

**MUSIC OF THE ANGLICAN CATHEDRAL AND SELECTED ANGLICAN PARISH
CHURCHES OF THE DIOCESE OF SYDNEY 1869-1940**

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ABSTRACT

This Thesis is about the music in St Andrew's Cathedral, Sydney; this being the Cathedral church of the Anglican Diocese of Sydney, Australia and in several nearby Anglican parish churches over a period of seventy years. It provides information as to the music sung by the Choirs of the Cathedral and of some of the parish churches over a period of considerable change. It touches on the music sung and instruments played, mainly the pipe organ, which accompanied singing in church.

It begins in 1869, the year following the opening of St Andrew's Cathedral on 30 November 1868. St Andrew's Cathedral was the first Anglican Cathedral in Australia. It ends in 1940 when Australia had been at war for over a year. It concerns church life in the Cathedral between these years, the standards of the music sung, churchmanship issues, the leading musicians, the conditions under which church musicians worked and the influences which the Church of England had on the Australian Anglican Church.

The main sources of the information used have been secular and church newspapers and minutes of meetings of the Cathedral Chapter and of Parish Councils.

The Thesis demonstrates how heavily the Australian Church relied on, and was tied to, English church music and practice of the time. It stops short of the radical changes which took place in the Australian social order, in Australian attitudes towards England, and in Church music soon after the conclusion of the war.

STATEMENT BY THE WRITER

This work has not been submitted for a higher degree to any other university or institution.

The sources of the information used are listed in the Bibliography.

The works of others have been quoted in the Thesis. The sources of the quotations have been identified and the sources are listed in the Bibliography.

This thesis contains no material which has been accepted for a degree or diploma by the University or any other institution, and to the best of the candidate's knowledge and belief, no material previously published or written by another person except where due acknowledgment is given in the text.

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Neil Matheson Cameron

Date: 19/11/2014

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Dr Louise Trot, the archivist of the Anglican Church, Diocese of Sydney, could not have been more helpful. She allowed me to work in her sub-basement office in Phillip Street, Sydney and gave me access to all of the material she has relating to the period and the Cathedral and other churches considered in this thesis.

Dr Kim Robinson, the principal librarian of the Library of Moore Theological College, Newtown, gave me unlimited access to material in the Library.

The authorities of All Saints' Woollahra gave me access to the Pariah Papers published by that church during the period that Victor Massey was the organist and choirmaster of that church.

It is also appropriate that I acknowledge the value for research of the *Trove* facility of *The National Library of Australia*.

Lastly, I acknowledge the support and encouragement that I received from my wife, Dr Marcia Cameron, who suggested that I undertake this project.

MUSIC OF THE ANGLICAN CATHEDRAL AND SELECTED ANGLICAN PARISH CHURCHES OF THE DIOCESE OF SYDNEY 1869-1940

1. INTRODUCTION

Introduction

This thesis examines the development of music in St Andrew's Cathedral, Sydney from its opening in 1868 until 1940. St Andrew's Cathedral is the cathedral church of the Anglican Diocese of Sydney, Australia. It also considers the music in several nearby Anglican parish churches as disclosed in surviving records of those churches.

It considers music in a period of change. The period begins in 1869 when the Cathedral was consecrated as the cathedral church of the diocese of Sydney. The period ends in 1940 shortly after Australia entered the Second World War.

During the period, the ritual and theological controversies which developed in The Church of England in England became a feature of the Anglican Church in Australian development and in the diocese of Sydney. These controversies are outside the scope of this thesis, however they affected music in church services.

The thesis provides information as to the music sung by the choir of the Cathedral and by the choirs of the several parish churches. It identifies instances when the controversies referred in the previous paragraph impacted on music in church. It looks at the music played and the musical instruments, mainly the pipe organ, that accompanied the singing.

The Church of England in Australia

There is a distinction to be made between the Church of England in England and the Church of England in New South Wales. The expression *Church of England* is used in the remainder of this thesis (except where the context does not permit) to refer to the Church of England in England. In time, the official name for the Church of England in New South Wales became the *United Church of England and Ireland in New South*

Wales,¹ and later simply *Church of England*.² In 1962, when the connection between the *United Church of England and Ireland in New South Wales* and the Church of England in England was severed, the name of the Australian Church became *The Church of England in Australia*.³ On 24 August 1981, this name was changed to *The Anglican Church of Australia*.⁴ Hereafter, the part of The Anglican Church of Australia in New South Wales (again, except where the context does not permit) is referred to as the *Anglican Church* irrespective of the changes in its constitutional position and the various names by which it has been known.

The beginnings of the Anglican Church in Australia

Before the founding of the first settlement in Australia, some English people visited Australia. Captain James Cook and Sir Joseph Banks are notable examples and, no doubt, the crews of their ships included members of the Church of England and possibly members of other Christian denominations. However, if one assumes that the arrival in a country of a Christian denomination is marked by the arrival of a minister of the denomination, then the Church of England arrived in Australia in January 1788 with the First Fleet transporting convicts to Australia and its chaplain, the Reverend Richard Johnson.⁵ Johnson was a clergyman of the established Church of England.⁶ Other clergy of the Church of England followed Johnson. From the start, the church founded by

¹ This name was used in a statute known as *Act 30 Victoria* passed in order to enable the members of the *United Church of England and Ireland in New South Wales* to manage the property of that Church.

² Church of England Constitutions Act Amendment Act of 1902.

³ Church of England in Australia Constitution Act 1961.

⁴ Anglican Church of Australia Act 1976.

⁵ Clark, C. M. H., *A History of Australia*, Volume 1, Melbourne University Press, Carlton, Victoria, 1962, p. 75 and 87.

⁶ A church may be described as “established” if it is instituted and recognized as the official church of a country.

Johnson in Australia was regarded by Johnson, other Church of England clergy and adherents of Johnson's church, as part of the Church of England, albeit on the opposite side of the globe.⁷ This had important consequences in relation to the discipline of the clergy of the Anglican Church and the liturgy for the services of the Anglican Church as the discipline and liturgy of the Anglican Church remained the same as in England and impacted on the music used by the Anglican churches. However, adherents of other Christian denominations came with the First Fleet and later, in particular, Roman Catholics, Presbyterians and Methodists. These adherents, understandably, objected to the privileged position of the Anglican Church. The other denominations, both in Australia and in England, had the status, at law, of unincorporated associations and no more. In fact, this status had advantages not enjoyed by the established church.⁸ Nevertheless, members of the Anglican Church, until 1 January 1962, considered themselves to be members of the Church of England.⁹

The nexus between the Anglican Church and the Church of England was not treated lightly.¹⁰ The Privy Council ruled, in several cases arising from a situation in South Africa, that the rules of the Church of England applied in the English colonies with

⁷ Neil Cameron, *Music of the Anglican Churches of the Diocese of Sydney 1836-1868*, M.Mus. diss. The University of Sydney, 2006, p.16.

⁸ Evidenced by the interference in 1818 by Governor Macquarie, the Governor of the colony of New South Wales, in the conduct of services in St Philip's Sydney and St John's Parramatta. Such interference would have had no legal basis if attempted in relation to a service in a church of any of the other denominations. See Cameron, *Music of the Anglican Churches of the Diocese of Sydney 1836-1868*, p. 29.

⁹ On 1 January 1962, the nexus was severed by Acts of the Parliaments of each of the Australian states and territories and which established the body currently known as *The Anglican Church of Australia*.

¹⁰ For example, in the course of a meeting of the second synod of the diocese of Sydney, the Bishop of Sydney stated: "This union between us and the Church of England will, I trust, ever be preserved." Similar sentiments were expressed by church members on many occasions.

limited exceptions.¹¹ The ruling gave rise to serious problems for the Anglican Church and its members. The first problem was: what were the rules that regulated the Church of England at the time of the founding of the colony of New South Wales? The second was: how can one comply with rules where literal compliance is impossible? The third was: to what extent can the rules be modified, whether to meet local conditions or otherwise, without the consequences suffered by the church in South Africa. (The church there split into two parts.) A literal compliance with all of the rules of the Church of England was impossible in Australia. There were doubts as to which rules fell within the exceptions and which did not. However, there was never any doubt that the rules as to the liturgy and the conduct of church services applied in Sydney as they did in England and that those rules could not be ignored or changed in Sydney without risk.

Dioceses

Strictly speaking a diocese is a geographical area. For centuries, the practice of the Church of England has been to appoint a bishop in relation to each diocese. Other bishops may be appointed to a diocese but these function as assistants to the bishop of the diocese.

In the first instance, Australia was treated as being part of the diocese of the Bishop of Calcutta. That connection was soon severed and the whole of Australia became the first Australian diocese of the Anglican Church. The first (and only) Bishop of Australia was William Grant Broughton. Broughton was appointed on 14 February 1836.¹² In 1847, Australia was divided into five dioceses:

Adelaide, comprising the States of South Australia and Western Australia and the Northern Territory;

Melbourne, comprising the State of Victoria;

¹¹ *Bishop of Natal v Gladstone*, LR 3 Eq. 1 at p. 774.

¹² Judd and Cable, *Sydney Anglicans*, p. 25.

Newcastle, comprising the Northern part of New South Wales stretching from the Hawkesbury River to the Queensland border and beyond;

Sydney, comprising the rest of New South Wales and part of Northern Queensland, which later separated from Sydney; and

Tasmania.

Broughton was the first bishop of Sydney.¹³ In 1857, the diocese of Perth comprising Western Australia was carved out of the diocese of Adelaide and later Perth was subdivided into four dioceses. In 1859, when Queensland was constituted a separate colony, the diocese of Brisbane, comprising most of Queensland, was carved out of Newcastle, and later divided into three dioceses. In 1863, the diocese of Goulburn, comprising the Southern part of New South Wales, was carved out of Sydney. In 1884, Goulburn was divided into the dioceses of Canberra-Goulburn and Riverina. In 1867, the diocese of Grafton and Armidale was created from the part of the original diocese of Newcastle situated in New South Wales. In 1870, the diocese of Bathurst, comprising the central and north-western parts of the Diocese of Sydney, was created. The area of the original diocese of Melbourne was sub-divided into six dioceses, one of which was called Melbourne. Subsequently there have been amalgamations and divisions.¹⁴

In consequence, the diocese of Sydney now comprises the relatively small part of New South Wales shown on the map at the end of this chapter plus Norfolk Island and Lord Howe Island both off the eastern coast of New South Wales and not shown on the map.

The boundaries of the diocese of Sydney have changed very little since 1870.

In this thesis, it is assumed that, at all relevant times, the boundaries of the diocese of Sydney have always been the present boundaries notwithstanding that, in the past, the diocese included much of New South Wales.

¹³ Judd and Cable, *Sydney Anglicans*, p. 45.

¹⁴ The data in this paragraph was supplied by the Sydney Diocesan Archivist.

It needs to be noted, that the word “diocese” sometimes is used to refer to all the elements of the church in a diocese, that is, the land, buildings, institutions and church people in the geographical area which is the diocese. The word is not used in that sense in this thesis.

1869

St Andrew’s Cathedral, albeit incomplete, was opened on 30 November 1868. The foundation stone of the Cathedral was laid on 1 September 1819 and was re-laid on 16 May 1837.¹⁵ Construction began shortly thereafter. Construction was delayed due to shortages of funds and labour but, by 1868, the building had been completed sufficiently to be used for the purpose for which it was designed.

In 2002, Dr James Forsyth completed a thesis entitled *Music in the Anglican Churches in Sydney and surrounding Regions 1788-1868*.¹⁶ The early chapters of the thesis deal comprehensively with the period from 1788 to 1836. Thereafter, from chapter 4 onwards, Forsyth was selective in the topics that he covered. These topics include a review of the musical and other activities of the Revd William Branwhite Clarke, hymn-books mostly dating from before 1836, a valuable and detailed description of the capacity of the barrel organ in St Thomas’ Church, Port Macquarie (which is outside the diocese of Sydney), and the importance of Christ Church, Sydney, as an agent for change in church music in other Anglican churches. The principal innovation at Christ Church, Sydney was the introduction to the diocese of some of the early Tractarian principles (discussed in the following chapter) developed in England in the decade preceding the opening of Christ Church. In the final chapter of his thesis, Forsyth considered some of the aspects of the change and growth in the Anglican Church during the period 1845 to

¹⁵ S. M. Johnstone, as revised and extended by J. H. L. Johnstone, *The Book of St Andrew’s Cathedral, Sydney*, Sydney: Angus and Robertson Ltd, 1968, p. 6.

¹⁶ James Forsyth, *Music of the Anglican Churches in Sydney and Surrounding Regions 1788 – 1868*, vols 1 and 2, Ph.D., University of Sydney, 2002.

1868 and the music in the service for the opening of St Andrew's cathedral. Forsyth's thesis covered ground that had received little or no attention.

But, when St Andrew's Cathedral opened in 1868, there were at least 69 other church buildings in the diocese of Sydney all of which would have had music of some description in the regular Sunday services. Most of these churches had a choir and a musical instrument, such as a barrel organ, a pipe organ, an harmonium or a seraphine. In other words, it was likely that the musical scene was more extensive and more complex than indicated by the examination given by Forsyth to his selected topics. I undertook further research with the intention of filling some of the gaps. The research resulted in my thesis entitled *Music in the Anglican Churches of the Diocese of Sydney 1836 – 1868*. That thesis attempted, within the confines of the limited information that survives from those years, to consider this more extensive musical scene. At the end of the Introduction to that thesis, I suggested that, in the absence of the discovery of significant further information, my thesis and that of Forsyth largely covered the field and the period and that the two theses opened the way for new research to be undertaken as to what developed after 1868. This thesis attempts to map some of these developments.

