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MEMORIALS

OF

SIR FREDERICK A. G. OUSELEY





Memorials

OF

FREDERICK ARTHUR GOREOUSELEY,

BARONET, M.A.,

Doctor and Professor of Music in the University of Oxford;

Precentor and Canon Residentiary
in the Cathedral Church of Hereford;

Founder of St. Michael's, Tenbury, and First Incumbent
of that Church.

BY

REV. FRANCIS T. HAVERGAL, D.D.,

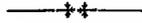
*Prebendary of Colwall, in Hereford Cathedral,
and Vicar of Upton Bishop.*



LONDON: ELLIS & ELVEY, 29, NEW BOND STREET, W.
WALSALL: W. HENRY ROBINSON, STEAM PRINTING WORKS.
HEREFORD: JAKEMAN & CARVER, AND JOSEPH JONES

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Errata.



Page 9, line 36, read *Danes* Barrington.

„ 11 „ 42 „ sufferer.

„ 35 „ 23 „ from.

„ 61 „ 18 „ La B/ache.

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Prefatory Note.



AN old friend of the beloved and lamented Sir Frederick Ouseley has collected these fragments respecting his early life, also the utterances of the press soon after his decease, with other information, as a slight memorial of personal regard.

It is hoped that this collection will interest both his private friends and the musical profession, and be useful as a basis for some future biography. There is necessarily much repetition, but the object is to show how widely he was known and appreciated, not only for his musical genius, but for his many sterling qualities.

The accompanying portrait, taken recently by Mr. T. Jones, 5, Broad Street, Ludlow, is considered by many friends to be an excellent and pleasing likeness.

In Memoriam.

FREDERICK ARTHUR GORE OUSELEY,

PRIEST; BARONET.

BORN AUGUST 12, 1825.

DIED APRIL 6, 1889.

“And he shall give his Angels charge concerning thee, and in their bands they shall bear thee up.”

BORN in Grosvenor Square, on August 12th, 1825, Sir FREDERICK ARTHUR GORE OUSELEY, only son of Sir GORE OUSELEY, and his only successor in the Baronetcy, departed to his well-earned rest on April 6th, 1889, in the City of Hereford. He was the first Vicar and Warden of St. Michael's College, of which he was the founder; Professor of Music in the University of Oxford from 1854, and Precentor of Hereford Cathedral from 1855, and Canon Residentiary from 1886. Many notices of him have already appeared: we would now write of him from a point of view outside the path which has, as yet, been traversed. We venture to add a few words on some points in his character. His life was one of self-sacrifice. He lived and died unmarried, and had known no partner of his cares and sorrows, in the usual sense of the word. But in this very self-sacrifice, and therefore care for and thought of others, was the secret of his happiness. He was never so happy as when doing a kindness, which he did with the very same good will to the poorest of his parishioners or other neighbours as to the most intimate friend. He was a many-sided man. He was best known as one of the most highly accomplished musicians, and music may be said to have been his speciality, and the promotion of Church music as one of the great objects of his life; and that, from the one motive of the desire for the glory of GOD. His piety was deeply seated and sincere, but unostentatious; a strong point in it being summed up in the title of one of the earlier St. Michael's-day sermons (a memorable series if they could be collected) by his old and intimate friend, the late Rev. A. B. Evans, D.D., “The interest of angels in the salvation of men.” It was the hold which this subject had on his mind which led to the dedication of the beautiful Church and College, which he has left as

his standing memorial, St. Michael and All Angels'; and it was his love of the young which induced him to sink so large a part of his fortune in securing this provision at once for the spiritual needs of a poor district formed into a parish out of Tenbury, Leysters, and Middleton-on-the-Hill, and for giving a free education to eight, and all but free education to eight more, sons of necessitous gentlemen, with a preference for sons of clergy. It was with a knowledge of this spiritual necessity of the district adjacent to his own property, together with the collapse of the St. Barnabas Choir, Pimlico, on the resignation of that church and of St. Paul's, Knightsbridge, by the late Rev. W. J. E. Bennett, in 1851, which put it into his heart to found and carry out the scheme which passed from his hands to others on the 6th inst. St. Michael's Church and College are far too well known to need more than a passing reference to the beauty of their buildings and surroundings, the devout character of their choral services, their valuable collection of books and music, their genial hospitality, and the attachment to the College, and above all to its Warden, of all who were members of it or who came within its influence. When he was laid to his rest on Thursday, the 11th instant, short as was the notice, no less than twenty-one of those who had been boys under his care in St. Michael's, or in the School which preceded it at St. Barnabas', Pimlico, and at Langley Marish, followed him to his resting place in the churchyard of St. Michael's.

Who shall say that the work of such a man, because he has not been able to finish all that was in his heart to do for the glory of GOD and for the good of men, is incomplete! He has finished the work that GOD gave him to do. “He rests from his labours, and

This works do follow him.”

Account of the early years of Frederick H. G. Ouseley, by his eldest sister.

The composer of the airs contained in the following pages* is the only surviving son of the Right Honble. Sir Gore Ouseley, of Hall Barn Park, co. Bucks, Bart., G.C.H., K.L.S., and K.S.A., and of Harriet Georgina, his wife. He was born in Grosvenor Square, London, on the 12th of August, 1825, and christened in May, 1826, by the names of Frederick, Arthur, Gore. Sponsors, His Royal Highness Frederick, Duke of York and Albany, and Arthur, Duke of Wellington; his Godmothers Frances, Marchioness of Salisbury, and Mary Jane Ouseley, his eldest sister.

At the early age of three months he shewed not only a very unusual love for music, but even the power of distinguishing particular tunes, listening attentively to every air his sisters played, but more earnestly marking his approbation of Weber's waltz in the Freischutz by various kickings in his nurse's arms and other strange exertions. When suffering the greatest pain from teething, an air on the pianoforte was sure to stop his crying, and he probably thus increased his love for music by being indulged in it whenever pain or illness called for its soothing consolation. His ear was constructed in so extraordinary a manner, that long before he could speak, he took up airs with his voice precisely in the same key in which they had been played or sung to him, at even a long interval after they had ceased.

At the age of seventeen months he could sing any air to which his ear was familiarized, without any assistance from others, or from the instrument, and on trial it was found invariably pitched in the key in which it was usually played or sung, and every note in perfect tune.

* The collection of early compositions is not included in the small MS. volume which supplied the following account. It is not known where it is to be found.

When two years old his sisters and their governess were astonished to perceive that often when standing on their left hand while they were playing on the pianoforte, his little hand fell as it were instinctively on the Dominants and Tonics, and even when they changed the key to puzzle him, he changed his tonics and dominants also without ever making a false chord. From this period may be dated his incipient love of harmony, although the hands not being able to cover a sufficient number of the keys necessarily restricted him to melody, unless when he took the bass part of another player's treble, in which he acquitted himself in a surprising manner.

The first number of the following airs will shew that he commenced composing in regular measure and rhythm at about three years of age. This was effected by his voice, whilst he imitated the motions of playing with his fingers on the window. One of his sisters hastened to commit to paper the first part of this Sautouse, which was all that he had then composed, and when written out, after some interval, she begged he would add a second part. This he instantly complied with, and in a surprising manner completed it in the same key as the first part, although some time had elapsed between the two compositions.

Numberless were the instances he now daily showed of the wonderful accuracy of his ear, and as he knew the names of the notes on the instrument (tuned to concert pitch) his ear retained the intervals so that he could at once tell what the tone was of any noise he heard; sometimes it thundered in G, and the wind whistled in D, and invariably when anyone ran to the instrument for proof of his assertions, they found him quite correct. In the tone of most bells there is a second tone perceptible to an acute ear, which did not escape little Frederick's observation, for one day when walking out with his nurse, Mrs. Barlow, he happened to be near the coachhouse when the clock over it struck, on which he said, "Do you know, Ba (as he usually called her) the clock has struck in B flat minor?" The poor woman could not conceive what he meant, but reported it to his mother, who took pains to ascertain the fact, and found to

her great surprise when the clock next struck that its double tone was in the key of B flat minor.

At Brighton one evening an ambulant band of wind instruments stopped to play under the windows; when they had concluded their first air, his father asked him what key they had been playing in, to which he at once replied, "Why, Papa, it is a kind of F, but neither F natural nor F sharp," and on his father's going to the pianoforte in the next room he found that the child had stated the fact, it being a quarter of a tone too sharp for one, and as much too flat for the other. This occurred in 1830, when the child was four years old.

About the same period the Countess de Montalembert begged of Lady Ouseley to give her copies of a few of the little boy's compositions for a very musical friend. That friend was the Duchess of Hamilton, certainly the most accomplished musician and singer ever known amongst English amateurs.

The compositions were copied and sent, and in a month or two the Countess received a letter from the Duchess, of which the following is an extract:—

HOLYROOD PALACE,
DECEMBER 1ST, 1830.

I cannot tell you how much I think of the wonderful child, my dear friend. I have been amusing myself putting basses to and making variations upon his delightful compositions, and I should be laughed at could people know how much the occupation affects and enchants me. Dear little darling! how could he imagine such touching tones at four years old? And yet why should not the *Soul* triumph at the earliest age? It is a beautiful proof of its divine nature. Pray tell me what kind of a looking child my *petite passion* is. I quite long to see and to hear him, and were he within any reasonable distance, I would fly to his pianoforte side. He *stands*, I think you said, to play. When did he begin music? and does other people's performance interest and please him? I wish there were good likenesses of him, I would ask to beg, borrow, or *steal* one for me. Oh, what I would give to have such a child! No wonder Sir Gore and Lady Ouseley worship him! Does he enjoy good health? I hope they don't excite his musical feelings too much. I know something about that, and certainly few things produce such an electric effect on the nerves as some combinations of harmony. I have often made myself ill by listening to certain chords. Oh, the dear child! His image haunts me. I love him for having appreciated you, and I flatter myself we shall prove great friends some day or other. One more question—Is he childish in manner, and does he seem happy?

On a further supply of the little boy's compositions being sent to her Grace through the same channel, she writes:—

I am equally *astonished* and *enchanted* with Sir Gore Ouseley's child's talent. Pray tell Sir Gore I hope and trust I shall one day have the happiness of hearing this second Mozart. Oh, the darling child! Heaven bless and preserve him.

But although some of the airs sent to the Duchess of Hamilton were simple melodies, yet the dates of compositions in the following sheets will prove that even in his fourth year he had an unusual knowledge of harmony. During the short *sejour* of the family at Brighton he made several discoveries of harmonies until then new to him, and although his parents and sisters (from apprehensions of his health suffering, or his head being affected by it) cautiously forbore giving him the smallest instruction in music either practical or theoretical, further than telling the names of the chords (when he asked them) which he had by himself discovered, he still seemed by intuition to be versed in the most abstruse mysteries of harmony and modulation, so as to excite the astonishment of the most eminent amateurs and professional musicians then in Brighton, who even tried him in modulating from very extreme keys. Amongst the former I venture to mention the name of Mr. Solomon, the famous double bass player (second only to the celebrated Dragonetti) and amongst the latter that pleasing maestro, Signor Gaboussi, and Signor Borgatta, the wonderful improvisatore on the pianoforte.

To give the reader of these hasty memoranda some idea of the manner in which this inspired child spoke of his harmonies, whilst it at the same time proves the delightful childishness of disposition, so much wished to be found in him by the Duchess of Hamilton, the following dialogue between him and his eldest sister is copied from a memorandum made at the time; it took place at Brighton in 1830, and is given in his own phraseology; his questioner was his eldest sister:—

Janie. Boy, how did you modulate in going from C to D flat minor?

Fredk. I took the chord of A \flat with the 9th, you know, Janie, the *minished* 7th.

Janie. Why did you first strike the chord of C minor before you went to A \flat ?

Fredk. Because I thought it sounded pretty.

Fanie. Why pretty?

Faedk. Because there was one note of one chord in it, and one note of the other.

In these last two replies, how clearly he has demonstrated the necessity of what the Masters term *combination* in modulating from one key to another (that the chord you go to must have at least one note in common with the chord you go from) dictated by Nature more true even than Art, and couched in the childish, but beautifully expressive answer, "because I thought it sounded pretty." It tends to prove that everything, however artful and abstruse it may appear in Science, originates with Nature, which the handmaid Art developes, dresses, and fixes under laws and regulations, for here Nature, and Nature alone, whispered to a child of four years and three months, that he must not jump from one chord to another without having some note, as a bond of union, common to both.

All this gifted boy's replies bore the same character of simplicity and charming childishness, although always direct to the point. When asked to go from B \sharp to C \flat , he immediately remarked that they were the same note, innocently giving as a reason that "there was no black note between them on the pianoforte."

He was one day (in 1831) playing the cadence of D, and after repeating it two or three times he dwelt upon the following

chord of the added 6th  and

asked what it meant. His sister purposely delayed giving an answer, when, after trying both G and E in the Bass, he decided, quite unaided, that it was *not* the chord of E minor.

In the course of the year 1831, his compositions, as will be seen in the following pages, assume a character of sweet pathos in the melody, and uncommon harmonies in the bass, much beyond what could have been expected, and, one might perhaps add, beyond the efforts of any other natural untaught genius, who had not completed his fourth year.

In the August of that year, Sir Gore Ouseley received a letter, of which the following is an extract, from the celebrated John Baptist Logier, Esq., Professor of Music and Originator of a System of Musical Instruction, which met with merited success in England and Ireland (although more qualified in the former), but most particularly in Prussia, where it triumphed over opposition and obtained royal and ministerial protection and patronage.

Mr. Logier had given instructions when in England to Sir Gore Ouseley, and subsequently to his two daughters in the theory of music, but at the time this letter was written he was residing in Dublin, where he had for three or four years taught his system in an academy filled with pupils.

[COPY.]

DUBLIN,

AUGUST 25, 1831.

DEAR SIR,

Miss Onseley has just sent for my perusal the last productions of the young musician. No. 154 in C minor is really a very elegant and pathetic little composition. I had almost said (considering the infantine source from whence these effusions have flowed) that they are *too* plaintive. Whilst I was playing them over tears involuntarily started into my eyes. The merry little strain, however, which follows immediately after in C major sets all to rights again. The three pieces which are in minor keys are by far the best which the little musician has written as yet. This proves (if anything were necessary to prove it) how truly this child is gifted with genuine musical feeling. Let us look at bars

13 and 14 of No. 159



What

true feeling! Perhaps I may see more in these two bars than others do; yet I know what I am saying.

Excuse these few hasty lines, my dear Sir, I could not resist the temptation of giving my opinion of the little musician's effusions for they have given me real pleasure. May I beg to present my best regards to the little composer, whom I shall soon have the pleasure of seeing.

I am, my dear Sir,

Your very obliged humble Servant.

(Signed) J. B. LOGIER.

This testimony from such an acknowledged good judge proves the proficiency that the little Frederick had made both in his choice of melodies, as well as harmonies, previously to having entered on his fifth year.

The uncommon beauty of the two bars alluded to by Mr. Logier (where breaking off suddenly from harmonic accompaniment the youthful composer indulges in four notes of unison in treble and bass, emphatically pronounced) had already attracted the attention and admiration of the whole *Fanatici* family. In fact it was as much the introduction of those unisons, as the general elegance of the plaintive air itself, that induced them to send a copy of it to Mr. Logier, without comment. The above letter from that excellent Maestro will prove that comment was not necessary.

About a couple of months after he had entered his fifth year (October, 1831), whilst sitting on the sofa chatting with his mother and his younger sister, and apparently thinking of anything but music, he suddenly started up and said, "Oh! I know of such a pretty chord, I am sure it will sound beautiful, do come and listen to it, Leili." He then ran, in his usual playful manner, and executed the following chords without the least hesitation. (See Examples A and B).

In the course of this year he furnished numberless proofs, similar to the above, of his wonderful recollection of the intervals between the keys of the pianoforte, which enabled him to invent harmonies at a distance from the instrument; and he has often dictated to his sisters, from the adjoining room, the component parts of very beautiful chords, which, although often very uncommon, were always correct.

In this, his fifth year, hearing his eldest sister making use of the chord of the sharp sixth whilst modulating, he admired it, and asked her the name of it, but took no more notice of it at the moment. Some three months afterwards he said to her, "Janie, I wish you would play that chord which I admired so much at Woolmer's, I think you called it the *sharp seventh*." She guessed at what he meant, and told him she would introduce it in the course of modulating, and that when he recognised his favourite he was to call out. She modulated for some time accordingly, introducing the chords of the 7th, 9th, 11th, and 13th; but the moment the sharp sixth was pronounced, he called out that it was that chord he wanted, and he was then informed

that it was the sharp sixth, and not the seventh, as he had from forgetfulness called it. He then played the chord over several times, and, to the astonishment of the family, called out in great delight that it could *dissolve* (as he then called *resolve*) into another chord. He had been playing the sharp 6th of A flat (see example C). He then said it could go in the chord of C, meaning (see example D), which he played quite correctly. Every one present was necessarily much surprised at his having made this discovery, and his sister asked him if he could find any other chord into which it could resolve, when before a minute elapsed he discovered the following resolution into C \sharp by the enharmonic change (see example E). He had been only playing the simple \flat , not \flat \sharp , and his auditors felt convinced that had he been playing the latter, he would have found the remaining chord into which he might have resolved it.

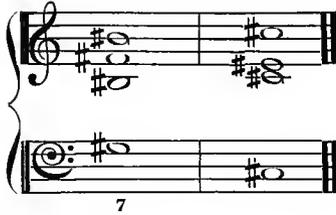
A

B

C D

Detailed description of musical examples: Example A shows a treble staff with a key signature of two flats (B-flat, E-flat) and a bass staff with a key signature of two flats. Chords are indicated by numbers 6, 6, and 7. Example B shows a treble staff with a key signature of two flats and a bass staff with a key signature of two flats. Chords are indicated by numbers 7, 6, and 7. Example C shows a treble staff with a key signature of one flat (F-flat) and a bass staff with a key signature of one flat. Chords are indicated by numbers 6, 6, and 6. Example D shows a treble staff with a key signature of one flat and a bass staff with a key signature of one flat. Chords are indicated by numbers 6, 6, and 6.

E



The following, written on two fragments, appears to have been notes for the continuation of the narrative.

Mr. Hingston, the tuner of our instruments, once made trial of Frederick's ear in a manner that he said had hitherto puzzled the most competent musicians. Whilst tuning a square piano, he tuned the wire of one note exactly one note higher than the other wire, and then sounding three or four notes consecutively, asked the child the name of each note, which was correctly answered until he came to the *untuned* note, which, when asked, he unhesitatingly said, "It is E, but I see D in it," to the great astonishment of Mr. Hingston. He generally tried the instruments when fresh tuned, and found out the smallest fault; but the tuner deprecated his criticism by saying, "Pray, Master Frederick, don't be severe."

About the same period, as he was sitting between two young ladies, his papa happened to have a bad cold, when he said to them, "Only think, papa blows his nose in G," which occasioned a roar of laughter.

His talent at improvising or extempore playing was extraordinary beyond all description. The thoughts seemed to flow faster than his small hands had the power of executing them, and often has he been observed by the family, after many fruitless endeavours with his two hands to give utterance to the beautiful fancies floating in his brain, to give the aid of his fine and extensive voice to his already overburdened fingers, with happy and singular effect.

Before he completed his fifth year he sang many beautiful and impassioned melodies, which he accompanied with both hands in the fullest and most varied harmony,—sometimes in triplets, sometimes in Arpeggio,—and always introducing false cadences, sevenths, ninths, and other chords the most *recherchés*.

Here the biography terminates.

Date of his singing Frère Jaques.

1833. Contending with his father at the Philharmonic Concert that a Symphony of Mozart's was in A minor instead of G minor, and Sir Gore finding the next day from Mons. de Beriot, Malibran, and others, that the instruments were tuned half a note sharp in consequence of the great heat affecting the wind instruments.

1833. Discovering that Miss Bethel's pianoforte was tuned flatter than concert pitch, which was confirmed by Sir Gore and General Upton, whose violin and tenor were in concert pitch, and obliged to be let down to the piano.

1833. Emiliani sounding A and discovering a harmonic B \flat above all the notes on the piano.

1833. Malibran crying nearly to hysterics on hearing him improvise and sing his opera.

1833. Mr. Ayrton asked Sir Gore's permission to hear Freddy play and sing. It was of course granted. After listening to his extempore playing and singing, and a couple of airs from his miniature opera—Mr. Ayrton finally acknowledged to Sir Gore that until he had actually seen and heard the surprising boy he had not given credit to the accounts he had heard of his wonderful talents, but that now he could conscientiously say that report had not reached anything near the truth; that he had been reading Dumis Barrington's accounts of Mozart and other musical prodigies (Wesley, Crotch, etc.), but that none of them, in his opinion, approached the phenomenon which he had just witnessed—equivocal chord, etc., etc.

Rehearsal of Philharmonic—Discovery of Key of Mendelssohn's slow movement in D minor—J. Cramer's opinion it was E \flat minor—boy right.

Second Rehearsal—Sir G. Smart—difficulty of ticket for Leili—facility for Freddy, as he was a composer *eminent*—invitation accordingly.

Concert, Monday, June—Fred discovered that the band were quarter tone above concert pitch, which was confirmed by Mons. de Beriot and Wichsel the next morning, in consequence (they said) of the excessive heat of the room raising the wind instruments above their usual pitch.

June 26th. Fred played and sang to Mr. Ayrton and others his first song and recitative in his new Opera of Isola Disabitata of Metastasio. Mr. A. said he had Haydn's composition on the same words much inferior to Fred's, and he considered his as the composition of an adult and as such sufficient to form the fortune of a composer.

A Letter from the Duchess of Hamilton.

APRIL 13TH, 1832.

I have been to day to hear Sir Gore Ouseley's little boy, and never was I so affected by anything in my life. I can find no words to express my astonished delight when I saw the little fellow, only six years old, sit down to the pianoforte, and commence an extemporaneous performance, which baffles all description. His large dark eyes lighted up, his whole soul seemed intent upon what he was about, and yet with all this there was such a genuine childish simplicity. I could not say half of what I feel.

I am afraid this will be thought an exaggeration, but I never was an admirer of wonderful children. I have seen many who had extraordinary execution upon an instrument, but God has given this child an intuitive knowledge of the most hidden mysteries of sound—a creative power perfectly organized that surpasses belief.

Read the accounts of Mozart's infancy and you have read this child's.

I sat down to the piano, and while his mother held him at a distance, I endeavoured to puzzle him by the most intricate modulations, but he not only instantly named the key I was playing in, but followed every change (even when an enharmonic transition rendered it almost inappreciable to the ear) with the rapidity of thought,—he knew it, but he knew not why.

In the course of playing I struck the chord of the sharp 6th—the German 6th as called by some writers, and upon resolving it in the usual way he started up and cried out “that is the sharp 6th in

the key of C minor, and I can *dissolve* it another way.” He ran to the piano, and without a moment's hesitation struck the chord, and proceeded to resolve it in a most *abstruse* but perfectly correct manner, and then went on modulating till he brought it back to the original key. He played me numbers of the airs he had written, all distinguished by the exquisite taste and plaintiveness of their character, some marches loud and lively with an evident idea of orchestral effect in their arrangement; indeed orchestral and dramatic effect pervades every note he plays.

I can never forget the impression this scene made upon me. I am not ashamed to say that it affected me to tears.

The little fellow's countenance is a noble one—very delicate, with full dark eyes, and a very prominent and expansive forehead; there is every promise of genius of the most commanding kind about him.

May he live to be a second Mozart is my sincere wish; may he live to prove that an Englishman can excel in the most divine of Sciences as he can in all the rest.



On a fragment written in a smooth neat hand.

“I am equally astonished and enchanted about Sir Gore Ouseley's child's talent. Pray tell Sir Gore I hope and trust I shall one day have the happiness of hearing this second Mozart. I shall be delighted to make Lady O's acquaintance *en attendant*. May I beg you to thank her for the music which is really a curiosity. Oh the darling child! Heaven bless and preserve him!”

A newspaper fragment describing a concert at the Hanover Square Rooms of the Royal Academy of Music, states that there were several patrons of the institution present, Lord Burghersh, Sir G. Warrender, Sir A. Barnard, Sir Gore Ouseley, with his remarkably clever son, who, although not eight years of age, has shewn extraordinary genius for musical composition. An interesting account of this modern Crotch was given in the *Harmonicon* of last month (May, 1833), who, it is stated, improvises entire scenes, singing to his own accompaniment, the latter exhibiting harmony the most *recherché*, chords that an experienced musician only uses with caution.

The *Harmonicon*, full-sized 4to. in 11 volumes, 1823-33, is in the Bodleian. The early composition of Sir F. O. is a March in C, in vol. xi. The letter-press is in page 102 of the first part, and the music on page 100 of the 2nd part of vol. xi. for 1833.

The Wonderful Memory of Sir F. G. Ouseley.

CONTRIBUTED BY REV. JOHN HAMPTON.

At Cambridge, in the year 1861, I heard Beethoven's Septett for the first time, and on my return mentioned the fact to Sir Frederick, who immediately went to the piano and commenced the work, pointing out each instrument that had any prominent part. He played on for twenty minutes and then only stopped from fatigue. I told him that I wondered that I had never heard him play it before. He said that he had never done so—had not seen it in print, and only heard it once in his life, ten years before at Rome.

When living in London it was his delight to visit the organ-lofts of St. Paul's and Westminster Abbey. After an absence of several months in Spain, Italy, Germany, Switzerland, and Paris, where he tried every organ of any size, he returned to England and soon visited his friend Sir J. Goss, at St. Paul's. Sir John asked him to sound C which he did; then Sir John put down B, which was in perfect tune, whereupon Sir Frederick immediately smiled and said "you have had all the pipes cut down since I was last here." Sir John Goss assured me that the pitch of the organ *had* been raised a semitone.

The following anecdote, communicated by an old and valued friend, will show the treatment the Professor was sometimes subjected to.

Did you ever hear of the letter written to Ouseley by a man whose Exercise he returned as utterly hopeless? It is to this effect, I believe in the very words:—

"Sir,

"Your rejection of my Exercise confirms the opinion I have long entertained of your utter incompetence for the office you hold."

There was another man (Mus. Bac.) rejected for Mus. Doc. who followed Ouseley about Oxford weeping copiously for an hour or two, and waiting for him at every house he went into, till at last he left him in Turl Street, escaping when calling on the Rector of Exeter, who let him out into Broad Street.

Newspaper Notices and Letters, in April, 1889.

FROM THE *Tenbury Advertiser*.

