Mary Harrison, widow of the late H. Harrison of Holtby near the City.

The most important composition we have from Wanless is the York Litany, which Hawkins disparages as a perversion of "the divine setting by Tallis", but Mr John Lott, organist of Lichfield, in his critical notes on the litanies of Loosemore, King and Tallis, alluded to that of Wanless as being most impressive and cannot understand why it is scarcely ever heard in York Minster.

In Murgatroyd's *Anthem Book*, published in 1715, are 5 anthems by Wanless, also in Ellway's

collection of anthems two of his compositions appear. One of his chants was in use in the Cathedral up to 1857.

Thomas Wanless died in February, 1711 and was buried in the west end of St Michael le Belfrey and, after her death in 1718, [his wife] was buried near her husband. [She died in 1710 - see Wilson & Spence, *Eboracum* pg 244.]

#### Ward, John.

The first mention of this clever craftsman is contained in a letter written by Mr Jonathan Gray, who states he came to York in 1814. Where he had learnt the art of organ building, or from what place he came, is not known. He had set up his business in Stonegate, near Richardson, cabinet maker, and advertised in the *York Chronicle*, in 1816, that he had a machine organ for sale\*. His earliest work will, no doubt, be the building of an organ for St Saviour's Church, where Mr Philip Knapton and Mr Erskine, both noted musicians, had been the means of introducing a string band in order to improve the musical part of the Service. To this organ he afterwards added a swell and diapason. His workshop was situated up a passage opposite Little Stonegate.

\*The organ he advertised in 1816 had been built by Clementes and cost 400 guineas. It had 10 barrels and played both sacred and secular music including "The Battle of Prague". It measured 9 feet long by 3ft 8 and 2ft 6 and was the property of the late Miles Stapylton. Address John Ward, Organ Builder, Stonegate.

1820. A Service was given in the Cathedral on Feb. 19th, being the funeral of King George 3rd, and Mr Ward was engaged for some days in tuning and repairing the organ, which was played by Mr Camidge.

1823. When the first of the Great Musical Festivals was projected, one of the pressing difficulties was the organ which, by its position, seemed to be of little avail for accompanying the vocalists. A suggestion was made that two small organs should be obtained from London and placed in a gallery at the west end of the Nave with the vocalists and orchestra ranged in front of it but, fortunately, Mr Ward solved the difficulty for, having made a careful examination of the screen organ, he, by an ingenious arrangement of trackers, succeeded in making the organist capable of using the manuals although they had to be placed 60 feet away and 20 feet lower than the organ. When completed the organ was under perfect control, "from the most delicate touch of the harmonicum to its full volume of thunder all was entirely and instantly at command." He also added three enormous pipes, 32 feet long, which he called sackbutts, which were probably the largest pipes in England at that period, ( see Organ Book, pg 207). A very amusing incident occurred during the erection of these monster pipes. After seeing one placed on a hand cart at his works in Micklegate, he walked alongside it with all the importance of a successful man - he was a little, dapper man and rather pompous in manner. On reaching the Minster before morning Service he saw it laid carefully down in the aisle of the South Transept where it caused much curiosity. As Canon Harcourt (brother of the Archbishop) passed across the Transept to robe for Service, Mr Ward called his attention to the pipe and said it was quite large enough for a man to crawl comfortably along it inside and to demonstrate this he popped down on his knees and crawled in,

at which the Canon turned on his heel and went to the vestry. Two of those Chorister boys, who had been witnesses to this little scene, now saw the opportunity for a good joke so turned the guard stay that had crossed the pipe end and gave it a screw up, leaving the little man inside and they running off to service. When Mr Ward tried to back out he found himself a prisoner and, as Service had commenced, he could not shout or make a noise, therefore had to remain a considerable time cramped but fuming with rage at the trick played upon him and it was not until a verger heard a peculiar noise coming from the pipe that his release was secured.

He removed and repaired the organ at Holy Trinity Church, Hull and placed it in the Merchant's Loft. The instrument had originally been built for St Paul's Cathedral.