Literature Review

Sources of material used in this thesis are listed in the Bibliography. Particular resources used extensively have been material stored in the Sydney Diocesan Archives, the copies of *The Australian Churchman* and *The Church Standard*, both available in The State Library of New South Wales, and the copies of *The Sydney Morning Herald* available through the *Trove* facility of *The National Library of Australia*. In the few books written generally on music in Australia for the period covered by this thesis, little attention is given in them to any of the cathedrals or their choirs.¹⁷ One comment of Covell in *Australian Music, Themes of a New Society* may be noted:

¹⁷ The earliest is W. Arundel Orchard's *Music in Australia, more than 150 years of development*, Georgian House Pty Limited, Melbourne, Victoria, Australia, 1952. Orchard's text is little more than a record of musicians, composers, operas and concert programmes. One chapter is given to pipe organs and their

The musicians of nineteenth century Australia found extraordinary little correspondence between the social and physical atmosphere of their new country and the musical habits they brought with them.¹⁸

That was certainly true of the church musicians considered in this thesis. It is also true of the members of the Anglican Church. They saw themselves as members of The Church of England. Many of their clergy and all of the bishops of Sydney in the period under consideration were Englishmen ordained or consecrated in England. Their aim was clear: to duplicate in Australia the music of The Church of England in England. In consequence, texts on the music of The Church of England in England are relevant to the position in Sydney although they make no reference to Australia. Such texts include Kenneth R. Long, *The Music of the English Church*, Hodder and Stoughton, London, 1972, Eric Routley, *The Church and Music*, Gerald Duckworth & Co. Ltd., London, 1950, Eric Routley, *Twentieth Century Church Music*, Herbert Jenkins, London, 1964, and Nicholas Temperley, *The Music of the English Parish Church*, Vol. 1, Cambridge University Press, Cambridge U.K., 1979.¹⁹

specifications. Orchard lists the organists and masters of choristers of St Andrew's Cathedral until 1952 but says nothing of their abilities or achievements. Nothing is said of the St Andrew's Cathedral choir. The only matter of detail is a description of a novel method of chanting psalms developed by Victor Massey, which has not replaced traditional methods.

¹⁸ Roger Covell: *Australian Music: Themes of a New Society*, Sun Books Pty Ltd, Melbourne, Victoria, Australia, 1967, p. 3. Covell's text does not purport to be a complete survey of the Australian musical scene in the years before the publication of the book. His selected topics do not include church music or church choirs. The closest that he gets to the topic of this thesis is a brief description of a series of radio broadcasts compared by Dr A.E. Floyd after he ceased to be the organist and master of choristers of St Paul's cathedral, Melbourne and descriptions of compositions of sacred music of two composers: Nigel Butterley and Malcolm Williamson.

¹⁹ Kenneth Long, the author of the first of these texts, was organist and master of the choristers of St Andrew's cathedral, Sydney from 1953 to 1957.

Numerous histories have been written of Australian cathedrals and parish churches. Unfortunately, few have much to say of the congregational music sung, the choral music, the musicians or the organs. The hymn-book used by a church is rarely named.

There are three histories of St Andrew's Cathedral and its choir. The first, called *The Book of St Andrew's Cathedral*, was published in 1937 and was written by Archdeacon Samuel Martin Johnson. The second, also called *The Book of St Andrew's Cathedral* and published in 1968, was a revised and extended edition of the earlier book and was written by Canon John Roderic Lindsay Johnson, the son of Archdeacon Johnson. As a history, it is not satisfactory. It lists the music in the opening service on 30 November 1868 but provides little information of the music sung or played in the Cathedral thereafter. It has the names and terms of office of the Bishops and Archbishops, the Precentors, the Deans, the Canons and the Organists. Essentially, the book is a sanitized history; none of the controversies involving the Cathedral are named or described.²⁰ The third book is Newth's, *Serving a Great Cause*.²¹ This is in the nature of a photographic history of the Cathedral choir school but it does contain biographical details, not contained in Johnson's book, about the headmasters, all of whom were Precentors as well, and the Organists.

Other Australian cathedrals have been better served. But commonly, as to music, there is little information available. The main problem is the absence of records as to what was sung, except on rare occasions, by congregations or choirs, and to which the historian can turn. For example, histories have been written of St David's Cathedral, Hobart and St George's Cathedral, Perth.²² Neither history contains much information about the music.

²⁰ For example, there is no mention of the controversy over the installation of a reredos, described in Chapter 4 of this Thesis.

²¹ Melville C. Newth, *Serving a Great Cause*, Ambassador Press, Granville, NSW, 1980.

²² Peter Boyce, *God and the City, A History of St David's Cathedral, Hobart*, St David's Cathedral Foundation Ltd, Hobart, Tasmania, 2012. and John Tonkin, *Cathedral and Community, A History of St George's Cathedral Perth*, University of Western Australia Press, Perth, 2001.

Both Cathedrals, from the time of the first building used as a cathedral, had male choirs. Both choirs ordinarily sang at two services each Sunday but did not undertake regular weekday sung services. There is very little information as to what the choirs sang.²³ Both Cathedrals had a succession of pipe organs, each bigger than the last, but the specifications of the organs are not included. Paul Harvie wrote a thesis for a Master of Music degree from The University of Melbourne on the topic *The First Sixty Years of Music at St Paul's Cathedral, Melbourne 1887 – 1947*.²⁴ He encountered the same problem.

Parish churches have attracted the amateur historian. Histories have been written by amateur historians of the parish churches considered in chapter 9 of this thesis. Some Sydney parish churches have been better served, for example, St Swithun's, Pymble (founded in 1901) by Dr Marcia Cameron and St Mark's Darling Point (founded in 1847).²⁵ Both churches had choirs from their respective beginnings (mixed, in the case of St Swithun's, and male, in the case of St Mark's) and both were robed, but neither history has information as to what they sung. The St Swithun's history notes that the choir, in recent years, sang at the main morning service and sang choral evensong quarterly. It also mentions the organs (harmonium, electronic, another electronic and finally and

²³ In the case of St George's, Perth, Boyce records that under Arundel Orchard (the author of *Music in Australia, more than 150 years of development*) then the choirmaster, the music became increasingly ambitious and the choir sang some of Gounod's masses (p. 86) and in the case of St David's, Hobart, Boyce records that the choir's repertoire, in the early part of the twentieth century, included Harwood in A and works by Mendelssohn, Spohr, Handel, Gounod, Tchaikovsky, Goss, Attwood, and S. S. Wesley (p. 120).

²⁴ Paul Harvie, *The First Sixty Years of Music at St Paul's Cathedral, Melbourne 1887 – 1947*, M.Mus. diss., The University of Melbourne, Melbourne, 1983. The thesis is held by the Special Collections Section of the Baillieu Library of The University of Melbourne.

²⁵ Marcia Cameron, *Living Stones, St Swithun's Pymble 1901-2001*, The Helicon Press Pty Ltd, Wahroonga, NSW 2076 and Susan Mary Woolcock Withycombe, *Honourable Engagement, St Mark's Church, Darling Point: The First 150 Years*, McPherson's Printing Group, Maryborough, Victoria, 2002.

controversially, a pipe organ) and provides the specification of the latter. The St Mark's history is similar as regards its choir, but the history contains nothing on the organs in the church. Two pages are devoted to members of the Massey family who, at different times, played the organs in St Mark's, All Saints', Woollahra and the Cathedral.

In this thesis and, in particular, in the Appendices, I have used an English version of the names of compositions and have abbreviated some. For example: Brahms' *Ein Deutsches Requiem* appears as *A German Requiem* or simply as *Requiem* as this word was commonly used in the advertisements of performances of the work or of extracts from the work.

On many occasions, the title of a work named in a newspaper advertisement was abbreviated. The abbreviation is more likely to have been done by the person supplying the details to the newspaper than by the newspaper editor, particularly where the cost of the advertisement was based on the number of words or the number of lines of print. Where appropriate, I have added additional words in square brackets.

A more difficult situation arises where, in an advertisement, the name of the composer is not given or appears to be incorrect. Often, the name of the composer can be inferred from the context or other advertisements. Where I have inferred a composer, the name also appears in square brackets. It is not always possible to make such an inference. For example, a work called *The Story of the Cross*, when first advertised, had no name given for the composer. When next mentioned, it is attributed to *Massey* without identifying which member of the Massey family composed the music. From other sources it seems that at least one of the compositions with that name was composed by Joseph Massey, the second cathedral organist. Later, other works called *The Story of the Cross* were advertised and attributed to other composers. Subsequently the work was advertised a number of occasions without any composer being named.

At the end of each Appendix listing music sung in St Andrew's Cathedral by the Cathedral Choir, I have provided a cumulative list of all music known to have been sung during the period to which the Appendix relates. In each cumulative list I have added the

year of birth and the year of death of the composers. This information was obtained from the following sources:

The Book of Common Praise, Oxford University Press, Oxford, 1938.

The Music of the English Church, Kenneth R. Long, Hodder and Stoughton, London, 1972.

The Music of the English Parish Church, Temperley, Vol. 1, Cambridge University Press, Cambridge, 1979.

The New Grove Dictionary of Music and Musicians. MacMillan Publishers, London, 1980.

The New Oxford Companion to Music, ed. Arnold, Oxford University Press, Oxford, 2000.

The Oxford Companion to Music, ed. Scholes, Oxford University Press, London, 1960.

Unfortunately, rarely is an initial or a first name of a composer given in any newspaper. Thus, where several composers with the same name, all being church musicians and living at about the same time, are mentioned, it has not been possible to identify the composer of the particular anthem or setting. Nor can one be confident that the surname of a composer was spelt correctly in the newspapers and incorrect spelling may have caused further errors.

Where the year of birth and the year of death of a composer are not given in relation to a composer, no reference to the composer could be found among these sources. This is most likely to be the case where the composer's output was limited or the composer was regarded by the relevant editors and authors to be of no particular significance in the history of music generally or church music in particular.

Officers of the Cathedral

There is a convention in church histories to divide histories into parts being the terms of the respective bishops, in the case of a history of a diocese, or the terms of rectors or vicars, in the case of the history of a church building or parish. I do not propose to follow that precedent here except as regards St Andrew's Cathedral. The precedent is appropriate to the Cathedral as the bishops of Sydney have had a significant degree of

control over the use of that building, although not all directly exercised that control. An exception was Archbishop Mowll who appointed himself dean of the Cathedral so as to remove any possible residual rights that a dean might have against him as Archbishop.

Alternatives, which I have not adopted, would have been to divide the material on the Cathedral into parts being either the terms of office of the successive Precentors or of the successive Organists. Initially, the Precentor was in charge of the Cathedral Choir and most of the music in the Cathedral. The main duty of the Organist was to play the organ as and when required by the Bishop or the Precentor. On the establishment of the Choir school, the Precentor was made the headmaster of the school. Some Precentors found the burden of the two positions difficult and, in time, much of the musical responsibility of the Precentor was shifted to the Organist and the Organist became recognized as the unofficial master of the choristers as well. Formal recognition of this development did not occur until 1923 when Frederick Mewton was appointed as Organist and Master of the Choristers. Before this shift, the term of office of many of the Precentors was short and it is likely that the Organist did more than merely play the organ. Because of the changes in the responsibility for music between the Precentor and the Organist, to divide the material on the Cathedral into parts being the terms of office of the successive Precentors or the successive Organists seemed to me to be inappropriate.

It may be helpful to record, at this point, the names of the persons who held office as Bishop or Archbishop of the diocese prior to 1 January 1940.²⁶

William Grant Broughton	26.11.1848 - 20.02.1853
Frederic Barker	31.05.1855 - 06.04.1882
Alfred Barry	24.04.1884 - 13.05.1889
William Saumarez Smith	09.10.1890 - 18.04.1909

²⁶ Judd and Cable, *Sydney Anglicans*, p. 374.

John Charles Wright	17.11.1909 - 24.02.1933
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Howard West Kilvinton Mowll	13.03.1934 - 30.05.1959
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The Precentors (all clergy) of the Cathedral were:

James Christian Corlette	1868 - 1880
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David Henry Ellis	1880 – 1883
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Arthur Richard Rivers	1885 - 1892
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George Darnell Shenton	1893 - 1895
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Percy John Simpson	1895 - 1907
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Edward Nowill Wilton	1907 - 1916
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Robert Evelyn Freeth	1916 - 1918
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Clement Harris Lea	1918 - 1920
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Gilbert Montague Searcy	1920 - 1929
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Leonard Neville Sutton	1930 - 1935
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Matthew Kenneth Jones	1934 - 1938
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Stewart Campbell Begbie	1930 – 1941
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The Organists of the Cathedral were:

Montague Thomas Robson Younger	1868 - 1899
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Joseph Massey	1900 - 1923
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Frederick Mewton	1923 - 1926
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Thomas Haigh	1927
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Thomas William Beckett	1928 - 1947
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It is of interest to note that the first three organists were trained in Australia. In seeking successors to Mewton, the chapter of the Cathedral decided to look to England. The reasons for this departure from past practice do not appear in the minutes of the chapter. It is possible that the Sydney chapter was influenced by the practice of the chapter of St Paul's cathedral, Melbourne. In 1915, the Melbourne chapter appointed Dr A. E. Floyd as organist (and director of the cathedral choir) following the death in 1914 of Ernest Wood who had held these positions.²⁷ Both Floyd and Wood had been trained in England. On the death of Wood, the Melbourne chapter arranged for the archdeacon of Melbourne to travel to England in order to find a person who had had experience in the English cathedral scene. Montague Younger and Joseph Massey had had no such experience. Floyd, after his arrival in Melbourne, built for himself a considerable reputation as an organist and as the director of the Melbourne cathedral choir.

²⁷

Ian Burk, *Goodbye 'til next time, A Critical Biography of A. E. Floyd (1877 – 1974)*, Lyrebird Press, Melbourne, Australia, 2012, p. 51 and following.

Dioceses of The Anglican Church of Australia as at 2014. The map appears on pages 8 and 9 of *The Australian Anglican Directory 2014*, Publishing Solutions Pty Ltd, Oak Hill, Victoria.