It seems that Sir Frederick had been staying at his residence in the Cathedral Close, Hereford, for the past ten days, and on Saturday afternoon he intended to go for a walk, but subsequently changed his mind, probably owing to the threatening aspect of the weather. He appears, however, to have called at the City and County Club in Broad Street, but did not remain there more than a minute or so. He then proceeded towards his residence, and when near the Free Library he met Prebendary Hawkshaw, of Weston-under-Penyard. This was about three o'clock. They stood conversing together for a few seconds, when Sir Frederick was suddenly seized with spasms of the heart, which gave him great agony. With the assistance of Mr. Hawkshaw he crossed the road. Mr. Kenrick, the manager of the Birmingham, Dudley, and District Bank, was standing some twenty yards from his private door, when a lady called his attention to Sir Frederick, who was leaning on an iron post supported by Mr. Hawkshaw, and appearing to be in great agony, being nearly doubled up. Mr. Kenrick went to them and assisted Mr. Hawkshaw to get Sir Frederick into the private office of the bank, where he was placed in a seat. The pain continued to be so severe that the sufferer leaned forward in the chair and groaned. He could not speak for some time, but subsequently said it was like a knife going through him. Mr. Hawkshaw then went for Doctor Turner who went immediately to the bank. The deceased's servant was also fetched to whom he said "I am so glad you have come to help me home." Mr. Kenrick gave the suffer some brandy, and Doctor Turner administered two doses of ether and brandy, after which the patient seemed to rally, the pain being greatly reduced, he began to chat in his usual affable manner. He said, several times, "I thought I was going to die." He talked for about ten minutes after the restoratives had been administered, and the doctor said, "You are

better now," and he replied "Yes, I am very much better, I shall be all right in a few minutes." He mentioned that he was to have dined at the Deanery that evening, but Doctor Turner said that it would not be possible to do so. He was immediately seized with an epileptic fit, and Mr. Turner promptly shook him, cut open his collar and shirt band, and asked Mr. Kenrick to turn him over on his face. Mr. Kenrick had him in his arms, and had half turned him over when he suddenly ceased to breathe. Mr. Turner states that Sir Frederick had suffered from a weak heart for a long time, and recently he had been subject to spasms of the heart. The attack on Saturday afternoon was undoubtedly the severest he had had, but the immediate cause of death was the epileptic fit. The body was reverently conveyed in a cab to the deceased Canon's residence; and the sad news was at once forwarded by telegraph to St. Michael's, and was a terrible shock to all at the College. The news when received in Tenbury was scarcely credited at first, and evoked the greatest sorrow. The Rev. J. Hampton went to Hereford on Monday to make arrangements for the interment. The coffin containing the body arrived at Tenbury station on Wednesday evening, a funeral service having been held in the Cathedral the same day. It was conveyed in a hearse to St. Michael's, where it was placed in the College Library. When the hearse passed through Tenbury the St. Mary's church bell was tolled, and there were general signs of mourning observable. It is certain that no event which has taken place in our midst has called forth such genuine signs of sorrow as the one under notice. Shutters were closed and blinds drawn; and the same signs of mourning could be seen on the whole route to St. Michael's Church. The coffin rested on a bier, covered by a purple pall, in the centre of the Library, and was surrounded by lovely floral wreaths and crosses, sent by lamenting friends from far and near—87 in number. Some of these bore marked witness to the great loss sustained by several societies through the death of this accomplished musician, such as:—
 "A tribute of affectionate regard and lasting veneration from the Members of the Oxford

Philharmonic Society." "A token of affection and esteem from the Members of the Oxford University Musical Club." "In loving and reverent memory from the Custos and Vicars of the College of Vicars Choral, Hereford." The coffin, of pannelled English oak, with massive brass fittings, was made by Messrs. Pritchard, Berrington Heath, who, with the assistance of Mr. G. E. Wheeler and Mr. W. Grove, carried out all the arrangements with the greatest care. The day, although rain had been falling in the morning, turned out fine, and long before the time fixed for the service—three o'clock—many were wending their way to the church to pay the last tribute of regard to him whose loss they mourned. There could not have been less than 500 people present. Mr. W. J. Lancaster, the organist of St. Michael's, played short solemn voluntaries at intervals before the service. Shortly before three o'clock the procession formed in the corridor near the Library. The Bishop headed the procession, his pastoral staff being borne by the Rev. Cyril Edwards (a former pupil at the College). The Bishop was succeeded by about thirty clergy in surplices, and a large number of other friends and clergy. The body was borne by six parishioners, and was followed by the two chief mourners, General Ouseley and Mr. Joseph Ouseley (cousins of the deceased); then the executors and trustees, the Sub-Warden of the College, the Head Master, the Honorary Fellows, the Choir, former Members of the College, the Medical Officer, the tenantry, the matron and the butler, and the maid and men-servants. The Provincial Grand Master of the Freemasons of Worcestershire was represented by Mr. G. R. Godson; and nearly all the members of the St. Michael's Lodge (of which deceased was a member and one of the founders) were present. The Dean and Chapter of Worcester were represented by the Precentor. The Herefordshire Philharmonic Society, of which deceased was President, was represented by Mr. J. H. Arkwright, the Hon. Secretary. The procession entered the church by the west door, where the Bishop read the opening sentences of the burial service, and the procession having moved up the centre of the church and the coffin placed in front of the Chancel screen, Psalm xxxix. was chanted

to Purcell's chant in G. minor. Then the Bishop read, with great earnestness, St. Paul's stirring address on the resurrection of the body. "Jerusalem on high," a favourite hymn (taken from the oratorio of *Hagar*), was sung. During the singing of these verses the thoughts of many were carried back to the time (only so recent) when the well-known form of Canon Ouseley occupied his stall, and the thrilling accents of his clear voice echoed through the sacred edifice. As the body was being borne out of the church which love for his Master and fellow-creatures had prompted him to build, the mournful strains of the Dead March in *Saul* were played on the organ. The grave was made in the nicely-kept churchyard, under the east window of the chancel, and was very tastefully adorned with primroses and violets by Mr. Thomas Hunt, the parish schoolmaster, and Mr. J. Büdinger. The flowers and moss in which they were set were gathered in the parish by the children of the school. The procession having arrived at the grave, and the body deposited therein, the concluding portion of the burial service was said by the Bishop. The hymn, "They come, God's messengers of love," was then impressively sung in a low tone to a tune especially written by Sir F. Ouseley for the dedication festival of St. Michael's Church; the Bishop pronounced the benediction, and the large concourse dispersed after taking a brief look at the last resting place of him whom they loved so well, comforted by the thought that one of those messengers, who, at God's bidding,

"Ever post o'er sea and land,"

had attended his pure spirit in its journey to its rest, and that beyond the dark doors of the grave lies a bright mustering-ground. The musical portion of the service was conducted by the Rev. J. Hampton, and the choir was augmented by the whole of the clerical and lay members of Hereford Cathedral choir, four choristers from Worcester Cathedral choir, and a number of musical friends of the deceased Baronet.

FROM *The Artist*.

SIR F. GORE OUSELEY.

On 6th April the Rev. Sir F. Gore Ouseley, Canon Residentiary in Hereford Cathedral,

while standing outside the Hereford Bank was seized with sudden illness. Medical aid was summoned, but he died in the bank premises within an hour of the attack. He had been suffering from an affection of the heart. Sir Frederick Ouseley, who was born in London in 1825, evinced remarkable musical precocity and is credited with having composed an opera at the age of eight. He was educated at Oxford, where in 1854 he took the degree of Doctor of Music, his "exercise" being the oratorio of "St. Polycarp," which, it will be remembered, was revived at the Hereford Festival last year. In 1856 he was appointed Vicar and afterwards Warden of St. Michael's College, Tenbury, in which music forms a prominent feature of the *curriculum*. Here he founded an exceedingly valuable and extensive musical library, containing about 4,000 volumes, and including many rare scores. Sir Frederick Ouseley was appointed Professor of Music at Oxford in 1855, succeeding in that important post the late Sir Henry Bishop. He composed a vast quantity of anthems and church music of all kinds, and was the author of several treatises on music.

FROM THE *Athenæum*.

By the painfully sudden death last Saturday (the 6th) of the Rev. Sir Frederick Arthur Gore Ouseley in the sixty-fourth year of his age, English music sustains a far heavier loss than most people are aware of; for the late baronet was a man of so modest and retiring a disposition that few, excepting those who had the privilege of his personal acquaintance, had any conception of the breadth and depth of his musical knowledge, or of his ability as a theorist and composer.

Sir Frederick was born in London on August 12th, 1825. He succeeded to the title of his father, Sir Gore Ouseley, in 1844. He graduated at Oxford (B.A. 1846, M.A. 1849), and in the latter year he took orders, officiating as curate at St. Paul's Church, Knightsbridge. From a very early age he had shown great talent for music, and in 1850 he took the degree of Mus. Bac. at Oxford, following this by the higher degree of Mus. Doc. in 1854. The exercise for this

latter degree was the oratorio "St. Polycarp," which was performed at the Hereford Festival of last year. In 1855 he succeeded Sir Henry Bishop as Professor of Music in the University of Oxford, a post which he held up to the time of his death. In the same year he was appointed Precentor of Hereford Cathedral; and in 1856 Vicar of St. Michael's, Tenbury, and Warden of the College, then just founded.

As a theorist Sir Frederick occupied a foremost place among British musicians. His work on harmony is one of the best, probably the very best, in our language, and his treatises on counterpoint and form are also of great value. Himself thoroughly trained in all the scientific developments of his art, he held strong views as to the necessity to the musician of a sound theoretical basis for his studies, and looked with aversion on the slipshod methods adopted by some modern teachers. He was no mere theorist who did not practice what he preached. In a letter to the writer of the present notice, dated only three days before his death, Sir Frederick said: "You may be interested to hear that last night I composed a strict canon, 12 in 6, before going to bed. I have not been doing anything in the composing way of late, and I wanted to get my hand in a bit! I do not want to lose the power *yet*."

While profoundly learned in all the mysteries of music, Sir Frederick Ouseley was far from being pedantic or dogmatic. No man was more ready to give fair consideration to views conflicting with those which he himself held, nor more open to conviction if his own opinions could be proved untenable. His modesty with regard to his own compositions was no less remarkable. The present writer well remembers how, during a recent visit to Tenbury, Sir Frederick showed him an elaborate and masterly MS. composition for eight voices with orchestral accompaniment, and how, after pointing out various intended effects, he said, in the most natural and unassuming manner, "Do you approve?"

As a composer Sir Frederick's great characteristic was thoroughness and solidity. For this reason the highest rank among his works will be taken by the music written

for the Church. His services and anthems, several of which are in eight real parts, are worthy of comparison for purity of style and elevation of thought with the works of the old Italian masters whom he so admired—Colonna, Clari, and others of that school. Though far from being dry, his oratorios "St. Polycarp" and "Hagar" are probably too solid and severe in style to ever achieve great popularity: but they are works which will command the respect, and in some aspects even the admiration, of musicians. As an organist Sir Frederick had few superiors, and in extempore playing few if any equals. To hear him improvise a fugue on a given subject was an experience not soon forgotten. In his organ playing his affinities were with Bach and Mendelssohn rather than with the tawdry school of Batiste and Wély.

But it is as a man that the late professor will be the most mourned. His personal character was singularly pure, amiable, and unselfish. He devoted the whole of his private fortune to building and endowing St. Michael's College, Tenbury—an institution for the training of choristers; and in this, perhaps one of the least readily accessible places in England, he buried himself, devoting himself to the management of the college, anxious only to do real good there, and careless of the fame and reputation which might easily have been his had he chosen to seek for them. He was idolized by all who were associated with him in his work, and his place it will be impossible fully to fill. He often expressed the wish that if it pleased God he might die in harness. That prayer has been answered.

EBENEZER PROUT.

FROM THE *Birmingham Mail*, MAY 10.

One who knew Sir Frederick Gore Ouseley well furnishes some highly interesting notes concerning the late Professor:—His published compositions give but a faint idea of his powers as a composer, for the finest of his works remain in MS. It is to be feared that some do not exist on paper at all, and that, for example his charming set of fugues on the Oxford chimes must remain as memories only in the minds of those who are fortunate

enough to have heard him play them. Ouseley's skill as an extempore fugue player was notorious, and the late Sir George Macfarren declared that after his death this particular kind of performance in its highest sense must be considered almost a lost art. But few even of his friends could be aware with what labour Sir Frederick had perfected himself. "His faculty in counterpoint was no doubt partly a natural gift, but it had been cultivated with the most assiduous practice. For a quarter of a century he allowed no day to pass without writing a canon, and only four nights before his death he amused himself before going to bed by composing a strict canon, 12 in 6." Of Ouseley's industry as a reader it is said:—"His knowledge of music was almost universal, and extended from St. Ambrose to Wagner. He was a most accomplished linguist, and in his magnificent library of upwards of 2,000 volumes (besides enormous quantities of full scores and other music) there was only one book which he had not read through. This was a Spanish treatise of harmony of Brobdignagian proportions, but at the time of his decease he had perused seventeen hundred pages of it."

FROM THE *Church Review*.

In 1855, on the death of Sir Henry Bishop, he was appointed Professor of Music in the University of Oxford, where he speedily introduced many much-needed reforms. He raised the standard of musical qualifications, instituted an arts examination as a necessary preliminary to the degree, induced the authorities to grant musical degrees *honoris causâ*, and restored the office of Choragus. Over the musical life, not only of Oxford, but also of Hereford, Sir Frederick Gore Ouseley indeed, for upwards of thirty years, exercised great and beneficent influence, and much of the musical spirit which now exists in the University must be attributed to his authority and example. In the same year that he became Professor at Oxford he was appointed Precentor of Hereford. This cathedral is on the "old" foundation, and, strictly speaking, the precentor is a canon,

and ranks next to the dean. At Hereford, however, the canonry was separated from the precentorship, and it was not until 1886 that the Bishop of Hereford performed the graceful act of appointing Sir Frederick to a canonry. The deceased baronet was an honorary student of Christ Church, received the honorary degree of LL.D. at Cambridge in 1883 and at Edinburgh in the following year, and was proctor for the Chapter of Hereford in the Lower House of Convocation. His musical compositions have been both numerous and successful. In 1853 he published two works, "Services and Anthems," and a "Collection of Services," and the following year his oratorio of "St. Polycarp." His other works include many anthems, of which the most popular is "How goodly are Thy tents, O Israel," and he was the editor of two volumes of "Special Anthems for Certain Seasons and Festivals of the Church," and of the "Sacred Works of Orlando Gibbons," and in conjunction with Dr. E. G. Monk, "Anglican Psalter Chants." His treatises on harmony, on counterpoint, canon, and fugue, and on musical form and general composition, published in the Clarendon Press series, are valuable contributions to musical literature, and have taken their place as standard works. Sir Frederick Ouseley was also the author of a sacred oratorio in two parts, "Hagar," the words of which were selected from Scripture by the Rev. J. R. G. Taylor, and of numerous sermons, lectures, &c. He was never married, and by his death the baronetcy becomes extinct.—*R.I.P.*

The deaths in the week have been very numerous, including, besides the Duchess of Cambridge, the Marquis of Ely—whose body has been cremated—the third wife of the Bishop of Liverpool; the Rev. Dr. Kennedy, Professor of Greek in the University of Cambridge, a Canon of Ely, and one of the best scholars as well as the most successful schoolmasters of modern times; Canon Raymond Portal, and the Rev. Sir Frederick Gore Ouseley—both immediately connected with the early days of Church life at St. Paul's, Knightsbridge, and St. Barnabas', Pimlico.

Sir Frederick Gore Ouseley combined in his own person the characteristics of a perfect gentleman, a skilled musician, and a devoted Churchman. After being Mr. Bennett's curate at St. Paul's, Knightsbridge, he had a school a few miles from London, on the Great Western Railway, for training boys to sing; but he speedily removed to Tenbury, and there built the College of St. Michael, where the services were rendered with much dignity. Though a highly-respected member of Convocation and Professor of Music at Oxford, he devoted his life to Herefordshire, and either at Tenbury or the cathedral city he was constantly hard at work for the Church, his speciality, of course, being the developing of music as an aid to devotion. The late Bishop Wilberforce, in his diary of June 30, 1862, recording the re-opening of the cathedral, says, "Kindly received at the Palace with Claughton. Up early. Communion fairly attended, but all muddled and wrong in the celebration. Old Huntingford said by Ouseley, the precentor, to be the only canon knowing anything of ritual, and he not taking part."

The munificence of Sir Frederick Ouseley was so great that his friends had to protest against the way in which he deprived himself of the conveniences of life. The late Prebendary Joyce, who was the lifelong friend and neighbour of Sir Frederick, told the writer of these lines that the late Bishop of Capetown, pleading for help for the Church in South Africa in the very thick of the Colenso troubles, was informed by the deceased that he was so deeply involved with pecuniary liabilities connected with St. Michael's that he had not a farthing at his disposal. Next morning, as the Bishop was going, he said, "I cannot refuse you a trifle. If you like to sell that stone for your mission, do so." It was in a jewel box, and the Bishop did not open it till he got to London, where, on taking it to a well-known jeweller, that worthy said, "I suppose you really are a Bishop; why this is a Persian stone of the rarest value, the whereabouts of which no one has known for years." The Bishop was able to satisfy the jeweller of his identity, and the stone, which belonged to the father of Sir Frederick, so long British

Minister in Persia and a distinguished Orientalist, astounded Bishop Gray by the sum it fetched. Sir Frederick was the most hospitable of men and genial of hosts, as all who have attended the St. Michael's Day luncheons and concerts at Tenbury or the Hereford festivals could testify.

FROM THE *Church Times*, APRIL 12TH
IN MEMORIAM.

We regret to announce the death of the Rev. Canon Sir Frederick Gore Ouseley, of St. Michael's College, the Old Wood, Tenbury, which took place suddenly on Saturday in the Hereford branch of the Birmingham, Dudley, and District Bank. He was the only son of the first baronet, the Right Hon. Sir Gore Ouseley, G.C.H., F.R.S., who was successively Ambassador and Minister Plenipotentiary to Persia and St. Petersburg, by his marriage with Harriet Georgina, daughter of Mr. John Whitlocke, and was born in London in August, 1825. He early displayed great inclination for the study of music, for which, indeed, he possessed no common talent. After a private school education he was entered as a gentleman commoner at Christ Church, Oxford. Shortly after he had taken up his residence in Oxford his father died, and he accordingly, in 1844, succeeded to the title as second baronet. Two years later he graduated B.A., and in 1849 proceeded to his M.A. degree, in which year he was ordained a deacon by the Bishop of London, and nominated to the curacy of St. Paul's, Knightsbridge, which he resigned in the latter part of 1850 or the beginning of 1851. The choir of the church was also dispersed, but most of these he gathered around him at Lovehill House, near Langley Marish, in Buckinghamshire. Upon his property at Tenbury, known as the Old Wood, he erected in 1856 at his own expense the beautiful church dedicated to St. Michael and All Angels, of which he was the first vicar, he having been admitted to priest's orders in the preceding year by the Bishop of Hereford. He took the degree of Mus. Bac. in 1850, and in 1854 that of Mus. Doc., and in the same year in which he

became vicar of St. Michael and All Angels he was appointed warden of St. Michael's College, where he formed a musical library, consisting of some 2,000 volumes, which is regarded as the most valuable and extensive private collection in the kingdom. In 1855, on the death of Sir Henry Bishop, he was appointed professor of Music in the University of Oxford, and the same year Precentor of Hereford Cathedral, which office he filled till 1886, when he was appointed Canon. He was an honorary Student of Christ Church, received the honorary degree of LL.D. at Cambridge in 1883 and at Edinburgh in the following year, and was proctor for the Chapter of Hereford in the Lower House of Convocation. His musical compositions have been both numerous and successful. In 1853 he published two works, "Services and Anthems" and a "Collection of Services," and the following year his oratorio of *St. Polycarp*. His other works include many anthems, and in conjunction with Dr. Monk, whom he has not long survived, "Anglican Psalter Chants."

By the death of Sir F. A. Gore Ouseley both the Church and the musical world have sustained a loss which the general public cannot easily appreciate. Canon Ouseley was not given to any form of self-advertisement, and there were few outside the circle of his immediate friends who quite understood how much he forwarded the progress of music in University and Church alike. His powers as a contrapuntist, his mastery of the literature of music (seen in his edition of Naumann's "History of Music"), and the reforms in musical degree-taking at Oxford introduced by him would alone severally entitle him to honour; but perhaps his best service was rendered in the quiet life at St. Michael's, Tenbury, whence have come many who are now carrying out in village and town the principles of Church music there learnt from him. Canon Ouseley was devoted to the "Cathedral" style of choral worship, and viewed any departure from it with little favour. As a friend, companion, or teacher he was equally revered, and will long be mourned by those who knew him.

FROM THE *Court Journal*.

The musical world has sustained a very considerable loss by the death of Sir Frederick Gore Ouseley. Had Sir Frederick been as ambitious as he was clever it is said he would have made a still greater reputation, but he was happiest in instructing his pupils at St. Michael's College, which he founded. In the pretty little town of Tenbury, where he spent most of his time, he was almost adored, and in the city of Hereford he was extremely popular. It is already a matter of speculation whether his wonderful library will be sold. The musical works he accumulated, with the fondness and extravagance of an enthusiastic collector, are understood to be worth some thousands of pounds.

FROM THE *Daily Chronicle*, APRIL 8TH.

The Rev. Canon Sir F. A. Gore Ouseley, Professor of Music at Oxford University, while standing on Saturday outside the Hereford branch of the Birmingham, Dudley, and District Bank, was seized with sudden illness. Medical aid was summoned, but he died within an hour of the attack. He had been suffering from an affection of the heart. The deceased was the only son of the late Right Hon. Sir Gore Ouseley, Bart., and was born in London on August 12th, 1825. He was educated privately under the Rev. Mr. Joyce, vicar of Dorking, and in 1843 entered Christ Church College, Oxford, graduating B.A. in 1846, and M.A. in 1849. He succeeded to the baronetcy in 1844. Being ordained deacon in 1849, Sir Frederick was nominated to the curacy of St. Paul's, Knightsbridge, principally serving the sister church of St. Barnabas, Pimlico, and retained it till 1851, when on the dispersion of the choir of St. Barnabas he collected them and established a colony at Love-hill House, Langley Marsh, Bucks. Subsequently he erected, at his own expense and on his own property, the church of St. Michael and All Angels, near Tenbury, and in 1856 was appointed its first vicar. He was the principal founder of St. Michael's College, Tenbury, whither the

choristers were removed from Langley. Sir Frederick took the degree of Bachelor of Music at Oxford in 1850, and Doctor of Music in 1854. He assumed priest's orders in 1855, and became Professor of Music in the University in the same year. In 1886 he was made a Canon Residentiary of Hereford Cathedral.

The late Canon was one of the most ardent and learned of those musicians who pursue the art rather as a means of healthful intellectual enjoyment than of pecuniary profit. In the field of sacred composition he had done much good work during his 63 years of life, and had lately come into prominence by reason of the performance at the Hereford Musical Festival last September of his oratorio, "The Martyrdom of St. Polycarp," written as his "exercise" for the degree of Doctor of Music at Oxford over 30 years ago. Without slavishly following any particular master Canon Ouseley framed his works after those classical models that have long been accepted in the English Church. Thought, the highest musical intelligence, and depth of feeling, characterised all his services and anthems, in the production of which he was exceedingly prolific. Apparently he did not seek to become an epoch-maker in the art to which he was so attached, but everything that proceeded from his pen was interesting in its idea and execution, thoroughly orthodox, and admirably finished. Before his tenth year he is credited with having written an opera, and the musical library he formed at St. Michael's College at Tenbury, of which he was the warden, has often been the theme of appreciative discursion among those versed in such matters. His treatises and musical dissertations have been universally commended, and will probably outlive in popularity the majority of his compositions—correct and elegant as they are—except the more favoured of his church anthems. Upon an edition of the sacred works of Orlando Gibbons he bestowed loving care, and was also responsible for a collection of cathedral services. It is somewhat strange that he should have died so soon after Dr. Monk, the late professor of music and organist at King's College,

London, with whom he was associated some years back in an assortment of Anglican psalter chants.

TO THE EDITOR OF THE *Daily Chronicle*.

SIR,—In your notice of the death of Sir F. A. G. Ouseley, you mention, as a curious circumstance, that Sir Frederick should so soon follow Dr. Monk, of King's College, London, with whom he was associated in publishing a well-known collection of chants, etc. This is an error, for the Dr. Monk of psalter and chant book fame is Dr. E. G. Monk, for so many years organist of York Minster, and now living in well-earned retirement near Oxford.—I am, yours faithfully,

W. E. BARTLETT.

Redhill, April 8th.

FROM THE *Daily News*, APRIL 8TH.

By the sudden death at Hereford from heart disease on Saturday of Canon Sir Frederick Arthur Gore Ouseley, Bart., Precentor of Hereford and Professor of Music at Oxford University, we lose one of our greatest contrapuntists, and by far the finest extempore player of organ fugues in this country. The deceased gentleman was born in London in August, 1825, and he succeeded to the baronetcy on the death, in 1844, of his father, the famous Orientalist, and British Ambassador at St. Petersburg. Sir Frederick entered at Christ Church, Oxford, took his B.A. degree in 1846, M.A. in 1849 (when also he was ordained), Mus. Bac. in 1850, and Mus. Doc. in 1854. In the following year, on the death of Sir Henry Rowley Bishop, he was elected to the Oxford professorship. Sir Frederick speedily introduced many much-needed reforms. He raised the standard of musical qualifications, instituted an arts examination, as a necessary preliminary to the degree, induced the authorities to grant degrees *honoris causâ*, and restored the office of Choragus. Over the musical life, not only of Oxford but also of Hereford, Sir Frederick Gore Ouseley indeed, for upwards of thirty years, exercised great and beneficent influence, and much of the musical spirit which now exists in the University must be attributed to his authority and example. Sir Frederick's larger compositions—that is to say his oratorios, "St. Polycarp" and "Hagar"—were more re-

markable for scholarship than inspiration; but on the other hand he enriched the repertory of Church music with eleven services (one for double choir and one with orchestra) and a large number of anthems; he wrote two organ sonatas and thirty-one organ preludes and fugues; and edited the Cathedral Services of many of the old English masters, two volumes of anthems, and the Psalter pointed for chanting. He was also the author of the Oxford treatises on Harmony (three editions), Counterpoint, Canon, and Fugue (two editions), and Musical "Form." Sir Frederick was chief founder of St. Michael's College, Tenbury, where, owing to his munificence, a large number of boys have been trained in musical and other knowledge, and in the chapel adjoining which a daily choral service is held by these boys and masters. Sir Frederick was the possessor of one of the finest private musical libraries in the kingdom, it including among other things the Palais Royal collection of old French operas, and the M.S. (partly in the composer's writing) of the copy of the "Messiah" from which Handel conducted the first performance of that oratorio. No decision will yet of course be come to in regard to the deceased gentleman's successor in the Oxford professorship. But if his health permit him to accept it, it will no doubt be conferred upon Sir John Stainer, who, apart from the distinguished position he holds in the musical world, is an Oxford resident, and has so long been identified with music at the University.

FROM THE *Daily Telegraph*.

The sudden death of the Rev. Sir Frederick Arthur Gore Ouseley, Bart., removes from active and useful work a man of mark. Sir Frederick was known in two capacities. As a clergyman he discharged the functions of a country vicar, at St. Michael's, Tenbury, and those of a Cathedral precentor, at Hereford; in both places labouring with zeal and success. But the deceased baronet was more familiar to the public as a composer and practical musician. That he could preach well those know who heard him deliver the Festival

sermon at Hereford last year. There is reason to believe, however, that his chief strength lay in music, to the service of which he was singularly devoted. As a composer, Sir Frederick appeared at his best in the solid school of the Church; many of his services, anthems, and organ pieces having merit and vitality sufficient to keep his name from being forgotten. He wrote two oratorios, "St. Polycarp" and "Hagar," as well as string quartets, glees, part songs, &c., but these will hardly represent him to future generations. He had neither the imagination nor the versatility required by a "composer at large" and it says much for his true introspection that he mainly did the sort of work of which he was most capable. Sir Frederick was Oxford Professor of Music for thirty-four years; in that capacity, and during that extended period, exercising a beneficial influence upon art at the University. Strongly Conservative, he believed in patient study of the principles and practice of the great masters; confident that thus only can a musician be well-grounded. As an organist, Sir Frederick could lay claim to exceptional skill; his works on musical theory have long been held in high esteem, and he was not less successful in various labours as an editor. His death will probably bring into the market one of the finest musical libraries this country can boast.

FROM THE *Guardian*.

We regret to learn the death of Canon Sir Frederick Arthur Gore Ouseley, of St. Michael's College, Tenbury, which took place suddenly on Saturday, in the Hereford branch of the Birmingham, Dudley, and District Bank. He was the only son of the first baronet, who was successively Ambassador and Minister Plenipotentiary to Persia and St. Petersburg, and was born in London in August, 1825. He early displayed great inclination for music. After a private school education he was entered as a gentleman commoner at Christ Church. Shortly after he had taken up his residence his father died, and he succeeded to the title in 1844. Two years later he graduated,

and in 1849 was ordained a deacon by the Bishop of London to the curacy of St. Paul's, Knightsbridge, which he resigned in 1850. The choir of the church was also dispersed, but most of these he gathered around him at Lovehill House, Langley Marish, Buckinghamshire. Upon his property at Tenbury, known as the Old Wood, he erected in 1856 at his own expense the beautiful church dedicated to St. Michael and All Angels, of which he was the first vicar. He took the degree of Mus. Bac. in 1850 and in 1854 that of Mus. Doc., and in the same year in which he became vicar of St. Michael's he was appointed Warden of St. Michael's College, where he formed a musical library, consisting of some 2,000 volumes, which is regarded as the most valuable and extensive private collection in the kingdom. In 1855, on the death of Sir Henry Bishop, he was appointed Professor of Music in the University of Oxford, and the same year Precentor of Hereford Cathedral, which office he filled till 1886, when he was appointed Canon. He was an honorary student of Christ Church, received the honorary degree of LL.D. at Cambridge in 1883, and at Edinburgh in the following year, and was Proctor for the Chapter of Hereford in the Lower House of Convocation. His musical compositions, says the *Times*, have been both numerous and successful. In 1853 he published two works, "Services and Anthems," and a "Collection of Services," and the following year his oratorio of "St. Polycarp." His other works include many anthems, of which the most popular is "How goodly are thy tents, O Israel," and he was the editor of two volumes of "Special Anthems for Certain Seasons and Festivals of the Church," and of the "Sacred Works of Orlando Gibbons," and in conjunction with Dr. Monk, whom he has not long survived, "Anglican Psalter Chants." His treatises on harmony, on counterpoint, canon, and fugue, and on musical form and general composition, published in the Clarendon Press series, are valuable contributions to musical literature, and have taken their place as standard works. Sir Frederick Ouseley was also the author of a sacred

oratorio, in two parts, "Hagar," the words of which were selected from Scripture by the Rev. J. R. G. Taylor, and of numerous sermons, lectures, &c.

FROM THE *Hawk*, APRIL 9TH.

I am sorry to hear of the death of Sir Frederick Gore Ouseley, who succeeded Sir Henry Bishop as Professor of Music at Oxford University. He was a silver-haired old gentleman, dignified, not to say pompous, in appearance, a thorough master and also a popular exponent of his subject. His lectures on glees, given in the Sheldonian Theatre, and illustrated by the performances of a choir specially trained for the purpose, were much appreciated, as were also his discourses on canon and fugue, illustrated by Mr. Parratt, of Magdalen, on the organ.

FROM THE *Hereford Times*.

