

CHURCH MUSIC SOCIETY NEWSLETTER- SPRING AND SUMMER 2017
from Simon Lindley, Honorary Secretary, 17 Fulneck, Pudsey, LS28 8NT

Dear Members

July 3 2017

I am delighted to be able to send our two latest publications:

William Sterndale Bennett – In Thee O Lord have I put my trust

Dr Peter Horton has contributed an informative introduction to this anthem by W Sterndale Bennett issued to commemorate the bicentenary of his birth in Sheffield in 1816

arr Vincent Novello – Adeste, fideles

Colin Mawby, formerly Master of Music at Westminster Cathedral introduces the work with Vincent Novello and a greatly-loved Christmas hymn included within the edition by Richard Lyne

The original orchestral material of *Adeste fideles* is in preparation and will be available in Autumn 2017

A reminder to all that those wishing to purchase further copies of these works at the full discount of 25% on the sale price for their own use or to gift to a local choir or choral foundation need to order them from

Banks Music Publications - The Granary - Wath Court - Hovingham
YORK YO62 4NN

01653 - 628 545 email: banksmusicpublications@tiscali.co.uk

Discounted orders can only be obtained through Banks Music Publications

Along with a copy of this Newsletter comes a short message from the Society's new Treasurer, John Roch of Sheffield, who was elected at the 2016 Annual General Meeting held at Merton College, Oxford in November 2016.

John has been a member of the CMS for over fifty years and brings to us a wealth of administrative and financial experience which is already beginning to be of real and valued help to us in facing the future. We are delighted that John has kindly agreed to undertake this significant role as well as looking after all membership matters for us and we thank his predecessor, Dr Peter Horton, for all his hard work over the past years he has held the office. Peter is one of our most regular and esteemed editors as well as being the author of the standard study on Samuel Sebastian Wesley.

Scheduled next for publication are

Peter Tranchell

Three Responsorial Psalms: 15, 126, 133

Peter Tranchell

Bread of the world in mercy broken
Versions for unison voice/s and four-part singing

Richard Dering

Quem vidistis, pastores?

Richard Dering

Jesu, dulcis memoria

We hope to be able to advertise publication issue dates later this year.

Our very busy General Editor and the Publications Sub-Committee are always preparing material of more than usual interest for us to publish under the imprint of the Oxford University Press Music Department, as those members in seeing either on line or in hard copy form the *Oxford Music Bulletin* will be well aware.

CMS AND THE ASSOCIATION OF ANGLICAN MUSICIANS

This is just to advise members that a further strengthening of the relationship between the Society and the USA's *Association of Anglican Musicians* takes place in July when a group of officers and trustees visits the AAM Conference taking place at Winchester this year – it is the Association's custom to visit the UK for their summer event once every decade and CMS was present at the last occasion in Durham in 2007.

A presentation of some of the Society's newest publications takes place on the Friday morning of the AAM gathering at Winchester United Church and AAM members will return home state-side with a bumper set of our newest leaflets and information as to obtaining the members' discount on our music through Lois Fyfe Music in Nashville. We are grateful to the Honorary General Editor for facilitating these arrangements for us and them.

Later in this Newsletter is the official notice of the 2017 Annual General Meeting in Manchester in the afternoon of Saturday 23 September

following which Dr Sarah Boyer will address us on the history of music of Manchester's Collegiate Church of St Mary, St Denys and St George – since 1848 Manchester Cathedral. Manchester was the second Cathedral to be thus designated in modern times, the first being Ripon Minster in 1836.

Please make every effort to be present with us in Manchester!

Special thanks go to life member Graham Matthews for a further informative and fascinating article on another of his precursors as the Organist of London's Charterhouse which follows

We tend to remember John Jones today only as the composer of a compelling Anglican Chant, so are extremely grateful to Graham for his researches.