2. BACKGROUND TO THE ANGLICAN CHURCH IN THE DIOCESE OF SYDNEY IN 1869

The Cathedral

On 30 November 1868, St Andrew's Day, the new cathedral church, called St Andrew's Cathedral, albeit incomplete but completed sufficiently to be used for the purpose for which it had been constructed, was opened for use as a cathedral church.¹ The foundation stone had been laid by Governor Macquarie on 31 August 1819.² However, Commissioner Bigge disapproved of the building of a cathedral.³ Accordingly, the project was dropped. On 16 May 1837, the foundation stone was laid again.⁴ Work began and, for a time, building work progressed under the supervision of James Hume.⁵ Progress was slow due to the lack of the money needed to construct the building and the shortage of labour caused by gold-rushes in Australia.⁶ In 1846, there was a revival of interest in the building and arrangements were made to proceed with the work, this time under the supervision of Edmund Thomas Blacket.⁷ In 1853, Bishop Broughton, who initiated the scheme, died and was succeeded by Bishop Frederic Barker. Barker arrived in Sydney from England in May 1855.⁸ Barker aroused local interest in the scheme and secured the necessary funds.⁹

¹ S. M. Johnson, as revised and extended by J. H. L. Johnstone, *The Book of St Andrew's Cathedral Sydney*, Sydney: Angus and Robertson Ltd, 1968, p. 30.

² S. M. Johnson, p. 2.

³ S. M. Johnson, p. 3.

⁴ S. M. Johnson, p. 8.

⁵ S. M. Johnson, p. 9.

⁶ S. M. Johnson, p. 10.

⁷ S. M. Johnson, p. 10.

⁸ S. M. Johnson, p. 14.

⁹ S. M. Johnson, p. 15.

The opening ceremony must have given Barker considerable satisfaction. The building was the first building to be built in Australia expressly as an Anglican cathedral church. Most of the bishops of the Anglican Church were present at the ceremony together with about 1,600 other persons.¹⁰

If the opening ceremony gave rise to feelings of euphoria, the feelings could not have lasted for very long. The first problem was that the cathedral building was still incomplete. The floor had not been tiled, the central and western towers remained to be built and most of the pinnacles were missing and funds were needed to meet the cost of this work.¹¹ The second problem related to the congregation, which had been meeting in the building known as St Andrew's pro-cathedral or St Andrew's temporary cathedral. St Andrew's temporary cathedral was a wooden building situated to the north of the sandstone walls of the proposed cathedral. The wooden building was opened on 14 May 1842.¹² Barker envisaged that those who attended services in St Andrew's temporary cathedral would become the backbone of the cathedral congregation. In my opinion, it may be that Barker erred in not making his thinking known to those persons.

At and before the time of the opening of the Cathedral, there was still a clear distinction between parish church services and those in a cathedral or other institution with an endowed choir. Due to the choral revival in England in the first half of the nineteenth century, that distinction ended or had diminished in some English parish churches. However, in general terms, a service in an English cathedral or other like institution had a greater musical component, mainly performed by a choir, and the services were more formal and dignified. The congregation of St Andrew's temporary cathedral had no wish

¹⁰ The bishops present represented Sydney, Tasmania, Adelaide, Melbourne, Newcastle, Brisbane and Goulburn. There was no bishop at the time in the diocese of Grafton and Armidale as the former bishop had drowned earlier in the year and his successor had not been appointed.

¹¹ S. M. Johnson, p. 30.

¹² S. M. Johnson, p. 19.

for a cathedral type service. They knew that, on the completion of the cathedral, their church was to be demolished. Their opposition to being compelled to go to a church which they did not wish to attend, and to listen to music that they did not wish to hear, was such that, without informing Barker, they (or trustees for them) raised the funds necessary to purchase a parcel of land in Pitt Street, Sydney and to commence building on the site a new church, intended to be called "St Andrew". Barker discovered and sabotaged the scheme when the church was in the course of being erected and announced that he would not licence the building when completed for use as a church. The building was eventually completed but as a school-house.¹³

Barker's basic concern was probably a financial one. He had publicly stated that the cost of maintaining the Cathedral and its services would be over £1000 a year.¹⁴ The Sydney cathedral had no endowments. Most cathedrals in England had substantial endowments although, at the time St Andrew's Cathedral was being built, the English cathedrals and the use of their endowments were the subject of trenchant criticism and proposals for reform.¹⁵ The funds to maintain St Andrew's Cathedral and its ministry had to come from offertory income. The Ecclesiastical Statistics tabled at the session of the Diocesan Synod held in 1868 for the twelve months ending on Easter in that year, indicated that the average weekly attendance at St Andrew's temporary cathedral was about 1200 persons and the offertory income of the temporary cathedral was of the order of £670, so more would be needed.¹⁶ The Ecclesiastical Statistics for the twelve months ending on Easter

¹³ St Andrew's Church and School Property Ordinance 1904. *The Constitutions and Ordinances of Synod of the diocese of Sydney Etc.*: W. M. Madgwick & Sons, 1908, p. 447.

¹⁴ *The Australian Churchman*, Vol. II. No.61, 5 December 1868, p. 67.

¹⁵ Phillip Barrett, *English Cathedral Life in the Nineteenth Century*, Society for Promoting Christian Knowledge, London, 1993, p. 12 and following and p. 285. The English situation and the criticism of English Cathedral endowment was not relevant to Australia,

¹⁶ Ecclesiastical Statistics, diocese of Sydney, for the Year ending Easter 1868, Sydney Diocesan Archives.

1870 tabled at the session of the Diocesan Synod held in 1871 indicated that the average weekly attendance at St Andrew's Cathedral after it had opened was about 1800 and the offertory income of the Cathedral was of the order of £3161. Thus, at that stage, the Cathedral should not have had any financial problems. However, that changed within the next twenty years and, in 1894, when there was a financial crisis, a solution adopted by the chapter, the governing body of the cathedral, was to cut expenditure on music!¹⁷

Parish Churches

While, during Barker's life-time, the cathedral had sufficient revenue to meet recurrent costs, Barker had financial problems in another area. In 1863, the Act of 1836 which authorised State aid to religion in NSW was repealed.¹⁸ The 1836 Act is better known by its citation, *7 William IV c. 3*, than by its long title – that being *An Act to promote the building of Churches and Chapels and to provide for the Maintenance of Ministers of Religion in New South Wales*. The purpose of the Act was to promote religion and to do so by facilitating the building of the church buildings for the four major denominations, Anglican, Methodist, Presbyterian and Roman Catholic. Each denomination was treated under the Act as being on the same footing. The Act provided significant benefits for the Anglican Church until its repeal and the Anglican Church probably gained from the Act more than any other denomination. The passing of the Act began an era of building Anglican churches and schools on a significant scale.

After 1836, part of the construction cost of church buildings and part of the remuneration of clergy were met from Government support granted pursuant to *7 William IV c. 3*. The balance came from donations by private individuals. After the Act took effect, at least fifty-seven Anglican church buildings were constructed in Sydney, prior to the opening of the Cathedral, that is, almost two new church buildings in every year, and this was

¹⁷ The Minutes of the Chapter of St Andrew's Cathedral, book 1, p.367.

¹⁸ Stephen Judd and Kenneth Cable, *Sydney Anglicans, A History of the diocese*, The Anglican Information Office, Sydney, 2000, p. 96. The Act was passed in 1862 and assented to by the Crown in 1863.

achieved notwithstanding the shortage of labour during the gold-rush years. In addition, several of the early buildings were replaced with more substantial buildings. Between the opening of the cathedral and 31 December 1940, a further 208 church buildings were completed without the benefit of the subsidy, that is, an average of roughly three buildings each year.

As mentioned earlier, in 1863, the Act which had authorised State aid to religion was repealed.¹⁹ The repeal affected the building and fitting out of church buildings including the purchase of musical instruments and, in time, the reduction of funds had its impact on the music of the church. Other factors that would, in the next few decades, also have an effect on the building of church buildings and what happened in church buildings, including the music, were education and transport.

For example, of the sixty-seven church buildings constructed before the cathedral, all but fifteen had pipe organs at some stage. The fifteen buildings that did not were located in sparsely populated areas, some of which have hardly changed since the early nineteenth century. There were 208 churches built after the abolition of government support and between the opening of the Cathedral and 31 December 1940. Of these, only ninety-nine had pipe organs. Pipe organs have never been cheap, but it is significant that a greater proportion of the churches which received government support had pipe organs than the churches which received no such support.²⁰

Organs, harmoniums and seraphines

The organ in St Andrew's cathedral was of particular significance amongst the organs in New South Wales and Anglican churches in the Diocese of Sydney. It was bigger and more sophisticated than any other organ in New South Wales at the time. The organ was newly built by Hill & Son of London and completed in 1866. The organ had three

¹⁹ Stephen Judd and Kenneth Cable, *Sydney Anglicans*, p. 96.

²⁰ M. L. Loane, *Sydney's Churches 1793-1900*, Sydney: n.p., n.d., Sydney Diocesan Archives. G. D. Rushworth, *Historic Organs of New South Wales, the Instruments, their Makers and Players, 1791-1940*, Hale & Iremonger, 1998.

manuals and pedals, twelve stops on the great organ, ten stops on the swell organ, seven stops on the choir organ, eight stops on the pedals, six couplers and mechanical action.²¹ The detailed specification is set out in Appendix 10.

In the early years of the colony of New South Wales, there were few musical instruments to support singing in church apart from those of the military band. Only two new churches (Christ Church, Sydney and St Andrew's Cathedral) had an organ, harmonium or seraphine in the building when they opened for services. By 1868, most churches had an harmonium, seraphine or pipe organ. A pipe organ was preferred to an harmonium or seraphine but was considerably more expensive. Usually a seraphine or harmonium was the first permanent instrument to be installed in a new church. The seraphine was a small free-reed keyboard instrument first made by John Green of London in about 1830. The name was later used in England to refer to any small reed organ.²² The harmonium, also a keyboard instrument, was originally a reed organ with single bellows patented by François Debain of Paris in 1840 but the word "harmonium" later came to be used universally in Europe for any kind of reed organ activated by pressure. The first instruments were small and rather delicate in tone with one set of reeds. Few harmoniums or seraphines of this period survived the twentieth century.

The smallest type of pipe organ to be found in Sydney before 1869 was a barrel organ. A barrel organ is an organ played automatically by means of a rotating pinned barrel.²³ Some barrel organs had a keyboard as well as the pinned barrel and could be played in the same way that a conventional pipe organ could be played. Forsyth describes one such surviving instrument, the organ in St Thomas' Port Macquarie, and its resources, in some

²¹ The terms "manuals", "pedals", "great organ", "swell organ", "choir organ", "stops" and "mechanical action" are explained in Appendix 1.

²² "Seraphine", *The New Grove Dictionary of Music and Musicians*, London: Macmillan Publishers, 2001, vol. 23, p. 110.

²³ Stephen Bicknell, *The History of the English Organ*, Cambridge University Press, Cambridge, England, 1996, p. 377.

detail in chapter 6 of his thesis.²⁴ One advantage of a barrel organ was that the church authorities did not need to find an organist to play the instrument. Unfortunately, the barrel organs were frequently re-built without the barrel mechanism and sometimes formed the basis for a larger organ.

The first pipe organ (that was not a barrel organ) to be installed in an Anglican church was in St James', Sydney in 1827. This was followed by organs in St Matthew's, Windsor (1840), St John's, Parramatta (1841), St Andrew's temporary cathedral (1844) and Christ Church, Sydney (1845). Two of these organs were built by English organ-builders and two were built in Sydney by Australian organ-builders. The builder of the Parramatta organ is unknown. The organs were of differing sizes but the tonal effects available on each organ were much the same, as the stop names indicate. The organs followed English organ-building practice of the time. There was no interest then in organs built in a non-English style and there was no obviously discernible difference between the organs built in England and the organs built in Australia. The four instruments just mentioned had a limited capacity to play music written for the organ. For example, much of the music of seventeenth and eighteenth century German and French composers, written for very different types of organs, could not be played on any of them due to the range of notes on the manuals, the particular stops and the absence of an appropriate pedal division. English organ-building practice was in the process of changing when these instruments were installed and this would cause or contribute to the demise of all of these instruments other than the Windsor organ.

Prior to 1868, the London firm of J. W. Walker & Son had built more pipe organs for Sydney Anglican churches than any other firm. The firm built barrel organs, organs with one keyboard and organs with two keyboards. Most of the organs with one or two keyboards had pedals of some sort.

²⁴ James Forsyth, *Music of the Anglican churches in Sydney and surrounding regions 1788 – 1868*, vol. 1, Ph.D. diss., University of Sydney, 2002.

Shortly before 1868, the structure, design and voicing of the English pipe organ changed radically. The changes occurred more or less contemporaneously. The English organ of the seventeenth and eighteenth centuries was relatively small and most had only one keyboard or manual. Temperley quotes from a letter published about 1780 in *The Gentleman's Magazine*, in which the writer states that organs:

with one row of keys are sufficient when the service of the church consists in plain *psalm-singing* only. In that case the psalm tune is given out on some of the softer stops, but the congregation is accompanied in the singing of the psalm by the full organ throughout. Here, then, no variety is required.²⁵

Many of these organs of one manual were equipped with a shifting movement or with one or more combination pedals. These mechanisms enabled the player to change quickly from a few soft stops for the introduction to the psalm or hymn to the full organ to accompany the congregation. Such organs would not have been designed to accompany a choir singing an anthem, although most included one soft stop that might be used for that purpose to a limited extent. The taste in anthems changed in the middle of the nineteenth century and composers and organists required that an organ be capable of providing an orchestral style of accompaniment, that is, an instrument that could provide a crescendo, a diminuendo and solo effects that the one manual organ could not provide. A compromise solution was for all or most of the pipes to be placed in a box, called a “swell box”, which could be opened (for congregational accompaniment) or closed (to accompany a soloist or choir).