Canon Sir Frederick Arthur Gore Ouseley, M.A., Mus. Doc., was born in Grosvenor Square, London, August 12th, 1825, and was therefore in his 64th year. At his baptism the Duke of Wellington and the Duke of York were his sponsors. He was the only son of the Right Hon. Sir Gore Ouseley, Bart., G.C.B., F.R.S., of Hall Barn Park, Beaconsfield, Buckinghamshire (an eminent Orientalist and diplomatist, who served successfully as Ambassador and Minister Plenipotentiary to the Courts of Persia and St. Petersburg), by his marriage with Harriet Georgina, daughter of Mr. John Whitelock. The Ouseleys are an ancient Shropshire family, a former residence of a branch being Alcote, in the parish of Worfield, near Bridgenorth, a house noted for its mullioned windows. The deceased canon succeeded to the title in 1844, on the death of his father; he had never been married, and leaves no nearer relatives than an uncle, General Ouseley, and Colonel Ouseley, a cousin. The title dies with him. Sir Frederick from early childhood evinced a great talent for music, and at the age of eight he composed an opera—"L'Isola Disabitata." He was educated, primarily, under Mr. Joyce, vicar of Dorking. In

1843 he entered Christ Church College, Oxford, as a gentleman commoner. He graduated B.A. in 1846, proceeded to his M.A. degree in 1849, was ordained priest in 1849 by the Bishop of London, and nominated to the curacy of St. Paul's, Knightsbridge, principally serving the sister church of St. Barnabas, Pimlico, and living in the college attached to that church. He held the curacy till 1851, and on the dispersion of the choir of St. Barnabas, he collected the scattered choristers and established this little colony under the mastership of the Rev. Henry Fyffe, M.A., at Lovehill House, near Langley Marish, Buckinghamshire. In 1855 he was ordained priest by the Bishop of Hereford, having in 1850 taken the degree of Bachelor of Music, his exercise being a cantata—"The Lord is the true God;" and in 1854 he proceeded to the higher grade of doctor of music, from which the oratorio, "St. Polycarp" (heard at the Festival of the Three Choirs at Hereford last September) was composed and performed. In 1855 he was appointed Precentor of Hereford Cathedral, and at the end of that year he was nominated professor of music at the University of Oxford in succession to the late Sir Henry Bishop, the income from which is £140 per annum. Sir Frederick speedily introduced many much needed reforms at Oxford. The office of Choragus, which had fallen into disuse, was re-established by his efforts, and was first held by Dr. Corfe. He raised the standard of musical qualifications, instituted an arts examination, and as a necessary preliminary to the degree, induced the authorities to grant degrees *honoris causa*. Recently the excellent system of a preliminary examination in elementary mathematics and classics, which was originated at Dublin by Sir Robert Stewart, and adopted at Cambridge, has been necessary at Oxford, so that a degree in music is no longer conferred by our Universities on persons who have not received some general education. Sir Frederick also induced his University to grant honorary degrees in music, which had never been given at Oxford previous to 1879.

As a practical and theoretical musician and composer, he occupied a high place.

He was skilled, both as a pianist and as an organist. In extemporaneous performances on the organ, especially in fugue-playing and in contrapuntal treatment of a given theme, he was at the present time in this country perhaps unsurpassed. In his youth he played duets with the Queen at Buckingham Palace; and he also played with the immortal Mendelssohn. Upon his property at Tenbury known as the "Old Wood," he erected in 1856, at his own expense, the beautiful church dedicated to St. Michael and All Angels, of which he was the first vicar, and also founded and partially endowed a college of singular beauty and dignity, "intended not only as a means of promoting the Church Service of the Church of England, but also to give at a moderate cost, and in some cases with considerable assistance to those who need it, a liberal and classical education, to the sons of clergy and other gentlemen, combined with sound church teaching." At this college several clergymen of the diocese have been educated. When Dr. Langdon Colborne was appointed organist of Hereford Cathedral, he was organist at Wigan, but had previously been Sir Frederick's organist at St. Michael's for 17 years. Attached to St. Michael's College is a foundation for eight choristers, who are boarded, lodged, and educated with the commoners, gratuitously.

The total cost of the college has been about £40,000. Sir Frederick was the Warden of the College, the Rev. J. Hampton, M.A. (late scholar of Queen's College, Cambridge), Sub-Warden and Choirmaster; the Rev. C. W. Hunt, B.A. (C.C.C. Oxon), Head Master, together with several assistant masters. In the Warden's house of the College Sir Frederick formed a musical library, which is acknowledged to be the most valuable and extensive private collection in the kingdom. It contains nearly 5,000 volumes, mostly rare full scores and treatises, including, among other things, the old Palais Royal collection, with the French Royal arms on the covers, consisting of scores of operas, motets, &c., by Lully, Colasse, Destouches, Lalande, Campra, and many other French composers, now forgotten. They have at the College also a

very large collection of M.S. of the Italian sacred music of the Palestrina Schools, copied from the magnificent library of the Pate Abbate Santina of Rome. Then they possess the ever valuable M.S. of Handel's "Messiah," partly in that immortal composer's own autograph, and partly in that of J. C. Smith. It was from this copy that Handel conducted the work, on its first performance in Dublin, and it contains various writings and curious annotations in Handel's own handwriting. Amongst the autographs in this library may be mentioned a large collection of curious fugal music, original and selected, in the hand-writing of Dr. Crotch; a full score of Sophr's symphonies, and autographs of Orlando de Lasso, of Benevoli, Blow, Crott, Bononcini, Travers, Boyce, Arnold, Mozart, Paganini, and Mendelssohn. Probably the only copy in England of Eslava's *Lira Sacro Hispana* was in this library, which also contains copies of all the treatises of Goforius, including the earliest and rarest one published in Naples in 1480. In 1883, the University of Cambridge conferred the honour of Hon. LL.D. upon him, and the University of Edinburgh in the next year. In 1868 he was elected one of the Proctors in Convocation for the Chapter of Hereford, and re-elected in 1874, 1880, and 1886. On the death of the Rev. John Jebb in 1886, he was made a Canon Residentiary of Hereford Cathedral, his last public function being to have preached the Festival sermon at Hereford in September. He was President of the Herefordshire Philharmonic Society from its commencement 27 years ago.

Over the musical life, not only of Oxford, but also of Hereford, Sir Frederick, for upwards of thirty years, exercised a great and beneficent influence, and much of the musical spirit which now exists in the University must be attributed to his authority and example. He took a deep personal interest in the recent discussion in these columns—"Is Hereford a Musical City?"—though he was at Tenbury during the greater portion of the controversy. His larger compositions—that is to say his oratorios, "St. Polycarp" and "Hagar"—were more remarkable for scholarship than

inspiration; but, on the other hand, he enriched the repertory of Church music with eleven services (one for double choir and one with orchestra), and a large number of anthems. He wrote two organ sonatas and thirty-one organ preludes and fugues; and edited the Cathedral services of many of our old English masters, two volumes of anthems and the Psalter, pointed for chanting. His best known anthem is "How goodly are thy tents, O Israel!" He composed the festival anthems on the restoration of the Cathedrals of Lichfield (1857), and of Hereford (1863). His treatise on "Harmony" and on "Counterpoint and Fugue" (1869) are standard works; whilst his "Treatise on musical form and general composition" is also a valuable contribution to musical literature. He edited a collection of "Cathedral services" in 1853 and in conjunction with Dr. Monk, the "Anglican Psalter chants" (1872), and he contributed to "Hymns Ancient and Modern."

It will thus be seen that the hand of death has removed one of England's noblest sons, and the diocese of Hereford has lost one of her most distinguished men. Many more years of great usefulness to his country in general, and to his diocese in particular seemed to be before him. His was one of those whose lives bring blessings to those who live them. His greatest personal characteristic no doubt was benevolence and sympathy. Sterne's beautiful words exactly illustrate his disposition—"In benevolent natures, the impulse to sympathise and pity is so sudden, that like instruments of music which obey the touch—the objects which are fitted to excite such impressions work so instantaneous an effect, that you would think the will was scarce concerned, and that the mind was altogether passive in the sympathy which her own goodness had excited." The central aim of his life was to promote the interests of the Church he loved so well, the elevation of the intellectual and moral tone of the rising generation; and as to the musical element in the Church, his whole soul was in it. He has been called away in the height of his powers, of his influence and of his fame, and withal blameless in every relation of

life. "Virtue he loved without austerity, pleasure without effeminacy, and life without fearing its end." The diocese at large will miss him, the musical world will miss him, the neighbourhood of Tenbury will miss him, and St. Michael's College and Church more than all. It was impossible not to suppose that for many years his genial presence would be enjoyed; but it was not to be. "God's finger touched him, and he slept," *Requiescat in pace.*

In an account of Sir Frederick Ouseley's life written during his lifetime occurs the following:—

"Sir Frederick resigned the curacy of St. Barnabas, Pimlico, in 1850. On the break up of the choir of St. Barnabas, which followed the resignation of the vicar, the Rev. W. J. E. Bennett, the idea occurred to Sir Frederick that the boys of the choir, who had joined it with hopes of at least such an education as would fit them for entering the world, fared hardly in being thus again thrown upon their own resources, and it was at this time that he began to form the plan which resulted in a movement from which many have subsequently benefitted. Securing the services of his friend and former fellow curate, the Rev. Henry Fyffe, as master of the school, he collected the scattered boys of the former St. Barnabas' choir, and established this little colony with himself as its head, at Lovehill House, near Langley Marish, in the county of Buckingham. Here, in order that the traditions of their last work might not be broken, and that the boys of the choir of the future church in the county of Worcester and diocese of Hereford, might enter on the permanent work which lay before them, and might be maintained in a state of musical efficiency, he fitted up a temporary chapel near his house, in which cathedral service was carried on twice a day until he was enabled to remove his choir to the church for which their services were ultimately intended. In the meantime he was engaged in building, at his own cost, and on his own property, the noble and beautiful church of St. Michael and All Angels, at a place called the Old Wood, some two miles from the little town of Tenbury. In this work he had

several objects in view, one of which was to provide a place of worship for a scattered district, taken out of the parishes of Tenbury, Bockleton, Leysters, and Middleton-on-the-Hill, of which he is patron, and which he has since provided with an adequate endowment and a good vicarage house. In 1854 he took the degree of D. Mus., at Oxford, his exercise for this degree, an oratorio, since published called "The Martyrdom of St. Polycarp," being, as before, approved by Sir H. R. Bishop, and performed on this occasion in the Sheldonian Theatre, with a very efficient band and chorus, consisting in great measure of his personal friends in the University. In 1855, he was ordained priest, by Bishop Hampden, of Hereford, and shortly afterwards, doubtless in appreciation not only of his acknowledged eminence as a musician, but of the disinterested work and mission which he was just bringing into his own diocese, appointed him to the precentorship of Hereford Cathedral. No more fitting appointment could possibly have been made; but whereas this office had, up to this time, been endowed with a sum of £500 a year for the benefit of the occupants, not one of them had discharged one particle of its duty for at least a century, or been qualified to discharge it, it was now under the operation of the Cathedral Act, to present the edifying spectacle of an entirely disendowed office, just when, for the first time perhaps from its foundation, it was occupied by a man not only anxious to do its work efficiently, but in every way qualified for such work; an accomplished musician, a man of zeal, energy, ability, and who by his courtesy to all no less than his influence and example would soon have thrown new vigour and devotion into the choir and services, and been to his cathedral, as a precentor should be, the centre of its life and action. It was also in the year 1855, that the professorship of music at Oxford became vacant by the death of Sir H. R. Bishop. The proctors at the time in whom the appointment was vested, were the Rev. John Murray Holland, M.A., of New College, and the Rev. Arthur Fanshawe Stopford, M.A., of All Souls, who decided on offering it unsolicited to Sir F. Ouseley, not only as being in every way thoroughly qualified by his unrivalled musical attainments, whether

viewed as a performer, a writer or a composer, but as having a qualification possessed by no other candidate, quite independently of his rank and social position, which would give additional prestige to the office, in the fact that he was also a Master of Arts, and a member of convocation of the University. It is needless to do more than briefly refer to the many able and eminently useful lectures by which Sir Frederick, has justified his appointment, to the new organ, which by his exertions has been placed in the Sheldonian Theatre, and to the various ways and means, in which, by his influence, the study and practice of music has been encouraged and promoted in our Universities and in our Cathedrals, and throughout the kingdom.

But soon after his appointment to two offices so congenial to him, as those which he now held at Hereford and at Oxford, he was enabled, by the completion of his church, to enter on the life and residence to which he had been most especially looking forward. The church of St. Michael and All Angels, in which he now began his work, not only stands in a very beautiful situation, but is itself of ample size and proportions, and consists of a nave, a chancel with an apsidal termination, transepts, and aisles. One transept is occupied by the font with its richly carved canopy, the other by the organ built first by Flight, and since enlarged and completed by Telford, of Dublin. It has a roof of wood groining, and many of the windows are filled with stained glass, principally the work of Hardman. This church was consecrated by Bishop Hampden, on Michaelmas day, 1856; Sir Frederick as its first vicar, and also as warden of St. Michael's College (now fairly in existence, on the removal of the boys, who were its nucleus, from Langley), living in a house at Spring Grove, not far from the church, and the members of the choir, the masters of the boys, and others, living in temporary lodgings, also near the church, until they could move into the college, which was now rising on a spot contiguous to the church, and which was to be their permanent abode. Enough men's voices are provided for the maintenance of daily Cathedral service, which has now gone on continuously in this church since Michael-

mas, 1856, among the officers of the college and the masters of the school; the choristers are the sons of gentlemen, with a special preference for the sons of the clergy, chosen of course with special reference to musical excellence of whom the eight seniors receive an excellent classical education, free of all expense, the eight juniors, for a very small annual payment, succeeding to the benefits enjoyed by the seniors as vacancies occur. It was this part of the scheme which was one of Sir Frederick's special objects in spending no small proportion of his substance in providing the beautiful church and college, which are now fulfilling their purpose. A few other boys are admitted to the school on higher terms. The college is as well appointed as the church, every provision being made for the comfort of its inmates that care and kindness could foresee and secure. Its buildings comprise a dining-hall, which might suffice for a small college in one of the Universities and the usual offices; a library containing a large and valuable collection of books, rooms for the masters, a schoolroom, dormitories; and the warden's private house, which last-named dwelling contains a musical library, collected by Sir F. Ouseley, which is known to be the most valuable and extensive private collection in the kingdom. When it is added that his constant thought for others, and his Christian unselfishness, are the key to his character, this brief notice may be appropriately concluded by the trite inscription on some modern buildings on one of the colleges in Oxford,—"*Verbum non amplius.*"

FROM THE *Illustrated London News*,
APRIL 20TH.

Sir Frederick Gore Ouseley, Canon of Hereford Cathedral, founder and Warden of St. Michael's College, Tenbury, and long Professor of Music in the University of Oxford, died at Hereford, April 6th. This accomplished musical composer, and exponent of the art and science of music, was born in London in 1825, son of the Right Hon. Sir Gore Ouseley, the eminent Orientalist and Ambassador at the Courts of Persia and St. Petersburg, and succeeded to his father's title in 1844. In 1849 he was ordained and

appointed to the curacy of St. Paul's, Knightsbridge, which he held until 1851. In 1850 he took the degree of Bachelor of Music, at Oxford, and four years later he became Doctor of Music: Upon the death of Sir Henry R. Bishop in 1855 he was appointed to the professorship of music at Oxford, and in the same year was ordained priest and appointed precentor of Hereford Cathedral. In the next year he became Vicar of St. Michael's College, Tenbury, which he had erected at his own expense, for the education of choristers, and where he collected a valuable library of music. Sir Frederick Ouseley composed two oratorios ("St. Polycarp" and "Hagar"), also many anthems and pieces for the organ, and arranged (with E. G. Monk) "The Psalter" for chanting. He also composed several glees and songs. His "Treatise on Harmony," "Treatise on Counterpoint," and "Treatise on Musical Form and General Composition," have become recognised text-books. He was unmarried, and the baronetcy expires with him. Sir Frederick's portrait is given on another page.

Sir F. A. G. Ouseley's Arms are Arg. a chevron sa. between 3 holly leaves pr. a chief of the 2nd with the insignia of Baronetage thereon, as usual.

The Crest, a wolf's head, erased, holding a human hand in its mouth all pr. Motto: "Mors lupi agnis vita."

FROM THE *Lock to Lock Times*, MAY 4TH.

Oxford has just sustained a sad and irreparable loss in the death of Sir Frederick Gore-Ouseley. As Professor of Music, his lectures, with illustrations, always proved one of the most attractive items in the Term's programme. It was only last Term that he was lecturing on English dance music in the Sheldonian. He was professor thirty-four years, and his knowledge of the old masters was so profound and extensive that the candidates for musical degrees had little or no chance of plagiarism. The contest for the vacant chair will be a keen one.

FROM THE *Morning Post*, APRIL 8TH.

We have to record the death of the Rev. Sir Frederick Arthur Gore Ouseley, Bart., at Hereford, on Saturday. Sir Frederick was chiefly known as a writer of Church music, and as holding the professorship of

music at Oxford University. He was born in London in 1825, and was the son of the Right Hon. Sir Gore Ouseley, the eminent Orientalist, and Ambassador at the Courts of Persia and St. Petersburg, and succeeded to his father's title in 1844. St. Michael's College, Tenbury, a school for the instruction of boys in music as well as general subjects, was founded and maintained by him. In 1849 he was ordained and appointed to the curacy of St. Paul's, Knightsbridge, which he held until 1851. In 1850 he took the degree of Mus. Bac. at Oxford, and four years later he became Mus. Doc. Upon the death of Sir Henry R. Bishop in 1855 he was appointed to the professorship of music at Oxford, and in the same year ordained priest and appointed precentor of Hereford Cathedral. In the next year he became vicar of St. Michael's College, Tenbury. Sir Frederick Ouseley has written two oratorios ("St. Polycarp" and "Hagar"), several anthems and pieces for the organ, and arranged (with E. G. Monk) "The Psalter" for chanting. He also composed several glees and songs. His "Treatise on Harmony," "Treatise on Counterpoint," and "Treatise on Musical Form and General Composition" have become recognised text-books.

Sir Frederick Ouseley's extraordinary powers of extemporisation upon the piano-forte and organ were unrivalled. Like many eminent musicians, he displayed great musical ability in his earliest years, and a waltz of his composition, written in his seventh year, was published in "The Harmonicon." He was unmarried, and the baronetcy dies with him. He was a member of an ancient Irish family, the branches of which gave to the world the Wellesleys, the Wesleys, and the Ouseleys, all springing from the same stock.

FROM THE *Musical Opinion*, MAY 1ST.

Mr. Leonard M. S. O'Connor, who was known to the deceased gentleman, writes as follows:—

"Death has taken from our midst, during the last month, one who will be sorely missed; one whose days seem to have been spent in considering the best means of helping his

fellow musicians,—both old and young. All who had the high privilege of personal intercourse with him, either as an examiner, or better still as a friend, must own that he proved himself a friend indeed. Never shall I forget the numerous acts of kindness bestowed on me, followed by a visit and short stay at St. Michael's College three weeks before his death. This visit was characterized by kindness and unbounded fatherly love, as well as assurance of a strong helping hand for the future. Young musicians, like myself, who experienced any of his great consideration, will indeed feel as a ship without a rudder. His life upon earth, and the works he has left behind, will be cherished and loved by all who knew him."

FROM THE *Musical Standard*, APRIL 28TH.

The news of the death of the Rev. Canon Sir Frederick Arthur Gore Ouseley has come with a suddenness that must have caused a shock to many who knew and esteemed him. To those of his friends who were more intimately acquainted with him, perhaps the sad event is not so great a surprise. He was known to be far from strong, and to be suffering from a weak heart. During last autumn, when the writer of this notice was staying at St. Michael's, in the course of a walk to Tenbury, Sir Frederick frequently stopped on ascending a hill, apologising for so doing by saying, "My doctor tells me to break any engagement, miss any train, and suffer any loss or inconvenience rather than hurry, so I suppose I must have a weak heart; but I trust it is not a very bad one," he added with a little smile. Those, who in the course of the multifarious duties in which Sir Frederick was engaged were brought into close contact with him, and watched the gradual decline of his strength, cannot but have known that he was in a serious condition. And yet, even to them the sad intelligence comes with a startling shock. Thus has passed away a gifted musician, a thoughtful writer, a scholar of singularly wide reading and acquirements, a preacher and divine whose sympathies were confined to no single sect, and as true a Christian

gentleman as one can find in our England of to-day. In his death, music has sustained a distinct loss. His zeal and love for the art were remarkable. He was indeed a born musician; from his boyhood he lived in an atmosphere of music labouring for the good of the art in its many branches, and pursuing it with a zest which must have brought him many hours of keen intellectual enjoyment over his work. His ripened knowledge, profound scholarship, and grasp of every phase of the history and science of music, were astonishing. There seemed no department of it that he had not investigated, no difficult question that he had not probed and formed a judgment upon. His extensive knowledge was ever at the service of those who asked him for information; he could add something more to the laboriously acquired knowledge of every student. A good classical scholar, he was also a great linguist and reader, consequently no work on music appeared to have escaped his observation. He seemed to have read everything. The curious treatises of the old Greek philosopher-musicians were as familiar to him as the obscure writings of the mediæval monks, the learned works of French, Italian and Spanish writers of a bygone age, and the last new theory of harmony by some aspirant who fondly fancied he had solved all root difficulties, and placed harmony on a basis that the merest tyro could understand and appreciate. He knew them all, and his logical and critical powers enabled him to judge these works at their proper appraisal. In the literature of music, proper he was just as well read. He was acquainted with the various works of the great masters, and yet could go back beyond these, century after century, describing early counterpoint, the gradual growth of the art through the many ages until it was firmly settled on its present basis, showing just where each departure and fresh advance took place, quoting and playing from the store of his wonderful memory passages and pieces culled from all times and schools to illustrate his discourse. Nothing seems to have escaped his notice, he had read deeply, and he forgot nothing. The charm of his courteous manner and his thoughtful conversation were indeed delightful. One could not part with him without

having learnt something of value, and without being impressed by his extensive knowledge and culture. In his death many of us must feel that we have lost a dear friend, a Mentor, and an example of true goodness such as is rarely to be found in the course of our sojourn here.

Briefly let me sketch the particulars of what may be termed his official career. Sir Frederick Arthur Gore Ouseley came from the same old Irish stock that gave to the world the Wesleys and the Wellesleys, two notable families in our history. He was the only son of the first baronet, the Right Hon. Sir Gore Ouseley, G.C.B., F.R.S., who was well known to the past generation as a famous Oriental scholar, and was successively Ambassador and Minister Plenipotentiary to Persia and Russia. His mother was Harriet Georgina, the daughter of Mr. John White-locke, and he was born in London in August 1825. The great Duke of Wellington, from whom he took his Christian name, Arthur, was one of his godfathers. At a very early age his talent for music displayed itself. He could play almost before he could talk. The late John Ella told me that when the boy was aged five he sat on his knees at the pianoforte, played some pieces by Mozart and Beethoven, and a little composition of his own, in a wonderful way. When aged seven he wrote a waltz, to be found in the *Harmonicon*, and at eight he composed a little opera entitled "L'Isola disabitata." He possessed an extraordinarily accurate ear, and soon distinguished himself by his great gift of improvising on a given theme, and playing extempore figures and other pieces. First he went to school at Dorking, and in 1843 entered Christ Church, Oxford, as a gentleman commoner. A year after his father died, and he succeeded to the title of second baronet. He graduated B.A. in 1846, and in 1849 proceeded to his M.A. degree, and was then ordained by the Bishop of London, who licensed him to the curacy of St. Paul's, Knightsbridge, where he worked till 1851. Here he greatly aided in making the musical services of this well-known church famous, and when he left he took many of the younger members of the choir with him to Lovehill House, near Langley, in Buckinghamshire. This was the beginning of the scheme which

afterwards developed into the foundation of the classical, mathematical, and choristers' foundation school at Tenbury, a handsome pile, built and partly endowed by Sir Frederick in 1854. He took the degree of Mus. Bac. in 1850, his exercise being a cantata "The Lord is the true God," and that of Mus. Doc. in 1854. In the following year, on the death of Sir Henry Rowley Bishop, Sir Frederick was appointed to the Chair of Music in the University of Oxford. His zeal and influence gradually worked a change as to the regard in which music was held in this old seat of learning. During the thirty-four years that he held this distinguished post, the knowledge and the practice of the art has advanced amazingly. That advance is mainly owing to the precept and the encouragement of the late Professor; he laboured to raise the qualifications necessary for obtaining a musical degree, and instituted an arts examination as a preliminary, and he contrived to revive the degree *honoris causa*. Undoubtedly he has left music, both as to its public performance and the estimation with which it is now regarded, in a very different condition from that which obtained when he first commenced his official work at the University. In the year 1850, on his property "The Old Wood" at Tenbury, on the borders of Hereford and Worcestershire, he built the beautiful church of St. Michael and All Angels, adjoining the College he had so munificently founded. He was appointed the first vicar of the parish, and was formally nominated Warden of the College and Choristers' foundation by the Bishop of Hereford.

Let us leave Tenbury for a moment, and go on to speak of Sir Frederick's other duties. In 1855 he was nominated Precentor of Hereford Cathedral, and though this appointment brought him little emolument, he attended zealously to his duties, exercised a beneficent influence over music in the cathedral city, and wrote for the choir some admirable anthems and services. Not until 1886 was he appointed a Canon of the Cathedral,* so that he had to wait long for a

* On this point a friend of wide experience writes: "I shall be glad to have a memorial of one of the kindest and most unselfish men I have ever had the good fortune to know."

I hope that you will bring out the fact that all the

substantial reward for his labours. At Hereford he won all hearts by the devotion he displayed to his clerical duties, and his singular kindness of heart. His connection with Oxford, where he still kept up his union with Christ Church College as an Honorary Student was, of course, a close one; he was constantly there in the exercise of his professional duties, examining the exercises of those who presented themselves for degrees, and delivering courses of lectures on music.

Sir Frederick Ouseley has written much excellent music, not all of which has yet been published. In 1853 he issued two works, viz., "Services and Anthems," and "A Collection of Services." These were followed by "Special Anthems for Certain Seasons and Festivals of the Church," "The Sacred Works of Orlando Gibbons," and in conjunction with Dr. Edwin George Monk (formerly organist of York minster, but who is now retired from active work), the famous volume known as "Monk and Ouseley's Anglican Psalter Chants." His larger works are the oratorio of "St. Polycarp," written for his Mus. Doc. degree, and produced at the Hereford Festival of 1854, and again given there last year, meeting with wide approval; and a second oratorio, "Hagar," written in his more developed and ripened period, produced at the Hereford Festival of 1873, and shortly after repeated at the Crystal Palace. Besides his eleven services, anthems, and other church music, he has written songs, madrigals, glees, and part-songs, some of these are admirable models of this type of English music; string quartets, two organ sonatas, and thirty-one preludes and fugues, besides other smaller pieces for the organ, charming works full of interest, and thoroughly adapted to display the genius of the instrument on which he was so fine a player. His books on Harmony, Counterpoint, Musical Form and Composition, mostly published in the Clarendon Press

self-sacrifice that Sir Frederick made—fortune, time, strength—in the highest interests of the church went unrewarded by the powers that be, whether in Church or State until some couple of years before his death, he was appointed to a Canonry in Hereford Cathedral.

I do not suppose that Sir F. lived to put a farthing of the income of his stall in his pocket."

series, have taken their place among the standard works of musical literature, and serve well to display the great contrapuntal learning of the deceased Professor. It is perhaps too soon to assess the merits and value of the music Sir Frederick Ouseley wrote. Some assert that he was not gifted with imagination. This may be so to some extent; gifts vary in their nature, and if he did not possess the imagination of such poetic composers as Mendelssohn and Schumann, the profundity of Beethoven, or the perfect classical form of Mozart, yet it is impossible to hear his sacred compositions, modelled on the lines of our great English Church School, without perceiving not only the learning displayed in these works, but appreciating the inspiration they display. Their religious tone and earnestness, joined as this is to much that is modern in style, give them a devotional character that must be apparent to all who reflect and can judge. Conservatism, orthodoxy, and a love for classic outline and recognised form are the distinguishing features of Ouseley's music; there is nothing meretricious about it, nor does he ever indulge in display for the mere purpose of display. All is written for a purpose, and that purpose is one that cannot but commend itself to all true musicians. Unquestionably he had great gifts, but his training, his clerical life, and his natural inclinations prevented him from becoming what is termed an all-round composer. We must take the compositions with which he has enriched our Church, and value them for what they are; it is useless to lament that he wrote neither orchestral symphonies nor operas. He did his life-work right well; let us prize that, and be thankful for the example of earnestness and duty fulfilled he has set us.

Sir Frederick dearly loved his picturesque estate at Tenbury, and well he might. There stood the beautiful church he had built, where full choral service was performed by his highly trained choir daily, morning and evening, throughout the year. There was located the collegiate school he had founded, and which has been carried on with such marked success for well-nigh a generation. And there was the splendid library that his father and he had collected, a library rich in theological and historical works, and unsur-

passed so far as musical literature was concerned.

Of Sir Frederick's generosity and true kindness of heart many of his friends could say much. Busy as Sir Frederick was, he was always ready to preach sermons at choral festivals and organ openings; it was a *métier* he took special pleasure over, and right well he carried out this duty.

His death has bereaved the English world of music of a man of mark, of great culture, and of many powers. His friends, who appreciated his sterling qualities and esteemed him, will ever hold in regard the memory of one of the truest gentlemen with whom we are brought into contact in the course of our life.

T. L. SOUTHGATE.

FROM THE *Musical Standard*.
MUSIC IN OXFORD.