JOHN JONES 1728-1796

COMPOSER, HARPSICHORDIST, AND ORGANIST OF CHARTERHOUSE

GRAHAM MATTHEWS

In recent years the production of books, articles and recordings in particular have given a higher profile to musicians associated with Charterhouse than might otherwise have been the case. Works by the Bassano family from the time of Henry VIII; by Tobias Hume, an early Brother and by Christopher Gibbons, an early Scholar; by J C Pepusch, an eighteenth-century Organist: all have been recorded and issued on CDs, with reviews on the radio and in widely-read magazines. And, as far as the Charterhouse Magazine is concerned, the Archivist Dr Stephen Porter and I have between us produced material on all of these musicians. To this list must now be added the name of John Jones (1728-1796), resident Organist of Charterhouse from 1753, as a world-premiere recording was issued last year of the composer's '8 setts of Lessons for the harpsichord'. The issue comprises two CDs of solo harpsichord music performed by Mitzi Meyerson, who has produced several pioneering recordings of keyboard music by such lesser-known composers as Jacques Duphy and J C F Fischer. The Jones 'Setts of Lessons' would now be known as 'Harpsichord Suites'. Several movements have titles characteristic of eighteenth-century suites, 'Allmond' [Allemande] for example, and 'Corrante' [Courante].

With a relatively small output of keyboard 'Lessons', some chants and a few songs, it is perhaps understandable that Jones has been categorized as one of the several composers at his period – including Maurice Greene and William Boyce as church musicians; Michael Festing and Richard Jones from secular fields – who were almost totally eclipsed by the ubiquity and popularity of G F Handel. Little of the details of Jones's life survives despite the importance of the posts he held in London. There is an indication of his early professional success in London in that he was elected a member of the Royal Society of Musicians in September 1750. He had his first organist's appointment from November 1749 at the Middle Temple, followed by Charterhouse in July 1753, then achieving the distinction of being appointed Organist at St Paul's Cathedral, where he had been a Chorister, in December 1755 following the death of Maurice Greene. All three positions were held for life. Such pluralism was not uncommon amongst church people including the clergy and gave the possibility of achieving an income commensurate with the status of the appointments. There is a specific mention in the Charterhouse assembly minutes of the purchase of a new Chapel organ – from the leading organ-builder John Snetzler, at a cost of £170 – the very next entry being, 'We elect John Jones Organist of this Hospital in the room of Doctor Pepush[sic] deceased.' Dr Porter conjectures that an organist of the calibre of Jones may have made the purchase of a new Snetzler instrument a condition of his acceptance of the appointment. Apart from a request for enlarged accommodation, Jones receives no further mention in the official records until his death on 17 February 1796 was noted in conjunction with the appointment of his successor. As to his personal life, Jones married Sarah Chawner at Sudbury, Derbyshire, as

noted in the *Oxford Dictionary of National Biography*, the marriage being solemnized by the Dean of Lichfield. The rather bald statement continues, 'their children were baptised at the Charterhouse Chapel'. In fact six children were born between 1758 and 1769, as listed in the Chapel Registers and the Chawner family records. The eldest surviving daughter, Henrietta Maria, made a specific request that her body should be placed in the Chapel vault with her parents. This wish was honoured, as may be seen on the inscribed gravestone set in the floor of Chapel Cloister, recording the deaths of all three.

A glimpse of day-to-day dealings in Jones's life can be found in the remarkably full published *Recollections of R J S Stevens: An Organist in Georgian London*. Richard Stevens (1757-1837) succeeded John Jones as Organist of Charterhouse in 1796 to add to his earlier appointments at St Michael's, Cornhill in 1781 and the Inner Temple in 1786: here again, in plurality. Stevens tells how, as a chorister at St Paul's apprenticed to William Savage, Master of the Choristers - not to Jones, who was Organist - there was a disagreement between Savage and Stevens's father. As a consequence Stevens senior took his son to John Jones, 'to try if he could bind me Apprentice to him'. Jones took the young chorister to Charterhouse and accompanied the boy in singing a short solo, 'with which he seemed very well pleased. However, when the time came that matters were to be settled . . . the terms which Jones proposed were so exorbitant, that my father declined the matter altogether'.

Jones was soon to have another encounter with the young Stevens at a period when Stevens 'was well known to be Mr Savage's Apprentice, and to be studying Music as a Composer and Organ player'. Jones again brought Stevens to Charterhouse, this time to assess his ability at the organ. As his regular deputy had left him, Jones was sufficiently satisfied as to Stevens' competence to request him to 'take the Duty for him till he engaged another person', that is, to deputize for him at the organ in Charterhouse Chapel. This he did for a month, 'with the remuneration of half a crown', to which Savage exclaimed, ' "What a mean Devil" '. This seemingly trivial matter does serve to establish as a fact rather than a reasonable supposition that the way the duties of an organist who held posts in plurality could be fulfilled was to engage a deputy at his own expense.