His residence and works were now in Micklegate, opposite the house in which Gyles the famous glass painter resided in

1824. The organ at Beverley Minster, which had been built in 1769 by Snetzler at a cost of ,717 and opened by Mr Camidge, had fallen into decay. Mr Ward was, therefore, invited to make it efficient, which necessitated several additions. About this period he erected a new organ at Howden Church which, with some additions, cost ,500.

1826. He built the organ for the Masonic Lodge, Mytongate, Hull which was opened by Dr Camidge.

1836. He built the organ for St Michael's Church, Spurriergate, which had two manuals and 13 stops, one of the stops being named Harmonicum, 2ft, which corresponded with the principal. The instrument was placed at the West end of the Church, the custom at that period.

1838. He rebuilt the organ at St Helen's Church, which he had erected at an earlier period (date not obtained), and added a new swell with five stops and a set of German pedals. The following year he added four more stops and, in the same year, built an organ for the Wesleyan Chapel at Nottingham. In the same year he rebuilt the organ at Howden Church.

In 1853 he built an organ for Howden Church and on the front of it was placed an engraved plaque stating that Mr Ward rebuilt the organ in 1838.

As a citizen he was highly respected and, from his workshop, several men acquired a good grounding in the mechanical construction of the organ as most of the parts were made on the premises. Mr Ward was also a lover of pictures and dabbled in the art of painting and undertook the restoring of pictures in the Merchant's Hall during the year that Mr Pape, the grocer, was Master of the Company and who obtained him the order.

He had in his employ Andreas Eberhard Ohman, who was also a maker of violins of very good tone.

The only name of those he employed to hand is that of John Humphrey who was a chorister in the Cathedral and apprenticed to Mr Ward.

Pexton, the verger at St Mary's, Scarborough described Mr Ward as a blustering man.

He died Jan. 12th, 1855 at the age of 78. (His death in *York Gazette* Jan. 20th, with the short sentence "he was a respected and eminent organ builder".) [His wife] Mrs Susannah Ward died 13th June, 1856 aged 82.

In August 1846 at the age of 87 Mrs M Ward died - probably his mother.

[See cutting from *York City Year Book* for F D Ward, organ builder, 46a Coney Street, York.]

[See also under Knowles - Stonegate].

**Warrilow, Miss A Irene.**

The daughter of a stonemason of Gillygate, who has three sisters with musical ability, one taking the study of the cello and another the piano. [See cutting "York Violinist's Success".]

**Watson, Miss Alice.**

A daughter of Mr Cook Watson, who carried on a high class millinery establishment in Coney Street, next door to Messrs Potter's drapers. When quite young Miss Watson evinced a talent for singing and was placed under the tuition of Mr T H Tomlinson in 1847. She, afterwards, became a member of the choir of St Wilfred's Church and, after being prepared by special masters, she made her début in London at a concert given in the Beethoven Rooms by Mr W Raes, in March 1850, and received the following favourable notice of her performance by the correspondent of "*The Musical World*": "That young lady, whose appearance is much in her favour, possesses a soprano voice of great freshness with sweet bell-like quality", "and the applause she received was said to be no less just than liberal".

In 1855 she appeared, with Mrs Sunderland, at the York Choral Concert and sang the part of Haydn's Imperial Service in D, she also appeared on Dec. 23rd, 1856.

In 1858 she was again engaged with Mrs Sunderland to sing at the Choral Society Concerts.

In 1859, Feb. 21st, Miss Watson gave a Classical Quartet Concert in the De Grey Rooms: Miss Alice Watson, Mr Suchet Champion, Mr Rhodes. Solo Violin, C M Allen. 2nd Violin, M Shaw. Viola, Mr Groves. Cello, Mr Hopkinson.

In 1860, Feb. 25th, she gave a concert in the Festival Concert Room, vocalists Miss Hiles, Mr S Champion, Mr Henry Wharton and Miss Watson. Band of the 7th Hussars.

Two other musicians of this name were James Watson who lived in Castlegate in 1823 and was, no doubt, the father of Christopher Watson who played the fiddle and was conductor of the York Theatre Band in 1860. His prominent proboscis was often made merry over by the young Gods between the acts. [ This story has already been told about Christopher Brown].

