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Newsletter – Summer 2013

Dear Members:

With this Newsletter comes a booking form for our event at Chichester as part of this year's Southern Cathedrals Festival in July along with details of this year's AGM in September.

It would be enormously helpful if you would return the form to me at your early convenience. It may be sent by post to my home at the address below, or by email to either or both of simon@simonlindley.org.uk or choir@leedsminster.org

We will be sending out more publications during the course of the next few months and hope you have enjoyed/are enjoying the recent distributions.

There are two matters of great import in terms of offering the best possible value for money and these are printed below under the headings **Summer Sale** and **Slashing the price for Smith of Durham**

The work done by our Honorary General Editor, Richard Lyne, and the members of the Society's Publications Sub-Committee never ceases to amaze. We are so very grateful to him, and them, for keeping up and developing the best traditions of the CMS.

A few weeks ago, I chanced upon a very first imprint from 1908 of *Jesu, joy of man's desiring* within a group of I think three Bach Chorales in all, or it may have been two. A zealous Librarian has tidied it up currently, but I shall doubtless eventually retrieve it and this will be a real asset to our archives. We already have a number of copies of the second and third print of Sir Hugh Allen's arrangement.

Special thanks go to member Graham Matthews, formerly of Winchester and Sheffield Cathedrals, for allowing us to print his fascinating article on Christopher Gibbons.

Warm congratulations go to our Chairman, Timothy-Byram Wigfield, on his appointment as Director of Music at All Saints' Margaret Street.

Best regards to you all:

Simon Lindley, Honorary Secretary

May 2013



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Chairman: Timothy Byram-Wigfield
Honorary General Editor: Richard Lyne

SLASHING THE PRICE FOR SMITH OF DURHAM!

For decades, one of the Church Music Society's most popular issues has been the volume often known as the "Tudor" Responses – settings of the Preces, Versicles and Responses by William Byrd, Thomas Morley, William Smith and Thomas Tomkins, along with an ingenious four part arrangement by Richard Marlow of those by William Smith. Originally the work of The Revd E H Fellowes and Sir Ivor Atkins, this anthology of Responses became associated especially with the name of Dr Watkins Shaw in more recent editions of the publication.

The inclusion in our publication of two versions of the greatly loved set by "Smith of Durham" has long indicated the inherent popularity of his tuneful and melodic music.

Many Choirs have wished to have the Smith set available as a separate issue but were not so enthusiastic about the music of the other composers within the compilation.

After a deal of consideration, and mindful of the limited scope of present-day budgets for music purchase, the Church Music Society announces a **REDUCTION IN PRICE** of the four-set publication from £3.90 down to just £2.10 in an attempt to assist those Choirs wishing to sing Choral Evensong or Choral Matins to obtain the Smith setting (within the four item compilation) at a rate reduced from that previously pertaining. Cutting the purchase price in this way might also encourage folk to try the music of the remaining three composers too.

Church Music Society publications are issued by Oxford University Press on the Society's behalf and can be obtained through all leading suppliers, including RSCM Music Direct.

*Orders of CMS publications for those choral foundations that are corporate members of the Society should be placed through
Banks Music Publications, The Granary, Wath Court, Hovingham, YO62 4NN
Telephone: 01653 – 628 545 E-mail: banksmusic@tiscali.co.uk
in order to obtain the Members' 25% discount.*



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SOUNDS LIKE SUMMER?

Give *your* Music Librarian a break from budgetary worries!

To celebrate what we hope will be a great Summer, the Church Music Society is offering 30% discount* to the general public *and* members alike on the following titles