Most organists preferred to have at least two manuals under their control, with the pipes playable on one manual enclosed in a swell box. The manual which controlled the pipes in the swell box became known as the Swell Organ and the manual with the unenclosed pipes, generally louder than those in the swell box, was known as the Great Organ. This arrangement permitted more tone colour and diversity for the player than an organ with

²⁵ Nicholas Temperley, “Organ Music in Parish Churches, 1669-1730” in *BIOS Journal*, 5, 1981, p. 36.

one manual. The organ built by J. W. Walker & Sons and installed in St Mark's, Darling Point in 1860 is an example.²⁶ The organ retained the old-fashioned range of notes on the Great Organ and the Swell Organ had the same compass as the Great Organ. On the other hand, none of the stops on the Swell Organ had a complete range but, notwithstanding this limitation, the division would have been more versatile than the "short-range" swell divisions of the four organs referred to earlier in this chapter. The pedal division of the Darling Point organ had no independent stops and was of the old-fashioned range.

A second change in the development of the English organ was to the pedal organ, that is, a division played by the organist using his or her feet. Many organs built in North Germany and the adjacent parts of Europe from the early seventeenth century possessed significant pedal organs.²⁷ In contrast, very little of the music written for the English organ before the early nineteenth century had a separate part for pedals and, where it did, the pedal part was mostly made up of slow moving sustained notes.²⁸ An English organ of the eighteenth or early nineteenth century might have had no pedals at all; or it might have an octave or so of pedals that were permanently coupled to the Great Organ (as was the case of the organs in St James', Sydney and St Matthew's, Windsor); or it might have pipes playable only by the pedals (as was the case of the organ in St Andrew's temporary cathedral). In the latter case, either the pedals were permanently coupled to the Great Organ or there was a coupler by which the pedals could be connected or disconnected to the Great Organ.

There were two causes for the drive towards distinctive pedal organs. One cause was the introduction of hymn singing. The traditional style of the English organ did not provide a

²⁶ See Appendix 9.

²⁷ See, for example, the specifications of the many of the organs provided in Christopher Wolff and Markus Zepf, *The Organs of J. S. Bach, A handbook*, translated from the original German by Lynn Edwards Butler, University of Illinois Press, Illinois, USA, 2012.

²⁸ Christopher Kent, "GG Compass Pedals and the British Organ Repertoire before c. 1850", *BIOS Journal*, 12, 1988, p. 73.

strong lead to a large singing congregation. One perceived deficiency was “a want of bass”.²⁹ This defect could be overcome by a manual to pedal coupler and distinctive stops for the pedals. The other cause was the influence in England of Felix Mendelssohn and the promotion by him and others of the organ music of Johann Sebastian Bach.³⁰ When Mendelssohn gave his first English organ recitals, most English organists were not aware of Bach’s major organ works. Mendelssohn’s influence was profound.³¹ English organists, hitherto ignorant or dismissive of the organs in continental Europe, began tours for the purpose of inspecting the more famous of these instruments.³² By 1850 most capable English organists were expected to perform Bach’s music as Bach intended with the pedal line played by the player’s feet and not by an assistant or arranged so as to be played by the left hand.³³ One organist profoundly influenced by Mendelssohn was Dr Henry John Gauntlett. Gauntlett persuaded the organ-builder William Hill, the builder of the new organ in St Andrew’s Cathedral, to construct organs using a design that came to be known as the “German System”. One notable feature of this design related to the range of notes on manuals and the pedals. Bach’s organ works required a pedal organ with distinctive stops and a compass of at least 25 notes from CC.³⁴ An advantage of this compass for Anglican church music was that it covered most of the vocal range of a bass

²⁹ David Burchell, “The Role of Pedals in the Accompaniment of English Hymnody 1810 – 1860”, *BIOS Journal*, 25, 2001, p. 56.

³⁰ Nicholas Thistlethwaite, *The Making of the Victorian Organ*, Cambridge: Cambridge University Press, 1990, p. 164. Russell Stinson, *The Reception of Bach’s Organ Works from Mendelssohn to Brahms*, Oxford University Press, 2006, p. 29 and following.

³¹ Thistlethwaite, *The Making of the Victorian Organ*, p. 168.

³² Thistlethwaite, *The Making of the Victorian Organ*, p. 175.

³³ Stinson, *The Reception of Bach’s Organ Works*, p. 48.

³⁴ CC is used to refer to a note that sounds 2 octaves below middle C. A pedal board that had CC as its bottom note and middle C as its top note has 25 notes and 25 pedals. Later in the nineteenth century, the range of pedal notes was extended to f or g above middle C.

singer and the notes most commonly sung by a bass singer were to be found in the middle of the pedal board.³⁵ The bottom note of both pedals and manuals became CC. The range of the notes above middle c on the manuals varied from 2 ½ to 3 octaves.

The third change related to the stops available to the player. The characteristic “cornet” stop was no longer being included in new organs and was disappearing from old organs.³⁶ The Cornet on the Swell Organ of St Andrew’s Cathedral was, for its time, an anachronism.

By the middle of the nineteenth century, two distinct styles of registration, that is, the selection of stops by the organist for a particular piece of music, had developed. In the “classical” approach, few if any stop changes were made in the course of a work or of a movement of a work comprising several movements. The other approach was more “orchestral” in its nature and involved frequent changes in the stops used and the use of expressive devices to effect a kind of crescendo or diminuendo.³⁷ The expressive

³⁵ Burchell, *The Role of Pedals*, pp. 58 and 62.

³⁶ The typical cornet stop had five pipes to each note at different pitches. The pipes were an octave, an octave and a fifth, two octaves and two octaves and a major third above the bottom note of the five pipes. It had a reedy sound attributable to the highest of these pitches. For example, in 1834, J. C. Bishop, an English organ builder, recommended that the organ in Norwich Cathedral be modified by the Cornet on the Great Organ being replaced with a Clarabella 8’ (a kind of flute) and the Cornet in the Swell Organ be replaced with an Oboe 8’. Christopher Kent, “A Revolution in Registration – Marsh to Mendelssohn: A View of English Organ Music 1788 – 1847” in *BIOS Journal*, 13, 1990, p. 25.

³⁷ Mendelssohn may have been responsible, in part, for this deviation from the “classical” approach. Of a prospective performance by him of the Prelude and Fugue in E flat major from Bach’s *Clavierübung*, he wrote (in translation): “The prelude especially should be very accessible to the English, I would think, and both in the prelude and in the fugue one can show off the piano, pianissimo, and the whole range of the organ – and it is not a dull piece either in my view.” Quoted in Stinson, *The Reception of Bach’s Organ Works*, p. 41.

device was the swell box referred to earlier; the box had Venetian shutters controlled by a pedal.³⁸

Most organs built for Sydney Anglican churches after 1868 were usually of two manuals and pedals and relatively small. The organ built by J. W. Walker & Sons in 1875 for St Stephen's Anglican Church, Newtown, a suburb of Sydney, is typical.³⁹

Education and Parochial Schools

Each denomination in New South Wales attempted to run weekday and Sunday schools for the children of its adherents. The establishment of a weekday school generally depended on local initiative. In consequence, there was duplication of facilities in some areas and no facilities in others. For many families, the establishment of a new church building before 1863 within walking distance of where they lived meant the establishment of a school providing, at least, an elementary education for their children. Often the school-house was built before the church building and served as a church building on Sundays until the actual church building had been constructed. Many schools remained small but others were of considerable size.⁴⁰

From 1848, the Government began to establish non-denominational schools which, for a while, existed along with Government-subsidized denominational schools. The development of the Government schools was slow.⁴¹ Three years after 1848, only forty-

³⁸ Kent, *Revolution in Registration*, p. 43.

³⁹ See Appendix 10.

⁴⁰ This was particularly so in the densely populated areas of the present central business district of Sydney and the adjoining areas such as Redfern and Black Wattle Bay. For example, in 1867, the day school of St Barnabas' Sydney (Broadway) had 800 pupils and its Sunday School had 1,200 pupils: *The Australian Churchman* 19.10.1867 Vol. I, No 2, p. 13.

⁴¹ Judd and Cable, *Sydney Anglicans*, p. 41.

one such non-denominational schools had been established.⁴² In 1863, when state aid for the denominational schools was abolished, there were 161 parochial Anglican schools in the Diocese with 13427 pupils. By 1879, for financial reasons and due to competition from the government schools, there were only seventy-one such parochial schools, with 11200 pupils.⁴³ The decline continued and, in time, most parochial Anglican schools closed.⁴⁴ The denominational schools generally promoted hymn-singing within the school. Those churches with a school and a wholly male choir were able to use the talent and time of selected pupils to form part of the church choir and to rehearse the music to be sung in church.⁴⁵ With the demise of the denominational schools, this connection was lost.

Transport

Distances from work, schools and church were important factors in determining where people lived. In Sydney, generally only the well-to-do and those engaged in trade had access to horses, and the use of horses, with or without carriages, was often limited in closely settled areas. The condition of roads and footpaths in Sydney, during most of the nineteenth century was “abominable”.⁴⁶

⁴² Max Waugh, *Forgotten Hero, Richard Bourke, Irish-born Governor of New South Wales 1831-1837*, Melbourne, Australian Scholarly Publishing, 2005, p. 92.

⁴³ Judd and Cable, *Sydney Anglicans*, p. 9.

⁴⁴ One of the last to close was the school attached to Christ Church, Sydney. This school closed in December 1929. Allen, Laura Mary, *A History of Christ Church S. Laurence Sydney*, Finn Bros Ltd, Sydney, undated but probably published in 1939 (the year in which the *Foreword* to the book was written) or in 1940, p. 176.

⁴⁵ Christ Church, Sydney provides a good example.

⁴⁶ Michael Cannon, *Life in the Cities: Australia in the Victorian Age*, vol. 3, Currency O’Neil Ross Pty Ltd, South Yarra, Victoria, 1983, p. 45.

The first public transport innovation was the railway. In 1848, plans were prepared to link by rail Sydney with Parramatta, Liverpool and Goulburn. The railway was aimed at moving goods rather than people.⁴⁷ The first Sydney-Parramatta line opened in 1855. This was followed by extensions to Liverpool in 1856, to Campbelltown in 1858, to Blacktown in 1860, to Penrith in 1863 and Richmond in 1864. In time, stations were constructed along the routes and the routes became serviced with passenger trains. These stations and trains encouraged residential settlements near the stations.⁴⁸

Hansom cabs appeared in Sydney after 1860 but were slow and expensive.⁴⁹ Horse-drawn buses operated in Sydney from late 1860 but were also expensive. Horse-drawn trams operated between Belmore Park and Hunter Street between 4 December 1861 and 31 December 1866 when they ceased operations.⁵⁰ The horse-drawn tram service was replaced by privately-owned, horse-pulled omnibuses. These omnibuses remained in existence until the 1890s.⁵¹ From September 1879, the omnibuses were gradually replaced by steam driven trams.⁵² After the First World War, the Sydney tramway system was electrified and greatly expanded. It remained one of the two main public-transport facilities in Sydney until near the 1960s when it was completely replaced with

⁴⁷ Cannon, *Life in the Cities*: p. 65.

⁴⁸ Gary Wotherspoon, "Introduction: the development of Sydney's Transport" in *Sydney's Transport Studies in Urban History* Hale & Iremonger, Sydney 1983, p. 15.

⁴⁹ Cannon, *Life in the Cities*, p. 15.

⁵⁰ Ian MacCowan *The Tramways of New South Wales*, Oakleigh, Victoria: Ian Oakleigh, 1991, p. 4.

⁵¹ Gary Wotherspoon, "Introduction: the development of Sydney's Transport", p. 17.

⁵² MacCowan, *Tramways*, p. 5.

buses.⁵³ The other main public transport system was the electrified suburban railway system developed in the 1930s.⁵⁴

At the beginning of the twentieth century, motor cars began to appear on Sydney roads but the progress of motor transport was dependent on the provision of adequate roads. Gravel roads suited horses but motor traffic needed sealed all-weather surfaces. Horses found it difficult to gain a foothold on sealed surfaces.⁵⁵ As late as April 1920 it was reported to the government that an un-sealed eight-mile stretch of the Great Western Highway between Ashfield and Parramatta was impassable to wheeled traffic.⁵⁶ Once sealed roads were provided, there was pressure for the removal of the horses and horse-drawn vehicles.

By the beginning of the Second World War, the position had changed. Motor transport had an established role in the life of New South Wales and, despite the problems that it posed, the community welcomed the advantages offered by motor transport.⁵⁷ After the war ended the popularity of the motor car increased.

Thus, in 1869, the average man had to live within walking distance of his place of work, near to a school for his children and near a church for himself, his wife and family if he or they chose to go to one.⁵⁸ It is not surprising that, in 1869, in the then densely

⁵³ Robert Gibbons, "The 'fall of the giant': trams versus trains and buses in Sydney, 1900-61" in *Sydney's Transport Studies in Urban History*, Hale & Iremonger, Sydney 1983, p. 174.

⁵⁴ Gibbons, "The fall of the giant", p. 162.

⁵⁵ Lester Hovenden, "The impact of the motor vehicle, 1900-39" in *Sydney's Transport Studies in Urban History*, Hale & Iremonger, Sydney 1983, p. 152.

⁵⁶ Hovenden, "The impact of the motor vehicle, 1900-39", p. 153.

⁵⁷ Hovenden, "The impact of the motor vehicle, 1900-39", p. 154.

⁵⁸ The problem was also one for clergy. Although rectories were commonly adjacent to church buildings, visiting could be a problem. Most clergy visited on foot. In some larger city parishes, such as St Paul's Sydney (Redfern), as well in

populated area of what is now the central business district of Sydney, the Anglican Church had its Cathedral (and, prior to that, St Andrew's temporary cathedral) and four (later five) other churches, most of them within easy walking distance of each other.⁵⁹

Once efficient public transport was available, these restrictions no longer applied. A man could live with his family in one place and work in another, using public transport to get himself from his home to his place of work. A person living in one of the densely populated areas of Sydney could move to one of the newly created suburbs to live. The result was to create a demand for new church buildings, on the one hand, and a diminution in the number of persons attending inner city churches, on the other. Of course, there was an upside. If the inner city churches offered attractions which the new suburban churches could not or did not, it was possible for the man and his wife and family to travel to the inner city area to attend church.