**Watson, Frank.**

A pupil at the Wilberforce School for the Blind, where he received the musical education which enabled him to take the post of organist at St Mary's Church, Beverley, which he filled for 40 years. He was a precise player and especially quick in finding the numerous stops on the organ, newly built by Messrs Forster and Andrews, and also excellent at making combinations. Dr Spark, No IV, Blind Musicians, *Reminiscences* pg 133.

### **Webb, Paddy.**

Was a retired musician and had served his country in the Peninsula War, holding the most honourable position of trumpeter to the Duke of Wellington and in this, the close of his career, he fulfilled the position of one of the trumpeters of the High Sheriff. He was an excellent musician and it is not improbable that the several fanfares are of his setting.

His residence was in the house connected with the Subscription Library, his wife acting as caretaker. At the great concerts held in the City his trumpet obligatos were much appreciated. His death took place about 1850. See "*Life of Wellington*" for Webb's age.

### **Wilberforce School for the Blind.**

This beneficent Institution was founded as a memorial to William Wilberforce, in 1833, who represented Yorkshire for 28 years and devoted his ability towards the emancipation of slaves and the amelioration of those who, by loss of sight, are deprived of so great a blessing. That the loss of one sense increases and intensifies another is well known, therefore it will be noticed that music has been, to many blind persons, a living language. The poet Milton may be cited as evidence and Sir George Macfarren, who arranged for the tune "York", composed by the elder Milton, "a series of variations and contrapuntal treatment of a high and classical character". Dr Spark.

Other sightless musicians such as Henry Pritchard, Alfred Hollins, and Sir George Smart have shown to what excellence they have attained and, in reviewing what has been done in the Wilberforce School, we see, in a lesser degree, the excellent work that has been accomplished in turning out such excellent vocalists, organists and pianists during the time it has been established.

### **White, [John].**

Teacher of music in Bootham, son of Mr White who practised in Leeds in 1823, also a music teacher, residing in Park Row. Although not classed as a York musician he had been closely associated with the musical events that took place in the City. It is, however, of interest to give a sketch of his early career.

As a youth he was employed as stable boy in the service of Lord Harewood and played the fiddle, to the great annoyance of the stable men who, on one occasion, fastened him in a stable where he could play without being a nuisance. Lord Harewood, who was passing that way, heard the sounds of the violin and asked about the performer. Finding out that the boy had a taste for music he asked if he would like to have lessons on that instrument, which offer he gladly availed himself of and, ultimately, attained a professional status and resided in Park Row.

In 1805, at a concert given in York by Mr Erskine, Mr White was leader of the band and, in 1807, he led the band at a festival held in Scarborough. He then took up residence in York and lodged with Mr Nicholson in Grape Lane and, for a short time, became a partner with the Knaptons as music seller in Coney Street. At the Great Festival in 1825, held in the Minster, he collected a band of musicians from Leeds, which played in the orchestra and were named "White's Troops" and, with Mr Philip Knapton, he acted as sub conductor.

He wrote a set of variations on the themes "Savourneen Deelish" and "We're a Noddin".

Mr Haddock in his "*History of Music in Yorkshire*", vide "*Yorks Weekly Post*, 1916" mentions a professor of music at Wakefield, who was appointed conductor of the Leeds Concerts after Dr Wesley but, on account of constant bickerings between himself and the leader, he resigned. Also a Mr White, a native of Leeds, held the position of organist at Wakefield Parish Church.

Whether these two are synonymous the writer is not at present informed.

### Whitehead, Henry.

Was born in the parish of Holy Trinity, King's Court, Oct. 21st, 1826, his father and mother acting as sexton and sextoness of Christ Church, the latter having to use a crutch. As a youth he was apprenticed to Mr Ward, organ builder, who lived in Micklegate, near to Trinity Lane.

In Jan. 1853 he is described as an organ builder and music seller. On Jan. 29th, 1853 he gave a concert in the Lecture Hall, Goodramgate - Miss Milner, soprano, Mr Wilson, Mr Buckley, Masters Birdsall and Dudley of the Minster Choir. The same year [he] gave a concert at Helmsley - Miss Senior, Mr Wilson, Mr Buckley and Master Dudley, violin solo by Thrush, Mr Harris, piano.