The death of Sir Frederick Gore Ouseley, the recognised head of the art in Oxford, leaves music in the University city in a state of interregnum, so to speak; a convenient occasion is thus afforded to take note of its general condition in Oxford, and further, to make some observations on the duties and opportunities appertaining to the occupant of the Chair of Music there. We are told that music was in the *Quadrivium* department of the seven arts taught in the monastic schools of the early ages, and the Universities, a concrete expansion of these primitive schools, enlarged and carried on their ancient curriculum. But it would seem that removed from the choral school of the monastery, the study became scholastic rather than practical. A pedantic acquaintance with the mathematical side of the art was hardly calculated to infuse life into the dry rules, a knowledge of which was quite sufficient to enable a scholar to pose as a musician, and indeed to advance a claim for a degree in the art. Discourses and "exercises" were regarded as of far more importance than the possession of technical skill, and so music, as we now understand the comprehensive appellation, met with little encouragement at the Universities. If a student showed an acquaintance with Boethius, and had mastered such rules as the curious may see set out in a dialogue discourse to be found in the quaint pages

of Thomas Morley (*circa* 1595), he was deemed one learned in the art and entitled to honour. Any daring innovator was frowned upon, and music was regarded as a scholastic acquirement, not as the emotional expression of an ethereal and refining art. Perhaps it is to this stiff scholasticism and artificiality we must ascribe the failure of the Universities to have founded a true English school of music—as musicians understand the expression—and that, despite the fact that the respective Chairs often have been occupied by men of genius whose compositions give evident proof that they were born musicians as well as mere lecturers, examiners, and teachers, and might well have founded or worthily carried on the traditions of a national school. It would seem that whereas all the other studies at Oxford and Cambridge have a distinct outcome in view, and the various Professorships were established for a clear practical purpose, yet in the case of an art and a science which so great an authority as Luther ranked next to theology, little of practical utility was accomplished. Yet Heather, the founder of the music chair, distinctly aimed at instruction in the performance of music, and provided for it (the Music School Library contained the books primarily used for this purpose), yet music, *qua* music, was really never taught, and was deemed of so little importance that until lately candidates for degrees were not required to give any proof of their technical skill as apart from theoretical knowledge in the art they professed. To a future generation such an anomaly will appear well nigh incredible, but it is a paradoxical condition that has obtained from the foundation of the Universities down to our own day. The cry of "reform, reform," is a far reaching one; it gathers strength daily; and no place or institution can successfully claim exemption from the demands its votaries press on us. The Universities have been wise, and to a very considerable extent have themselves initiated a reform in the musical acquirements expected from candidates presenting themselves for a degree. Thanks to the contention and action of the late Oxford Professor, incipient Bachelors of Music have to matriculate and pass certain standards before they can present themselves to the occupant of the Music Chair; consequently, the general standard of knowledge

they ought to possess has been distinctly raised ; further, they are required to give proofs of their practical skill in the art they profess. This should be so. But it still leaves untouched two important points. One is the want of any methodical and systematised higher instruction in the art from the Professor himself ; the other, the absence of any official influence on music as permeating the University itself (and it may be added, the town also), and emanating directly from the Professor of Music. Surely an influence of this character is a legitimate one ! Properly exercised it would be of inestimable benefit in instructing and directing the tastes of the youthful members of the University at a period of their lives when such orthodox directing is of incalculable importance in moulding the future aims and tastes of those who naturally spread themselves over the length and breadth of our land, and eventually become authorities and *foci* of fresh instruction to others. In the case of those entering the church it ought to be compulsory that before ordination they should produce a testamur showing they have attained some knowledge of church music, and the conditions under which music becomes the handmaid of devotion, and renders the divine art so valuable a coadjutor in religious life. The question as to the means whereby these results are to be attained need not be discussed here, further than to indicate that serial historical and practical musical lectures should be the foundation on which to build ; and concurrently with these primary features there should be some cheap system of affording instruction in teaching the various keyboard, stringed, and wind instruments to all ready to learn ; and lastly, to found and encourage musical societies having for their aims the study and performance of practical music.

It will thus be perceived that there is plenty of serious work for the Professor to do, if he is to uphold the dignity of the art he ministers to, and to make his influence over music in the University properly felt. Up to the period of Sir Frederick Ouseley's appointment the office was little more than a sinecure. A certain amount of reform was introduced by requiring the Professor to lecture at least once during each term, and an attempt was made to give a practical tone to the duties by instituting musical performances to be given under

the direction of the Choragus ; but this part of the scheme failed ; so the lectures, and examining the exercises of those seeking degrees form the only duties at present attached to the office. But public opinion now demands a radical change, and it will be the duty of those charged to elect the new Professor to take the whole question into long and careful consideration. That the statutory duties will have to be revised and enlarged is certain. But the first thing which ought to be done is to raise the salary of the Professor to somewhat nearer the equivalent of that allotted to the occupants of the other professorial Chairs. On an appeal to the custodians of the University chest, no doubt means will be devised for effectuating this act of justice. The Oxford Professor is assigned the magnificent sum of one hundred and thirty pounds per annum for his services ! At Cambridge the stipend is two hundred ; at Edinburgh Sir Herbert Oakeley receives about six hundred and twenty pounds a year for his services and allowances for assistant teachers. There is no endowment at Dublin, but Sir Robert Stewart, the Professor, holds the appointment of organist of Trinity College Chapel ; he delivers courses of lectures, imparts practical instruction by training the University Choral Society, and conducts the orchestral concerts, which (after weekly rehearsals) are held about four times during the session. Sir Frederick Ouseley was an example of a Professor enjoying ample private means, and, moreover, he occupied various official clerical positions that added to his income, so that the paltry salary and fees attaching to the office did not affect him. Indeed, so large-hearted, generous and devoted was he to the art he so loved, that no doubt the cost of the illustrations of the lectures he gave from time to time, and various other expenses, more than swallowed up all the emoluments he received. But this condition of things must now be rectified. The labourer is worthy of his hire, and there is no reason why the Professor of Music should not be properly paid as are the Professors of Divinity, Hebrew, Greek, Poetry, and others holding important official positions. And there should be a reform in another respect. The University may well claim that its Music Professor should be resident : that is to say, that he should always be in residence during the

Terms, not occupied in duties at the other end of the kingdom, or continually obliged to go to London to teach, conduct or play at concerts, or be closely connected with any institution elsewhere. If the electors appoint such a one, then music in Oxford must inevitably suffer, and instead of the University getting the chief and undivided attention of some competent man, ready to do daily work for it, all that it can expect will be a perfunctory half-hearted service. As has been said on similar appointments before, what is wanted is a thoughtful, experienced and skilful teacher, a man who knows the art in all its phases, historically, acoustically, practically, a man who is a devotee of no one school, but has sympathies as wide as the art itself is boundless, a man of broad culture and reading, able to discourse and illustrate his teaching by practical example, and as ready in the classroom and at the head of his orchestra as he is on the lecture-platform and in his private study when examining the contrapuntal exercises of those who appear before him to have their merits assessed. What is not wanted is some brilliant player or clever composer, or book-maker, or magazine article writer, who may exhibit these particular faculties, and little more: possibly grounding his claim for the office on past achievements, and regarding it as an additional honour to be attached to his name, rather than as a position of great responsibility, entailing important duties on its occupant.

(The musical organisations now flourishing in Oxford are here enumerated.)

It will thus be seen that music is in a condition of healthy activity in the University city. Independently of the ornamental lectures, the examining of candidates "exercises" and any class teaching that may now be attached to the office, there is plenty of work in Oxford for a resident Professor to do and to advise upon: it is only right that he should exercise a legitimate and controlling influence on the various organisations allied to music in Oxford.

The Professor of Music is nominated by an electorate which consists of nine Heads of Colleges and Professors. It is understood that personally they have no knowledge of the art, and so are hardly in a position to determine what is required, and to fix upon the proper person to appoint. But these gentlemen will

no doubt seek advice outside their limited body. Taking into consideration the great change that has come over public opinion as to the estimation in which music is now held, the demand that exists for reform and enlargement of the duties attached to the office and beyond it, and the necessity there is for having a working and not a mere ornamental Professor, it may be assumed that the electorate will make an appointment beneficial to the art, and worthy of the great teaching institution itself.

T. L. SOUTHGATE.

Musical Times.

The Rev. Sir Frederick Arthur Gore Ouseley died, after a sudden and painful attack of heart disease, at Hereford, on the 6th ult. The news was received everywhere with profound sorrow by those who enjoyed the privilege of his friendship as well as by those who knew him only by name. He was a distinguished musician and a learned and accurate scholar, and the brilliancy of his accomplishments was only equalled by the amiability of his character and the benevolence of his disposition. His place in the world, as marked by the influence he possessed, will never be wholly filled; his works, however, will serve to keep his memory green, and the recollections of his many good actions will survive in the hearts of those who are acquainted with them. The record of his life is one of unostentatious goodness and unobtrusive earnestness in the performance of appointed labour. He was the only son of the Right Hon. Sir Gore Ouseley, the eminent Oriental scholar, who was successively Ambassador and Minister Plenipotentiary to Persia and St. Petersburg, by his marriage with Harriet Georgina, daughter of Mr. John Whitelocke. He was born in London in August, 1825, consequently he was in the sixty-fourth year of his age at the time of his death. He was called Frederick after the Duke of York, and Arthur after the Duke of Wellington, his godfathers. He displayed unusual talent in music at an early age. His earliest effort at composition, made when he was five years old, was a work descriptive of his own sensations on recovery from severe illness. A waltz, written by him when he was

seven, was printed in the "Harmonicon," and at eight he produced an opera, "L'isola disabitata." Many stories have been told of his extraordinary musical powers displayed in early infancy; these, however, derive their chief point from the ability of his later years. He was educated privately, and in 1843 entered Christ Church, Oxford, as a gentleman commoner. His father died in 1844, and he succeeded to the baronetcy. He took his B.A. degree in 1846, his M.A. in 1849—in which year he was ordained deacon by the Bishop of London and became curate of St. Barnabas, Pimlico; he took the degree of Mus. Bac. in 1850, and that of Mus. Doc. in 1854, the Oratorio "St. Polycarp" being the exercise for the latter purpose. He had conceived the idea of founding a College for the education of boys when he left his curacy in 1850, and carried it into operation first at Langley, near Slough. His scheme was further developed at Tenbury, where he erected a beautiful church and college, dedicated to St. Michael and All Angels, upon a portion of his property. The work carried on at St. Michael's cannot be too highly estimated. The College is not, as is often erroneously stated, one devoted solely to the purposes of music. The boys are trained for the Universities and other public careers, and there is a foundation for the maintenance of a daily choral service of the highest Cathedral pattern, so that, in the course of training, music is a prominent but not an indispensable feature.

In the formation of this design as a permanent educational institution, Sir Frederick spent the greater part of his fortune, and it will stand as a monument of his beneficence and self-sacrifice. Attached to the College is the magnificent library, rich in the Oriental, theological, and topographical works formerly belonging to his father, and augmented by many valuable additions by himself. In the private rooms he occupied as Warden of the College is the choice musical library, which will also now probably become the property of the institution. In the collection of these precious volumes Sir Frederick took great pride. The library includes a large number of books from the Old Palais Royal Collection, with the Royal Arms of France stamped upon the sides, consisting of operas,

vaudevilles, &c., by Lully, Colasse, Destouches, Lalande, Campra, Rousseau, and many other composers of whose works the names only survive. There is also a large collection of Italian sacred music of the Palestrina period, from the library of the late Abbé Santini, of Rome; and a fine copy of "The Messiah," partly in the writing of Handel, partly in that of his amanuensis, J. C. Smith. This, which is known as the Dublin MS., was used by Handel for the first performance of the work in Dublin, and contains a number of annotations in his handwriting. There is among the autographs a large collection of vocal and instrumental pieces in the handwriting of Dr. Crotch, a full score of a Symphony by Spohr, and autographs of Orlando di Lasso, Benevoli, Blow, Croft, Buononcini, Travers, Boyce, Arnold, Mozart, Paganini, Mendelssohn, and others. The library is also rich in rare treatises, among which is the earliest and rarest "Gaffurius," published at Naples in 1480, with all the later editions. A complete copy, and, perhaps, the only one in England, of Eslava's "Lira Sacro-Hispana," a printed collection of sacred music by Spanish writers, together with a number of full scores of modern works are among the treasures of the musical library.

His own contributions to musical art were many. He published in 1853 a volume of his own services and anthems, and this was followed by a collection of services by English writers. His "Special Anthems for certain Seasons and Festivals of the Church" included the first works of many Church writers who have since become famous. His Oratorio "St. Polycarp" was published in 1854, when he took his degree as Doctor of Music. He also published, in conjunction with Dr. E. G. Monk, late of York, the "Anglican Psalter and Chants," and later, by subscription, a collection of the hitherto unpublished works of Orlando Gibbons. His compositions for the organ, upon which he was a remarkable executant, comprise three sets, one of six, one of seven, and one of eighteen preludes and fugues, besides two sonatas, three andantes, and six preludes. He also published a second Oratorio, "Hagar," written for the Hereford Festival a set of six songs, words by the Rev. R

Wilton, and he was the composer of a large number of anthems, some with orchestral accompaniments, and many glees, madrigals, and part-songs still unpublished. His labours as Professor of Music at the University of Oxford have been said to be less eventful than they might have been, considering the extent of his official and personal influence. It should be remembered, however, that when he succeeded to the chair of music in 1855, on the death of Sir Henry Bishop, he had many prejudices to fight against. His own Dean (Dr. Gaisford) told him that it was unbecoming for a man in his position to present himself for examination in music in the University. His acceptance of the Professorship removed this contumely, and raised the standard of the degrees. He also strove by adding literary qualifications to the subjects for examination in music to make the degrees proportionately equal in dignity to the other grades of the University, so that at the time of his death some of the best and most learned musicians of the time held Oxford musical degrees. The power of granting degrees *honoris causâ* possessed by the University, was revived in his days, and would doubtless have been exercised to a still greater extent had he possessed all the power to nominate the recipients which he was supposed to possess by the outside world. As a musician he was endowed with extraordinary powers. His musical memory was astonishing. His skill in extempore playing upon the organ and pianoforte was unequalled. His facility and ingenuity in dealing with suggested or improvised themes was especially remarkable. His talents as a musician, great as they were in composition, found their best and most congenial expression in his impromptu performances. His writings seem to have been dictated by a conscientious following of a plan laid down in early life, and to have been for the most part more indicative of scholarship than poetic feeling. That he was not deficient in this latter quality was well known to those who enjoyed the privilege of his acquaintance. He could tell a story with rare recognition of its points, and he was always ready to offer cordial and sympathetic appreciation of the like talent in others. His tastes were simple, his love for literature deep and wide, and

simple and unaffected piety was one of his chief characteristics. Nothing could better show this than the fact that he devoted the best energies of his life and the greater part of his fortune to the foundation and maintenance of St. Michael's College. His hospitality was boundless. All who had any interest in music or education were welcome under his roof. There, within the peaceful walls of the College, men of all shades of honest opinion were wont to be brought together, and through the kindly influence of their host learned to love each other and to be tolerant of views adverse to their own. Like every man of true-hearted honesty he had a profound contempt for imposture or charlatanism; if an object was good he was content to give it the strength of his support, even though the promoters were not always as right minded as himself. How many who are now actively engaged in music, in and out of the service of the Church, minor canons, vicars-choral, organists, lay clerks, and others are indebted to him for much kindly aid and encouragement, cannot now be measured. He was a friend to all who sought his help and whom he deemed to be worthy of it. The purity of his character led him to judge all with a like singleness of purpose as that which moved his own actions; therefore his influence among men will not cease even though the power to direct it has been taken away from him through death.

He was buried in the churchyard of St. Michael's, Tenbury, under the East window of the Church and College which his unselfish benevolence had called into being. His funeral was attended by numbers of mourning friends, including representatives of the Cathedral of Hereford, where he was Precentor and Canon, of the Universities of Oxford, Cambridge, Dublin, and Edinburgh, whose degrees he held; and of the body of Freemasons to which he belonged.

FROM THE *Pall Mall Gazette*.

The *Pall Mall Gazette* says that few who had not the good fortune to be on terms of intimacy with the Rev. Canon Sir Frederick Arthur Gore Ouseley could have any idea of the extent and depth of his musical knowledge. The godchild of the Dukes of York and

Wellington—after whom he was named—he showed wonderful musical power at the tenderest age. At four he played the piano for the servants to dance to, and at eight he had composed an Italian operetta—solos, choruses, and all. While still a child he was taken by his father—who at the time was free from his Ambassadorial duties—to a concert to hear Beethoven's Concerto in E. No sooner had the performance begun than the child whispered hastily, "That's not in E; it's in F." "Nonsense," replied his father, "It's in E; it's the well-known work in E; there, you see it on the programme." But the boy insisted with so much earnestness that the father addressed the conductor afterwards on the subject, and found that to suit some wind instrument the pitch had been raised, so as to bring it practically to F. Sir Frederick was one of the few musicians of our time who could claim to have played duets with Mendelssohn and the Queen. The intimacy of his acquaintance with nearly all written music of a high stamp—or, at least, a high aim—was extraordinary. A certain exercise was one day brought before him, as examiner, to pass. It was not bad enough to reject, and he was on the point of passing it, when he recognised it as an indifferent passage in the indifferent oratorio, Russell's "Job." His musical friends could doubtless record many a similar incident.

FROM THE *Piccadilly*.

Few men deserve biographical honour more than Sir Frederick Gore Ouseley, who, as Professor of Music at Oxford, as a writer of sacred music, and as head of St. Michael's, Tenbury, enjoyed great popularity for upwards of a quarter or a century. Both from a social and a musical point of view the gatherings at St. Michael's were delightful; and in that deadly-dull little Herefordshire town you rubbed shoulders once a year at least with composers, players, and critics of not merely London renown. The musical baronet was a most genial man, an admirable talker, full of reminiscence and gossip; a teacher at once painstaking, and anxious to impart some of his abundant knowledge to all who studied under or cared to consult him. The brief notices which have appeared in the

daily papers can give no idea of the deep sorrow which is felt in the Midlands at the loss of such a man as Sir Frederick Ouseley, whose name was a household word in Worcestershire, Herefordshire, and Gloucestershire.

FROM THE *Record*.

DEATH OF SIR F. OUSELEY.—The Rev. Canon Sir Frederick Gore Ouseley, of St. Michael's College, the Old Wood, Tenbury, died suddenly on Saturday in the Hereford branch of the Birmingham, Dudley, and District Bank. He was the only son of the first baronet, the Right Hon. Sir Gore Ouseley, G.C.H., F.R.S., who was successively Ambassador and Minister Plenipotentiary to Persia and St. Petersburg. He early displayed great inclination for the study of music, for which, indeed, the *Times* says, he possessed no common talent. He graduated B.A. in 1846, and in 1849 proceeded to his M.A. degree, in which year also he was ordained a deacon by the Bishop of London, and nominated to the curacy of St. Paul's, Knightsbridge. Upon his property at Tenbury, known as the Old Wood, he erected in 1856, at his own expense, the beautiful church dedicated to St. Michael and All Angels, of which he was the first vicar, and in the same year he became Warden of St. Michael's College, Tenbury, where he formed a musical library, consisting of some 2,000 volumes, which is regarded as the most valuable and extensive private collection in the kingdom. In 1855, on the death of Sir Henry Bishop, he was appointed Professor of Music, in the University of Oxford, and the same year Precentor of Hereford Cathedral, which office he filled till 1886, when he was appointed Canon. He was an Honorary Student of Christ Church, received the honorary degree of LL.D. at Cambridge in 1883, and at Edinburgh in the following year, and was Proctor for the Chapter of Hereford in the Lower House of Convocation. His musical compositions have been both numerous and successful.

FROM THE *Times*, APRIL 8TH, 1889.

We regret to announce the death of the Rev. Canon Sir Frederick Gore Ouseley, of

St. Michael's College, Tenbury, which took place suddenly on Saturday in the Hereford branch of the Birmingham, Dudley, and District Bank. He was the only son of the first baronet, the Right Hon. Sir Gore Ouseley, G.C.H., F.R.S., who was successively Ambassador and Minister Plenipotentiary to Persia and St. Petersburg, by his marriage with Harriet Georgina, daughter of Mr. John Whitelocke, and was born in London in August, 1825. He early displayed great inclination for the study of music, for which, indeed, he possessed no common talent. After a private school education he was entered as a gentleman commoner at Christ Church, Oxford. Shortly after he had taken up his residence in Oxford his father died, and he accordingly, in 1844, succeeded to the title as second baronet. Two years later he graduated B.A., and in 1849 proceeded to his M.A. degree, in which year also he was ordained a deacon by the Bishop of London, and nominated to the curacy of St. Paul's, Knightsbridge, which he resigned in the latter part of 1850 or the beginning of 1851. The choir of the church was also dispersed, but most of these he gathered around him at Love-hill house, near Langley Marish, in Buckinghamshire. Upon his property at Tenbury, known as the Old Wood, he erected in 1856, at his own expense, the beautiful church dedicated to St. Michael and All Angels, of which he was the first vicar, he having been admitted to priest's orders in the preceding year by the Bishop of Hereford. He took the degree of Mus. Bac. in 1850, and in 1854 that of Mus. Doc., and in the same year in which he became vicar of St. Michael's and All Angels he was appointed warden of St. Michael's College, Tenbury, where he formed a musical library, consisting of some 2,000 volumes, which is regarded as the most valuable and extensive private collection in the kingdom. In 1855, on the death of Sir Henry Bishop, he was appointed Professor of Music in the University of Oxford, and the same year Precentor of Hereford Cathedral, which office he filled till 1886, when he was appointed canon. He was an honorary Student of Christ Church, received the honorary degree of LL.D. at Cambridge in 1883 and at Edinburgh in the following year, and was proctor for the Chapter in Hereford in

the Lower House of Convocation. His musical compositions have been both numerous and successful. In 1853 he published two works, "Services and Anthems" and a "Collection of Services," and the following year his oratorio of *St. Polycarp*. His other works include many anthems, of which the most popular is "How goodly are thy tents, O Israel," and he was the editor of two volumes of "Special Anthems for Certain Seasons and Festivals of the Church," and of the "Sacred Works of Orlando Gibbons," and in conjunction with Dr. Monk, whom he has not long survived, "Anglican Psalter Chants." His treatises on harmony, on counterpoint, canon, and fugue, and on musical form and general composition, published in the Clarendon Press series, are valuable contributions to musical literature, and have taken their place as standard works. Sir Frederick Ouseley was also the author of a sacred oratorio in two parts, *Hagar*, the words of which were selected from Scripture by the Rev. J. R. G. Taylor, and of numerous sermons, lectures, &c.

FROM THE *Times*, APRIL 24TH.

THE LATE SIR FREDERICK OUSELEY.
TO THE EDITOR OF THE TIMES.

Sir,—In these days of scholarships in memory of eminent musicians I hoped to have seen ere now some public suggestion as to worthily commemorating the valuable services to musical education and to Church music rendered by the distinguished Oxford professor recently deceased.

It will naturally occur to many of his admirers that by his foundation of St. Michael's College, near Tenbury, to which he gave his heart and his fortune, he has himself raised a noble monument—which it is earnestly to be hoped will be permanent—of the unselfishness and charity which were his characteristics.

But I think it must have also occurred to his musical friends that the existence of that interesting establishment ought not to preclude commemoration in the form adopted in this country in the case of some other great musicians, both native and foreign, including recent professors of music at the University at Cambridge. And it seems to some of us

desirable that the authorities at Oxford should be approached regarding foundation and endowment at that University of a bursary or scholarship for special benefit of students exhibiting marked proficiency in branches of the art in which Sir Frederick was such a master—namely, in canon, counterpoint, and fugue.

It will be generally acknowledged that, after 34 years of eminent services to his University, during which period he was enabled so greatly to raise the standard and the worth of degrees in the faculty of which he was professor, he has earned a claim for the most permanent and beneficial form of memorial that can be raised in his honour. And in advancing a movement in this direction, which ought not only to be academic, but national, his friends and others, while striving to perpetuate the memory of one who since his undergraduate days at Christ Church has been a renowned ecclesiastical composer, and who possessed masterly ability as an organist, would feel that they were not only promoting lasting remembrance of a distinguished musician, but of a sound Churchman, of a true gentleman by birth and education, and of a genial and faithful friend, whose sterling qualities of head and of heart have for so many years secured general esteem for the name of Frederick Arthur Gore Ouseley.

Yours faithfully,

HERBERT OAKELEY.

Cologne, April 20.

This letter appeared in a large number of other publications.

THE EDITOR OF THE *Musical Times*
OBSERVES :—

We quite endorse Sir Herbert Oakeley's views on the subject of commemorating the deceased Professor so much beloved in life by the foundation of a Scholarship at Oxford, the result of a national subscription. But it is possible that the memorial which would have been most gratifying to Sir Frederick would be effected by enlarging the scope of the educational scheme carried on at St. Michael's, Tenbury, by a further endowment of the College, for the establishment of which Sir Frederick spent so much of his personal energy and his private means.—ED. *M. T.*

IN MEMORIAM.—THE LATE SIR
F. A. G. OUSELEY.

No event which has occurred in this neighbourhood for many years past has created such intense and widespread grief as the sudden death of the Rev. Canon Sir F. A. G. Ouseley. To those who have known him intimately for upwards of 30 years, the loss is irreparable. He has devoted his life and his substance to carrying out one supreme object, viz. : the training of the young to fulfil their duty as Churchmen and Christian gentlemen, and to render the services of the sanctuary in their most perfect form. In 1852 he collected together a number of boys at Lovehill House, Langley, and erected a temporary chapel, in which they were trained in the devout worship of their Master. In the meantime he was engaged in building and preparing, at the cost of £30,000, the noble and beautiful Church and College of St. Michael's, Tenbury. In this work, while carrying out his primary object, he also provided a Church for a scattered district, taken out of the parishes of Tenbury, Leysters, and Middleton-on-the-Hill, with an adequate endowment and a good Vicarage House. He afterwards added parochial schools and master's house. In 1855 he was appointed to the Precentorship of Hereford, but without any stipend, the annual endowment of £500 previously annexed to such office having been devoted to other purposes under the operation of the Cathedral Act. In the same year he was appointed Professor of Music at Oxford, and in 1886 he was promoted to a residentiary Canonry at Hereford. On Michaelmas Day, 1856, the Church of St. Michael's, Tenbury, was consecrated by Bishop Hampden, and Sir F. Ouseley became the first Vicar and Warden of the College, and from that time daily Cathedral service in its most perfect form has been carried on continuously. The choristers are the sons of gentlemen, with a special preference for the sons of the clergy, the eight senior boys receiving an education free of expense, and the eight juniors for a very small annual payment; the latter succeed to the benefits enjoyed by the seniors as vacancies occur. A few other boys are admitted to the school on higher terms. In carrying out this scheme Sir Frederick

Ouseley devoted an annual sum of about £1,800 towards the funds of the College. At the same time his purse was always open to the calls of the widow and the orphan, and to others in distress. In order to provide this great outlay he exercised an amount of self-denial, of which none but his intimate friends have any conception.

Few persons can realise the extent of the loss sustained by the Church at large, and particularly by the Diocese of Hereford, by his death, as also how impossible it will be to supply his place among us. The devotion of himself and his substance to the service of his Great Master, his unselfishness, his self-denial, his extreme kindness, and his unaffected piety, afford a great example to us all.

In the words of another writer, we must express "our sincere hope that the noble Institution raised by him with such singular self-devotion may be perpetuated and flourish as a monument to the rare genius and true nobility of character and aim of its founder."

W. N.

Tenbury, April 11th, 1889.

FROM THE *Society Herald*, MAY 4TH.

A proposal is on foot to found a scholarship for proficiency in music, tenable at Oxford, by way of memorial to the late Sir Frederick Gore Ouseley. It is a thousand pities that the memorial, if there is to be one, cannot take some more practically useful shape. There is absolutely no machinery—unless a solitary professor can be so described—for teaching music at the University, and the numerous Mus. Bacs. who hail therefrom are almost all men who have merely been examined at Oxford, and have obtained their education in the subject at the Royal Academy, Trinity College, or elsewhere. A stained glass window would be a great deal more to the point than a scholarship.

FROM THE *Globe*.

SIR F. A. GORE OUSELEY AT
OXFORD.

(FROM A CORRESPONDENT.)

I first knew Mr. Ouseley (as he was then) before he came into the title in 1844. He

had always worn the gentleman-commoner's velvet cap and silk gown, but when the time came to call him Sir Freddy, the pet name among us was "the Bart." He was a general favourite, though not apparently rich, which might partly be owing to the handsome allowance which I know he made to his two sisters, but he was always ready to play to us, and I can see him now, jumping from side to side on the music stool, for he never sat still a minute, and his thin legs were never quiet directly he began to get absorbed. Most of his playing was extempore, and it was our frequent amusement to make him play two airs at the same time, say, "God Save the Queen" with the right hand, and "Rule Britannia" with the left, which he did with the greatest ease and with many variations, sometimes quite in Bach's manner, with fugue-like character, but always, of course, in perfect harmony.