In the late nineteenth century, the densely populated area between George Street and Darling Harbour soon became re-developed with large Victorian warehouses, some of which still exist, and the presence of these commercial buildings accelerated the process of families moving to the suburbs to live. The final result, by 1960, was the closure and sale or demolition of a number of inner city Anglican churches leaving the survivors mostly with little of their former vitality. Examples of such closures in or near what is now the central business district of Sydney include St Luke's Sussex Street, St Aidan's

country parishes, a horse was a necessity for the clergyman. The wealthy arrived at St Paul's on a Sunday in a carriage. *The Story of St Paul's*, Donald F Pettigrew Pty Ltd, Enfield, NSW, 1955, p. 3.

⁵⁹ Holy Trinity, Millers Point, St Philip, Church Hill, St James, King Street, St Luke, Sussex Street (since demolished) and Christ Church, George Street. The same applied in other areas. For example, St Peter's, East Sydney and St John's, Darlinghurst were in walking distance of each other and of St James', Sydney. St Barnabas', Sydney (Broadway), St Aidan's, Orange Grove (since demolished) were within walking distance of each other and of Christ Church, Sydney and St John's, Glebe.

Orange Grove, St Bartholomew's Pymont, St Peter's Woolloomooloo and St Simon and St Jude, Surrey Hills.

Notwithstanding the provision over time of public transport, there remained a view that the facility should not be used on Sundays. For example, on 12 April 1888, the Primate, Bishop Barry, delivered an address in St Andrew's Cathedral to the clergy of the Diocese. In the course of the address, he said:⁶⁰

Few doubt, first, that there was an excessive amount of Sunday travelling –
distracting the travelers and imposing needless work on those who served them...

According to the newspaper report, the Primate excepted travel undertaken at the call of duty, but thought that:

all should set their faces plainly against what was unquestionable an excessive
and increasing practice of travelling on the Lord's Day.

The view that public transport should not be used on Sunday continued in the minds of many Anglicans until the development of the motor car. Church members walked to and from church. The plethora of branch churches⁶¹ attached to Parish Churches before the Second World War went a long way to ensuring that every citizen lived within walking distance of an Anglican church. After the Second World War, the use of a motor car on a Sunday came to be acceptable. Church members could travel to whatever church appealed to them and many of the branch churches went out of existence.

Law and Order

In 1850, the five Australasian Anglican bishops met in Sydney to discuss a variety of matters. One matter concerned the law of the church. It was clear that the law of the Church of England could not be applied in its entirety. That law assumed the existence

⁶⁰ *The Sydney Morning Herald* 13.04.1888, p. 5.

⁶¹ The expression "branch church" is explained in Appendix 1.

of conditions which did not exist in Australia and, in any event, the law of the Church of England, at times, was obscure. Briefly, it comprised such of the pre-Reformation church law as had not been negated by Acts of the English Parliament, such as the legislation enacted during the reign of Henry VIII, the Statutes of Uniformity and the Canons of 1603.

The Church of England in South Africa had split into two over this problem and has remained split ever since. The Australian Bishops were of the view “that a revisal and fresh adaption of the Canons to suit the present condition of the Church is much to be desired”.⁶² But this merely raised the question as to who could do it. There was no agreement as to the solution in New South Wales. The Bishop of Melbourne secured a constitution for his diocese from the Legislative Council of Victoria in 1855, but the bishops of the two dioceses at the time in New South Wales (Sydney and Newcastle) could not agree on the form of a constitution. There was a further problem in that members of the Parliament of New South Wales were suspicious that an Act of Parliament was an attempt by the Anglican Church to re-assert its claim to be the established church of the State.⁶³ The need for action became imperative when the Privy Council began to hand down decisions arising from the problems in South Africa.⁶⁴ The court affirmed the view which was later articulated in its decision in *Bishop of Natal v Gladstone*.⁶⁵ The court said:

⁶² *Canon Law in Australia*, Sydney: Standing Committee of the General Synod of the Anglican Church in Australia, n.d. p. 18.

⁶³ Judd and Cable, *Sydney Anglicans*, p. 88.

⁶⁴ Prior to 1830, appeals in ecclesiastical cases were heard by the High Court of Delegates. In 1830, the English parliament abolished the High Court of Delegates and transferred the jurisdiction to another court known as the “Privy Council” but, in fact, being the judicial committee of the Privy Council. Owen Chadwick *The Victorian Church*, Part 1, Adams & Charles Black, London 1971, p. 256.

⁶⁵ LR 3 Eq. 1.

Where there is no State religion established by the legislation in any colony, and in such a colony is found a number of persons who are members of the Church of England and [have] established a church there with the doctrine, rites and ordinances of the Church of England, [that church] is part of the Church of England and members of it are by implied agreement bound by all of its laws. In other words, the association is bound by the doctrines, rights, rules and ordinances of the Church of England, except so far as any statutes may exist which (though relating to the subject) are confined in their operation to the limits of the United Kingdom of England and Ireland.⁶⁶

In 1866, the New South Wales Parliament made an Act of limited application. It constituted, for each Diocese in New South Wales, a Synod and empowered that Synod to make laws, called *ordinances*, to manage the property of the Anglican Church in the particular diocese.⁶⁷ That solved some immediate difficulties but, generally speaking, the Synods had no power to change much of the law inherited from the Church of England.

Judd and Cable contend that Bishop Barker “was quick to assert his control of the first Synod and his authority was never thereafter in doubt”.⁶⁸ I disagree with the first of these propositions. I agree that the lay and clerical members were slow to take advantage of the forum which the Act created for them. When Barker’s predecessor Bishop Broughton was in office, there were constant complaints about his alleged autocratic control.⁶⁹ But Barker went to considerable pains never to exceed his legal authority (under the rules of the Church of England) even on issues where he probably would have liked to have done so. I agree with the second proposition because of the respect accorded to Barker as being a bishop who acted only within the ambit of his actual authority.

⁶⁶ LR 3 Eq. 774.

⁶⁷ Judd and Cable, *Sydney Anglicans*, p. 90.

⁶⁸ Judd and Cable, *Sydney Anglicans*, p. 92.

⁶⁹ Judd and Cable, *Sydney Anglicans*, p. 55.

Hymn-books

Hymn-books appeared in Sydney in the early years of the colony. By 1814, Goode's Book of Psalms was in use and, before that, Watts' *Hymns and Spiritual Songs*.⁷⁰ Other hymn-books were published or imported. Bishop Barker preferred *Mercer's Church Psalter and Hymn Book (Oxford edition)* and, not surprisingly, this was the hymn-book used in the Cathedral. However, Bishop Barker had no power to direct that Anglican churches in the Diocese to use a particular hymn-book. Other hymn-books in use in the diocese included the S.P.C.K.'s *Psalms and Hymns*, *Hymns Ancient and Modern*, Kemble's *Selection of Psalms and Hymns* and *The Mitre Hymn Book*, compiled by the Revd William Hall and the Revd William Brainwhite Clarke, and Bickersteth's *Christian Psalmody*.⁷¹ St James' Sydney followed the Tractarian tradition and, in 1865, adopted a hymnal compiled by the Revd Richard Chope called *The Congregational Hymns & Tune Book containing Three Hundred Different Four-Part Tunes with their Hymns Ancient and Modern*.⁷² Evangelicals objected to Chope's Hymnal on doctrinal grounds. In time *Hymns Ancient and Modern* swept aside many of the earlier collections, however most Sydney Evangelicals found *Hymns Ancient and Modern* almost as objectionable as Chope's Hymnal. Both hymnals were alleged by evangelicals to contain hymns which were doctrinally unsound and reflected the views of the growing Anglo-Catholic movement which the evangelicals did not.

It is very difficult to ascertain what hymn-books were favoured by individual Anglican Parish churches. Rarely is a hymn-book referred to in the minutes of meetings of Parish Councils or where there is a record in the minutes of a debate, sometimes inconclusive, as to whether the current hymn-book should be replaced by another hymnal, the current hymn-book is not named, no doubt, because it was obviously known to the members of

⁷⁰ Neil Cameron, *Music of the Anglican Churches of the diocese of Sydney 1836-1868* M.Mus. diss., The University of Sydney, 2006), p. 29.

⁷¹ Cameron, *Music of the Anglican Churches*, p. 53.

⁷² Cameron, *Music of the Anglican Churches*, p.55.

the Parish Council. There is no record of the hymnals used in the four churches considered in chapter 9. It is therefore not possible to draw any conclusions as to the diversity of hymn-books used in the Parish churches.

However, in 1908 a Canadian collection called *The Book of Common Praise* became available and seems to have become the chosen hymnal of many of the evangelical churches in the diocese until well after 1940. *Hymns Ancient and Modern* seems to have remained the preferred hymnal of the “middle” and “high” churches.

Choral Revival

In the late eighteenth century, there was an evangelical revival in the Church of England and, in consequence, the music sung by the congregation in churches of the Church of England was invigorated. The evangelical revival, in turn, led to a movement known as the *Tractarian Movement*.⁷³ Bernarr Rainbow, in his book entitled *The Choral Revival in the Anglican Church, 1839 – 1872*⁷⁴, written in 1970, observes:

The surpliced choir of men and boys occupying facing stalls on either side of the chancel is accepted today as a distinctive traditional feature of Anglican parochial worship. Yet as recently as the beginning of the nineteenth century such an institution was unknown in England outside the cathedrals and handful of college chapels.⁷⁵

⁷³ The exponents of the movement published papers or tracts in which they set out their views on religious issues of the day. Most of the exponents were or had been based on the city of Oxford and attached to residential colleges of the University of Oxford.

⁷⁴ Bernarr Rainbow, *The Choral Revival in the Anglican Church, 1839 – 1872*, Oxford University Press, Oxford, 1970, reissued by The Boydell Press, Woodbridge, Suffolk, England 2001.

⁷⁵ Rainbow, *The Choral Revival*, p. 3.

While this may have been the case in England in 1970 and in some Anglican churches in the diocese of Sydney before the Second World War, it certainly was not the case in 1970. There were exceptions: St Andrew's Cathedral was one. But by about 1970 the very existence of a robed choir or any choir in the chancel would produce one and only one reaction in the mind of the average Sydney clergyman – how could he get rid of it without undue disturbance. The attitude of many clergy to the choral service was even more negative. The complaints were that, if the choir sang anthems or settings of the canticles, the congregation could not join in, and if the choir chanted psalms and canticles and responses, the congregation was discouraged from singing.

Temperley attributes the beginnings of the choral revival in England to the late eighteenth century romantic movement.⁷⁶ Influenced by William Crotch, Professor of Music at Oxford, traditional psalm and hymn-tunes began to be appreciated by cultivated persons.⁷⁷ New and old hymn tunes began to appear, some of them of Lutheran origin, and were much admired.

Rainbow saw it differently. He asserted that the choral revival movement and the subsequent Tractarian Movement were both related and unrelated, and that both were deliberate gestures against long-standing neglect in the Church of England.⁷⁸ He writes:

The Choral Revival did not originate in a mere desire to supplant the time-honoured but generally inefficient 'cock and hen' west-gallery choir by installing a seemly assembly of white-robed singing men and boys in the chancel. I was to heighten devotion in the church service by paying due attention to those rubrics in the Book of Common Prayer which provided opportunities for music to contribute to solemnity. In this respect, the original aim was ... to stimulate congregational

⁷⁶ Nicholas Temperley, *The Music of The English Parish Church*, Cambridge University Press, Cambridge, 1979. Vol. 1, p. 244.

⁷⁷ Temperley, *Music of the English Parish Church*, Vol. 1, p. 245.

⁷⁸ Rainbow, *Choral Revival*, p. 4.

chanting of the psalms and responses, these being sections of the service which hitherto had been read.

The aim of heightening devotion should be noted as it proved to be a particular aim of choral music in Anglican Churches in most of the period covered by this thesis.

It may be convenient to note the parts of the three most common services (Morning Prayer, Evening Prayer and The Lord's Supper) which were allowed by *The Book of Common Prayer* of 1662 to be said or sung:

Morning Prayer:

- 1 Psalm 95, generally known as *Venite*.
- 2 The appointed Psalms. The 150 Psalms in the Old Testament section of the Bible were allocated to the days of the month, so that the whole collection could be read (or sung) in the course of the daily services in each month. The appointed Psalms for a Sunday were those allocated to the date of the Sunday in the particular month.
- 3 The ancient hymn known as *Te deum*, this being the first two words of the hymn in Latin. An alternative to the *Te deum* was another ancient hymn known as *Benedicite*, this being the first word of the Latin name: *Benedicite omnia opera*. The latter was sung in Advent and Lent, if sung at all.
- 4 The ancient hymn known as *Benedictus*, taken from St Luke's gospel, or Psalm 100, known by its Latin name *Jubilate deo*. The *Jubilate* was more commonly sung, being shorter than the *Benedictus*.
- 5 An anthem. This was allowed after 1662 and directed by *The Book of Common Prayer* to be sung in "Quires and Places where they sing".

Evening Prayer structure was similar to that of Morning Prayer:

- 1 The appointed Psalms.

- 2 The hymn taken from St Luke's gospel, known by its Latin name *Magnificat* or Psalm 98, known by its Latin name *Cantate Domino*.
- 3 The hymn taken from St Luke's gospel, known by its Latin name *Nunc dimittis* or Psalm 67, known by its Latin name: *Deus misereatur*.
- 4 An anthem.

The Lord's Supper or the Holy Communion-

- 1 The Creed
- 2 The Gloria

No mention is made in any of these services of other hymns or songs. For this reason, before 1822, the singing of other hymns or songs was widely believed to be illegal but, after 1822, most accepted that hymns or songs could be sung before and after morning or evening prayer.⁷⁹

It is difficult to segregate the eighteenth and early nineteenth-century evangelical movement from the choral revival movement or the latter from the Tractarian movement or the later Anglo-Catholic development. Part of the difficulty is due to the fact that the movement in England occurred in different places and at different times and was motivated by different views. Nevertheless, the exercise is worth undertaking if only to make some sense of the controversies because, in time, issues which convulsed the Church of England impacted on the Anglican Church and on its music in Sydney.