Some year prior to 1855 he commenced business on his own account as an organ builder in Petergate, in the shop now Miss Mahalski's, and, in 1858, removed into Coney Street, next to Taylors, cabinet makers and in that year he put up an organ, in Peckitt Street Chapel, which had been built for the Festival Concert Room but was too low in pitch.

In 1859, Nov. 26th he erected an organ in one of the large Music Halls in Manchester, which received a very favourable notice in the *Manchester Press*, and also received an order to remodel the organ at St Chad's Church.

His business prospered, he being patronised by Lord Hawke, Lord Wenlock and the Earl of Feversham for organs. He also built one for Mr Fairer, a banker at Northallerton, and several for Lancashire. One of his apprentices was Mr William Potter, who, afterwards, became High Sheriff's Trumpeter.

About the year 1864 Mr Whitehead removed his business to Dublin, where he built several organs for different churches in Ireland and, in 1855, he exhibited at the Dublin Artisan Exhibition and obtained two first class bronze medals for improvements in hydraulic engines for blowing the organ, and for excellence of design and workmanship.

In 1869 his wife died and he relinquished his business, being then about 70 years of age, and went to live with a daughter at West Croydon, Surrey. After a few years he grew tired of the quiet life and again took up the business of organ building in the "Ould Country", choosing Waterford as his centre, but ultimately retired from the business in 1904 and settled down with a married daughter at Blackpool, where he died on [?, 1916] aged 90. His faculties, both mental and bodily, being remarkably strong to the last. He loved to talk about his native City and took the keenest interest in all that went on in it.\*

Two of Mr Whitehead's brothers were good musicians. Richard was a violinist and played in the Theatre band and also was one of the Waits. William played double bass.

\*When Mr Whitehead was in Coney Street he took up the business of an agent for performances

in the City and brought Dr Mark and his Little Men, also Blondin, to Meek's field, and got into difficulties with these undertakings with the result that he left York. When in business in Dublin Mr Robert Postill's son joined him and worked with him at organ building. (Told me by his nephew.)

\*When Mr Whitehead moved out of York it was requisite, according to the terms of apprenticeship, that he should find a master who would continue the lad's tuition. He therefore placed Potter with Mr Bell, organ builder. (Told me by Mr Bell, Jun.) [See Newspaper cutting of obituary - no date, also photo.]

[Taken from Vol 3, pg 78]

His brother Richard was one of the Waits and played the viola with such skill that his companions often were diverted from their own playing to listen to his improvisations. [He] formed a small band for Christ Church. He became very reduced in circumstances and was intemperate in his habits and at last committed suicide.

#### **Wilkinson, H[arry] Seymour.**

Son of a tailor, who was organist at the Centenary Chapel in 1867.

Jan 1st, 1907. At Wesley Chapel, after Service, the choir made a presentation of a silver plate on his retirement as organist, where he had rendered valuable service for the previous 12 years as an able choirmaster as well as organist.

Mr Wilkinson had been appointed organist of St Martin's, Coney Street and had also taken over the conductorship of the Male Voice Choir, in succession to Mr Tendall. George Harold Price, a basso, a member of the choir, went to America and formed one there.

In 1908 Mr Wilkinson advertised as teacher of organ and singing, 11, Wentworth Road, The Mount.

Mr Wilkinson composed the music to a hymn by William Tomlinson Walker, which was first sung at the opening of Cumberland House at the centre of the Incorporated Sunday School on Dec. 18th, 1888. [He died 25/4/1934, aged 64]

[See Newspaper cuttings of York Male Voice Choir's War Work, *Yorks. Herald* 13/1/1920 and Clifton Choral Society 21/12/1914]

#### **Wilkinson, John Earle.**

Possessed a charming tenor voice and was a great acquisition to the Minster Choir. He formed a quartette party which was very popular in 1884. H S Wilkinson was a member. He was landlord of the Garrick's Head, Petergate, consequently left the Minster Choir. His funeral took place [at York Cemetery on 12/3/1909 - he died on 9/3/1909 aged 61].