He and (a) Havergal, who also died before he was old, got up an oratorio at Oxford, which was performed in New College Hall. It was Handel's "Samson," and I, for one, sang in it. Ouseley took the alto solo and executed a shake, in falsetto, on the words "abyss of woe." Old Henry Phillips was brought down from town to sing the bass solos, and I can see him sitting sideways on a chair at rehearsal, with a short cloak thrown

(a) The "Havergal" here mentioned was my elder and only brother, the Rev. Henry East Havergal, Chaplain of New College and Christ Church, 1842 to 1847, when he became Vicar of Cople, Bedfordshire, where he died 12th January, 1875, aged 54. He and Sir F. Ouseley were much thrown together at Oxford, both being musical enthusiasts and possessing alto voices. In a performance of Dr. Crotch's "Palestine" he sang the alto part in the choruses, and played the double bass at the same time. He also played the trumpet and other instruments. For his Church at Cople he built a remarkable Organ, playing it generally himself. His Choir consisted chiefly of young women, whom he trained to sing Hymns and Anthems from his own arrangements in three parts. Sir F. Ouseley was godfather to my brother's eldest son Arthur, and to my eldest daughter Bertha, and through life he never failed to take an interest in their welfare. Arthur Havergal was a probationer and chorister at St. Michael's, September, 1859, to July, 1864, and has carried his love for music all over the world, having been in H.M.S. Challenger and other surveying expeditions, and latterly, when in Command of H.M.S. Sparrowhawk, he conducted the survey of the West Indies.

theatrically over his shoulder. I think Lockey came down also to sing "Total eclipse" and the other tenor music. Lockey was of Oxford parentage and a great favourite, an exception to "a prophet in his own country." Havergal was the first Christ Church chaplain to attempt to revive intoning the prayers, &c., which had quite dropped out of use; and, in fact, there was not one of them, beginning with dear old (*b*) Hackman (the precentor), who could do it. It was Hackman who could give anybody else a start in the Creed up to Pontius Pilate, and then beat him hollow. Soon after this, Dr. Marshall, then Organist of the Cathedral, retired, and Sir Frederick Ouseley used his best influence to get "a gentleman of the name of (*c*) Higgins" (not the "Jacob Omnium" of the *Times*) appointed. Mr. Higgins was tall and thin, but not to the 6ft. 7in. extent of J. O. He wore a red Scotch plaid double-breasted waistcoat, but, nevertheless, Dean Gaisford gave the appointment to Mr. Corfe, and Ouseley told me that the Dean said the testimonials of the latter were overwhelming. Certainly there was no man among the Dean and Chapter of Christ Church at that day except, perhaps, Dr. Bull, who had any pretention to musical knowledge. However, Dr. Corfe was appointed, who, though coming of a musical stock, and with a brother at Bristol an Organist of note, was not a great organ player; but he was a charming fellow, of fine presence, and had a pretty young wife. When he took his Mus. Doc. degree, some admirer presented him anonymously with a lovely full-dress gown of figured satin, which is worn on State occasions with great dignity. By this time, Sir F. Ouseley and he were great friends, and the latter

(*b*) It was not Hackman, but Ashworth, a young Christ Church Chaplain, of which this was said, who was afterwards Fellow of B.N.C.

(*c*) This gentleman's name was Marcellus Higgs, not Higgins. He was a Chapel Royal boy, a very good Musician, and would probably have proved a better Organist than Corfe, although he certainly would not have made his mark on music in Oxford, as Corfe undoubtedly did. Sir F. Ouseley told an amusing incident, to a mutual friend, of a walk he took with Higgs to Abingdon, where, with some difficulty, they got access to the Organ of St. Helen's Church, which is by Rhenatus Harris, in a remarkably fine case. Both played it for some time, and then left it with the keyboard open and all the stops pulled out!

was the first (*d*) Choragus of the University after the former had obtained the revival of that ancient dignitary, which he accomplished soon after he was appointed to the Professorship of Music at Oxford in succession to Sir Henry Bishop. After Ouseley had been persuaded to extemporise, mixing up two or three airs at a time, as I before mentioned, we used to get Corfe to play "Little Bo Peep" as if set by Spohr, and then by Mendelssohn, and then by Handel; and Ouseley was one of the first to appreciate it.

Besides his many other charming qualities. Ouseley was a thoroughly good-natured fellow, In those days albums had not gone out of date, and we used to pester our friends to contribute. I have now lying before me Ouseley's contribution to mine, which, as he never aspired to poetry on his own account, was another instance of his good nature. It was a copy of a song of Sir Walter Scott's, and he signed it (*e*) "FAGO," another of his names, among us. He taught me, too, a couple of cyphers, in which we might carry on a correspondence. One was his own invention, and one was, he said, originally and before it became known, an old Masonic cypher. Another amusement of his was capping verses, at which he was an adept; and to entertain boys, he would take infinite pains to construct a Hampton Court maze, a most laborious pen and ink proceeding, where he delighted in throwing every difficulty in the way of your finding your way in with a pin. Of his more mature years I know nothing except by repute, but I do know the very high opinion of him entertained by my old friend Mr. Bennett, of St. Paul's, Knightsbridge, and afterwards of Frome Selwood. It would be curious if "the Bart." should be succeeded in the Oxford Professorship by one of his own boys, who, at his College at Tenbury, was known as (*f*) "little Johnny Stainer," but whose trumpet, as he is the only survivor of the persons mentioned above, I am not going to blow.

(*d*) It is a mistake that Corfe was the first Choragus. Dr. Elvey succeeded Dr. Crotch as Choragus in 1848, when Sir H. Bishop succeeded him as Professor. It was on Dr. Elvey's death, in 1860, that Corfe became Choragus, till that year he was the first Coryphæus or Precentor. Dr. Haynes succeeded him, and after his

FROM *Modern Truth*.

Sir Frederick Gore Ouseley has bequeathed his valuable musical library to the trustees of St. Michael's College, Tenbury, or, if they refuse it, to the Bodleian, Oxford.

FROM *The World*.

The vacancy at St. Michael's, Tenbury, caused by the death of Sir Frederick Ouseley, will be filled on May the 2nd, when the fellows meet to appoint. The wardenship, with the living of Old Wood, which goes with it, is worth about £400 per annum, and no doubt will be offered to Sir Frederick's old colleague, the Rev. T. Hampton, who is now sub-warden of the College. This gentleman attracted Sir Frederick's notice as a chorister at All Saints', Knightsbridge, in Mr. Bennett's time, and was ever afterwards favoured with his patronage and friendship.

The daily papers are all wrong in stating that the musical library owned by Sir Frederick Ouseley will come into the market, as it and all the rest of Sir Frederick's possessions are left to the College, and, in the event of its abolition, to the Bodleian. St. Michael's is the residuary legatee, and will be now fairly endowed; so that it ought to succeed well, especially as it is situated in a most beautiful part of the country, where schools of the kind are scarce. The buildings are perfect, and there seems nothing to prevent the school from becoming a leading preparatory for its bigger brothers. There is also the extra attraction of one of the best Cathedral Services in England.

Sir Frederick Ouseley was unmarried, and the baronetcy, conferred upon his father, is now extinct. He was a godson of the Duke of York, and of the first Duke of Wellington. His father, the distinguished diplomatist and

death, the office was not filled up, and is still in abeyance.

(e) "Fago" was signed musically with the notes in the Clef, as appears in a letter from him to F. T. H.

(f) Stainer was a St. Paul's boy, never a Chorister at St. Michael's, but he went there as Organist in 1857 to 1860.

Orientalist, died in 1844, at his place, Hall Barn, in Buckinghamshire, now the property of Mr. Edward Lawson, and formerly of the poet Waller, from whose direct representatives Sir Gore Ouseley purchased it.

A writer in the *Guardian*, in a notice of the late Rev. Sir F. A. Gore Ouseley, says:— "No parish in the diocese of Hereford was better cared for than this, both by himself and by his earnest and helpful curate and friend, and, as it is hoped, his successor at St. Michael's, John Hampton. He was a careful, earnest, and eloquent preacher. He usually preached written sermons, but could preach an extempore sermon when occasion called for it with most telling effect, which, however, he attained with no effort, for he was far too natural and simple-minded a man to attempt anything of the kind." "His promotion of the study of music not only in Oxford, but throughout England, is well-known, as also the improvement and new life which, from the time of his appointment to its Precentorship, he infused into the services of Hereford Cathedral. Through all his self-denying life he had given to the Church, for even the modest endowment of the vicarage of St. Michael's was his own gift; he had sunk £40,000 in the College; and he spent £2,000 a year on its sustenance." In the last three years of his life he received the one acknowledgment of his self-sacrifice in the canonry of Hereford Cathedral, to which he was appointed by the Bishop in 1886."

FROM L. J. T. D. IN THE *Church Times*.

Sir,—Your notice of the late Sir F. Ouseley mentions that "he early displayed great inclination for the study of music." But *how* precocious a musician he was is not generally known. In "Sacred Minstrelsy," Vol. I. (1834), I find this note:—"The present period furnishes a still more extraordinary instance of precocity (than Mozart's) in the person of the son of the Right Hon. Sir Gore Ouseley, who, at the age of five, invented and played on the pianoforte compositions not only far superior to any recorded of infantine genius, but possessing merit of a positive as

well as relative kind. These, as produced, were faithfully written down by Miss Ouseley, an able musician, the child's eldest sister, and remain undisputed, irrefragable evidence of the reality of this intellectual phenomenon."

L. J. T. D.

A Christ Church contemporary of his writes in the *Globe* that it would be strange if one of his own boys, "little Johnny Stainer," should succeed him as Professor of Music at Oxford. Stainer never was one of his boys. He was a chorister of St. Paul's, and a pupil of Sir John Goss and George Cooper. The writer in the *Globe* (of the 12th inst.) says he had lost sight of Sir Frederick in his maturer years. I was with him when Stainer arrived (being, I admit, little more than a boy) to take the post of Organist of St. Michael's; I knew him most intimately, not only before but during the whole of his long connection with St. Michael's; and I was his (last) visitor just before he left St. Michael's never to return to it alive. I can safely say, therefore, that Stainer was never a St. Michael's boy; for, though doubtless he learned much there, he went there not to learn but to teach.

The name of the gentleman for whom Sir Frederick used his influence to secure his appointment as Organist of Christ Church, on the resignation of Dr. Marshall, was not Higgins. It was a well-known and accomplished musician—an old Chapel Royal boy, named Marcellus Higgs.

A simple and unostentatious piety was among Sir Frederick's characteristics. It is not long since that he told me of a Sunday in his earlier days at Oxford, how delighted he was when Mr. Boyle, now Earl of Glasgow, also a gentleman commoner of Christ Church, came to him and said: "Ouseley, we are both of us unwell, and have neither of us been able to attend Chapel to-day; let us read part of the Church service together."

That he should have known Dean Gaisford well was inseparable from his connection with Christ Church. There have been those who imagined that because Dean Gaisford occupied a position of great dignity, and was a man of exceptional learning, he therefore knew nothing of the junior members of his College. Many could testify to the acts of kindness done by Gaisford to undergraduates,

and not least to servitors, But Sir Frederick Ouseley knew him in perhaps an exceptional manner. Just before the Ter-centenary of the foundation of Christ Church, Ouseley called on the Dean to ask his permission for a Concert (*a*) in the Hall as an item in the celebration. "Concert, sir," said the Dean, with unusual brusqueness, "certainly not, sir, certainly not; and besides, sir, there's no precedent for it." But Sir Frederick begged to remind the Dean that there *was* such a precedent, as a Concert had formed part of the Bi-centenary celebration. "Leave the room, sir, leave the room," was the only reply of the (at times) somewhat peremptory magnate. But he asked Sir Frederick to dine with him the next day when his habitual kindness and courtesy had returned. Dean Gaisford was eminently unmusical. If he did not hate music it is as much as can be said. And from his point of view he, as also Dr. Bull, used all his influence to dissuade Sir Frederick from taking the degree in music to which he was an ornament, and with which as a *fulcrum* he did so much to promote the study of music and to help forward all musical students. But Sir Frederick, much as he liked and respected Gaisford and Bull, in this respect also held his own; and soon after he took his doctor's degree both Gaisford and Bull invited him to dine with them, and both had gathered together to meet him men of his own views and tastes. But if there was one event which gratified Sir Frederick more than another it was, when his doctor's exercise was performed in the Sheldonian Theatre, shortly before the hour for commencement, to see the unmusical Dean Gaisford walk in. It could only have been as a kindly compliment to a distinguished *alumnus* of "The House" that he was present; and Sir Frederick was more than delighted when the great scholar afterwards told him how much he had been gratified.

Musical Opinion.

Sir,—The musical and ecclesiastical world have to suffer a great, an irreparable loss by the recent somewhat sudden demise of this

(*a*) It must have required considerable courage in Sir F. Ouseley to make this request to such an imperious magnate, as Concerts in College Halls were unheard of in those days.

amiable and singularly able gentleman, who was not only a gentleman but a scholar of the highest attainments. Sir Frederick A. Gore Ouseley was indeed a *rara avis*, one of those with whom music was a born gift, the divine gift having been nursed and developed throughout his long industrious life. As a composer his distinguished abilities are displayed by the production of two oratorios—"St. Polycarp," and "Hagar," by a large number of finely constructed anthems, church services, organ sonatas, fugues, and voluntaries, in all of which he showed a mastery over form, as well as a complete knowledge of harmony, counterpoint, canon, and fugue. On these later subjects he published treatises in 1868 and 1875, which have now become standard text and reference books for teachers and students.

In a recent biography of him it is correctly stated that "Sir F. A. G. Ouseley is one of the ablest and most widely respected musicians in Britain. The amount of practical good which he has done is great, and his influence is no less potent than widespread. As a didactic writer, a composer, and an organist, he is equally well known; while his ability as a musical professor is great and beneficial to art."

Only a few months ago I had several letters from him on various subjects (his caligraphy, both ordinarily and musical, was splendid and characteristic), but chiefly about a Voluntary (Postlude) in E flat, a beautiful work which he composed for the January part of the *Organist's Quarterly Journal*, in the issue of which he always took great interest.

Sir Frederick Ouseley was never married, but he took a deep interest in the welfare and education of the choir boys and those other students who were fortunate enough to be members of his College, upon which he had expended the greater part of his fortune and income.

Not only as a composer, but as a pianist and organist, he was highly accomplished, displaying in extemporaneous organ playing (especially fugues) an amount of natural gifts and experienced knowledge that often astonished, as well delighted, the connoisseurs who were privileged to listen to him. The profession to which he was proud to belong has lost a chief who beautified and elevated

whatever he touched, and who was a true nobleman, adorning the divine art with his rare talents, as well as with every social and moral virtue. He will be greatly missed, and "take him for all in all, we shall not look upon his like again."

WILLIAM SPARK,

Organist of the Town Hall.

Newton Park, Leeds,

April, 1889.

—————
Hereford Times.

"THE HISTORY OF MUSIC."—Among the many invaluable services rendered to the cause of music by the late Rev. Sir F. A. Gore Ouseley, was that of editing the translation of Emil Naumann's "History of Music," a new serial edition of which is now being published by Cassell and Co.; and his sudden removal by death lends a new interest to the work. Of the apparently inexhaustible series of publications issued in sections by the famous firm named, this "History of Music" is one of the most valuable. The translation is F. Praeger's, and the History has benefitted greatly by the editorial supervision of the late baronet. Not only does it embrace the whole field of the civilized and semi-civilized world, but the abundant illustrations include *fac similes* of ancient musical MSS. It appeals to a circle far wider than that usually indicated by the term "musical": it is of universal interest.

—————
FROM THE *St. James's Gazette*.

A SPIRITED MUSICIAN.

An Oxford contemporary of the late Sir F. Gore Ouseley sends us a characteristic reminiscence "to correct the impression conveyed by all obituary notices I have seen that my old friend was nothing but an amiable, inoffensive musician." When Ouseley was a gentleman commoner at Christ Church, some of his fellow-commoners took it ill that he should choose his friends among the literary and studious men—like Rich, Hampden, and Liddon—rather than among his own set, men who hunted or ratted, or, at least, gambled. So a *Vehmgericht* sat on him and decreed that he should be screwed up. Somehow Ouseley got wind of their intentions, and took

measures accordingly. He laid in a stock of cayenne pepper and some fetid chemical (probably it was assafoetida) and bored some holes in his oak. No sooner had the enemy commenced operations than they found themselves half suffocated with clouds of pepper emitted through a hot blower, and then besquirted with the foul liquid. Having forced them to beat a retreat into the opposite rooms, he promptly screwed them up by means of the engines they had prepared against himself. The assailants capitulated; and thenceforth Ouseley lived on friendly terms with the "fast" set, though he was never intimate with them.

TO THE EDITOR OF THE *Musical Standard*.

Sir,—Sir Herbert Oakeley, in a letter to you, writes as follows:—"It will naturally occur to many of Sir Frederick Gore Ouseley's admirers that by his foundation of St. Michael's College, Tenbury, to which he gave his heart and fortune, he has himself raised a noble monument (which), it is earnestly to be hoped, will be permanent, of the unselfishness and charity which were his characteristics." Sir Herbert then proposes the foundation of a scholarship at Oxford in Sir Frederick's memory. As one of the trustees of St. Michael's College, I think it right to state, for the information of the Church at large, that during his lifetime Sir Frederick devoted an annual sum of £2,000 towards the maintenance of the College in accordance with its statutes, and that this yearly amount is still necessary to carry on the College on the same lines as heretofore. I regret to say that the sum at the disposal of the trustees for the future will not at the utmost amount to more than £900 per annum, and I would venture to suggest that the best memorial would be the formation of a fund to make up the difference in income, and to enable the trustees to carry on the College in accordance with the wishes of its founder, and to increase its usefulness. Sir F. Gore Ouseley devoted at least £35,000 towards the building of the Church and College of St. Michael, and the furnishing of the latter; and during the 32 years the College has been open, he has expended no less a sum than £64,000 towards its maintenance.

Even these large sums would not have been sufficient to carry out his object if he had not at different times received great assistance from a lady whose interest in the success of the College is well known. Surely acts of such munificence, having for their object the glory of God and the efficient rendering of the services of his sanctuary, call for some special recognition at the hands of Churchmen throughout the nation.

Yours truly,

WILLIAM NORRIS.

Tenbury, April 27.

Sir,—The admirably written notice by Mr. T. L. Southgate, relating to the late Professor of Music in Oxford University, will, I am assured, be read with great interest, more especially by those who had the honour of his acquaintance—for it was indeed an honour to be with such a thorough gentleman—one who would scorn any mean or despicable action, which I fear cannot be said of all in the musical profession even of to-day. Indeed, England has lost one of her greatest musicians. Who but a truly great man could write such anthems of "It came even to pass," and "Great is the Lord?" And who but an exceptionally gifted musician could play the whole of the "Messiah" from memory?

It would be superfluous for me to refer at length to the personal worth of such a distinguished man. He seemed to be an universal favourite; his genial disposition, courteous manner, forgetfulness of self, and uprightness of life, were proverbial, and many will lose in him a kind friend and adviser, and "those who knew him best will mourn his loss the most."

In concluding, permit me to express a hope that ere long, something perpetual may be established in the form of an Ouseley Scholarship, to commemorate the revered name of Sir Frederick Gore Ouseley, Bart.

Yours faithfully,

C. E. JULEFF.

Org. and Ch. Dir. St. Stephens, Guernsey
Late Org. and Ch. Dir. SS. Michael and All
Angels', Exeter.

Sir F. Gore Ouseley, who died last week, was not only a clergyman, but a composer of the solid school. He wrote two oratorios, "St. Polycarp," and "Hagar," as well as string quartets, glees, part-songs, etc. He had neither the imagination nor the versatility required by a "composer at large," and it says much for his true introspection that he mainly did the sort of work of which he was most capable. Sir Frederick was Oxford Professor of Music for thirty-four years, in that capacity and during that period exercising a beneficial influence upon art at the University. Strongly conservative, he believed in patient study of the principles and practice of the great masters, confident that thus only can a musician be well grounded. His death will probably bring into the market one of the finest musical libraries this country can boast.

THE LATE REV. SIR F. A. G. OUSELEY, BART.

TO THE EDITOR OF THE *Musical Times*.

Sir,—May I ask for the insertion of this letter as a rider to your remarks upon Sir Herbert Oakeley's letter in last month's issue?

By the death of Sir Frederick Ouseley, the annual income of the College, to which he devoted his life and fortune, has been so seriously reduced as to render it impossible to carry on the work according to his plans unless additional funds are provided from other sources.

Sir Frederick Ouseley devoted at least £35,000 to the building of the Church and College of St. Michael and All Angels, near Tenbury, and during the thirty-two years the College has been open, he expended no less a sum than £64,000 on its maintenance, or an annual sum of £2,000.

The yearly sum at the disposal of the Trustees of the College for the future will not, in all probability, exceed £900, leaving an annual deficiency of about £1,100.

It is felt by those who knew Sir Frederick Ouseley best that the creation of an additional endowment sufficient to produce this annual sum of £1,100, would form the most fitting memorial of such a man and such a work. The scheme, which has been in successful operation since 1856, comprises a high-class

education for the sons of clergy and gentlemen of moderate means, together with the maintenance of a daily choral service of the highest devotional type. There are thus eight boys who receive an entirely gratuitous education, and eight more who, as Probationers, receive the same education at an almost nominal cost.

Many former pupils of St. Michael's are now filling prominent positions in the Church, in the naval, military, musical, and other professions.

It is believed that not only Sir Frederick Ouseley's many personal friends, but all supporters of Church education and lovers of Cathedral Music will gladly avail themselves of this opportunity to contribute liberally to secure the permanencé of this work which he had so much at heart, and promoted with a self-sacrifice which has few parallels.

Subscriptions may be sent to the Rev. J. Hampton, the Warden, or to W. Norris, Esq., the Bursar of St. Michael's College, Tenbury; or to the following banks:—Messrs. Herries, Farquhar, & Co., St. James's Street, London, S.W., and Lloyd's Bank, Tenbury.

Yours truly,
B.

FROM A FRIEND.

It was through Sir Frederick Ouseley that the office of Choragus in the University of Oxford became more of a reality than had once been the case; but it was not, as has been stated, Dr. C. W. Corfe who succeeded to it on Sir F. Ouseley's appointment to the Professorship. It was separated from the Professorship on the death of Dr. Crotch in 1848, and when Sir H. R. Bishop succeeded him as Professor in that year, Dr. Stephen Elvey, of New College, succeeded him as Choragus, and held the office till his death in 1860, when he was succeeded in it by Dr. C. W. Corfe, then Coryphæus (or Precentor), and he, in that post, by Dr. Haynes, of Queen's College.

It has been mentioned that Sir F. Ouseley received his early education from a private tutor. It is only just that it should be known that this tutor was the late Rev. James Joyce, vicar of Dorking, of whom he always spoke with the greatest regard and affection. It was here that he became acquainted with his

late near neighbour and most intimate and attached friend, the late Rev. James Wayland Joyce, rector of Burford, near Tenbury, who was his father's curate when Sir Frederick was his pupil, and to whom he always said he felt that he owed scarcely less than to his father for the influence which the intercourse of those few years exercised on the whole of his life. After the appointment of the Rev. J. W. Joyce to the rectory of Burford, Sir Frederick became a pupil of his; and it was this connection with Burford which resulted in St. Michael's Church and College being built where they are. Mr. Joyce prepared him for Oxford; and, it is almost needless to add, they remained life-long friends. The death of Mr. Wayland Joyce certainly left the blank in Sir Frederick's life which his death has left in my life—and in the life of how many more?

He was the most unselfish of men. Of this trait in his character his known self-sacrifice is a standing monument, and the existence of St. Michael's Church and College are its greatest and most eloquent, yet silent, testimony.

He was most gentle and unaggressive; but when occasion required it he knew how to hold his own, and even to pay with interest that which he felt was unprovoked and undeserved, and whereas many men, while admitting that the Nemesis which came on them was no more than their due, would, nevertheless, maintain a grudge, Sir Frederick, on such occasions, always made friends instead of enemies. There were those among his Christ Church contemporaries, who rather resented the fact that a gentleman commoner should choose his friends from the literary and studious, such as Rich, Hampden, Liddon, and other of the students, than those whose tastes were rather of the "ratting" and sporting order. Some of the aggrieved determined to "screw him up." Somehow he heard of this intention. He laid in a supply of cayenne pepper and some odiously-scented fluid—I think it was a preparation of asafœtida; by means of some holes which he prepared in his "oak" he first poured out through a heated "blower," clouds of hot cayenne pepper which half suffocated them; and he then so saturated their clothes with the fluid he had prepared, with syringes, which he and a friend plied on them, that at

last they beat a retreat into the opposite room, when he and his faithful ally emerged, and in a few minutes effectually made them prisoners by screwing them up with the very screws and other implements of which they had intended to give him the benefit. The assailants came and apologised, and Ouseley became their friend; for he could not be unkind to any one, and, without intimacy, he could be friendly with those whose tastes were very different to his own.

Sir Frederick was a sound and well-read classical scholar; but it was to mathematics that he had principally applied himself as an undergraduate, and he was much attached to the mathematical tutor of Christ Church, Mr. Hill (who is still living), though he, in common with other Christ Church men, used to enjoy "drawing" him of his one joke at breakfast on "the bees as the source of the honey." But for the death of his father and his own illness at a critical time, he must have secured the mathematical first class, for which he was considered "safe." Especially, however, was he a well-read theologian, and the large collection of theological books in the College Library, to which he was constantly adding, was not brought together merely for show. One who had a right to know said to me, not long since, "Ouseley is the man to spot heresies. I pity the man who brings out a questionable phrase in his sermon, if he is in the Cathedral." Happily such men are scarce in the Diocese of Hereford.

Another strong point in his character was not only sterling honesty, and his utter detestation of imposture. On one or two occasions his genuine kindness of heart had led him to lend his name to schemes of which, when he knew more of them, he could not altogether approve. Of one he said "The objects are good." But with regard to the other he took very decided action.

It has been mentioned that Sir Frederick was habitually kind to the boys and members of the choir of Hereford Cathedral. An old friend, who owed much to him, said of him, with truth, in a notice of him in one of the "Society papers" that he had been the personal friend of every Minor Canon, Lay Clerk, and Chorister in England, and

certainly those of their connection never had such a friend as they possessed in Sir Frederick Ouseley, who is now resting from his labours and has entered into his reward.

N. M. L.

ANECDOTE OF F. A. G. O. AND DEAN
GAISFORD.

Ouseley once on the last day of a vacation was at Swindon Station, when, through some mistake, the last train for Oxford had departed. Knowing he could not keep Term unless in Christ Church before mid-night, he spent £25 on a special train and just saved it. Next day he called on Gaisford to explain unusually late hour, and told him what he had done to save the Term. The Dean said, in his dry way, nothing but: "You did wisely, Sir."

FROM THE *Church Times*, MAY 17.

ST. MICHAEL'S, TENBURY.

FOUNDED BY THE LATE SIR F. A. G. OUSELEY.

There side by side the Church and College stand,
A noble work, to God's own glory raised;
Here daily, by the clear-voiced, white-robed band,
Is the most holy Name in chorus praised.
Here heavenly music spreads her wings o'er all,
And sanctifies the drudgery of life,
Restraining with a sweet ennobling thrall
Young ardent spirits—arming for the strife
Of after life, by storing memory
With holy words, for ever fixed there
By the strong power of sacred harmony.
Here lingers still the Founder's selfless prayer,
That Heaven, amid these walls, young souls might
bless,
And lead in paths of peace and holiness.

TERRA COTTA.

IN MEMORIAM.

The Rev. Sir Frederick Arthur Gore Ouseley, Bart.,
Mus. Doc.

Gone! ere we could again have grasped thy hand,
Gone! and no words of parting have been said,
Gone to that Land so near, that silent Land!
Gone by the path we all shall have to tread!

Ah, why so soon, so suddenly removed
From friends and noble Art and work for God!
How much of that great Art which thou hast loved
Lies buried with thee neath the daisied sod!

Nay, say not go! God's servants serve Him still
In better ways than we could e'er devise;
And who shall say what angel voices thrill,
What harmonies are heard in Paradise?

WILLIAM WOOD, D.D.

Croprey Vicarage.

Pulpit Utterances.

Reference to Sir F. A. G. Ouseley's sudden death was made in Hereford Cathedral, the Churches, and other places of worship, on Sunday, the 7th of April. The Rev. R. M. White, Vicar of Churchstoke and Prebendary of Huntington, whose turn it was to preach in the Cathedral, selected for his text St. John viii. 46—47. At the close of his discourse he said:—"I feel it to be my sad and painful duty to add these few words. The Chapter of this Cathedral has been, by the will of Almighty God, suddenly deprived by the hand of death of one who has been the specially gifted Precentor for thirty-four years of this Cathedral—a man who was not only a bright ornament and an efficient member of this Capitular establishment, but also much beloved by his brethren here, and by all those associated with him in his College of St. Michael's and its neighbourhood, and I may say by all to whom he was known, for his unassuming manner, for his open heart, for his kindly spirit, which was 'gentle unto all men.' I would leave it to others, more fit from their position, and more capable from intimate acquaintance, to speak of the example of his consistent conduct, of his earnest Christian life, of his purity of motive, and the offering of a life's labours unalloyed by selfish considerations; and I may truly say, his self-sacrificing devotion of all his worldly substance. It was his aim to further the highest interests of his much-beloved Church, of which he was so reverent and dutiful a son, by helping to provide the excellency of well-trained choirs in the conduct of her services. That we sorrow not as men without hope, we are assured that 'the righteous are taken away from the evil to come.' We therefore know not what amount of prolonged suffering those who fall asleep in Christ are spared. 'The souls of the righteous are in the hand of God, and no torment shall touch them.' It is for us to hear the great voice from heaven, so unmistakably reminding us that 'in the midst of life we are in death,' and for each to take home to his own heart and conscience the warning that our friend and brother has been suddenly removed. The Lord may come to

call us hence at an unlooked-for moment, therefore let us so live unto Him with our loins girded and our lamps burning that we may be prepared for His coming, each in his several station remembering the strict and solemn account he will have to render at the judgment seat of Christ."