The aims of the church music reformers were:

1. Heightened devotion, solemnity, order, decent reverence.⁸⁰ This was said to be a response to apathy, neglect and irreverence.⁸¹

⁷⁹ Cameron, *Music of the Anglican Churches*, p. 24.

⁸⁰ Rainbow, *Choral Revival*, pp. 7 and 15.

2. Enthusiastic congregational singing of the psalms and responses.⁸²
3. The construction of suitable church buildings, in a style calculated to enhance devotion and solemnity.
4. The intoning of versicles and responses.⁸³
5. The due observance of the church seasons, festivals and Saints' days.⁸⁴
6. The recovery of "ancient" music, that is, church music written before the Commonwealth period of English history and before the Reformation, including plain-song chants and Gregorian tones.⁸⁵ Views on hymns were mixed, particularly in the mid nineteenth-century.⁸⁶
7. Congregational singing to be supported by an all male choir that sang unaccompanied in the chancel and was robed with white surplices.⁸⁷ (The "unaccompanied" requirement proved very quickly to be unworkable and was largely abandoned.)
8. The revival of ceremony abandoned at the time of the Reformation.
9. The revival of theological positions thought to be in error at the time of the Reformation.

The members of the evangelical wing were not opposed to all of these aims.⁸⁸ Most members would have supported the first three. Some would go along with four and seven

⁸¹ Rainbow, *Choral Revival*, p. 9.

⁸² Rainbow, *Choral Revival*, p. 11.

⁸³ Rainbow, *Choral Revival*, p. 18.

⁸⁴ Rainbow, *Choral Revival*, p. 16.

⁸⁵ Rainbow, *Choral Revival*, p. 12.

⁸⁶ Rainbow, *Choral Revival*, pp. 90 and 92.

⁸⁷ Rainbow, *Choral Revival*, pp. 61 and 68.

⁸⁸ The intensity of opposition, to twenty-first century readers, can be surprising. For example, the first service in the temporary wooden building of St Swithun's Anglican Church, Pymble, NSW, was held in 1912. King, the first minister,

to a degree, but could and were criticized for so doing. The second last was a signal that the wearer was an Anglo-Catholic and this was sufficient to incite riotous behaviour in England in the middle of the nineteenth century. The last was totally unacceptable to all who did not hold those theological positions.

One aim of the Tractarian Movement was to revive ancient forms of music associated with the church liturgy which had been lost at the time of the Reformation in the sixteenth century or had been abolished or had fallen into disuse under the subsequent period of the Commonwealth in the seventeenth century. This, plus an emphasis on music, for some evangelical and low churchman, resulted in a kind of guilt by association. Musicians who wished to contribute their musical gifts and who promoted choral singing fell under the suspicion of promoting changes in ritual and ceremonial. In some instances, this suspicion may have been justified.

The Tractarian Movement developed in two ways. One was by way of the example of clergy to other clergy and to lay people. The other, according to Rainbow, was the emergence in England of a national system of education.⁸⁹ In the first instance, the Tractarian Movement was not concerned with ceremony; it was more concerned with

installed candlesticks on the communion table. The candles were lit during services, although they were not needed for illumination. At the first church council meeting in 1912, a motion that they be removed was defeated by a small majority. At the meeting in the following year, the same motion was moved but, again, defeated by a small majority. The three churchwardens elected at the meeting promptly resigned. A further meeting was held the following day. The removal motion was moved but was ruled out of order by the chairman. New wardens were elected. One immediately resigned. The mover of the motions, F. S. Boyce, took no further official part at St Swithun's while King remained rector. When King left, the candlesticks disappeared. They have not been replaced. Marcia Cameron, *Living Stones St Swithun's Pymble 1901 – 2001*, The Helicon Press, Wahroonga, 2006, p. 309.

⁸⁹ Rainbow, *Choral Revival*, p. 5.

discipline, that is, the proper leading and conduct of public worship.⁹⁰ Music became relevant when those seeking reform addressed the directions in *The Book of Common Prayer* that a particular part could be “said or sung”. This led to the practice of intoning and to the re-publication of earlier books on chanting and singing parts of the service.⁹¹ For example, in 1843, Chappell republished Rimbault’s edition of Edward Lowe’s *The Order of Chanting the Cathedral Service; with notation of the Preces, Versicles, Responses*. This text was first published in 1664 when Edward Lowe was organist to Charles II. In 1845, Merbecke’s setting of the services was also re-published.

On 30 October 1884, an article written by the Revd Morgan Dix was published in *The Australian Churchman*. The article, headed “The Oxford Movement”, purported to be a description of the state of the Church of England in England in 1830. This was perceived by Dix as dominated by the evangelicals or low churchmen but, apart from Dix’s obvious preference, it is doubtful if the Church of England was ever divided into only two groups or parties. Dix wrote:

It [the Church of England in England] had its High Church and its Low Church parties; the latter ignorant and fanatical; the former more or less Erastian; with them it was “Church and State”, say, rather “State and Church”.

The Evangelicals cared nothing for dogma; with them personal assurance of one’s own salvation and to be secured by faith alone.

The Sacramental Doctrine was feebly held; he needs no sacrament who thinks that justification and salvation are to be secured by an act of faith alone. The Liturgical glory was lost in the ugliness of the churches and the barrenness of worship.⁹²

⁹⁰ Rainbow, *Choral Revival*, p. 9.

⁹¹ Rainbow, *Choral Revival*, p. 12.

⁹² *The Australian Churchman*, 30 October 1884, p. 209.

Rainbow considers that the architectural ideal of the Tractarians resulted in the construction of churches with a large chancel and choir stalls, and led to voluntary choirs being moved from the west-end gallery to the chancel. Another reason, no doubt, was the inappropriate behaviour of some members of a choir that was possible if the choir sang from a west-end gallery. Congregational participation lessened where the singing was led by a chancel choir, than by a choir situated in a west-end gallery, and congregations saw that less was expected of them. In consequence, the congregation became passive in the singing of psalms and canticles.⁹³ Also, vigorous participation in the music of the church by a largely middle class congregation was regarded as lacking dignity.⁹⁴

The style of music promoted by the Tractarians was unaccompanied anthems and Gregorian tones for the Psalms. This style proved to be unpopular and it was replaced with tuneful harmonized Anglican chants and service settings with lush harmonies supported by a large pipe organ. This appealed to the Victorian church-goer.⁹⁵ In addition, composers such as Macfarren, Ouseley, Spohr, Smart, and S.S.Wesley, were prepared to compose anthems and settings of the canticles that were easy to sing, often with extensive unison parts and supported harmonically by a pipe organ.

Of interest, in this context, is the description given by Temperley of a low church or evangelical view on church music written in 1852 by Martin Pears in a paper titled "Remarks on the protestant theory of church music".⁹⁶ According to Pears, people must sing from their hearts, choirs should be disbanded, the organist must be religious, chanting should be limited to one psalm or canticle in a service, the singing of prayers and responses should be abolished and hymn tunes with secular origins avoided. Many Sydney clergy, in Barker's time, would have agreed with Pears whole-heartedly.

⁹³ Rainbow, *Choral Revival*, p. 265.

⁹⁴ Rainbow, *Choral Revival*, p. 266.

⁹⁵ Rainbow, *Choral Revival*, p. 265.

⁹⁶ Temperley, *Music of the English Parish Church*, Vol. 1, p. 274.

Temperley observes that in the latter half of the nineteenth century, there developed a kind of “middle ground” which left the “high” churchmen or Tractarians, on one side, and the evangelicals or “low” churchman on the other, and that this “middle ground” development was a product of the Victorians’ desire for decorum, elegance and propriety together with a love of grandeur and a desire to distinguish themselves from those attending the services of the local congregational and dissenting churches and chapels.⁹⁷ The churches of the “middle ground”, in his view, embraced some practices of both extremes. In consequence, the services and music could be quite diverse and often depended on local resources and taste.

In the edition of *The Australian Churchman* dated 13 January 1877, there appears a letter to the Editor from *Anglicus* which contains the following remarks as to the position at that time in Sydney:

We are by degrees getting choral services, surpliced choirs, the eastern position while reciting the Creeds, members of the choir are allowed to present themselves at the Lord’s table clothed in their surplices, floral decorations becoming extravagant....

The clergy in our diocese are partially restrained by our Evangelical bishop (Barker) and a firm attitude he has invariably assumed; but let that excellent man pass from amongst us and then I feel assured we shall emulate our neighbours in these mockeries of religion...

Inaugurate a Church Association having its object the suppression of ritualism...⁹⁸

Later in the same month J. G. Southby wrote to the editor of *The Australian Churchman* complaining of “surpliced choirs ... in opposition to the known will of the Bishop” and

⁹⁷ Temperley, *Music of the English Parish Church*, Vol. 1, p. 273.

⁹⁸ *The Australian Churchman*, 13 January 1877, p. 344.

of choirs which were turning east at the reciting of the creed.⁹⁹ Clearly, some of the current English practices were being followed by some clergy in Sydney and without universal approval.

It seems that a choir was accepted as appropriate (or two choirs in the early years of the Cathedral) but, in parish churches, the issue of the function of a choir, was paramount. Was it merely to support the congregation in their singing of the hymns, psalms and canticles or something more? Other matters, such as where the choir should sit in the church, the distinctive clothes to be worn by members of the choir, whether the choir should be male or male and female, the behaviour of the choir members, were or could become issues. These are considered in more detail in chapter 8 of this thesis.

Clergy

Barker had been able to ensure that his policies were implemented largely by his careful selection of clergy who supported his views. His predecessor had taken a more liberal position. However, near the end of his term as bishop of Sydney, Barker's policy was seriously questioned.

The Revd W. K. Brodrick, an English clergyman, had been invited by a Sydney church, without Barker's knowledge or approval, to become its rector. Brodrick accepted the offer and he and his wife and family travelled to Australia. Barker refused to give Brodrick a licence. His published ground was that Brodrick was a member of an organization called the *Church Union*. The *Church Union* was an English association formed for the purpose of promoting an extreme Anglo-Catholic position. Brodrick travelled to Melbourne and Bishop Moorehouse of Melbourne immediately gave him a licence to officiate in the diocese of Melbourne and a parochial appointment.

There were numerous protests in Sydney against Barker's action. *The Australian Churchman*, by this stage, had moved from its earlier evangelical position to a more

⁹⁹ *The Australian Churchman*, 27 January 1877, p. 379.

middle of the road position and was becoming outspoken in some of its criticisms. The issue of the newspaper dated 31 March 1881 contained an editorial highly critical of Barker, the dean and the policy regarding the selection of clergy. There was more criticism in the following issue and another lengthy editorial critical of Barker. A petition supporting Brodrick was presented to the diocesan synod. Barker responded to the petition in the following terms:

The comprehensiveness of the Church of England...must have its limits defined by the law of the Church and by its Book of Common Prayer. The Church Union appears to me not only to have exceeded those limits, but to have entered on a course of lawlessness. Its prominent leaders are joining in a movement which, in the language of the Archbishop of Canterbury, seeks “the restoration of the Eucharistic vestments, the use of incense, and lighted candles in day time, the offering of the holy sacrament as a propitiatory sacrifice, and the elevation of the consecrated elements for the worship of the people” and if possible “to obliterate every trace of the Reformation ...”. I distrust and oppose the Church Union.¹⁰⁰

He pointed out that Brodrick could have resigned his membership of the Church Union but had not done so.

Later that year, Barker left Sydney for Europe to recover his health and, on 6 April 1882, died at San Remo.¹⁰¹ The concerns of *Anglicus* mentioned earlier suddenly became real.

At about the same time, Barker’s policies regarding the musical services in the Cathedral were also the subject of criticism in *The Australian Churchman*. Letters were written that were very critical of those services. The letters do not seem to have had any impact. It is impossible to assess the strength in the diocese of those who sought more elaborate ritual in the Cathedral and other churches in the diocese. Unfortunately, the agitation of those who sought more elaborate ritual resulted in the formation of parties, that is, bodies of

¹⁰⁰ *The Australian Churchman*, 01.07.1880, p. 1.

¹⁰¹ Judd and Cable, *Sydney Anglicans*, p. 121.

persons united in a particular cause within the church, and, anything other than the plainest forms of music became to be regarded as associated with, or a manifestation, of the ritualist movement. That, in turn, made many clergy cautious about or opposed to the choral revival in Sydney. This caution and opposition continued during the last of the nineteenth century and throughout the twentieth century.

Shortly after Barker left Australia, the publication of *The Australian Churchman* ceased. It was not replaced until 1912 when *The Church Standard* began publication in Sydney as a weekly newspaper. The stated aim of the new newspaper was “to foster the growth of the Australian Church into the fullness of its Catholic heritage.”¹⁰² It did. Curiously, there was little or nothing on church music for the first twenty or so years of publication. Yet, by the 1930s, it had a reporter who wrote critiques of films, concerts, organ recitals and other music, there were reviews of newly published anthems and service settings and advice on choral matters, and most issues devoted a page or more to such matters.¹⁰³ The publication of *The Church Standard* may have provoked the publication of another weekly Anglican church newspaper in 1914.¹⁰⁴ The newspaper was called *The Church Record for Australia and New Zealand* and is referred to in this thesis as *The Church Record*. Its aim may be said to be to oppose the aim of *The Church Standard*. There was even less on church music to be found in its pages.

¹⁰² *The Church Standard*, 31 May 1912, p. 8.

¹⁰³ The critic was Merton B. Giles LL.B. He contributed a short article in most issues from about 1934. .

¹⁰⁴ The first issue is dated 2 January 1914.

3. THE CHOIR OF ST ANDREW'S CATHEDRAL 1869 – 1884.

The Chapter of St Andrew's Cathedral

The first session of the Synod of the Diocese of Sydney met in Sydney in December 1866. At the session the Chancellor of the diocese, Alexander Gordon, QC, moved the following motion:

That a select committee be appointed to take into consideration the subject of the present condition and prospects of St Andrew's cathedral, including the best mode of constituting the cathedral body, generally rendering the cathedral available to the completeness of the ecclesiastical arrangement of the diocese, and to report thereon to the synod at the next session.