It is possible to derive some information concerning the Charterhouse organist's salary from a petition for an increase forwarded to the Governors by Stevens in 1813. He writes that the salary 'is now £18.7.4. with an allowance of 11s.6d per week in lieu of Commons [Provisions]. My predecessor Mr Jones, who was Organist 43 years . . . received the same salary and allowance'. Parenthetically, it has been said that the average annual salary of a cathedral organist in the latter part of the eighteenth century was about £40, approximately £2600 today. It is relevant to bear in mind that the Church of England was at an extremely low ebb at this time, possibly more so than at any time in its history, with woeful neglect of seemly ordering of the general worship and conduct of the choirs.

To take a closer look at Jones's output as a composer, such a busy church musician could be expected to produce service music. St Paul's Cathedral library has a 'Full Service in Gamut', which on examination is just a simple four-part setting, almost in chant style. There is mention in a dictionary of church composers of a handful of anthems which are now

untraceable and have clearly failed to secure a place in the repertoire. But a collection of sixty chants he produced has attracted some detailed scholarly attention owing to a comment by Joseph Haydn, who on one of his visits to London attended a service for charity children at St Paul's Cathedral where he reported in his notebook, on the singing of a psalm, 'In my whole life, nothing has moved me so deeply as this pious and innocent music'. He made a note of the chant: it was composed by Jones and is included in his *Sixty Chants* (1785). The exact date of the visit has been established as Thursday 9 June, 1791. The chant is still to be heard in its use for a section of the 119th Psalm at the Cathedral.

In the secular field, such few songs as are listed in reference works are beyond reach; however, the harpsichord 'Lessons' are available, and these will surely become better-known following the release of the recent Mizi Meyerson recording [Glossa:BCD921808]. Influences of such composers as CPE Bach, Handel and Domenico Scarlatti are identified in the 1754 'Eight Setts of Lessons', the music generally being 'fresh and innovative', to quote from her unaccountably not always accurate insert-notes. She is so impressed with a 'Brillante' from Jones's following two-volume 1761 collection that she cannot resist using it to round-off her two CDs. In what would perhaps be recognized nowadays as crowdfunding, the 1761 collection was brought out as a limited edition for a list of subscribers. That Jones had achieved significant renown amongst his contemporaries is surely indicated by the impressive level of support from as many as almost three hundred names from far and wide across the country to be found in the list. Members of the aristocracy, composers such as Avison and Boyce, Camidge and Nares are listed; the harpsichord maker Jacob Kirkman, the writer Charles Burney: all signed up to get a copy of these harpsichord suites. There is plenty of material for a follow-up recording of the rest of the two-volume 1761 set, the further to rescue John Jones from the obscurity into which he had fallen.

What may be described as the corpus of Charterhouse recordings shines new light on the work of musicians closely associated with the ancient foundation. Expert renderings, with first-class recordings, backed up by reliable historical research, together with all the resources of modern marketing, make these recordings readily available and attractive to specialists and to general music-lovers alike. The significant value to music-lovers in particular is that a context is established, historical and musical, knowledge of which must noticeably enhance the appreciation of the contribution of great masters of each of the periods and genres represented.



**The Agenda for the 2017 Annual General Meeting
to be held at Manchester Cathedral
by kind permission of the Dean and Chapter
at 1.45 pm on Saturday 23 September 2017**

- 1 In Memoriam**
- 2 Minutes of the 2016 Annual General Meeting held at Merton College, Oxford on Tuesday 8 November 2016 at 3.30 pm**
- 3 Report and Accounts for the Year Ending 31 March 2017**
- 4 Publications Report**
- 5 Elections:**
 - Honorary Membership**
 - President**
 - Vice-Presidents**
 - Chairman**
 - Honorary Secretary**
 - Honorary Treasurer**
- 6 Any Other Business**

Simon Lindley lindleysimon@gmail.com

Honorary Secretary, on behalf of The Executive Committee

3 July, 2017

**The Meeting will be followed at 2.30 by a Lecture from Dr Sarah Boyer on the
Music of Manchester Collegiate Church
Tea at 4.00 pm
Choral Evensong at 5.30 pm**

Please advise Dr Lindley as to your attendance in respect of the provision of Tea

To Simon Lindley, 17 Fulneck, Pudsey LS28 8NT lindleysimon@gmail.com

Member's Name:

Address:

**I will be coming to Manchester Cathedral on 23 September and would like a place at Tea
for myself and guests**