On Sunday morning, April 14th, at Hereford Cathedral, Canon Musgrave prefaced his sermon by paying a tribute to the memory of the late Canon Sir F. A. Gore Ouseley. He said: Before beginning my sermon, I crave permission to say a few words, in addition to those which have been so fitly spoken by others, upon the almost irreparable loss which the Church at large, and our own Cathedral body in particular, have sustained by the death of our late Precentor and Canon Residentiary. I do not either intend or wish to preach a funeral sermon, nor to pronounce a laboured funeral oration or panegyric over, as it were, the grave of our departed brother. For either the one or the other, this beginning of our Holy Week would scarcely be a fitting occasion, when subjects of such solemn import as the Passion and Death of our dear Lord and Saviour Jesus Christ are claiming our special contemplation. Inasmuch, however, as it was my privilege to assist at the inauguration of our lamented brother as Precentor in 1855, and that for the 34 years which have since elapsed an unbroken and unclouded friendship has subsisted between us, I cannot stand up in this pulpit, on this the first Sunday after the consignment of his honoured remains to their last earthly resting place, without some reference to one who was such a kind and loving friend, as well as a bright ornament and distinguished member of our Cathedral body. One of our preachers here last Sunday pointed to the awful suddenness of our brother's last summons, as a fresh instance, among innumerable others of almost daily occurrence, of the uncertainty and transitoriness of human life, verifying that trite but most true saying, "In the midst of life we are in death," and as a quickening call to each one of us, in the language of one of the beautiful prayers in the office for the visitation of the sick, "by such like spectacles of mortality to see how frail and uncertain

our condition is, and so to number our days, that we may seriously apply our hearts to that holy and heavenly wisdom whilst we live here which may in the end bring us to life everlasting, through the merits of Jesus Christ our Lord." The other preacher spoke most justly of our late Precentor's disinterested and self-sacrificing spirit—how he had devoted his whole life and his entire worldly substance to the foundation and maintenance of an institution which he believed might be made subservient to the glory of God and the benefit of His Church, by fostering the musical element in the public worship of the sanctuary. Our departed friend was entitled, by his birth and education and mental culture, to a high social position. He might have been courted and *fêted* by the rich and the great, and have spent his days in much worldly ease and comfort; whereas he chose the better and more honourable part of living a life of comparative obscurity, of frugality and plainness, of the fewest personal wants, becoming himself poor, that, like his Divine Master, he might make others rich in attractive qualifications for the ministry of God's House. His very musical attainments, of such pre-eminent excellence and developed at an inconceivably early age, were dedicated almost exclusively to pious uses and to furthering the beauty, dignity, and devotion of sacred song. Numerous as are his musical compositions, search them through, and you will not find a single passage of a mean and worldly type, or pandering to mere sensuous emotions—one unworthy the production of a consecrated priest of God. But I would now speak, though it must be briefly, of our dear friend, not as a most accomplished musician, not as a sound divine and acceptable preacher, not as a scholar of much and varied information, not even as a true and dutiful son of the Church, but of the singular beauty of his unique personality. 1. One of its most prominent features was his entire simplicity, in its best sense, not Solomon's simplicity of fools. His mind and heart were as transparent as crystal. One felt perfectly safe, in all he might say or suggest, that there was nothing kept back, nothing behind, no ulterior design, that he said what he meant and

meant what he said. There was about him the guilelessness of a dear innocent child. Is this no praise? Is it not of the very essence of Christianity to "become as little children"? 2. United with this, and almost naturally flowing from it, was his real humility. He was free from every particle of affectation or self-assumption. When asked to favour his friends, or even strangers, with some display of his musical ability, he would comply simply, and at once, from his natural courtesy, and because he recognised the talent he possessed as a gift of God, which was neither to be abused nor hidden under a napkin. 3. One more trait I must notice. Our departed brother was what I will venture to term an eminently gracious man, overflowing with kindness, and Shakespeare tells us—"There are no faces truer than those which are so washed." He was kind, gentle, unassuming, to all alike, rich and poor, young and old. His school-boys idolized him, his servants almost worshipped him, his friends loved him, mere acquaintances venerated him, and I do not suppose he ever made an enemy in his life. But I must stop. Much more, did time permit, might I say respecting our deeply lamented friend and brother. But I need not. Most of you, my brethren and sisters in Christ, knew well his blameless life, his cheerful converse, his genial companionship, his liberality, even beyond his means, his thoughtful consideration for, and ready sympathy with, the sad, and sorrowful, and afflicted, his tenderness of heart and integrity of purpose; above all, his earnest consistent Christian walk and conversation. All this is now lost to us, except in the way of remembrance and example. His sudden decease, for which he was not altogether unprepared, but rather expected, is but a fulfilment of the text, on which the preacher on the Sunday evening preceding his death descanted, "One is taken and another is left." He has been taken to his Eternal rest, and we, his elder brethren, are left behind for a little longer—how long who can say?—to struggle with the trials, temptations, and conflicts of this mortal life, until we also go hence and be no more sojourners upon earth. "O Lord God most Holy, O Lord most Mighty, O Holy and most merciful Saviour, deliver

us not into the bitter pains of Eternal death!"

In the evening the service was also unusually solemn. Dr. Colborne again presided at the organ, and at the opening of the service, as the surpliced clergy and choir entered the chancel, he played Chopin's "Funeral March" with all its doleful solemnity. The service was Palestrini in F; the 37th Psalm was chanted without the organ accompaniment; at the interval before the first lesson Dr. Colbourne played Mendelssohn's "Funeral March." Goss's beautiful anthem—"If we believe that Jesus died and rose again" was substituted for the one originally appointed. The hymn "O Sacred Head once wounded" (iii. A & M), was sung before the Benediction to the tune of Bach's Passion Choral, and at the close the "Dead March in Saul" was magnificently played, the Cathedral being completely filled, a large number of people having come in to hear the March played after leaving other places of worship.

Canon S. Lidderdale Smith was the preacher, and took as his text the words: "So teach us to number our days, that we may apply our hearts unto wisdom" (90th Psalm, v. 12). The preacher, having expounded the meaning of the previous verses, pointed out as he did so that this Psalm was said to be one of the most sublime of all human compositions, its authorship being generally attributed to Moses. "Except the Lord build the house, their labour is but lost that built it; except the Lord keep the city the watchman waketh but in vain," and except, brethren, the Lord becomes his teacher, man learns life's lessons but in vain. God is everlasting and holy, man transitory and sinful, and man must go to the Eternal One to learn how frail he is, and to the Holy One to learn how unholy he is. We hear of persons dying around us in all sorts of ways. One could hardly take up a newspaper without reading of the death of someone he knew or had heard tell of, but they were only too apt not to take the warning home. It was so hard to persuade a man who was in good health and spirits that he was really walking along the very brink of the grave. He could not but feel that his sermon was in accord with the feelings of many of those to whom

he was speaking that evening. They had had a great shock, a sudden, most sudden shock.

How oft in mercy, not in wrath,
God calls His sons away!

That sudden passing away of one so long known and so highly valued amongst them—one of themselves; one who had been worshipping with them until Saturday in that House of God which he loved so well; and who, but for that sudden call within the veil would have been partaking with them that (Sunday) morning of the blessed Communion of the body and blood of Christ. The instantaneous removal of one so distinguished, so honoured, so kind, and loved by all who knew him, could not but have impressed them deeply. They seemed to see him still, to-hear his voice. Oh, he had but passed, so slight was the partition, into the next room. He whose skill in sacred music was so great, and whose love of it had been a life-long passion, and who had devoted himself and all he had to the cultivation of it! Could they doubt that angels would be his teachers now, and that, amidst angelic choirs, that which he loved on earth would be perfected in heaven. But he could not say more that evening. The blow was heavy, the loss great, and beyond his words to express. Let the lesson of the text sink all the deeper for it into their hearts, that they might work while it was day—"for the night cometh when no man can work."

The Bishop of Hereford, in his address to the congregation at the conclusion of the confirmation service on Sunday afternoon in St. Peter's Church, Hereford, exhorted them to cultivate the means of grace. He assured them it would strengthen them in the sorrows and trials of life, as well as in those which came unexpectedly, such as sudden deaths. They had an instance of that on the previous day. He meant the death of Sir Frederick Gore Ouseley, who had died so suddenly. His lordship made this reference to the sad event with evident emotion.

Canon Body, D.D., preaching at St. Paul's, Knightsbridge, where Sir Frederick was formerly curate, on Sunday evening, made a touching allusion to the mournful event.

He remarked that the whole musical world had sustained a great loss, for Sir Frederick Ouseley was no ordinary man.

Canon Ince, Regius Professor of Divinity, in concluding his sermon at the Cathedral Christ Church, on Palm Sunday morning, made the following reference to the death of Sir Frederick Gore Ouseley:—

"I am unwilling to leave the pulpit this morning without some words of reference to a loss just sustained, which must awaken peculiar memories and profound regrets in Oxford, and more especially in Christ Church. Death, startling in its suddenness, has removed from earth Sir Frederick Ouseley, our eminent and highly-valued Professor of Music. A born musician, if any man ever was, as the interesting anecdotes of his infancy and early childhood which have been repeated in obituary notices testify, he has devoted the whole of his life to the cultivation of his noble gift, especially in the service of religion. Another career might doubtless have been open to one whose godfathers were a Prince of the Blood and the great Duke of Wellington; he chose for himself the less ambitious ministry of the Church of God, and the special direction which his untiring and unselfish energy chose herein was the study and promotion by education of church music. I am old enough to remember his form, and figure, and signal reputation when, as an undergraduate of this House, he already gave promise of his brilliant skill, alike in the practical and theoretical departments of music. It is known to all how, not very long after his ordination, he devoted his whole fortune and his whole time to the erection and maintenance of a church and a college, in which sacred music should be thoroughly and scientifically taught, and find practical expression in finished choral services. What he did to raise the standard of qualifications for the musical degrees in the University, this is not the place and I am not the judge to declare. How largely Sir F. Ouseley has increased the store of song for church use may be illustrated from the fact that in the new anthem books which we use here there are more than sixty anthems of which he is

the author. Familiar as household words are some of those sung here, and in many a cathedral and parish church such as "From the rising of the sun unto the going down of the same, Thy name shall be great," and "How goodly are thy tents, O Jacob!" I am tempted to quote some words from a notice appearing yesterday in a weekly periodical, written by one of his intimate friends. "It is as a man that the Professor will be the most mourned. His personal character was singularly pure, amiable, and unselfish. In St. Michael's College, Tenbury, perhaps one of the least accessible places in England, he buried himself, devoting himself to the management of the college, anxious only to do real good there, and careless of the fame and reputation which might easily have been his, had he chosen to seek for them. He was idolised by all who were associated with him in his work, and his place it will be impossible fully to fill. He often expressed the wish that if it pleased God he might die in harness. That prayer has been answered." By a singular coincidence, the poem for Palm Sunday in the *Christian Year* has a stanza which, containing a confession of the poet's own incapacity for music, points to the fitting attitude of those who, whilst they admire, cannot yet appreciate fully the services of music as the handmaid of religion:—

Lord, by every minstrel tongue
Be Thy praise to duty sung,
That Thine angels' harps may ne'er
Fail to find fit echoing here;
We the while of meaner birth
Who in that divinest spell
Dare not hope to join on earth
Give us grace to listen well.

Some of us, who are neither musicians like Ouseley nor poets like Keble, while we lay our tribute of feeble words on the fresh grave of the great master of music whose loss we deplore, may perhaps be allowed to adopt for ourselves words of the same master of song occurring in yet another of his poems:—

In vain, with dull and tuneless ear,
I linger by soft music's cell,
And in my heart of hearts would hear
What to her own she deigns to tell.
But patience! there may come a time
When these dull ears shall scan aright
Strains, that outring earth's drowsy chime,
As Heaven outshines the taper's light.

Though our psalms and hymns and spiritual songs may be as inartistic as were the Hosannas which, as on this day, the children raised in the Temple of Jerusalem to the King of Israel on the eve of His Passion, we may comfort ourselves with the poet's thought—

Childlike though the voices be,
And untunable the parts,
God will own the minstrelsy
If it flow from childlike hearts.

At the conclusion of the service the "Dead March" in *Saul* was played as a voluntary, the congregation standing throughout.

A SERMON

*Preached in St. Mary's Parish Church, Tenbury,
on April 14, 1889,*

BY THE REV. PREBENDARY T. AYSCOUGH SMITH,
VICAR.

"The steps of a good man are ordered [literally, established] by the Lord."—Psalm xxxvii. 23.

I am sure I shall not be deemed by any of you as likely to have overlooked the fact, of which we are so forcibly reminded in to-day's Gospel, that we have entered upon the most solemn week of the year—that week in which, according to our Church's custom, we follow step by step the progress of our blessed Lord from one sorrow to another, as He trod the road to Calvary—the *via dolorosa*—enduring all if He might only win for us eternal life. It is impossible to do that; but still, with this fully in view, I hope to touch upon a different subject, because, do what we will, it is hardly possible to keep our thoughts from it, so deep are the emotions to which it gives rise in many breasts; and so on this occasion, mindful as I am of the day, mindful too of my practice, generally speaking, to avoid what are called funeral sermons, I shall speak upon it. It has pleased God to take, suddenly, from amongst us one who was no ordinary man, who had claims upon our respect and affectionate regard which few others had; and whose character was such, that whilst it renders him worthy of this, it had points in it upon which we may profitably think as affording useful lessons for ourselves. Upon three of these in Canon Sir F. Ouseley's

character I will dwell. They are his humility, his charity, his single-minded devotion to one object which he had set before him ; and I shall treat them precisely as he took all he had—namely, as gifts and graces given to him by God their Author, for which he would one day have to give an account. “The steps of a good man are ordered by the Lord.” His was a most consistent, guileless life ; a faith that was very firm and strong ; a piety most genuine and unaffected. Gifted in more than one respect far above the average of men, our friend was singularly humble minded. He seemed as if hardly aware how much he surpassed the greater number of those with whom he was thrown in contact ; and, as happens, amidst the noise and self-assertion and boastfulness of our day, the real extent of his abilities were often overlooked, and only the comparatively few who knew him best had any idea of the extent of his knowledge or of the bright flame of genius which burnt within him. It was just the same in respect of his social position. The last survivor of a branch of an ancient family that had done good service for Church and State in more than one generation, he never claimed or sought any special deference on that or any other account, but simple minded and unassuming to the last degree, he endeavoured to make all at ease in their intercourse with him. It gave a wonderful charm to his society. Then, there was his charity. I do not mean so much his capacity for generous giving, for which he was remarkable ; but the unselfish, kindly way with which he habitually thought about and treated others. It was one of the principal delights of his life to be doing kindnesses. Whatever he happened to be engaged in, you might be sure of his instantly taking an interest in anything you had to tell him of the good fortune or the good deeds of any with whom he had the least acquaintance. It seemed an instinct in him to discern what was good in others, rather than their defects, to rejoice in their well-being, to be ready to make allowance for their faults, and to be kind in his correction of them, and not only to promote peace amongst others, but to follow out the precept of being at peace with all men. I myself knew an instance in which, through years of ill-will and misconstrued motives on the part

of another, he had won his way, by sheer force of desire to do kind acts in requital for unkind ones, until the person who had thought hardly of him became his warm friend. There were times in his life when—as happens to any man who has to deal with many persons, or who is raised above the ordinary level—his character and aims were misunderstood and misrepresented, and he was harshly judged and hardly dealt with ; and although his sensitive, gentle spirit suffered acutely from such treatment, he never nursed sentiments of malice or revenge, but set to work with Christian purpose to forgive and, as far possible, to forget, and to take every opportunity of showing that he did so. The consequence has been that not many men, who have been mixed up with public affairs, have left behind them so few enemies. I might almost say that he had none when the call to leave this scene of his earthly labour came to him ; and that when his gentle spirit was called to its rest, he could most truly commend it to his Maker as being at peace with God and with his neighbour also. Then, there is the most marked feature of his life ; the self-sacrifice with which he carried out his plan of building and supporting the Church and College of St. Michael’s. A most devoted and loyal member of the Church of England, he formed the impression, when still a youth, and at a time when not many would have got beyond the idea of taking the pleasures and enjoyments of life as they came, that the skill which had been given him in the art of music might best be made promotive of the glory of God by raising an institution that should provide training in music, and give encouragement to its study, as well as provide illustration of what he conceived to be its best and fullest development as applied to the worship of the Church. This, which thenceforward became the ruling idea of his life, he followed up with an energy, a persistency, and self-sacrifice that stamps his character as one of truest nobleness, and which has done no little to remove from the England of this time the imputation that amongst her sons she has few capable of showing chivalrous devotion to such cause as they may have at heart, or of rising above common-place inferior motives and aims. We Tenbury people, perhaps, hardly realize what

it is to have seen, in our midst, that instance of rare self-sacrifice by which this good man devoted unusual gifts and the whole of his ample means to this single purpose. We knew his many good qualities, the personal attraction of his genial kindly manner, so happy in promoting the happiness of others, we might recognize in him the skill in his favourite art, which made his name famous up and down our land; but I do not think that any of us quite took in all that was involved in the rearing and the maintenance of the College of S. Michael and All Angels in his early manhood, and doing this all through the rest of his life; and the reason of it partly was that being quiet, unassuming, and unaffected, humble-minded beyond most men, he never sought to draw attention to it, or to claim for it any special notice. There was, indeed, much in it which did not meet the eye. It was a noble act to devote all he possessed to an object, which could only bring its present reward in quite a secondary way; but it was nobler still to follow up what he had begun, through many and great difficulties, and to do this not for a year or two, but for five and thirty years, and to do it not as if he had sacrificed anything, but cheerfully and as a matter of course to give up and deny himself in many things to which his rank and station had accustomed him. It seemed as nothing to him that his attainments, other than those of music, fitted him to shine and to gain reputation in other spheres than his quiet home amongst us (for he was an accomplished scholar and linguist). The carrying on of S. Michael's College was the work which, as a devoted son of the Church, he had set himself to do for God, and to that work he bent all his powers, on it he expended without stint that which God had given him. To such a life the nation owes a great deal, if only for the example it has given of a noble act nobly done; but who shall say for how much the Church is indebted, and may yet owe, to the particular form which his self-devotion took. There is room for difference of opinion as to the quantity and kind of music with which our Church services, under ordinary circumstances, may be fitly accompanied; but there can be none, amongst Churchmen worthy of the name, as to whether we ought not to give the best we can in what we attempt in that

respect; and here it is that the example of our dear departed brother shines as a beacon light, amongst the too-often sordid imperfectness of our offerings. * * * * Here was one who, in order that the music of the Church might be improved, expended a large fortune and denied himself many things for over five and thirty years. Let us take it to heart. We cannot emulate that height of rendering to which his exquisite sense of the harmony of musical sounds led him to aspire; but this we can do, we can call to mind that music is a gift of God—itsself almost divine in some of its developments—and that such of it as we use in the service of the Church should be as good as we can make it, and that to make it worthy we must not grudge the expenditure of time and pains, without which the offering is worthless. Let us thank God that we have the example of such a life. To our brother death came, we may be assured, as something for which in faith and humbleness of mind he had been long preparing; and grieve, as we must, over the loss which we and others have suffered, we may yet rejoice in the thought that he has indeed been taken to his rest. There in the Paradise of God he awaits the day when, with the just made perfect in Christ, with Angel and Archangel and all the company of Heaven, he will unite in singing those heavenly praises which the production of his genius here had always in view, and in which he will find the purest and the fullest delight. Truly does the hymn,

“Jerusalem on high
My song and city is,
My home when'er I die,
The centre of my bliss,”

of which we have his beautiful setting in his own oratorio of *Hagar*, give the keynote to this good man's life—a life, if ever there was one, “ordered of the Lord.”



Congress & Academy Papers.

Sir Gore Ouseley was one of the chief founders of the Royal Academy of Music. This national school of music was established in 1822, at a meeting of noblemen and gentlemen held at the Old Thatched House Tavern, London; a charter was granted, and the King became patron. The musical abilities and influential social position of Sir Gore Ouseley were so well recognised that he was placed on the sub-committee, and seems to have rendered substantial service in planning and guiding the institution. On his death, Sir Frederick took his father's place as one of the Directors, and afterwards was made a Vice-President. He always had a great regard for the Academy, but owing to not living in London, he was rarely able to attend the meetings of the committee. The late John Ella, founder of the Musical Union, who was one of the early professors at the Royal Academy, used to recount a reminiscence of the boy making his first appearance there. His singular gifts were known and so much talked about in musical circles, that Dr. Crotch, the Principal of the institution, asked Sir Gore to bring his son, so that they could hear him play. The boy was accordingly taken to Tenterden Street, and placed at a piano, surrounded by a circle of professors and students. He played a piece of Hummel's and one of Beethoven's sonatas so accurately, and with so much effect, that the critical audience were warm in the praise of his talent and skill. Dr. Crotch then gave the lad a subject to extemporise upon; this he treated most ingeniously, and quite astonished the critics with the fugue he finished off with.

Many years after this occurrence Sir Frederick Ouseley became one of the Committee of the Musical Union. This institution, which Ella directed with so much skill and success for forty years, gave concerts of string music by the great masters, played to perfection by the best artists of the day. Indeed, these famous concerts paved the way for the still more famous Monday Populars, educating the people to appreciate

classic music in one of its most enjoyable forms. The venerable Professor Ella was an autocrat; he had a nominal committee of titled persons, but he was practically the institution, and assumed the entire management. However, he paid some deference to the opinions of Ouseley, and frequently listened to his advice in the arrangement of the eclectic programmes, and the engagement of the performers.

In 1874 was founded in London "The Musical Association," a society having for its aim the Investigation and Discussion of subjects connected with the Art, Science and History of Music. The members consist of practical and theoretical musicians, as well as those whose researches have been directed to the science of acoustics, the history of the art, the construction of instruments, or other kindred subjects. Meetings are held monthly, at which papers are read, with any necessary performances or illustrative experiments, and a discussion follows. Most of our representative musicians and acousticians belong to the Association, and the annual volumes of "Proceedings" that are published shew how valuable and useful is the work done by the society. Its founders felt that it was necessary to have as President some prominent man who represented all branches of the art, whose sympathies were wide, whose knowledge was exact, and whose general culture and qualifications undoubtedly fitted him to preside over the meetings of a learned society of this nature. Sir Frederick Gore Ouseley was unanimously elected to the post of President, and right well he performed his duties. Distance from London prevented him from attending all the meetings of the Association, but when he was in town, he was usually to be found there, and he did good service in occasionally reading papers. These were replete with original research, information, thought and practical suggestions of much value; the intimation that the President was going to speak always drew together a large assembly of the members and their friends. Of the papers he furnished, the following were the most important:

—"Considerations on the History of Ecclesiastical Music of Western Europe," read January 3rd, 1876; "On the early Italian and Spanish Treatises on Counterpoint and Harmony," read March 3rd, 1879; "On some Italian and Spanish Treatises on Music of the Seventeenth Century," read February 6th, 1882; and "On the Position of Organs in Churches," read February 1st, 1886. In the first of these papers, Ouseley traced the connection between Christian Church music and that of the ancients, Pagan and Israelite. He examined the theory of Padre Martini, the illustrious author of the great Italian "History of Music," and shewed that his contention as to the Ambrosian chants being traditionally derived from the very notes composed and sung to the Psalms by David and others was impossible. Sir Frederick maintained that the ancient Hebrew music must have been essentially Oriental in its character, and that Eastern music, like the customs of these people, is not likely to have altered. The scale-system—*i.e.*, the division of the octave into notes—of both the brothers Isaac and Ishmael must have been identical. Now the Arab and Egyptian music is altogether different in its melodic intervals to that of our modern Western music: our untrained ears cannot appreciate their thirds and quarter tones, any more than these Eastern people can understand our music. The melodies therefore sung by the Jews of old could not have borne the slightest resemblance to the intervals of the chants sung by the ancient Western Church, founded as these were on the Greek system of tones and semitones. Sir Frederick shewed that the Ambrosian and Gregorian melodies were distinctly Pagan in their origin, and could lay no claim to Divine inspiration, as is often claimed for them. Incidentally he uttered a warning against the exclusive use of so-called "Gregorian music," pointing out what a retrograde course this was, and remarked that, on account of the uncertainty in deciphering the early music-notation, how difficult it was to determine just what the old "tones" were. Dealing with the obscure question as to the rise of harmony, and the way in which it was engrafted on the traditional plain song of the Church, Sir Frederick quoted extensively

from writers on this subject, and inclined to the belief that harmony was invented by nations of Northern Europe, the English taking the lead in this respect. In a masterly way he traced the history of the old art of descant, shewing how it became modified, improved, and ultimately developed into independent part writing, until florid counterpoint and the polyphonic style of modern music was reached. A brief sketch of the features of the various great schools of ecclesiastical music followed, and he warned the young composers present against the modern tendency to secularise Church music, and advised a deeper study of counterpoint; as he truly said—"No one would compose worse secular music for having undergone this training, while all who wished to write music for Divine service would unquestionably feel the benefit of such a course." The lecturer next dealt with the use of various musical instruments in church. He expressed himself in favor of the employment of instruments, in addition to the service of the organ, proving his position by an exhaustive examination of instances related in the Old and New Testaments. Sir Frederick shewed that the use of the organ exclusively was comparatively modern, that village orchestras lingered in many country places until our generation. He concluded by expressing the hope that orchestras would be again employed in assisting in frequent performances of oratorios in churches, and be available for the more complete accompaniment of the canticles and great hymns of the Church. The paper was followed by an animated discussion, in which Sir John Stainer, J. Hullah, W. Chappell, C. E. Stephens, W. H. Cummings, W. Parratt, and Rev. C. Mackeson, took part.

In introducing the second paper cited, Ouseley said: "The object of the paper I am about to read is to introduce to your notice some of the principal Italian and Spanish Treatises on Music of the fifteenth and sixteenth centuries. It is a subject which has never been much attended to in this country, probably on account of the excessive rarity of the works in question; but which possesses a great deal of interest, when viewed in connection with the History of Musical Art." In order to illustrate the

subject, Sir Frederick had upon the table several of these rare ancient treatises, thoughtfully brought from his splendid library, and these were examined by the members present with much interest. Before noticing the early Italian and Spanish Treatises, Sir Frederick gave a rapid sketch of the progress of musical art from the time of Boethius (ob. 526), whose great work was the chief text-book on music for some 800 years, and only became superseded by the writings of Guido, Franco, John Cotton, and Tinctoris. Dealing with the invention of measured music, and the discovery of harmony, Sir Frederick was not content with merely citing the names of the early writers, most of whose manuscripts have been printed by the Abbe Gerbertus and De Coussemaker, but he shewed how ample was his knowledge of these works, and how completely he had grasped the main facts of musical history, by tracing the gradual emergence of the art from a melodic simplicity and mediæval confusion, into a state of intelligible and scientific order. The first book he dwelt upon was that by the celebrated Franchinus Gaffurius (born 1451), an Italian priest who seems to have been a genius, so varied were his powers, and wide-ranging his writings. Sir Frederick described his several books on music, his lengthy controversy with Aron, Spataro, and Vulso (chiefly on trivial questions of intervals and ratios), and explained his contrapuntal rules. Next was noticed Ramis de Pareja, a Spanish theorist (1440), the first to advocate something very like equal temperament. Then came Stefano Vanneus, an Augustinian monk, born at Ancona, in 1493; his Treatise on Counterpoint explains the principle and practice of plain-song, solmization, mensurable music, and notation. Vanneus was the first who advocated the sharpening of the leading note of the scale, and in this valuable Treatise are to be found the germs of our modern tonality. Passing rapidly in review the writings of some sixteenth century Italian and Spanish theorists, Sir Frederick gave a succinct account of the important works by Zarlino, the *Maestro di Cappella* at St. Mark's, Venice, in 1565; he was a man of great ability, and enjoyed considerable fame as a composer, in addition to his theoretical writings. Sir Frederick then noticed the rare works

by the learned Spanish Abbott Salinas, and by Cerone, an Italian priest, both of whom flourished in the middle of the sixteenth century. A brief account of the admirable book "Practica di Musica," by Zacconi, published in 1592, was the last of the works brought under review: the lecturer concluded with an eloquent peroration expressing admiration for the splendid music that was produced in the days of Palestrina, and by the worthies of our Elizabethian school, when the art was fenced about with the rigid and cramping rules laid down by the theorists up to the close of the sixteenth century. He shewed how paralysing the supremacy of the ecclesiastical plain-song must have been to the originators of new melodies and harmonies, and how wonderful it was that such beautiful and imposing music could have been produced by the men who lived in such times. A long and most interesting discussion ensued, Sir John Stainer the Chairman, Mr. W. Chappell, Rev. T. Helmore, Dr. J. F. Bridge, Mr. W. H. Cummings, Mr. G. A. Osborne, Dr. W. Pole, Mr. C. E. Stephens, and Mr. A. D. Coleridge, taking part in it. Ample testimony was borne, to the great value of the paper as an historical resumé of the speculative theories and formulation of the rules which had governed the art from its dawn in Europe down to the sixteenth century. The research displayed in this learned paper well exhibited the singular linguistic powers Sir Frederick possessed. He had mastered all the Latin, Italian, Spanish, and French works that had been cited.