Fleming	<i>Kindle a light</i>	978 019 395 1877
Schutz et al	<i>Gloria in excelsis</i>	978 019 395 0719
Bingham	<i>Touch'd by heavenly fire</i>	978 019 395 0931
Samuel Wesley	<i>Ave Regina caelorum</i>	978 019 395 1754
Moore	<i>Responses</i>	978 019 395 2508
Gant	<i>Ascendens Christus</i>	978 019 395 2560
Blow	<i>Evening Service in the Dorian Mode</i>	978 019 395 2966
Amner	<i>O ye little flock</i>	978 019 395 3093
Boyce	<i>I have surely built thee a house</i>	978 019 395 3284
Croft	<i>The Lord is King</i>	978 019 395 3314
Howells	<i>Evening Service in D</i>	978 019 395 3567
Purcell	<i>I will give thanks</i>	978 019 395 3529
Dering	<i>O vos omnes</i>	978 019 395 3666
Vann	<i>Prayer of the Incarnation</i>	978 019 395 3727
ed. Trepte & Russill	<i>2 Carols for upper voices</i>	978 019 395 3734
Fauré et al	<i>Lamb of God</i>	978 019 395 3789

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ALL orders for this special Summer Sale offer should be placed though
Banks Music Publications, The Granary, Wath Court, Hovingham, YO62 4NN
Email: banksmusic@tiscali.co.uk Telephone: 01653 628 545
Other suppliers are not authorised to give the discount on this special offer.

*CMS Members, please note that this discount is instead of your usual 25% discount, not in addition to it!



CHRISTOPHER GIBBONS
1615-1676
Foundation Scholar of Charterhouse

‘ . . . a master-composer of great personality and genius’

Richard Eggar, Director of the Academy of Ancient Music

GRAHAM MATTHEWS

This article, by CMS Member Graham Matthews, was written for
The Charterhouse Magazine is
reproduced here by kind permission

As the second and only surviving son of his renowned father Orlando (1583-1625), Christopher was born into the tradition of Cathedral organist, composer and teacher.

This long-standing tradition was exemplified by Orlando, who is regarded nowadays as certainly one of the greatest late-Tudor musicians. In his own time he was recognized as one of the ‘three famous Masters: William Byrd, Dr. John Bull and Orlando Gibbons’ – to quote from the much-reproduced titlepage – who contributed together to the important printed keyboard collection, ‘Parthenia’ (c1611). Orlando and his wife Elizabeth lived in the Parish of St Margaret’s, Westminster. All of their seven children were baptized in the parish church, just by Westminster Abbey. Christopher’s turn came on 22 August, 1615. Since early baptism was usually the rule at this time, it is generally assumed that he was born a few days previously, there being no record of the precise day. It is thought that in due time Christopher became a chorister of the Chapel Royal, his father having been appointed a Gentleman of the Chapel a decade and more earlier.

Christopher orphaned as a schoolboy

It is likely that, in 1625, Christopher sang at the funeral of James I, who died on 27 March. The King's successor, the twenty-four-year old Charles, shortly after his accession married the teenage Henrietta Maria, youngest daughter of King Henry IV of France. King Charles travelled to Canterbury to meet his new bride on 31 May, taking with him a large party which included the complete Chapel Royal. Amongst all the musicians was Orlando – who by this time was organist of Westminster Abbey and senior organist of the Chapel Royal – and very probably the young Christopher. A Charterhouse connection is evident in that one of the many instrumentalists and singers in the party was a descendent of the Bassano family of instrument makers and players, members of which had originally been brought to England by Henry VIII to swell his musical establishment and had been housed in monks' cells at Charterhouse following the Dissolution. Tragedy befell the Gibbons family in that, whilst in Canterbury, Orlando died unexpectedly on 5 June, not of the plague – which was rife in England that year – but of apoplexy. Possibly owing to misplaced fear of the plague, Orlando was buried with some haste, in Canterbury. The following year a memorial bust to him was erected in the cathedral at the instigation of his wife Elizabeth. The black marble bust which is to be found in the north choir isle of Westminster Abbey is a copy of the Canterbury memorial, erected in 1907 – somewhat belatedly – by the Worshipful Company of Musicians. The gilded inscription reads simply, 'ORLANDO GIBBONS ORGANIST 1625'.

The family suffered a further tragedy in that Elizabeth died in 1626, aged in her mid-30s, leaving Christopher an orphan and the eldest of seven children. She was buried at St Margaret's, Westminster, on 2 July. The custody of the children was made the responsibility of Edward Gibbons (c1568-1650), Succentor of Exeter Cathedral, Christopher's uncle, the eldest brother of Orlando. There are contemporary references to Edward as a fine organist and he had been master of the choristers at King's College, Cambridge. As Succentor at Exeter, Edward was charged by the Cathedral authorities to teach the choristers 'in instrumental musicke'. He would surely have taught his own nephew at some time between 1626 and Christopher's first known appointment to an organist's post in 1638.