#### **Wilkinson, Ralph.**

Only son of John Wilkinson, a shoe maker in Goodramgate and parish clerk of All Saints Church, Pavement. As a boy he was entered as a chorister at the Cathedral under Dr Camidge. After completing his term of duty he studied the pianoforte and organ. His voice having settled to a good tenor he was again invited to rejoin the Minster Choir. After being a member for a few years he relinquished the position to take up the more lucrative position of teaching. During the next few years he was sub organist of St Martin's Church, Coney Street and, in 1856, got the appointment of organist at All Saints Church, Pavement.

His voice being of a clear and bright tone he was now invited to sing at the concerts where [by] his rendering of ballads and songs he was much appreciated, the following being favourites "The Fortune's darkness o'er me frowns", "And now the Greenwood King", "Tis jolly to hunt". In 1853 he composed a song which was sung by Mrs Sunderland at the Choral Society concerts. He arranged the canticles for chanting and was the composer of a polka and schottiche, also the music to an ode on the late Duke of Wellington, written by Miss Belcombe, daughter of Dr Belcombe, the solo being for a bass voice, which was rendered by Henry Barnby at a concert given by Mr Jonas Barker in Feb. 1853.

In 1855 he resided in Monkgate and married Miss St Ledger but, owing to the necessity of living in a more affluent style, he severed his connection with York and removed to London where he obtained a post as opera singer during the week and as organist at one of the churches on Sundays

Two sons were born in York but were, afterwards, educated in London - John, named after his grandfather, obtained the position of a songman at the Chapel Royal, St James but, having relinquished that position, he became a member of the D'Oyly Carte Company where he became a distinguished performer and sang and performed in York in 1887 when the company was on tour. On returning to London he appeared at the Savoy, succeeding to the part of Mr George Grossmith. In 1899 he made another appearance on the York stage as Christopher Potter in Little Miss Nobody.

His second son also adopted the stage as a profession.

#### **Williams.**

For some time music master at the Training College, in succession to Mr Young. He left the College to become schoolmaster at Dringhouses, nr York, under Rev. Phillips and acted as his business agent on account of the Vicar's bad health.

In 1857 he played the viola at the concert when Handel's "Messiah" was rendered.

He married the sister of Mr Robinson, a fellow pupil during the time they were at the Training College, who afterwards became the Master of the Bluecoat School.

#### **Williams, Albert. MVO**

Second Lieutenant, Mus.Doc.Oxon 1864. Bandsman 61st Regiment 1877. Bandsman 10th Hussars 1888. Royal Marine Artillery 1892. Grenadier Guards 1897. Mus.Bac. 1891. Mus.Doc.

1906.

Composed oratorio "Elisha", "Heloise" and other overtures. Member of the Order of the Crown of Prussia.

Married the daughter of David Wilson, tailor of Micklegate (Hill), York, late of King's Square. [See Newspaper cuttings of his retirement August 1921 and obituary 12/2/1926.]

**Wilson, Fred.**

[See Newspaper cutting "Presentation to a York Tenor" dated 28/6/1919]

**Wilson, Maria.**

A native of Hull and received her education at the Wilberforce School for the Blind at York. Afterwards became a leading professional singer in Hull and sang the leading parts at St Stephen's Church. Her very sweet voice, neat execution and great taste will never be forgotten by those who frequently heard her sing in the Leeds Old Music Hall.

Although totally blind her love for coloured ribbons and garments was strong in her and [she] invariably appeared on the concert platform in fashionable garments, but bright colours. She kept up her connection with the School at York and often had her old companions to visit her. She became afflicted with cancer and suffered a long and painful illness from which she died at the age of 46. At her funeral Messrs Plowman, Hird, Hudson and others of the York School attended. She was buried in Hull Cemetery, August 28th, 1875.

Her songs were chosen from a variety of composers:

"The Silent Stream"	Mendelssohn.
"Scenes that are Brightest"	Wallace
Blind Girl's Song - "There is music in the Fountain"	Donizetti
"Hark the Sabbath Bells"	Flood
"Within a Mile of Edinburgh Town"	Hook

**Wolstenholme.**

Son of George [Francis] Wolstenholme, a wood carver, who carved the Pulpit and Archbishop's Throne and most of the bosses in the roof of the Choir and Nave after the fire, besides much work executed for local churches.