On February 6th, 1882, Sir Frederick Ouseley read a paper "On some Italian and Spanish Treatises on Music of the Seventeenth Century," a complement of the preceding discourse. He introduced the subject proper by a brief sketch of the progress of harmony from the time of Palestrina, when discords of suspension and passing notes were alone permitted, fundamental discords being as yet unrecognised. Modulation from key to key as we now understand it, did not exist, and there was no tonality beyond that of the old ecclesiastical scales. To Monteverde is ascribed the origin of modern tonality, the employment of dissonant chords without preparation, and from that came the free use of

chromatic harmonics. The history of the gradual transformation of music from its severe scholastic form to the comparative freedom which obtained at the end of the seventeenth century, was told by Sir Frederick in his clear and felicitous style, the salient features being tersely pointed out. The first books he dealt with were the works of Giovanni Maria Artusi, besides his writings on the art of counterpoint; this Bologna canon fiercely attacked Monteverde and other innovators, characterising unprepared dominant sevenths and ninths as unwarrantable infringements of the ancient rules. Then came the curious treatise by Giovanni d'Avella, a Franciscan Monk, who mixed up harmony with the music of the spheres and judicial astrology. The works of Doni, the inventor of the "Lyra Barberini," next passed under review, and Sir Frederick pointed out how useless was the vast amount of erudition he exhibited in an attempt to prove that the ancient Greek music was far superior to that of our own time, considering that no one could tell accurately what the Greek music was like, and so no comparison can be instituted. Passing over the mathematical "Sistema Musico" of Rossi, the productions of Angelo Beradi were next noticed. This writer was one of the first to treat on double counterpoint, the art of conducting a fugue by means of a *tonal* answer to the subject, an invention which substituted free fugues for canonical ones. Turning to the Spanish authors, Sir Frederick cited "El Porque della Música" (1672), by Lorente the Commissary to the Inquisition at Toledo; and Pablo Nassarre's famous work on music, "Escuela Música segun la Practica Moderna" (Zaragoza, 1723); this work by the organist of the great Franciscan Monastery at Saragossa, is an admirable and well arranged compendium on music, accounting for every practical rule on philosophical principles and dealing with all the cardinal features of the art. The book on account of some of the speculations indulged in came under the condemnation of the Inquisition, and it is very rare. Copies of all the books alluded to were placed upon the lecture table for the examination of the members present, and much gratification was expressed at the

opportunity Sir Frederick had afforded of looking at these treasures he had brought up from Tenbury. In the discussion that followed, Sir George Macfarren, the Music Professor at Cambridge and Principal of the Royal Academy of Music, made a lengthy speech in which, *inter alia*, he stated that the chord of the dominant seventh ascribed to Monteverde was to be found in a composition by a native of Lorraine, Jean Mouton, who lived about a hundred years before Monteverde. Other speakers were Sir John Stainer, Dr. J. C. Bridge, Dr. W. Pole, Mr. C. E. Stephens, and Mr. W. Chappell. Mr. Cummings, the chairman, concluded by expressing the thanks of the meeting to Sir Frederick for the splendid paper he had read, and for the pleasure he had afforded the book-lovers by the production of these valuable old Spanish and Italian works on harmony, &c. Sir Frederick Ouseley's thoroughness and vast learning may be gauged from the reply he gave to Sir John Stainer, that he had read through every one of the books he had laid upon the table.

On February 1st, 1886, Sir Frederick read a valuable paper "On the Position of Organs in Churches"; Sir John Stainer being in the chair. The question is one of exceptional interest to all who have to do with church architecture, or church music; on account of the many extraneous considerations which must necessarily enter into the subject, the problem is not an easy one to solve. It is evident that no one great general law can be laid down which shall apply equally to every case. The paper was an especially good one, and it well illustrated Ouseley's accumulated experience and thought in dealing with so complicated a matter as the proper place for an organ in a church. He treated his subject (1) historically; (2) from a consideration of continental practice; and (3) with special reference to English places of worship at the present time. In the first division, Sir Frederick quoted from Dr. Rimbault's books, the "Syntagma" of Proetorius, the "Harmonicorum Liber," of Messeunus, the organ treatise of Dom Bédos, Dugdale, and the splendid work on old organ cases lately published by Mr. A.

G. Hill. He showed how the ancient portative organ which was small and could readily be moved to any position, gradually grew into the large and complete organ of later times, for which a distinct and fixed position had to be found. This position followed no set rule but varied in the different cathedrals, particulars of which gathered from old records, books, and drawings were described. Owing to the sacrilegious violence of Cromwell's soldiery almost every old organ was destroyed, Chester being the only cathedral where the small primitive organ escaped; here it stood on the left (north) side of the choir. The lecturer said that prior to the Reformation there is no authenticated instance of an organ either on the rood loft or at the west end of a church. Sir Frederick related his experience of the effects produced by different organs in notable churches abroad, detailing what a variety of positions were adopted, and pointing out that in some cases two, three, and even four separate organs were employed for worship purposes, whereas one suffices for our English service music. In approaching the consideration of our own modern requirements he remarked:—"It is evident that there are several, various, and often conflicting interests to be consulted in the selection of a proper site for a church organ. There are first the interests of the clergy, who regard the matter, perhaps, from an ecclesiological point of view. Then there are the interests of the singers in the choir, who will view the question on its vocal side. Next we have the interest of the organist, who regards the position of the organ from a comparatively instrumental aspect. After him comes the architect, who chiefly looks at the appearance of the case, and too frequently hates the organ altogether, and would fain conceal as much of it as possible. Lastly, there is the organ builder, who knows how much better his instrument will sound with free space around it, than when boxed up in a small chamber, and who feels that his reputation is more or less dependent on the decision as to locality to which those who have the management of the affair shall finally come. Here is, then, a fruitful source of quarrels and differences, of contentions and recriminations, of jealousies and revil-

ings, of grumbling and discontent."—Sir Frederick protested that he must not be expected to lay down some general or universally applicable rule for finding the best place for an organ. As he said, what was suitable for a large cathedral would be unsuitable for a small country church. In cathedrals he inclined to think that the best place *musically* was over the choir screen, though *architecturally* that position rendered it impossible to gain an uninterrupted view of the interior of the cathedral from west to east. He continued: "Speaking as a musician, and a lover of cathedral services, I am inclined to advocate in all such cases the retention of the organ on the rood screen; the bad effect to the eye can often be mitigated by dividing the organ, so as to keep all the middle part at a low elevation, putting the tall pipes and all that tends to obstruct the view, on either side, as has been done at Westminster Abbey and Rochester Cathedral." The other alternative was to place it over the choir stalls on one side, but this has its disadvantages, so far as antiphonal singing is concerned. As the Lecturer said, a better plan is to divide the organ into two portions; thanks to the excellent mechanical actions of to-day such an instrument can be readily brought under control. Sir Frederick concluded by advocating a small but good and well planned organ placed in the choir of small churches for choir accompaniment only; but, "in a large church where there was no choir, but the whole congregation were in the habit of singing hymns at the top of their voices, what would be imperatively needed would be a large and powerful organ in a west end gallery to dominate and lead the singers, and to drown their shouts if the cacophony became intolerable." The paper provoked a long and interesting discussion, in which the Chairman, Mr. J. Higgs, Dr. Pole, Mr. T. L. Southgate, Professor W. H. Monk, and Mr. Herbert took part.

Sir Frederick Ouseley was pre-eminently a church musician; the cultivation of Church Music and improvement of our service music was a subject in which he

took more than a deep interest; it was the *métier* of his life. It was quite natural, therefore, that owing to the exalted place he held in the musical hierarchy, as well as from his clerical position, that he should have been frequently asked to lecture on this subject at the various meetings of the Church Congress. It seems to have been felt on all sides that he could speak with special authority on the question of music in our churches. Ouseley was not only a thorough musician able to boast of considerable experience in the practice of the art, but he was also a clergyman warmly attached to the Church, impressed with her beautiful liturgy, and cognisant of the great value of music as an aid to devotion. He felt that oftentimes the intellect could be reached, and the heart touched by sweet and solemn music, better than by other means. So the "music question" at the various Congresses was one in which he took very great interest, and to which he frequently contributed a paper, illustrating it with a carefully prepared performance of church music, the cost of which, with his accustomed liberality, he himself defrayed. At the third session held at Manchester in the year 1863, he read a paper of an historical character: in this he traced the growth of church music from the ordinary reading voice, not musical, through the employment of the monotone and the choral recitative, as used in the preces, versicles, responses, &c., to the measurable Psalm-chant, thence to the service and the anthem. The programme of the illustrations will best indicate the contents of the lecture itself:—

Gloria to Benedictus in G minor	...	<i>Farrant.</i>
Gloria to Jubilate in A	...	<i>Croft.</i>
"Hosanna to the Son"	...	<i>Gibbons.</i>
"Thou knowest, Lord"	...	<i>Purcell.</i>
"God is gone up"	...	<i>Croft.</i>
Hymn 193 (H. A. & M.) to the Old 113th.		

In 1867, at Wolverhampton, Sir Frederick Ouseley read a paper on the "Musical Training of the Clergy," from which a sentence or two may be extracted:—"I should very much like to see much more encouragement given to the study and practice of music among undergraduates. Unmusical authorities in the Universities *naturally* disapprove of, and therefore discourage, the cultivation of music. They

regard it simply as a form of idleness, and as an obstacle to classical and mathematical studies. And it must be admitted that it may easily become so, if abused. But, under proper restrictions and regulations, the study and practice of music affords advantages which more than outweigh the dangers and drawbacks to which they are subject."

In 1872, at Leeds, Ouseley was again the chief speaker, taking for illustration:—

Some Psalms, chanted.	
The Service: Gloria Patri from the Jubilate	<i>Croft.</i>
The Anthem: "Call to remembrance"	<i>Farrant.</i>
"Hosanna"	<i>O. Gibbons.</i>
"Teach me, O Lord"	<i>Rogers.</i>
"O God, Thou art my God"	<i>Purcell.</i>
"Wherewithal shall a young man"	<i>Boyce.</i>
"Praise the Lord"	<i>Goss.</i>

In a short section on "Hymns," he instanced as inappropriate "La Suisse au bord du lac," sung to an English hymn in a crowded church in London, asking, "how can such tunes—in 6-8 time, in tripping measure, in secular style, with associations of secular and even amorous and questionable words—how can such tunes conduce to devotion? How can they enhance the perfection of sacred art? How can they fail to degrade that which they seek to exalt? How can they result in aught but the disgust and discouragement of all musical churchmen, the misleading of the unlearned, the abasement of sacred song, the falsification of public taste, and (last, but not least) the dishonour of God and His worship?" In referring to the great improvement that has taken place in rural choirs, he said: "I think it may be asserted, without fear of contradiction, that the zeal and energy of the clergy in promoting the development of choral resources in their churches is, after all, the *mainspring* of all the great musical church revival to which I refer."

At the Brighton Meeting in October, 1874, Sir Frederick Ouseley read a paper on "The Management and Training of Parochial Choirs, and the Organisation of Diocesan Choral Festivals." In this he remarked:—"It is difficult in these days to realise fully the ordinary state of our country choirs a century ago. And yet, unless we do so, we shall be unable duly to appreciate the vast improvement which has taken place in them

in our own days. Forty years ago this process was already going on, and people then drew very favourable comparisons between the church music of that date and the church music of half-a-century sooner. By recalling our early recollections, then, and regarding them as an advance upon the ruder and more imperfect attempts in our grandfathers' days, we shall be able, perhaps, to conjure up a tone-picture of the fearful chaos of hideous sounds which was accepted in those days as sufficiently tuneful for the service of the sanctuary." He then drew a picture of the improved state of things, with the larger use of organs or harmoniums, the institution of the chancel choir, as against that of the west gallery, and the formation of diocesan choral festivals, as to which he recommends a different arrangement in successive years. One year, small country gatherings; the next year, district choral meetings; and the third year, one large central festival in the cathedral church.

This was the last occasion on which Ouseley spoke on the interesting subject of church music, and its action on the religious life and thought. He always regarded music as a most valuable element of the religious culture of the day, and was ever an advocate of its extensive employment in our services; he was constantly urging improvement of the practice and systems of the present, encouraging efforts thereto, and pointing towards an advance in the future. There can be no doubt that the earnestness and skill with which Sir Frederick Ouseley dealt with this subject met with the appreciation of thoughtful audiences gathered together from all parts of England; and it is equally certain that the good seed he sowed, and the practical advice he gave, must have met with its due reward. Many clergymen must have carried away from these meetings suggestions and hints of how to employ music in our services that have borne good fruit in many a town and quiet country church in our land.

The above analysis of Lectures and Addresses has been most kindly prepared by MR. N. L. SOUTH-GATE.

Reminiscences from Old Friends.

SIR HERBERT OAKELEY, Professor of Music in the University of Edinburgh, one of Sir Frederick's oldest friends, writes:—

"My acquaintance with him began when he was at Langley, and while I was an under-graduate at Christ Church, during which time he paid occasional visits to Oxford. Scarcely a year subsequently passed without our meeting either there, in London, at S. Michael's, or at musical festivals. In 1858 we were guests of the late Mr. Linzee, near Romsey, when the organ in the fine Abbey Church there was opened by me, Sir Frederick preaching at the inaugurative service. We afterwards paid a visit to Dr. Wesley, at Winchester, who received us very kindly, placed Willis' fine organ at our disposal, and came to the cathedral as a listener; but, on the excuse of a cut finger, would not play on that occasion. Subjects for extemporaneous fugues were mutually given and worked out. No living British organist surpassed Ouseley in this now rare art. As you know, he would treat a fugal theme in its various contrapuntal possibilities, introducing 'in version,' 'augmentation,' 'stretto,' etc., if either device were feasible, and never abandoning legitimate style. I know of very few published fugues by Englishmen better than some of his improvisations. Instances of his accuracy of ear have no doubt been mentioned to you. His certainty as to keys was well-known. Sharing with him, from my childhood, this useful gift, I may say that frequent opportunities occurred of testing his accuracy, and of comparing 'notes' during divers musical performances.

"An eminent tenor may have sung 'Waft her, angels,' in the key of six flats instead of in the original key a semitone higher; an eminent contralto may have lowered the original key of 'What tho' I trace'; an eminent soprano may have shirked the high key (F), of the difficult bravura song of the 'Queen of Night'; an eminent bass may have sung 'Qui sdegno,'

from the same opera, in E flat, instead of Mozart's key of E natural; an eminent organist, to suit his instrument, may have played Beethoven's or Chopin's P.F. 'Marche Funèbre,' a semitone higher than the original keys: a master of orchestration may have judiciously scored a brilliant pianoforte piece by Weber in D, instead of the original D flat; or a pianist, with less judgment, may have adopted an edition of a well-known étude by Henselt in B flat instead of in B natural; in either instance a sympathetic glance from Sir Frederick would show that at the first bar he had noticed the transposition.

"On the occasion of the tercentenary of the University of Edinburgh in 1884, when it was my privilege to nominate Ouseley as one of the recipients of our LL.D. degree, his wonted accuracy as to pitch was manifested, both after our University Musical Society's Concert, of which he spoke in terms of warm commendation, but alluded to the necessary 'transpositions which had been made'; and also regarding the organ in the Music Classroom, the low pitch of which instrument he at once remarked on.

"Among the many admirers of his gifts, no one, I think, can more miss him than myself. I deplore the loss of a refined musician, a wise counsellor, and a sympathetic friend of 37 years' standing."

From an HON. FELLOW OF ST. MICHAEL'S COLLEGE.

My friendship with our dear friend Ouseley lasted for a great many years, and was intimate. But what I know of him is, I fancy, only what was equally well known to the hundreds whose lives were brightened by his unbounded kindness and cordiality.

I have a pretty keen remembrance of one occasion when (at Langley) I arrived one snowy evening, after a fatiguing day in London, to take part in a devotional performance, in the Chapel, of the entire "Messiah"—nothing omitted, and standing throughout the three parts. It began, I think, at 8 p.m., and certainly did not end before midnight. Then he took us up into his own room, and

rubbing his hands, said, "Well, I think we must want some refreshment." The refreshment was strong green tea! Of course, an absolutely sleepless night followed, especially as the room was an exceedingly cold one.

At day break, however, I was just drifting into unconsciousness, when a long single file of boys, in their night shirts, passed through the room on their way either to lavatory or oratory, I forget which. The next day was the prize day for the school, but, as might be expected, Ouseley was disabled by head ache, &c., and commissioned me (a stranger to the place) to represent him and conduct the ceremonies! I well remember, too, the misery which he suffered from the possession of that gorgeous, but perilous, heir loom—the Persian enamelled plate, of pure gold, which he used to hide under his coat and bring down with whispered cautions to shew his friends. Wishing you all success to your undertaking, &c., &c.

From E. G. MONK, ESQ., Mus. Doc.

No one who knew our late dear friend intimately could fail to love him as a man, and honour him as a musician. His position as an English Church composer seems to me unique, when the excellence as well as the number of his sacred compositions is borne in mind; while his labours in other paths of Church work, connected with his favourite art, are more widely known, perhaps, than they have been generously, or even adequately, acknowledged. His removal is an immense loss, both to the large circle of private friends by whom he was deservedly beloved; to the cause of music in general and its scientific culture; as well as to that of our Church, for which he did so much, and made such noble offerings of his exceptionally brilliant talents, fortune, and life. When, alas! shall we look upon his like again?

Did you ever hear this? Many years ago he said, in my hearing: "I look upon a wrong note in any public performance as a positive *crime*."

The REV. MARMADUKE C. F. MORRIS, formerly Head-Master of S. Michael's, writes thus:—

You will of course have numberless

instances of the extraordinary power and accuracy of Sir Frederick's ear. I remember his telling me that on one occasion many years ago, when he was going abroad for some time, he happened to be at S. Paul's, and when in the organ loft with Mr. Goss, the latter thought he would test the accuracy of Sir F.'s ear by asking him to try and remember the pitch of the organ until his return to London, which took place some months afterwards, when Mr. Goss found to his astonishment that Sir F. had remembered the pitch to a nicety.

Again, when Sir F. came here (Newton-on-Ouse) in June, 1886, to preach on the occasion of the opening of our organ, he was standing with myself and others at the west end of the church listening to the instrument. While it was being played at full power, he suddenly remarked that there was a note (he named it) out of tune in one of the upper octaves of the mixtures. We were rather surprised, as the instrument had just been tuned throughout: the fault, however, was there—it was a very slight one, but he “spotted” it at once.

Though his ear was so remarkable, his eyes seemed to lack the power of appreciating artistic or other beauty to any great extent. Did you ever notice this? Beyond scenery and buildings, I hardly ever heard him remark upon the beauty of anything as presented to the eye.

What admirably formed hands he had!—you must often have noticed them. And how supple they were! He could work all the joints of his fingers at will, and I believe those of his toes too!

With regard to the excellence of his handwriting, he took rather a pride in it; he always made his own pens, and never much liked other people using them, and if by any chance they did so without wiping the pen, he was always “down upon them” for it. His numerous correspondents could not but notice his uniformly exquisite writing: the original copy which I have of a song he wrote for me some years ago, “O where,” is quite a model of penmanship. Sir F.'s love of indoor games was another of his characteristics; even those of the simplest kind he entered into with all the zest and freshness of a boy, and he never seemed to grow weary

of them. If, however, he was defeated through what he thought was his own stupidity, he would sometimes fly into a sort of passion which, I need hardly add, like a passing cloud, was over directly, and his wonted sunshine appeared again.

A CATHEDRAL PRECENTOR, in a recent communication, remarks:—

I fear that I am not likely to be able to contribute anything novel to your work. On the chance of some of them coming in I note one or two things that much struck me. (1) His extempore organ and P. F. playing. He was about the best extemporiser of a fugue in England. When in a good vein his playing was absolutely magnificent. I remember particularly one extempore fugue played after the last service in summer Term at St. Michael's, I think either in '83 or '85, which was quite one of the most sublime things I ever heard; a fugue in which every variety of contrapuntal artifice was employed, followed by a Coda of extraordinary power—so, one would imagine, J. S. Bach played. (2) If you think of inserting music in your book, few things would create greater interest than the set of little fugues in the Oxford chimes, and as curiosities the canon that could be sung backwards, upside down, and, as it appeared from the other side of the paper when held up to the light, or again the chant that modulated up a semi-tone at each repetition, written for a man who wanted a receipt against his choir getting flat! You are, no doubt, aware of his remarkably precise appreciation of absolute pitch, and of his facility in composition, e.g., the 12 part chorus, “War, Wine, and Harmony,” written at Cambridge as an *ἐπιδείξις* of what Oxford could do. (3) Socially, I was as much struck by his intimate knowledge of Pickwick, as by anything else. Such knowledge was, I am told, not uncommon in that generation, but it certainly impressed a younger age to whom Pickwick is merely one book among many.

SIR GEORGE ELVEY, Mus. Doc., Late Organist of the Chapel Royal, Windsor, writes:—

Many years ago I was sent over to his father's house at Beaconsfield, by the Hon

Chas. Murray, to hear the boy play on the P.F. : he was then about 12 years old ; he sat down to the instrument and extemporized in the most surprising manner. His father told me, that at the age of 7 years his son had a very serious illness, and he then composed a description of his sufferings and his recovery. (This will be found as No. 207 in the MS. volume of his early compositions). Soon after this he wrote an opera, his father supplying him with the words. The great basso—La Blache, went to hear the boy play, and was as much astonished as myself. His ear was so quick that I was told, on a grand piano, if a note was out of tune, he would put his ear close to the instrument, and point to the wire that was at fault. This he did in the presence of La Bache, who exclaimed "Le Diable!"

Let me also mention, that in my presence, a heap of notes being put down by the palm of the hand, the boy actually named every one of them without seeing the key-board.

I suppose you know that when Sir F. left London, he came to reside in the neighbourhood of Windsor. I saw a great deal of him at that time, and he frequently came over and played on the grand old Organ in S. George's Chapel, much to my delight. During this time he gave a private performance, and I was the first violin: no one admired the talents of our dear friend more than myself, and I deeply regret that his compositions are not so well known as they ought to be. His last production was a rather elaborate anthem, composed for a Choral Festival at Salisbury.

The REV. CANON JOHN RICH, Hon. Fellow of S. Michael's, and Vicar of Chippenham, Wilts, writes as follows :—

I have known our dear old friend Ouseley very many years intimately, before he was Sir F. I well remember his great distress, when he heard of his father's serious illness, and I do not think he got home in time to see him alive. A good memoir of him must be very interesting. He was full of fun, and his excitable impetuosity often made him more funny. I have been sorry to see anecdotes of him in the papers, which in many cases I know to have been very in-

correct, though there was a foundation of truth to them. Do you remember his getting up the "Messiah," in the Town Hall, at Oxford, for the benefit of the Irish, in the famine of 1845? He also composed a glee, "Sweet Echo," proceeds to go to the same purpose.

He and your brother Henry E. Havergal, and others, often sang glees in the summer evenings, in the Hall staircase at Christ Church; the effect in "Quad" was almost like a band. When Dr. Marshall left Oxford, he acted as volunteer Organist to the Cathedral, for something like three or four months, and I do not think missed a service the whole time.

Of course you know all about the S. Barnabas riots. I enclose a letter which I had from him at that time. I had also several very interesting letters from him when he was abroad, after the break up at S. Barnabas.

"Multis ille bonis flebilis occidit,
Nulli flebilior quam" mihi.

The following is a portion of the letter referred to, written in a very small, neat hand :—

Nov. 20th, 1850.

"You have doubtless read in the papers, accounts of the outrageous attack which was made by the mob on S. Barnabas' Church last Sunday. But as the accounts in some of the papers are incorrect, it is possible that you and others may have been misled, as to the facts of the case. I write this to tell you how it all happened, both because I know you will take an interest in the matter, and because I am anxious the truth should be widely known.

On Sunday (Nov. 10) just as the non-communicants were about to retire, a great hissing was heard in the church with loud cries of "Popery," etc. This was, of course, stopped, and the service proceeded; but a multitude of men had collected outside, prepared to make a rush had any sympathy been evinced within. A great crowd collected in the evening, but we avoided all disturbance then by omitting the service at seven. Mr. Bennett remained at S. Barnabas to defend his family and property if necessary, and sent me to preach for him at S. Paul's, at six.

When I returned at 8.30, I found the crowd gathered in knots of men, threatening what they would do next Sunday. I had been insulted and threatened the night before in the street, and Mr. Bennett too had received several threatening letters. We had every reason to be certain of a more violent attack on Sunday, the 17th, so we took every precaution to be prepared for it, nor were they superfluous. The eight and nine o'clock services went off quietly, but at 10.30 the mob began to collect, but luckily our own congregation were seated in time. Nothing in the church happened before the sermon, but during it a prodigious yell was heard without, which frightened some of our people much. The church was crammed to suffocation, and a body of staunch friends were stationed up the body of the nave to prevent any attack on the chancel. When the sermon was concluded, and the non-communicants prepared to retire, a violent rush was made by the populace outside, and doubtless had they succeeded in their attempt, our beautiful edifice would have been dismantled, and our lives endangered. We know that was their object, but it pleased God to defeat their sacrilegious intention. The well-affected within were too strong for them; 100 policemen succeeded in quelling the mob without, sufficiently to let the congregation retire. The organist, by my direction, played "Full Organ" the whole time to drown the row, which had no small effect in preventing the disaffected from communicating with one another. In about 40 minutes the church was at length cleared. It was truly gratifying to see the very large number of communicants who remained to thank God in this way for His Almighty protection."

—

An HONORARY FELLOW observes :—

I remember, that he used more frequently than not, to sign his letters to me, with a musical monogram. He may probably have signed letters to you in the same manner: his letters to myself generally began: "My dear Ecce iterum."

The monogram consisted of minims on the alto clef, lines 1, 2, and 5, surrounded by an O.

Another HONORARY FELLOW, now in Canada, says :—

I should require some time to piece any recollections together, but your letter only reaches me the very day you name as the latest, etc. I look on him, as not only a musician of extraordinary natural gifts, but as a man of much general ability, and as a true Christian gentleman.

—

MR. BASIL HARWOOD, organist of Ely Cathedral, writes as follows :—

I see from a paragraph in the *Musical Standard* of Sept. 20th, that you are looking out for early compositions by Sir F. Ouseley. I have a book containing a March in C and an Air in A_b, both written by him at the age of 6 (these are found in the MS. volume of Sir F.'s early compositions, as Nos. 197 and 294). The title of the book in which these occur is 'Original Compositions in Prose and Verse,' illustrated with lithographic drawings, to which is added some vocal and instrumental music; the book commences with the 'Legend of the Lonely Lake,' by R. H.; 'Resignation,' a poem by Lady Charlotte Bury. Edmund Lloyd was the publisher, Harley Street, Cavendish Square, London, 1833.

—

There is an introduction and fugue by Sir R. Stewart, in *English Organ Music*, No. ix., vol. II., published by W. Reeve, 185, Fleet Street. The introduction consists of 7 bars, and there is a footnote to it stating that it is adapted from a work written by Ouseley at the age of 8.

I have heard Sir F. mention the fact of his having written compositions at a very early age, and he talked of looking through some old music to see if any could be found, but I have not heard the result. (This precious volume was found October 10th, 1889.) I have also heard Sir F. say that he played a duett on the pianoforte with Mendelssohn at 6 years of age, when he was a guest at his father's house. He also, in his youthful days, invented some kind of cypher by which he and his sister could talk together—no one else understanding what they were saying.

There are many who could bear witness to his wonderful extemporaneous powers, and to his amiability in doing his best to oblige whenever called upon, even though he might not be feeling quite in the vein for it. One of the last compositions he wrote was a concluding voluntary for the organ, published in the *Organists' Quarterly Journal* (Vol. II., Part 81), of which he gave me the MS., which I shall always prize. You will probably know better than I do what a wonderful store of general information he possessed, and how accurate and retentive was his memory. . . . He devoted himself entirely to the good of others, narrowing his own private means, living a simple life, and devoting his fortune and his powers to raising the dignity of the worship of God.

A FORMER ORGANIST OF ST. MICHAEL'S.
September 24th, 1889.

DR. BARRETT writes thus :—

The majority of musicians who only knew Sir Frederick Ouseley through the medium of his compositions, had no means of forming a true estimate of his genius. His versatility was extraordinary, and his modesty was only equalled by the extent of his powers. He could perform well on many instruments, and knew the peculiarity of those he played upon so as to get unusual and even humorous effects from them. Often when he has concluded a difficult solo, or at the end of a graceful trio, or a classical sonata, the buoyancy of his spirits was elevated to such a degree, that they could only be reduced to their level by a little exhibition of pleasantry. Thus, keeping the violoncello in hand when he had finished his part, and the music was ended, he would startle his hearers with the performance of an eccentric fantasia, such as "The pig's march," accompanied by extraordinary grimaces probably wrung from his musical sensibility by the hideous sequence of sounds such as the animals might be supposed to utter under the influence of compulsory rhythmical progress.

He would sing Spanish songs in various Castilian dialects, after the manner of the native singers, in a more or less tuneless style. He would sometimes accompany himself in one key and sing in another.

This was for him not a difficult feat, so much as one of great self-denial. His ear was so sensitive and acute that it was a great trial to him to have to endure anything sung or played out of tune. Many other like things he would do in music, thus shewing that the most highly cultivated minds are as keenly appreciative of the ludicrous as well as of the serious side of art. He could tell stories with the greatest relish and graphic power, and, unlike most story-tellers, he was not impatient of rivalry. He loved to hear his own anecdotes "capped," as he loved to "cap" other people's stories. He collected droll and amusing replies to musical questions, which had occurred within his own experience, or those of his friends, and these sort of commonplace books he delighted to exhibit to all who could relish and enjoy their peculiarities.