That committee specified in the motion comprised the Dean of Sydney, Rev. Canon Allwood, Rev. Canon Walsh, William Baker, James Goode, R. Jones, M. Metcalfe and the Alexander Gordon QC.

The Dean of Sydney at the time was the Revd William Macquarie Cowper.¹

The motion was duly passed.²

The following year, the select committee reported by way of a bill for an ordinance which the synod duly made.³ The ordinance was called *An Ordinance for Establishing and Regulating the Constitution of the Cathedral Church of St. Andrew, Sydney*. The ordinance is important as it sets out the powers and responsibilities of the Chapter, the Bishop, the Precentor, and the Organist.

¹ *The Sydney Morning Herald*, 10.07.1858, p. 4.

² *Proceedings of the First Session of the First Synod of the of Sydney New South Wales December 5th to 14th 1866*, Joseph Cook and Co. Printers, 374 George Street, Sydney, 1867.

³ *Proceedings of the Second Session of the First Synod of the Diocese of Sydney New South Wales* Joseph Cook and Co. Printers, 374 George Street, Sydney, 1868.

The 1868 ordinance was replaced in 1902 and the 1902 ordinance was replaced in 1935.⁴ In this thesis, the expression “Cathedral Ordinance”, at any particular time, except where the context does not permit, refers to the Cathedral Ordinance in force at that time. However, each of the ordinances preserved the hierarchy of authority as between Bishop, Chapter, Precentor and Organist and, later, the Dean of the Cathedral.

Clause 7 of the 1868 Cathedral Ordinance provided that the Chapter of the Cathedral was to comprise fifteen persons, these being the Bishop of the diocese, the Dean of Sydney, the Chancellor of the diocese, six resident clergy and six resident lay persons. Clause 5 vested in the Chapter “the general management and government of the Cathedral”. This power was made subject to “the right of the Bishop of the diocese to use the Cathedral for Ordinations and on all other occasions appointed by him and to officiate and preach in the Cathedral as he may at any time see fit”. The minutes of the Chapter give the distinct impression that the powers of the Bishop, in practice, were much wider in that the other members of the Chapter, or at least a majority of them, could be relied on to support any reasonable project that the Bishop might promote before them. This would have been partly due to the Bishop being the most senior clergyman in the diocese and the *de facto* leader of the church in the diocese. The 1868 Cathedral Ordinance did not set out the powers and responsibilities of the Dean of Sydney as regards the Cathedral. In practice, the Dean appears to have exercised the powers of the Bishop but, no doubt, subject to the wishes of the Bishop.

⁴ The 1902 ordinance took effect on 23 September 1903. For present purposes, it effected two changes. It established a Dean of the Cathedral, set out his powers and responsibilities, and made him in charge of the services in the Cathedral, subject to the Chapter and the Bishop. The Precentor is expressly required to “train the Choir” in addition to the responsibilities he had under the 1868 ordinance which, otherwise, remained unchanged. The position of the organist remained unchanged but was later changed with effect from 23 October 1923 as described in Chapter 6.

Clause 26 of the 1868 Cathedral Ordinance provided for the appointment of various officers attached to the Cathedral including a precentor, an organist and choristers.⁵

Clause 27 of the 1868 Cathedral Ordinance provided that all officers were “in respect of the performance of their duties ... subject to the general superintendence and control of the Chapter”.

The Precentor was required to be a clergyman appointed by the chapter.⁶ The duties of the Precentor were listed in Clause 28 of the 1868 Cathedral Ordinance. These were to lead the choir, to superintend the choral services, to select choristers, to remove choristers, to supply persons to fill vacancies in the choir, to superintend the musical instruction of the choristers, and to be responsible for the safe keeping of all books and music used by the choir. In addition, but subject to the approval of the chapter, it was the Precentor’s task to select the choral services and the music to be sung by the choir. In view of the nature of these duties, it is surprising that musical knowledge and skill were not stipulated in the 1868 Cathedral Ordinance as fundamental qualifications for any person under consideration for appointment as Precentor. Nor is it surprising that, when, much later, a person with no musical qualifications was appointed as Precentor, trouble arose and conflicts soon became apparent.

The Organist was also appointed by the Chapter. The duties of the Organist, as specified in the report of the select committee, were:

The Organist shall play the organ on all occasions when required so to do by the Precentor, and also on all other occasions when the organ shall be required to be used. He shall have charge of the organ, and be responsible of its safe keeping, and also for the preservation of all Cathedral property connected with the organ.

⁵ The recommendation was that the Cathedral have a *Praecentor*. Later that word was replaced by *Precentor* in the Cathedral Ordinance and that spelling will be used in this thesis.

⁶ Cathedral Ordinance 1868, clause 26.

He shall also, under the superintendence of the Precentor, give such musical instruction to the Choristers as the Precentor may direct.⁷

It was not a function of the Organist to conduct the choir; that was to be done by the Precentor. In practice, there were occasions when the Organist did conduct the choir.⁸ Later, following late nineteenth century English practice, the Organist became master of the choristers and exercised both functions. Commonly, the holder of the joint positions had an assistant who would play the organ while the Organist as master of the choristers conducted the choir. The joint role was in line with English practice. The ordinance is silent as to who would select the hymns to be sung. Most likely it was the Precentor as the choice of all other music was in his hands. This recommendation from the select committee was adopted and became clause 31 of the 1868 Cathedral Ordinance.

The questions as to whether the Organist could use the organ for teaching purposes and as to whether his or her pupils might practise on the organ were not addressed. On 5 August 1869, the Chapter directed that the pupils of the first cathedral organist, Montague Younger, were not to practise on the organ but, at Montague Younger's request, reversed the decision at the next meeting.⁹ The organ needed two men to raise the wind and this may have been a deterrent to anyone using it for practice, at least until the hand-pumps were superseded.

The English Precedent

⁷ *Proceedings of the Second Session of the First Synod of the Diocese of Sydney, New South Wales*, p. 13. The use of the pronoun "he" in the recommendation and in clause 31 of the ordinance dealing with the organist should not be taken as excluding a woman from holding the position. No woman has applied for the position in the history of the Cathedral, although a Miss Wilkinson was the assistant organist for a period at end of the nineteenth century.

⁸ For example, at the Thanksgiving Day service on 1 March 1878, Montague Younger was recorded as acting as both organist and conductor. *The Sydney Morning Herald*, 02.03.1878, p. 5.

¹⁰ Minutes of the meeting of the Chapter recorded in *The St Andrew's Cathedral Chapter Minute Book* 1, pp. 54 and 57.

Although the practice in cathedrals in England varied from cathedral to cathedral, in the first half of the nineteenth century, most English cathedrals had two choral services on a Sunday.¹⁰ In the second half of the nineteenth century, a third choral service on a Sunday, being the Holy Communion, became common.¹¹ Thus, on a Sunday morning, the usual practice was to have a service of Morning Prayer or Matins followed by a service of the Holy Communion. The service of Evening Prayer or Evensong was scheduled for the mid to late afternoon. Throughout the nineteenth century, in most English cathedrals, there were services of sung matins and evensong on most days of the week in the morning and mid afternoon respectively.¹² Lastly, in the second half of the nineteenth century, a Sunday congregational service was introduced into many English cathedrals.¹³ These services attracted large crowds. The services were not choral. Responses were said and the hymns and canticles were sung by all present. The singing of the congregation was supported by a large voluntary choir.

The parts of the Morning Prayer service that were sung in English cathedrals and churches comprised the responses, the hymns, the psalms, the appointed canticles, and an anthem. Commonly, the hymns, psalms and canticles were sung by all present and an anthem was sung by the choir if present. However, in a cathedral, when the choir was present, the canticles generally were sung to a setting and this precluded congregational participation. The practice has been for a particular setting of a canticle to be known by the name of the composer and the key of the setting.¹⁴ Congregations would leave the responses and the chanting of psalms to the choir. A cathedral service might include a

¹⁰ Philip Barrett, *Barchester, English Cathedral Life in the Nineteenth Century*, London: Society for Promoting Christian Knowledge, 1993, p.115.

¹¹ Barrett, *English Cathedral Life*, p. 117.

¹² Barrett, *English Cathedral Life*, p. 142.

¹³ Barrett, *English Cathedral Life*, p. 119.

¹⁴ Unfortunately, both the composer and the key are omitted in most of the newspaper advertisements of services in St Andrew's Cathedral or, if the name of the composer is given, the key is not.

hymn or hymns although often hymns were sung only on Sundays. Where there were hymns, they were sung by all present. In the second half of the nineteenth-century, the “cathedral” practice of allocating parts of the service exclusively to the choir spread into many parish churches and became a matter of controversy, particularly when associated with some ritual practices.

The practice at a service of the Holy Communion varied since the Creed and the Gloria could be said or sung.

The Barker Period 1868 - 1884

Between 1868 and 1884, four men determined the services to be held in the Cathedral, the days and hours at which there would be services, the hymns to be sung and the choral items. They were Frederick Barker, the Bishop of Sydney, the Revd William Macquarie Cowper, the Dean of Sydney, the Revd Canon James Christian Corlette, the Precentor for most of this period, and the Cathedral Organist for the whole of this period, Montague Thomas Robson Younger.

Frederick Barker (1808 – 1882) was consecrated Bishop of Sydney on 22 November 1854 and arrived in Sydney on 25 May 1855 with his first wife, Jane.¹⁵ Barker came to Australia as a firm evangelical convinced that his role as pastor was to convert the unconverted.¹⁶ He was tolerant and did not see it his duty to direct his clergy, as distinct from advising his clergy in the exercise of their ministerial duties, but such tolerance did not extend to non-evangelical schools of churchmanship.¹⁷ Thus, in the course of his presidential address to the second session of the first synod, he said:

I believe that the manner of conducting public worship in the churches of the diocese is in accordance with the directions of The Book of Common Prayer and

¹⁵ K. J. Cable, “Barker Frederick”, *Australian Dictionary of Biography*, Vol. 3, Melbourne University Press, Carlton, Victoria, 1969, reprint 1988, p. 69.

¹⁶ Cable, Frederick Barker, p. 91.

¹⁷ Cable, Frederick Barker, p. 92.

the sanction of long established custom. I do not suppose that there is any desire on the part of the laity for a change in the direction of what is understood by the term *ritualism*, or any intention on the part of the clergy to introduce such change. It is impossible, however, to observe what is passing in England without apprehension that the disturbing influences which are working there may extend to these shores, and I therefore deem it right to say to the clergy and laity who are here assembled that no change will receive my sanction unless it is proposed with the concurrence of the congregation as represented by the churchwardens, and is accordance with the Book of Common Prayer.¹⁸

Barker's views about the innovative practices in the ritual of the services that were being promoted in some English churches at the time extended to changes in the music. In the same presidential address, on the music, Barker said:

I may here observe that while I consider that the services of the Cathedral should for the most part be of that character and frequency which is common in cathedrals at home [that is, in England], I do not think it is desirable to introduce services of an ornate kind into our parish churches, and, to speak more particularly, I observe, when the hymns of praise provided by the church become elaborate performances in which the choir alone can join, we deprive the congregation of the opportunity of uniting in this part of the service.¹⁹

No-one who knew Barker or his wife would have been surprised. Mrs Jane Barker also had firm views and was more forthright than husband. On 24 June 1855, shortly after her arrival in Sydney with her husband, she wrote to her sister in England about the first two church services that she attended in Sydney. She noted:

This [Christ Church, Sydney] is a nice Church, but spoilt by the presence of a Lectern and singing boys in surplices ... In the evening we went to our new

¹⁸ *Proceedings of the Second Session of the First Synod of the Diocese of Sydney, New South Wales*, Sydney, Joseph Cook & Co, 1867, p. 13.

¹⁹ *Proceedings of the Second Session of the First Synod of the Diocese of Sydney, New South Wales*, p. 13.

Church, Trinity [possibly Holy Trinity, Sydney] ... Had an anthem & the Psalms chanted and the sermon preached in a surplice. [I trust] all these *excrescences* will soon disappear.²⁰

A few days later she attended the service of consecration of St Paul's Sydney (Redfern) and wrote of that service: "a long and very tedious musical service – boys in surplices and an anthem."²¹

Later in the same year, she again went to Christ Church, Sydney and wrote:

This evening we attended a Confirmation at Christ Church, the High Church par excellence here ... The Psalms were chanted here as in most of the other churches. A very wearisome unreasonable Service in my humble opinion – eminently calculated to dampen the feelings of devotion.²²

Mrs Barker may have shared her views with her husband the bishop, but Barker does not seem to have done more than make his views known to his clergy. It is unlikely that the views of Bishop Barker or his wife were shared by all. However, the opinions expressed in the church press by editors and letter-writers about this time tend to support those views. (As will appear later in this chapter, that support, over time, was replaced by criticism and opposition.) The early choral services in the Cathedral had a mixed reception. *The Australian Churchman*, in its issue of 23 January 1869, contained a letter from *A Working Man*. The writer said:

One thing is quite certain, the afternoon choral service [in the cathedral] is for a few who are fond of music and singing, while the morning and evening services

²⁰ Jane Sophia Barker, *Letters to her sister Jessie Clay nee Harden 1855-1856*, pages un-numbered, letter dated 24 June 1855, The State Library of New South Wales.

²¹ Jane Sophia Barker, *Letters*, letter dated 8 August 1855.

²² Jane Sophia Barker, *Letters*, letter dated 11 December 1855.

are for the masses of people who can go and join in the beautiful services of our church.²³

The morning and evening services referred to in the letter were in the same form as the services in the St Andrew's temporary cathedral. The role of the Choir at those services was to support the congregational singing. I have found very little evidence to suggest that an anthem was sung in the temporary cathedral and none whatever to suggest that a setting of a canticle was sung at the services there or in the morning or evenings services in the Cathedral while Barker was bishop except on some Easter Sundays and Christmas days.