There is some uncertainty in the detail at this period of Christopher's whereabouts. An established fact is that he was nominated for admission as a Foundation Scholar of Charterhouse in 1627. His election was approved on 21 June. There is no subsequent mention of Christopher in the Charterhouse records. However, it is the opinion of the present Archivist, Dr Stephen Porter, that he took up his place. In which case he would surely have been a pupil of the first Organist of Charterhouse, Benjamin Cosyn (c1580-1652), and could have been known to Tobias Hume, the violist and composer, Brother of Charterhouse from 1629 to his death in 1645.

There is evidence of the possibility that Christopher may have lived for a time with Edward in Exeter, one scholar speculating that 'Christopher received instruction from Edward after a schooling at Charterhouse'. An early contact of some considerable musical importance in later life was made with Matthew Locke (1621/2-1677), who is

thought to have been born in Exeter and was a Cathedral Chorister from 1638-1641. Lasting from this early impressionable period, they are said to have remained life-long friends. In the 1650s, Christopher and Matthew collaborated in the composition of James Shirley's masque, 'Cupid and Death'(1653).

Appointment to Winchester Cathedral, marriages, and move to London

Such was Christopher's musical ability and development that, with the support of the Lord Chamberlain, he was appointed Organist of Winchester Cathedral in 1638. That the dean, John Young, received a letter from the Lord Chamberlain in which he issued a 'command' - as recorded by the dean in his diary - to appoint Christopher is indicative of the regard he enjoyed at a very high level. In Winchester, Christopher met Mary Kercher, daughter of Dr Robert Kercher, a Prebend of the Cathedral. During the Commonwealth, at a period of great turbulence in the church and in the country, Christopher and Mary were married in London, on 23 September 1646, in the church of St Bartholomew-the-Less. This, the ancient parish church of St Bartholomew's Hospital, is in easy walking distance of Charterhouse; it was possibly known to the bridegroom from his schooldays. There were no children of this marriage. Subsequently, there were four children of Christopher's second marriage in 1655 to a widow, Elizabeth Filbridge (nee Ball), Mary having died at an unrecorded time before April 1655. The two sons of five children of this second marriage were named Orlando and Christopher, leading to some understandable confusion amongst writers of the modern era. There is documentary evidence that Christopher was living in the parish of St Giles, Cripplegate in 1655. This, again, is in walking distance of Charterhouse. Christopher and Elizabeth lived together near St Clement, Danes, where all the children were baptized in the Church. By 1664 the family was living in Westminster.

The dramatic story of the outbreak of the Civil War has often been told. Its effect on church life is a distressing part of the history of so many cathedrals and churches. The Royalist churchman Bruno Ryves (1596-1677) - sometime chaplain to Charles I - recorded the devastation at several cathedrals. At Exeter and Chichester, soldiers 'brake down the organs'. At Wells, in May 1643, 'souldiers . . .broke down the organs'. And at Winchester, 'They entered the the Church with colours flying and drums beating', burning 'all the Singing books belonging to the Quire: they threw down the organs'. The traumatic effect of 'the barbarous Outrages' on organists and choirmasters can only be imagined. As with other musicians who were put out of their regular employment, Christopher moved to London during the Interregnum, where he was to remain for the rest of his life; however, he retained the official position at Winchester Cathedral, if in name only, until after the Restoration, up to June 1661.