His son had a stronger liking for music than carving but followed the latter profession until the opportunity arrived of making a change. In the meantime he studied instrumental music and the clarinet under Mr Fender, a former bandmaster.

Obtained the appointment of bandmaster to the York Volunteers which had a very excellent band. In 1860 he played solo on the clarinet at a concert given in the Festival Concert Room.

[Taken from Vol 3, pg 17] Isaac Oglesby, 3 Earl Street, Park Grove, Cornet and Trumpet player [was] a pupil of Wolstenholme and joined this band at 10 years of age, and at 14 played 2nd

cornet in Theatre band and, afterwards, solo player. Mr Oglesby was, for 18 or 19 years, solo cornet player in Thrush's band.

#### **Wood, Edwin.**

1908. Organist of St John's Church and previously organist of the Primitive Methodist Chapel, he being brought up a Methodist.

1909, Oct. 13th he gave an organ recital of excerpts from Mendelssohn, Wagner and Lemmens and was ably assisted by Mr Tom Barks who possessed a fine flexible tenor voice.

1913 He gave another recital and on this occasion was assisted by Mr F W Wilson.

#### **Wright, George.**

1741. A York organist but lived at Stamford in Lincolnshire. He voted as a Freeman in the York Election.

#### **Wright, Orlando.**

Jeweller and poet, lived in Stonegate and, besides several poems of note, he composed songs which were set to music by the late Dr Spark of Leeds, and Shakespeare Robinson, the latter songman at the Minster. [Taken from Vol 3, pg 44].

#### **Wright, Richard.**

Was the son of Mr Wright, a schoolmaster at Saxton, who came to York and took the Black Horse Inn in Bootham vacated by Mr Tom Smith, the musician. This house was pulled down after Mr Wright's death. Its site was next to the large house near Bootham Row, then occupied by Mills Esq. and now by Dr Evelyn.

The boy, exhibiting more than a usual liking for music, was placed at an early age under Mr Harris, a very efficient pianist, and, afterwards, under Herr Drouet, a local celebrity, and for lessons on the organ Dr Monk, the Cathedral organist.

In due time he was capable of taking the post of organist at St Paul's Church, Holgate, recently built, and from there removed to the New Street Chapel in 1880, where he had a fine instrument and an excellent choir, his predecessor being Mr Simpson. The post of organist at ----, Edinburgh becoming vacant he entered as a candidate for it and was successful, where he now made his home.

He wrote and published a manual on the theory and practice of music.

In Dec. 1867 he played pianoforte solos at the Centenary Choir gathering. In 1869 he played piano at Choral Concert with Fender, clarinet.

#### **Wyrnal, John.**

Who succeeded Thorner in 1574 has no recorded history, other than the epitaph engraved on the stone that covers his remains in the N. [S]. Transept of the Cathedral where he was organist. The following is the translation given by Hawkins in his history of music.

Musician and Logician both  
John Wyrnal lieth here  
who made the organs erst to speak  
as if, or as it were.

1447 A William Wyrnal was an organ maker and a Freeman.

**Young, John Matthew Wilson.**

Born at Durham, Dec.17th,1822 and was entered as a chorister at the Cathedral and, afterwards, was a pupil of Henshaw. He acted as assistant organist also.

He then accepted the post of Professor of Music at the York Diocesan Training College, which he held for six years.

In 1850 he was appointed organist at Lincoln Cathedral, in succession to Skelton, which post he resigned in 1895 and went to reside at West Norwood where he died March 4th, 1897. His remains were interred in the Cemetery, Eastgate, Lincoln.

He composed a Cantata, "The return of Israel to Palestine", which was produced at Lincoln Festival in 1892 and compiled a Psalter for use in the Cathedral. Under his regime the musical services at the Cathedral were greatly improved, the organ enlarged and pedals introduced for the first time.

See *Cathedral Organists*, West, pg 50 also *British Musical Biography*.