As a musician he shone best in private life and among sympathetic friends. It is a singular fact that when he took pen in hand to write he was a totally different being to what he was seated at his own pianoforte pouring out his mind. No one than he was better acquainted with the intricacies of musical composition. He knew every knot and subtlety of contrapuntal art, and could deal with them in a more ready way than any of his contemporaries. He was pedantic often in his writings, but he was not so in himself. He possessed great facility in composition, and having the power of dealing with its intricacies, sometimes thought that the proper and direct way of acquiring ease in writing was gained through self-restrictions. Thus he was wont to affirm that all composers ought to write one or more canons in various styles before breakfast, because this form of artifice gave him no trouble. It would seem as though when he prepared himself to write his thoughts he posed as "the learned Doctor Ouseley." Consequently, those who knew his great musical powers did not find them always represented in his compositions. His great imagination represented in his earliest years by the composition, among other things, of a Cantata descriptive of his sufferings during the progress of a fever, is only to be traced in his later instrumental works, rarely in his vocal compositions. It found full expres-

sion, however, in his extempore playing. In this, competent judges have expressed their opinion that he was unrivalled by any musician of the present century. None like him were able to treat a theme with all the resources of the art of form, or to invest it with an interest such as is found chiefly in the master works of the acknowledged best composers. Unlike many extempore players who have a convenient stock of passages which they employ to disentangle themselves from occasional embarrassments, his ideas were always fresh, appropriate, and so well ordered that he seemed to be playing an already written piece from memory, rather than an impromptu effusion growing under his hand. Had the instrument for registering performances been perfected and a record kept of Sir Frederick Ouseley's extempore effusions, sonatas, airs with variations, fugues, and fancies of all sorts, those of his fellow musicians who knew him only by his name, and his printed compositions, would have been enabled to form as high an estimate of his musical genius as that which is held as a cherished memory by his personal friends, and by none more earnestly than by

WM. ALEX. BARRETT, M.D.

Nov. 5, 1889.



The Consecration of St. Michael's Church, 1856.

In the *Hereford Times* and *Journal* of October 4th, 1856, appears a full report of the consecration of the church of St. Michael and All Angels, on September 29th, 1856. This report revives many old memories of the men and events of a past generation. The report proceeds as follows :—

"Such a busy stir as there was at Tenbury on Monday last has never before animated that usually peaceful town. The morning was cold and wet, but as the day advanced, the leaden clouds withdrew their gloomy

forms and a fine day succeeded. Carriages rattled to and fro to the spot with an increased rumble. By eleven o'clock there must have been 600 or 700 persons present, and later in the day between 300 and 400 persons—clergy and laity—partook of the Holy Communion.

THE PROCESSION

Was formed under the superintendence of Col. Rushout, in the following order :—

THE CHOIR,

Composed of the following Gentlemen from the Chapel Royal, Windsor; St. James's, London; Hereford Cathedral, Oxford, Exeter, Gloucester, Worcester, and St. Michael's choir.

TREBLES.

— Boardman	In London business.
Paul Butler	In the army, as supposed.
Alfred J. Caldicott	One of the Professors at the Royal College of Mus., London. Author of "Widow of Nain," and many other works. He subsequently had two sons in the choir, Alfred Ernest and Cecil.
Herbert Caldicott	Hop and Seed Merchant. Mayor of Worcester in 1888.
C. J. Corfe	Chaplain R.N. Bishop designate for the Corea. Convocation at Oxford conferred the degree of D.D. Honoris Causâ Oct. 22, 1889.
Hugh Dean	Solicitor. Died about 1884.
T. H. B. Fearon	R. of Norton, Stoke-upon-Trent.
— Gerounde	Died in 1864.
E. Kirwan	R.N. Died about 1862.
W. Kirwan	Living in Monte Video.
H. Lockyer	Chapel Royal boy. Now Sir Arthur Sullivan, Mus. Doc., the well known composer.
Arthur Sullivan	Barrister. Organist at Hong Kong.
C. Sangster	Ostrich farming in Africa.
O. Sangster	
	ALTOS.
Mr. W. J. Burville	Lay Clerk of Hereford Cathedral, 1851, to present time.
Mr Alfred John Capel	St. Michael's choir, afterwards Minor Canon, 1875, and Vicar of S. John Baptist, Hereford, 1877.

Rev. Henry E. Havergal Vicar of Cople, Beds. Died Jan., 1875.
 Rev. Sir F. Ouseley Founder of Church and College. Died April 6, 1889.

TENORS.

Mr. James Barnby Lay-Vicar of Hereford Cathedral to 1868.
 Rev. T. Vere Bayne Student of Christ Church, Hereford, Censor 1863-77.
 Mr. J. C. Büddinger Master of the Parish School. Died Jan. 1, 1889.
 Rev. H. Fyffe Principal of S. Helen's College, Southsea.
 Rev. John Goss Minor Canon; afterwards Custos of the College and Vicar of S. John Baptist, Hereford. Died Sep., 1877.
 Mr. John Hampton Choir-Master of S. Michael's. Incumbent and now Warden of S. Michael's College. 1889.
 Rev. T. Helmore Late Master of the Children of H.M. Chapels Royal, 1846 to 1886.
 Mr. — James
 Rev. H. McLaughlin R. of Boraston and Preb. of Hereford Cathedral. Died 1882.
 Rev. R. Norman Sometime Warden of Radley, now Dean and Rector of Quebec, Canada.
 Capt. — Ottley
 Rev. — Walker Deceased.

BASSES.

Mr. H. Barnby Member of the Choir of Armagh Cathedral for some years. then for 25 years gentleman of H.M. Chapel Royal, Windsor. Died 1886.
 Mr. Thomas Carpenter Lay-Vicar of Hereford Cathedral, afterwards of Armagh. Died 187-?
 Sir William Cope, Bart.
 C. J. Corfe Mus. Doc., Organist of Christ Church, Oxford. Of "The Treasury."
 A. Trevor Crispin, Esq.
 Mr. Flight Builder of the Organ in 1856.
 R. Haking, Esq. Now Mus. Doc., Oxon., and R. of Congham, King's Lynn.
 Rev. F. T. Havergal Minor Canon of Hereford, now Preb. of Colwall, and V. of Upton Bishop.
 Rev. C. T. Heartley Head Master, now R. of Cheveley, Newmarket.
 Rev. John Jebb R. of Peterstow, afterwards Hon. D. D., T. C. D., Chancellor and Canon of Hereford. Died 1886.

Rev. J. W. Joyce R. of Burford, Preb. of Hereford. Died 1887.
 Mr. R. Mann S. Michael's Choir. Organist of Cirencester. Died 1869.
 E. G. Monk, Esq. Mus. Doc., late Organist of York Minster.
 Rev. E. Wellings Late Incumbent of Stamford-in-the-Vales.
 Rev. J. B. Wickes Boughton, near Northampton.
 The Clergy connected with the Diocese, two and two.
 The Clergy of other Dioceses.
 The Registrar. H. C. Beddoe, Esq.
 The Bishop's Chaplain, Rev. E. R. Hampden.
 The Verger, carrying the Bishop's mace.
 The Bishop of Hereford.
 The Laity.



Organists of St. Michael's.

1. John Capel Hanbury, B.A., Wadham College Oxford; Michaelmas Term, 1856.
2. John Stainer, Mus. Bac., 1858; Michaelmas Term, 1857.
3. Langdon Colborne, Spring Term, 1860; Mus. Bac., 1864 (ob. Sep. 1889).
4. G. E. Alexander, late organist of the Parish Church, Wigan; Michaelmas Term, 1874.
5. William Claxton, B.A., Mus. Bac., 1882, Trinity College, Oxford; Michaelmas Term, 1877.
6. Walter J. Lancaster; Michaelmas Term, 1886.
7. Allan Patterson, appointed July, 1889.

THE ORGAN.

When the church was consecrated in 1856, the organ, then being erected by Mr. Flight, of London, was in a most incomplete state. Dr. George Elvey played; the service was Rogers in D, the anthems, "I have surely built Thee," *Boyce*, and "Praise the Lord," *Goss*. This instrument was not a great success. This was succeeded by another large organ of 65 stops, by Harrison, of Rochdale, which, after being in hand several years, was completed in November, 1867. This instrument proving unsatisfactory, the present magnificent organ was constructed by our great English Builder, Mr. Willis, of

London, in 1873-74, of which the following is a description:—

GREAT ORGAN, CC TO G.		
1	Bourdon	16 feet tone
2	Double Diapason ...	16 "
3	Open Diapason, large...	8 "
4	Open Diapason, small...	8 "
5	Stopped Diapason ...	8 "
6	Claribel	8 "
7	Quint	6 "
8	Harmonic Flute...	4 "
9	Principal... ..	4 "
10	Twelfth	3 "
11	Fifteenth... ..	2 "
12	Furniture	
13	Mixture	
14	Trumpet	8 "
15	Clarion	4 "

SWELL.

1	Bourdon	16 feet tone
2	Double Bassoon...	16 "
3	Open Diapason ...	8 "
4	Stopped Diapason ...	8 "
5	Salcional... ..	8 "
6	Oboe	8 "
7	Cornocean	8 "
8	Vox Cœlestis	8 "
9	Vox Humana	8 "
10	Principal... ..	4 "
11	Fifteenth	2 "
12	Clarion	4 "
13	Mixture	

CHOIR ORGAN.

1	Great Diapason...	8 feet tone
2	Claribel	8 "
3	Gamba	8 "
4	Dulciana... ..	8 "
5	Small Principal ..	4 "
6	Harmonic Flute...	4 "
7	Stopped Flute	4 "
8	Clarionet... ..	8 "
9	Piccolo	2 "

SOLO.

1	Harmonic Flute...	8 feet tone
2	Gamba	8 "
3	Clarionet... ..	8 "
4	Orchestral Oboe ...	8 "
5	Concert Flute	4 "
6	Tuba	8 "

PEDAL.

1	Stopped Diapason ...	32 feet tone
2	Open Diapason (wood)...	16 "
3	Open Diapason (metal)...	16 "
4	Violone	16 "
5	Stopped Diapason ...	16 "
6	Principal	8 "
7	Violoncello	8 "
8	Quint	12 "
9	Fifteenth... ..	4 "
10	Ophicleide	16 "
11	Clarion	8 "
12	Furniture	

9 Couplers, 9 Composition Pedals; pneumatic action to Great Organ and Couplers; Tremulant to Swell, and Pedals.

NOTE.—Sir F. O. gave his advice to a large number of clergy and others on the building or restoration of organs. It must not be forgotten how largely he gave, and the trouble he took about the organ of Hereford Cathedral, 1861 to 1864. He also collected much valuable information on the various organs that had been erected in the Cathedral during the last three centuries. His intention was to publish what he had collected, but his other numerous engagements obliged him to abandon the attempt.



Sir Frederick's Early Compositions.

This precious small volume, size $9\frac{1}{2}$ by $5\frac{1}{2}$, containing 243 examples, is preserved at S. Michael's College. Many were composed for his parents, chiefly Waltzes and Marches.

No 73 was composed for H.R.H. the Princess Augusta, Oct. 28th, 1830.

No 238 for her Majesty, Queen Adelaide, September 11th, 1835.

Other melodies for Lady Isabella Fitzgibbon, Lady Denbigh, Hon. Miss Jervis, Madame Pasta, Madame Weiss, Sir Herbert Taylor, and others.

No. 207 is a musical description of his illness in 1832—Andante espressivo—beginning to be a little ill—now I'm very ill, iller than ever—blisters—a little better—not quite well yet—now I'm quite well! * The earliest example is dated Nov. 1828, when 3 years and 3 months old. 219 were written before he was six years old.

* His medical attendant was a Dr. Granville. This piece was intended as a present for him, for the care and attention bestowed on the young patient. The *Harmonicon*, May, 1833, on this particular composition observes—"Though an abundance of lively fancy is displayed in this, there is nothing in it at all extravagant or ridiculous; on the contrary, it is strictly *en règle*, and expresses as well as inarticulate sounds are capable of expressing sensations, all the variety of feeling which he experienced in the course of a long fever."

OUTLINE OF THE FIRST OPERA

COMPOSED BY F. A. G. OUSELEY.

AGE 7½ YEARS.

- PAGE.
1. MAESTOSO— Overture.
 2. MIGRETTO GRAZIOSO—Aria.
 7. ALLEGRETTO—Huntsman's Bugles at a distance.
 8. ANDANTE CON ESPRESSIONE—Aria, Tom's Mama,
 10. RECITATIVE—
 11. "Huntsman's Chorus."
 13. ARIA— Tom.
 15. RECITATIVE—Georgina and Tom.
 15. CAVATINA—
 20. DUET—
 25. TEMPEST—Tom's Mama and Georgina.
 28. The Vault Scene.
 30. QUARTET—
 33. ARIA— Tom's Mama.
 35. RECITATIVE—Tom, and Tom's Mama.
 39. ARIA— Tom.
 43. Peasant's Dance

The MS. consists of 53 pages of 6 lines each, and has no distinguishing title.

In 1833, when about eight years old, he produced his new and much larger Opera, with Italian words, forming a thick volume, which is preserved in the Library at S. Michael's College. (See page 10.)

The *Musical Library* of September 1834, says:—Last winter this active minded child (Ouseley), composed an entire Operetta, "L'Isola Disabitata" of Metastasio, which it was intended should be privately performed last spring. The article also reviews a new Duet, then just published by Novello, entitled—"Vanne a regnar besnomio, per Soprano e Contralto composto da Frederick Arthur Gore Ouseley, all'età di otto anni." It remarks on the manliness of the composition as quite unexpected from so youthful a pen. There are a few notes which an experienced composer would not have used, but they will serve to convince the sceptical, if any there be, that the author had no professional aid in this production—a work which from a child of eight years, will hardly fail to be received with astonishment.

Compositions.



It has been found impracticable to collect a complete list of Sir Frederick Ouseley's WORKS, but the following are to be found in the Bodleian Library:—

- Choral Worship of the Church. Sermon at Derby, 1861. 8vo.
- A Sermon—Jerusalem at Unity, 1863. 8vo.
- Treatise on Harmony. Oxford, 1868. 4to.
- 2nd Edition. Oxford, 1875. 4to.
- Sermon on Secular Education. Ludlow, 1869. 8vo.
- Treatise on Counterpoint, canon and fuge, based upon that of Cherubini. Oxford, 1869. 4to.
- Treatise on Musical Form. Oxford, 1875. 4to.
- Sonata for the Organ. London, 1877. 4to.
- Anthem—From the rising of the sun.—Novello's Tonic-sol-fa Series, No. 238. London, 1884. 4to.
- Morning and Evening Service, for a full orchestra and organ. 8-part chorus. London. 1884. fol.
- Order of Service for Children, Music by Sir F. O., and others. London, 1884.
- Overture to Hagar, arranged for Organ by B. W. Horner. London, 1884. 4to.
- Overture to the Martyrdom of St. Polycarp, arranged for the Organ by Burnham W. Horner. London. 1885. 4to.
- History of Music. by E. Naumann, edited by Sir F. G. O., in 2 vols., published in parts by Cassell & Co. London, 1882. 8vo.
- Another issue. Part I. London, 1888. 8vo.
- Voluntary for Christmastide, No. 8. London, 1883. fol.
- Voluntary—Organist compositions for the Organ, No. 9. London, 1883. fol.
- Second Sonata for the Organ. London, 1883. 4to.
- Martyrdom of S. Polycarp—Sacred Oratorio. London 1886. 8vo.
- Home Mission Hymn—Holy Lord Thy tender mercies. Music only. London, 1887. 8vo.
- Original compositions for the Organ. No. 83. London, 1888. 4to.

In Sir G. Grove's Dictionary of Music, the following additional works are mentioned:—

- Opera, "L'Isola Disabitata." 1833.
- Exercise, a Cantata, "The Lord is the true God." 1850.
- Oratorio, "S. Polycarp." 1854.
- Oratorio, "Hagar." 1873.
- Collection of Cathedral Services. 1853. Edited by Sir F. O.

Anglican Psalter and Chants, edited by Dr. Monk and Sir Herbert S. Oakley, Mus. Doc.

Sir G. Grove states, Dict., page 617, "He has composed eleven services, one of which in eight parts is still in MS., and another recently written has orchestral accompaniments. He has also published upwards of 70 anthems, and has edited the sacred works of Orlando Gibbons. His compositions for the organ include a set of 6, one of 7, and one of 18 Preludes and Fugues, also 6 Preludes, 3 Andantes, and 2 Sonatas. He has also written some dozen glees and part songs, several solo songs with piano accompaniments, and two stringed quartets, &c. His Oratorio "Hagar" was produced at the Hereford Festival of 1873, and performed in the following year at the Crystal Palace."

He also wrote about the year 1855 a glee "Sweet Echo"; profits towards the Famine in Ireland.

Also Festival Anthems for the restoration of Lichfield Cathedral in 1857, and for Hereford Cathedral in 1863.

Special anthems for certain Festivals by various composers, Vol. I. in 1861, and Vol. II. in 1866.

Treatise on Harmony, 3rd edition, 1880.

„ Counterpoint, 2nd edition, 1880.

„ Musical Form, 2nd edition. 1886.

The Oratorio of "St. Polycarp" was performed at the Hereford Festival of 1888, when the author was present, being then Canon in residence.



Sir F. A. G. Onseley's Last Composition.



The anthem which may be regarded as his last great work, was effectively performed in Salisbury Cathedral, June 6th, 1889, by 3,000 singers, with full band and organ.

The Choral Union Committee for that

diocese had invited Sir F. O. to write it specially for the Union. In the last report it is stated, "The anthem is a remarkable composition, very original in form, and admirably adapted for performance by a large body of singers of varied capabilities."

Variety has been secured by the alternate use of a grand chorus, either in unison or in four-part easy harmony, and of a select chorus the parts for which are sometimes treated in eight real parts, sometimes in four: and of a quartet which is effectively introduced into the work.

Only easy and broad passages are assigned to the grand chorus, so that every village choir will be able to take its part in the anthem.

Special pains have been taken with the orchestration. The accompaniments have been scored for a very large band of brass, wood-wind and strings, with organ obligato, but some of the instruments are really ripieni, and could be omitted, as for instance the contra fagotto and bass tuba. If all could be employed the result would be very fine; the contrast between the large body of voices, supported by such a band with organ, and the quartet accompanied by strings (*pizzicato*) and harp, would be especially striking.

Altogether the work abounds in original and massive combinations, and no pains have been spared in its elaboration. It is a noble work suited to a noble occasion."

The words of the anthem are "It is a good thing to give thanks unto the Lord," &c., Psalm xcii. ver. 1 to 6. Four bodies of singers are required. Quartet for S. A. T. B., Soli. Two select Choirs, Decani and Cantoris and full choir. The anthem concludes with this doxology—

To Father, Son and Holy Ghost,
The God whom we adore,
Be glory as it was, is now,
And shall be evermore.

Printed by Novello, Ewer, & Co.

The organ accompaniment which Sir F. O. reluctantly wrote out for the special performance was lithographed, but is not published as he did not wish the anthem to be performed except as he had written it.

Proposed Memorial to Sir F. Ouseley, in Hereford Cathedral.



SPEECH OF THE DEAN,

The Bishop, the Canons, the Mayor, and other Clergy and Citizens being present, August 3rd, 1889:—

"We have met together to-day, because the friends of the late Sir Frederick Ouseley think there ought to be a memorial to him in this Cathedral. It is well known to all present that Sir Frederick was connected with the Cathedral for more than 30 years as Precentor, and you know that the Precentorship, though a very high office, was an unpaid one; it had been disendowed so far as income went, and was purely an honorary office. Still, in spite of that, Sir Frederick always took pains to help in anything connected with the Choir. Whenever there was any election of a vicar choral, or assistant vicar choral, or even of a Chorister, Sir Frederick was invariably present, even making purpose journeys in order to be with them, and on all other occasions in anything connected with the Cathedral, and its well-being, he was always ready to be present, and to give them the help of his counsel, of his judgment, and of his musical experience. There is just one little difficulty before us to-day, and we must face it. Our action to-day might seem to interfere with the collection which Sir Frederick's friends and admirers are striving to make towards the sustentation of S. Michael's College on its present footing. It might seem that in seeking to place a memorial in the Cathedral, we are in a way interfering with the other scheme. Now I am sure nothing could be further from our intentions. Nothing could be further from the thought in our minds—far from it. Many of us wish well to that other collection, if it could be made, but we do think that whilst the general memorial should be for S. Michael's, there ought to be a local memorial to Sir Frederick as Precentor for so many years of Hereford Cathedral. But

don't let me place the reason of the memorial only on that official connection of his with the Cathedral. We do not forget his general goodness. He was a most kind friend, a most hospitable neighbour, and we always found him most unselfish and generous, and I think we all feel that we ought not to allow him to pass away without placing some little memorial at least, in our Cathedral, to mark our affection and esteem for him, and our deep regret at his lamented loss. I have said these few words; now perhaps we had better discuss the matter, and propose one or two resolutions."

After the Bishop and others had spoken, Mr. T. Llanwarne proposed, that a Committee be formed for carrying out the proposal, which should report to another meeting.

Meetings have been held on this subject, but no decision has yet been made. My cherished hope of concluding this work, with a description of the Cathedral Memorial, is thus frustrated.

F. T. H.

November 9th.



Miscellaneous Notes.

PORTRAIT OF SIR FREDERICK.—In the Hall at S. Michael's College, there is a full length portrait of Sir F. in his robes, as Professor of Music. It was presented by the Warden and Fellows of Radley College, early in 1857. The artist was Mr. W. H. Florio Hutchinson, once a pupil of Fuseli, in London, then a resident in India, afterwards Teacher of Drawing and Design, at Radley College. He died at Frome, Selwood, about the year 1879.

FINE OAK CHAIR.—At the head of the "high table" in the Hall, there is a capacious and imposing chair with a high back; Sir Frederick always occupied this seat, duly vested with cap and gown, using a Latin grace before and after each meal.

DIMENSIONS OF THE CHURCH.—Total length internally, 110 feet by 45 in breadth. The Transepts give a further projection of 11 feet on each side, by 19 broad. The interior has a wooden vaulting throughout. Height of external ridge, 70 feet. The original design by—Woodyer, Esq., Architect, included a Tower near the S.W. corner of the Church. This important feature would add greatly to the beauty of the group of buildings.

The College is 144 feet in length, by 49 in breadth. An imposing Dormitory extends the whole length of the building, containing 36 cubicles.

The collection of Music will probably remain at S. Michael's until there are funds to build a place for it.

MEMORIAL.—The sum of £140 has been raised for the Memorial at Hereford Cathedral, and upwards of £2,000 by the London Musical Committee towards the endowment of St. Michael's College. A statement of the Endowment Fund appeared in *The Times* on October 29th. The following communication from Mr. Crispin explains the case so clearly that its insertion here may be desirable:—

THE OUSELEY MEMORIAL SCHEME.

TO THE EDITOR OF THE "MORNING POST."

SIR,—I have noticed the short paragraph in today's *Morning Post* commencing as I have headed this letter. I wish most earnestly to press upon all Sir Frederick Ouseley's friends, and every one who feels an interest in the noble church and institution which he founded and endowed at Tenbury, that the scheme is not a memorial scheme. The sole object of the appeal is to place the college in the same position in regard to the funds for its support as it enjoyed during the founder's lifetime. Over and above the endowment made at the beginning, now 30 years ago, Sir Frederick Ouseley devoted all his other income, £2,000 a year, to the support of the college. This £2,000 a year was to a great extent income which died with him; indeed, part of it was raised on mortgage. This mortgage must be paid off by his executors, and the residue of his estate, which is bequeathed to the college, will not supply one half of the £2,000 which in his life he found necessary for the support of his college. It is to make up this deficiency that the effort described as a "memorial" scheme is being made. True it is that to put the college on a permanent footing will be not only a,

but the most fitting memorial that could be raised to the founder's memory; but, at the same time, let it be clearly understood that the endowment is the object, and that the fully endowed college will be a most fitting memorial to the founder is merely an accessory. The accessory will of course follow the principal, but the principal is the endowment, and I entreat every one who feels an interest in the college, or who has either directly or indirectly derived benefit from its existence, and every one who knew the unselfish founder, to give largely. I write as an honorary fellow of the college and a friend of 40 years of the late founder.—Yours, &c.,

A. TREVOR CRISPIN.

1, Ladbroke-gardens, September 23rd.

NOTE FOR PAGE 39.—The statement in the *World* about emolument requires explanation. The stipend of the Incumbent of St. Michael's is about £100. The stipend of the Warden should be £300, but the present holder of that office, I am assured, does not touch any income from the funds of the College until better times come round.



**Outline of the Proceedings
Annually at St. Michael's College
on the Festival of St. Michael
and All Angels.**



- 8 a.m., Holy Communion.
- 11 Morning Prayer, with orchestral service and sermon.
- 2 Dinner in the Hall; speeches.
- 6 Evensong, music as in the morning, and sermon.
- 8 Concert in the Hall, attended by a large number of neighbours, followed by supper for performers, Fellows and friends; usually about 60 present. Sir F.'s *grand* piano was always used in the hall on these occasions.

A special interest was this year attached to the Commemoration Services of this College, as being the first since the death of its

munificent Founder. The 3rd of October was kept as the Commemoration Day, and the morning preacher was the Bishop-Designate of Corea, Rev. C. J. Corfe, late chaplain R.N., an Old boy and former Master of the College. Instead of the usual concert, an organ recital was given in the church after Evensong by Mr. Sinclair, organist of Truro Cathedral, and also an old St. Michael's Boy. There was a good gathering of the friends of the College and of the late Warden. Those who recognize in Sir Frederick's life work that the ancient spirit of self-sacrifice and devotion is still alive within the English Church, and those also who acknowledge the greatness of the debt which English Cathedral and Church music owes to him will learn with thankfulness that his work is being carried on in the same spirit and on the same lines by the new Warden, Rev. J. Hampton, himself associated with the College since its foundation. The former pupils of St. Michael's are now filling responsible positions in the Church, the Army, the Navy, and many other departments of life. We believe that their early training in the worship of the Sanctuary has helped them to be not merely staunch churchmen, but therefore good citizens and loyal subjects. Many people knew Sir Frederick only as a singularly gifted musician. But to him music was an accessory, and not a sole aim of life. Perhaps it is scarcely realized as it ought to be, that an institution such as St. Michael's College, is of the greatest value to both our church and our country.—*Church Times*, October 11th, 1889.

The Author's Concluding Note.



To all who have so readily responded to requests for information—specially to Mr. T. Lea Southgate, for his valuable abridgment of Congress and Association papers and his other productions; to the executors, for the loan of valuable MSS.; to Mr. T. Jones, for the loan of a negative of the portrait; to the authors who have granted permission to use their works; to the large and influential body of subscribers who have favoured him with their support—the author's best thanks are due.

Much indulgence is asked for this little work, as it has been undertaken during illness and a period of great bodily weakness, the whole having been taken through the press while confined to his room. There has been no attempt to write a memoir, but materials have been brought together which may possibly assist a future biographer.

It would be very pleasant to give much further information about St. Michael's College—which alone would be sufficient for a volume—but with such a beautiful church and buildings, and such a large and influential body of Honorary Fellows, it seems only reasonable to hope that this institution may be expanded and utilized in aid of some of the pressing needs of the Church, and that a bright and useful future is still in store for Sir Frederick Ouseley's noble foundation.

UPTON BISHOP VICARAGE,
November 18, 1889.



S. Michael's College, Tenbury.



Visitor:

THE LORD BISHOP OF HEREFORD.

Warden:

REV. J. HAMPTON, M.A.

Head Master:

REV. E. HINCHCLIFF, M.A.

Bursar:

W. NORRIS, ESQ.

Organist:

MR. ALLAN PATTERSON.

Honorary Fellows:

- REV. H. FYFFE, M.A., S. Helen's College, Southsea.
Very REV. R. W. NORMAN, D.D., Rector and Dean of City and Diocese of Quebec.
REV. J. RICH, M.A., Vicar of Chippenham, Hon. Canon of Bristol.
A. TREVOR CRISPIN, ESQ., of H.M. "Treasury."
E. G. MONK, ESQ., M.D., Radley.
REV. T. AYSGOUGH SMITH, M.A., Vicar of Tenbury, and Prebendary of Hereford.
REV. W. M. CAMPION, D.D., Fellow of Queen's College, Cambridge, and Hon. Canon of Ely.
REV. T. L. WHEELER, M.A., Worcester.
REV. J. C. HANBURY, M.A., Wadham College, Oxford.
REV. J. E. MILLARD, D.D., Rector of Basingstoke, and Hon. Canon of Winchester.
REV. H. A. COTTON, M.A., Minor Canon of Westminster.
REV. F. M. MILLARD, M.A., Vicar of Otham, Kent.
REV. M. C. F. MORRIS, B.C.L., Vicar of Newton-on-Ouse, Yorkshire.
REV. V. K. COOPER, M.A., Minor Canon of Durham.
REV. J. S. SIDEBOTHAM, M.A., Vicar of Aymestrey, (Librarian.)
REV. H. C. ROGERS, M.A., Rector of Wood Norton, Norfolk.
REV. E. C. CORFE, M.A., Hertford College, Oxford.
REV. J. H. MEE, M.D., Precentor of Chichester Cathedral.
REV. W. RAYSON, M.A., Vicar of Lindridge.
REV. C. J. CORFF, D.D., Late Chaplain R.N., now Bishop of Corea.