Life in London: teacher, composer, and 'a great keyboard master'

By 1651 Christopher was so well-established as a teacher that the influential London publisher John Playford, in his 'A Musicall Banquet', refers to him as a teacher of organ and virginals among those of the 'many excellent and able Masters of London'. As a composer there are references to Christopher in the contributions he made to

Shirley's, 'Cupid and Death'. He and Locke provided the music for this masque as a joint enterprise. It is now regarded as possibly the most elaborate work of its kind of the period. Christopher made a contribution to another stage work, not this time as a composer but as an instrumentalist - presumed to be keyboard continuo - in a performance of the impresario and poet laureate Sir William Davenant's, 'The Siege of Rhodes'. Here, Locke wrote the vocal music for the fourth act, and he sang the role of the Admiral of Rhodes. This work, commonly claimed to be the earliest English opera, had its first performance in Rutland House, abutting Charterhouse Chapel, on 23 May 1656; 'great inconveniencies' were complained of by the Governors of Charterhouse concerning the activities at Rutland House. As an organist, Christopher achieved sufficient renown to be referred to as 'that famous musitian' by the diarist John Evelyn, after hearing him play the Magdalen College, Oxford, double [ie. two-manual] organ in July 1654.

By the time of the Restoration in 1660 it can be seen that Christopher had certainly made his mark as a teacher, composer and organist. Charles II recognized his achievements, appointing him his private organist, and also - following in Orlando Gibbons' footsteps - Organist of the Chapel Royal and of Westminster Abbey. Under Christopher's charge at the Chapel Royal was John Blow, one of the first choirboys of the Chapel after 1660, and later, most notably, Henry Purcell; and so, by chance, Christopher was training up the two leading composers of the post-Restoration period in England. A further sign of the King's favour was a letter written to the Vice-Chancellor of Oxford University in July 1663, urging that Christopher be awarded 'the degree Doctor of Music'. The conferral was made a year later, for which occasion Locke contributed some music.

At this period, 1663-1665, Christopher became involved in a controversy over plans for a new organ at Worcester cathedral. Parliamentary forces had destroyed the cathedral's 1613 instrument in 1646. Needing a new organ at the Restoration, the dean - Thomas Warmestry - sought Christopher's advice, but later accused him of corruptly trying to procure the contract for the London organ builder William Hathaway. This acrimonious affair, which has engaged the attention of historians at some considerable length, caused little damage to Christopher's reputation in London.

But whether or not it damaged his health is a matter of some speculation. What is well-established is that his health was failing from about 1666. It is saddening to read a contemporary comment, describing Christopher as 'a person most excellent in his faculty, but a grand debauchee' who 'would often sleep at Morning Prayer when he was to play the organ'. In 1666 he relinquished his post at the Abbey. Be that as it may, he did continue to take part in London's musical life into the 1670s. In December 1674 he was appointed organist of St Martin-in-the-fields, only to die in October 1676, being buried in Westminster Abbey cloisters on 24 October.

In the estimation of enthusiasts of the Early Music Movement nowadays, Christopher's musical output is more and more regarded as that produced by a composer of substance. His surviving compositions encompass music for choir, organ, and string ensemble. This appraisal may be compared with the increasingly frequent

performances of and the attention given to Tobias Hume's life and compositions. Each of the two composers and instrumentalists has become better known in recent years from public concerts and readily available recordings. High praise has been accorded Christopher's musical output by the present Director of the Academy of Ancient Music, Richard Eggar: 'It is extraordinary music of great emotional power, and there are real masterpieces'. He came across Christopher's name in the references to 'a great keyboard master' - amongst several others - in Samuel Pepys' Diary. As is well known generally, for Pepys, 'music is all the pleasure that I live for in the world, and the greatest I can ever expect in the best of my life'. The acclaim given Christopher by Pepys inspired Richard Eggar not only to discover and study the organ pieces, the full and verse-anthems, and instrumental works as well, but to record some of them in a well-received CD last year, taking part himself on the organ, with members of the Academy.

It should be noted that the present-day Academy, founded by Christopher Hogwood in 1973, is not to be confused with the eighteenth-century Academy of the same name. Formed 'for the study and practice of Vocal and Instrumental Music', and originally The Academy of Vocal Music (1710), it was renamed The Academy of Ancient Music in 1726 and had none other than Handel at the forefront in its formation. The composer, teacher and theorist, Johann Christoph Pepusch, who had worked alongside his countryman Handel in the service of The Duke of Chandos – a Governor of Charterhouse - was another founder-member, and was Director until his death in 1752 at the advanced age of 85. An impressive wall monument to Dr Pepusch, one of my distinguished predecessors in the historic post of Organist of Charterhouse from 1737 to his death, is to be found in Charterhouse Chapel, where it was placed by members of the Academy in 1767. The Academy survived until 1792.

Christopher Gibbons' lifetime, a period of transition

In being compelled to adapt to changes in his personal life and accommodate himself to upheavals in a nation in a state of flux, Christopher was the personification of a transitional figure. Even in the relatively few compositions for organ solo by Christopher which have come down to us it is possible to trace a progression in style and technique. He was schooled in the tradition of polyphonic music, being known to have transferred to the keyboard some of the pieces for viol written by his father. As his own style developed, he demonstrated harmonic thinking characteristic of the early-Baroque period, showing himself susceptible to the influence of such composers as Frescobaldi (1583-1643) and the Italian composer's German pupil, Froberger (1616-1667). It is thought that Froberger on his many travels came to England and met Christopher in not entirely happy circumstances: but that is another story. Greater chromaticism – albeit in the context of rather rudimentary key-systems – and controlled dissonance treatment were evident as a result of foreign influences. These elements were enhanced by the post-Restoration French style so much appreciated and furthered by Charles II and his Court. Jagged rhythmic figures and bravura passages are found, necessitating considerable technical command and manual dexterity. Organ pieces with titles such as 'Verse' or 'Voluntary' would have been written for church

use; it can be assumed that Christopher extemporized in a similar style in church services.

Use of the organ played a part in Christopher's vocal compositions, which include verse-anthems with passages for solo organ. A regrettable loss in his output is a setting of the Evening Canticles, 'Dr Gibbons evening Service with verses'. Such works as do survive demonstrate the differing types of anthem of the period, including verse-anthems which show Italian and French influence in scoring and treatment of the text.

In Christopher's instrumental consort music there is sometimes found a daring leaping across wide intervals, one Fantasia, for example, with two upper violin parts and bass, covering as many as two octaves in a short space in all three parts. This is accomplished with free imitation and a sense of climax, but also - it has to be observed - with a certain roughness at times. One writer of the period, whilst acknowledging Christopher 'a great master in ye ecclesiastical style' and also in consort music, characterizes parts of his output as 'very bold, solid and strong but Desultory and not without a little of ye Barbaresque'. This barbarity may have been the result of attempting to adopt Continental techniques with a desire to keep up with changing fashion in times of transition, straining after effects that were not easy for him to achieve.

A concluding summing-up can be found in Richard Eggar's response to one of Christopher's large-scale anthems, 'Not unto us', set for double choir and organ: 'I knew I had found an extraordinary and unique voice the first time I had the pleasure of performing this piece. Christopher Gibbons is a true English musical treasure'. As far as Charterhouse is concerned, every person associated with the ancient foundation, a living community from its fourteenth-century monastic establishment, must surely agree that it is indeed 'peopled with invisible presences'. With the availability to all who care to take an interest in the life and works of Christopher Gibbons, his presence is now made visible – and audible – to an extent that has not previously been possible.

*Graham Matthews acknowledges gratefully an amendment suggested
by Dr Stephen Porter*

CHRISTOPHER GIBBONS
is the title of harmonia mundi's CD, HMU 807551:
Motets, anthems, fantasias and voluntaries
Director and solo organ, Richard Eggar

CMS HEADLINE DIARY DATES

Thursday 18 July 2013

11.15 am

St John's Chapel, Chichester

A Southern Cathedrals Festival event sponsored by the CMS
Church Music Society Lecture

Benjamin Britten: Too original for his own good?

PAUL SPICER

discusses Britten's choral music in his centenary year.

Free Admission

Lunch afterwards

Concert in the Cathedral

Please advise the Secretary if you wish to attend.

Full details will be sent out to in early June to those interested.

Wednesday 25 September

3.30 pm Meeting – 5.00 pm Choral Evensong

St Martin-in-the-Fields, Trafalgar Square

ANNUAL GENERAL MEETING OF THE CHURCH MUSIC SOCIETY

*Please advise the Secretary if you wish to attend so that arrangements
for Tea can be made in good time.*



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Thursday 4.00 pm to 6.30 pm; Friday 5.00 pm to 10.00 pm; Saturday 8.30 am till Noon]

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