It is therefore not surprising that, shortly before the opening of the cathedral, Bishop Barker put to the Chapter for its endorsement, a policy, as regards music. The Chapter approved the policy.²⁴ The policy was as follows:

The Dean to take charge of the Cathedral Services and more particularly (in connection with the Bishop) to be responsible for the Sunday Morning Service.

The Service in the Afternoon to be of a more strictly Cathedral character, and to be conducted by the Dean and Canons.

The Evening Service to be of the nature of the Special services at St Paul's and Westminster Abbey, at which the preacher will ordinarily be the Rev. T. O'Reilly.

There will be a daily service, the service on Saints' days to be of a Cathedral character.²⁵

²³ *The Australian Churchman*, 2/68 23 January, 1869, p. 125.

²⁴ The Minutes of the Chapter of St Andrew's Cathedral, 24 October 1868, p. 11.

²⁵ A copy of the policy is attached to Book 1 of the Minutes of the Chapter of St Andrew's Cathedral of the meeting on 24 October 1868.

Barker must have been aware of the English cathedral practice and did not intend to follow it for, in the course of the sermon which he preached at the opening service in the Cathedral, he said:

It is my hope that the cathedral will be extensively and variously useful. It will not be used only in the somewhat restricted manner of an English cathedral for daily worship and services of a musical character. It will be open every day; and of the three services on Sunday, one will be similar to those in our cathedrals at home.²⁶

The scheme proposed by Barker and approved by the Chapter remained largely unchanged until the appointment of Barker's successor. Some minor changes did take place before then. For example, Barker requested that special choral services be held on each Friday in Lent and on every evening in Passion Week.²⁷ Additional choral services were held during Exhibition Weeks when numerous visitors to Sydney were expected.

According to the minutes of the Chapter only one major change was proposed during Barker's term of office. At the meeting on 2 September 1869, the Rector of Christ Church, Sydney, the Revd G. Vidal, gave notice that, at the next meeting of the Chapter, he would move that the Sunday morning service in the Cathedral be a choral service.²⁸ At the next meeting, the motion lapsed for want of a seconder.²⁹

Thus, the morning and evening services in St Andrew's Cathedral during Barker's term of office would have differed very little, if at all, from the corresponding services in St Andrew's temporary Cathedral or from those in most parish churches in the diocese. Only the afternoon service and the weekday sung services on festival days could be described as "choral".

²⁶ *The Australian Churchman*, II/61, 5 December 1868, p. 65.

²⁷ The Minutes of the Chapter of St Andrew's Cathedral Book 1, p. 68.

²⁸ The Minutes of the Chapter of St Andrew's Cathedral, Book 1, p. 58.

²⁹ The Minutes of the Chapter of St Andrew's Cathedral, Book 1, p. 61.

One advantage of the arrangement was that a person could belong to both a parish church and the Cathedral Choir, that is, the choir which sang at the Sunday afternoon choral service and at the afternoon choral service on saints' days.

St Paul's Cathedral Melbourne provides an interesting contrast.³⁰ St Paul's opened for worship on 2 January 1891 with the new organ partly installed, an organist newly arrived from England and a surpliced choir sitting in what was then the chancel. In 1884, the Chapter of St Paul's had decided that the Cathedral should conform as far as possible to what it understood to be cathedral use in England. Had Bishop Perry (the first Bishop of Melbourne) been the Bishop of Sydney, Barker's practice for St Andrew's Cathedral might have been followed by Perry but the Bishop of Melbourne by the time was James Moorehouse who had different views.³¹ Moorehouse was of the view that the cathedral service was the best possible form of lifting the voice of worship to the gate of heaven and would serve also as a pattern and example of what the services of the churches should be. As will be apparent later in this Chapter, Barker agreed with the latter proposition. He would not have agreed with the former. The Melbourne Chapter had greater time in which to plan for the opening and functioning of the Melbourne Cathedral than did the Sydney Chapter. It imported an English organist, Ernest Wood, with English cathedral experience, in 1890 and sought to establish a choir school. The Melbourne Chapter also established a choir for the Melbourne Cathedral before the opening. It arranged for members of the choir to sing at services in All Saints', East St Kilda. When St Paul's opened, All Saints', in musical terms occupied

³⁰ Except where indicated to the contrary, the information in this paragraph has been taken from Paul Harvie's thesis "The First Sixty Years of Music at St Paul's Cathedral, Melbourne 1887 – 1947". M.Mus. diss., The University of Melbourne, Melbourne, 1983.

³¹ James Moorehouse was installed as bishop of Melbourne on 11 January 1877. He returned to England to become bishop of Manchester in 1886. Badger, C.R., "Moorehouse, James", *Australian Dictionary of Biography*, Vol. 5, 1851-1890, Melbourne University Press, Carlton, Victoria, 1974, reprint 1984.

the leading place amongst Melbourne churches.³² All Saints' had its own choir school at the time and an all-male robed choir. The musical services followed English "cathedral" practices. After the opening of St Paul's Cathedral there were choral services in St Paul's at 4.45 pm on weekdays and at 11.00 am and 3.30 pm on Sundays.

The Dean of Sydney, the Revd William Macquarie Cowper, was the son of Archdeacon William Cowper. He studied in Oxford and, like his father, was firmly committed to the Evangelical position. His father died in 1852 having been Rector of St Philip's Sydney for nearly 50 years. Barker appointed him Dean of Sydney and Rector of St Philip's immediately after his father's death. To contemporaries, the appointment was surprising as Cowper, at the time of his appointment, was not prominent in Sydney church circles. He remained Dean of Sydney until his death in 1902.³³

The Precentor, the Revd James Christian Corlette, was appointed by the Chapter on 8 October 1868, less than two months before the opening of the Cathedral. His remuneration was £100 per annum.³⁴ Corlette was born in Australia, the eldest of seven children. His father was an official of the Australian Agricultural Company and must have been reasonably well-off for, after whatever schooling Corlette may have had in Australia, he was sent to Exeter College in Oxford. In 1860, he graduated with the degree of Bachelor of Arts third class honours. He was ordained deacon in 1861 and priest in 1862 by the Bishop of Peterborough. By 1863, he had returned to Australia and had been appointed as rector of Kiama.

³² Colin Holden, *Saints, Sinners and Goalposts, A History of All Saints' East St Kilda*, Australian Scholarly Publishing, North Melbourne, Victoria, 2008, p. 192.

³³ Stephen Judd and Kenneth Cable, *Sydney Anglicans*, Anglican Information Office, Sydney Square, Sydney, 1987, p. 96 and K. J. Cable, "Cowper, William Macquarie", *Australian Dictionary of Biography* Vol. 3 1851 – 1890, Melbourne University Press, Carlton, Victoria, 1969, reprint 1988, p. 480.

³⁴ The Minutes of the Chapter of St Andrew's Cathedral, Book 1, p. 4. This would have been in addition to his stipend as Rector of Ashfield.

It is not clear when or from where Corlette gained his knowledge of and interest in church music, nevertheless it is reasonable to conclude that this most likely happened during his stay in Oxford. He would have attended the services at Exeter College, although the chapel was rebuilt while he was there. He may have attended services in the chapels of some of the other colleges.

John Stainer (later, Sir John) did not begin his duties as organist at Magdalen College, Oxford until 28 January 1860, the year of Corlette's graduation.³⁵ It is possible that Corlette met Stainer and heard him play. He would have had the opportunity of hearing the Magdalen choir under Stainer's predecessor: Benjamin Blyth. The repertoire of the choir under Blyth has been described as:

Sixteenth, seventeenth and eighteenth century material, determined by the collections of Boyce, Hayes and Arnold ... mixed with a conservative sprinkling of Ousley and Crotch, the occasional anthem of Goss and S. S. Wesley, and extracts from the choral works of Spohr and Mendelssohn; the service music ... even more conservative, with the sole exception of S. S. Wesley in E.³⁶

At the time of his appointment as Precentor, Corlette was Rector of Ashfield and much of his remuneration came from the exercise of that office. There he remained. In time, his duties in Ashfield adversely impacted on his work in the Cathedral and ultimately caused his resignation as Precentor in 1881.

On 12 October 1868, the Chapter appointed Montague Younger, as organist. (In the minutes of the Chapter and in newspaper reports, he is almost always referred to as "Montague Younger", rarely "Younger" or "Mr Younger".) Montague Younger was the third son of a talented amateur musician who helped to found the Sydney Philharmonic Society in 1854 and was, for a time, the Organist of St Thomas' Church, North Sydney. Younger was taught to play the organ and succeeded his father as Organist of St

³⁵ Jeremy Dibble: *John Stainer a life in music*, The Boydell Press, Suffolk, England, 2007, p. 65.

³⁶ Dibble: *John Stainer*, 79.

Thomas' Church at the age of twelve.³⁷ In 1865, Younger, then aged 29, took up music professionally and became Organist of St Paul's Church, Ipswich, Queensland and director of the Ipswich Philharmonic Society. St Paul's Church was built in 1859 and possessed a small organ, built by J. W. Walker of London, of two manuals and twelve speaking stops. In 1868, Younger returned to Sydney and became Organist of St Andrew's temporary cathedral. Younger had not been to England and had had no experience of English cathedral music.

After Montague Younger returned to Sydney, the newly constituted Chapter advertised in Sydney for an organist for the Cathedral. The position was not advertised in England. In my opinion, the short period between the decision of the Chapter to advertise and the opening date of the Cathedral prevented the Chapter from seeking an experienced organist from England. Younger applied for the post. He was one of six applicants for the position. He may have had an advantage over the other five candidates by reason of being Organist at St Andrew's temporary cathedral. The appointment was made less than two months before the opening of the Cathedral. Montague Younger's remuneration was fixed at £150 per annum.³⁸ The reasoning behind this amount does not appear in the minutes of the Chapter.

Younger held the position of Organist of the Cathedral for over 30 years. During this period he was in constant demand as a teacher of the organ and as a recitalist. He was frequently invited to give the opening recital on new organs. He composed some music for organ and played his own compositions. However, he does not appear to have ever played those major organ works of Johann Sebastian Bach which, by this stage, had been published or those of Felix Mendelssohn-Bartholdy, whose Six Sonatas, opus 65 were also in print. Indeed, apart from his own few compositions, his repertoire seems to have comprised arrangements of music written for other forces – for example: choruses

³⁷ St Thomas' Church, North Sydney at this time was not the present building but a much smaller building. The organ is likely to have been an harmonium or a seraphine.

³⁸ The Minutes of the Chapter of St Andrew's Cathedral, Book 1, p. 6.

and arias from Handel's *Messiah*.³⁹ It is not known to what extent Younger was familiar with organ music apart from these arrangements. It may be simply that he had no wish to play anything but these arrangement or was not encouraged to do so.

At its meeting on 31 December 1868, the chapter appointed Charles Jackson as organ tuner at a fee of £36 per annum.⁴⁰

Corlette and Montague Younger must have realized, shortly after their appointments, that the Cathedral would need three choirs – two permanent and one temporary.

St Andrew's temporary cathedral stood adjacent to the Cathedral. Barker intended that, when the Cathedral opened, the temporary cathedral building would close and be removed from the site and that the congregation of the temporary cathedral would provide the numbers for the morning and evening services in the Cathedral. This congregation would assist in funding the operations of the Cathedral. No doubt it seemed logical for the Choir of the temporary cathedral to support the congregational singing at those two services and constitute one of the two permanent choirs.

The temporary choir was put together for the opening of the Cathedral. The members of that choir came from the choirs of local parish churches and may have included some members of the Choir of St Andrew's temporary cathedral. In the week following the opening, there was a late afternoon choral evensong service on most days. The temporary choir may have sung at these services as well as at the opening.

The second permanent choir was needed for the Sunday afternoon choral services. This Choir was identified as the Cathedral Choir. One suspects that some members of the large temporary choir continued in this Choir. At this stage, it was unlikely that a choral

³⁹ E. J. Lea-Scarlett, "Younger, Montague Thomas Robson (1836-1899)", *Australian Dictionary of Biography*, Melbourne University Press, Melbourne, 1976, Vol. 6, p. 458 and Graeme D. Rushworth, *Historic Organs of New South Wales, the Instruments, their Makers and Players, 1791-1940*, Hale & Iremonger, 1998, p. 377.

⁴⁰ The Minutes of the Chapter of St Andrew's Cathedral, Book 1, p. 38.

service in the Cathedral would clash with local parish church requirements and so singers could join the Cathedral Choir and also remain active members of their parish church choirs as well. Some singers were members of both of the Choirs that sang in the Cathedral on a regular basis.

Barker had every reason to be satisfied with the functioning of the Cathedral in the six months following its opening. In his address to the Synod in April 1869, he said the services are well attended, the income obtained from the offertory promised to be sufficient to meet the expenditure, and so far the Cathedral has been entirely successful.⁴¹

However, at its meeting on 6 September 1870, the Chapter appointed a sub-committee to review the cost of the Choirs.⁴² The sub-committee reported to the Chapter the following month. The report noted that there were sixteen choristers in morning and evening Choirs and sixteen choristers in the afternoon Choir, that is, the Cathedral Choir. (By “choristers”, the sub-committee is probably referring to the boys and not to the lay-clerks, in view of the numbers given in a letter quoted later in this chapter.) The present cost of both was £100 per annum. The sub-committee suggested that the boys in the morning and evening Choir (who were paid a nominal amount) be replaced by women (who would be paid nothing).⁴³ The recommendation was not adopted. However, shortly thereafter, the Precentor was directed by the Chapter to provide the Chapter each month with an attendance register of the boys in the Choirs and to ensure that the amount paid to each boy was based on attendance.⁴⁴

⁴¹ *Proceedings of the fourth Session of the First Synod of the Diocese of Sydney, New South Wales*, Sydney, Joseph Cook & Co, 1869, p. 15.

⁴² The Minutes of the Chapter of St Andrew’s Cathedral, Book 1, p. 82.

⁴³ The Minutes of the Chapter of St Andrew’s Cathedral, Book 1, p. 84.

⁴⁴ The Minutes of the Chapter of St Andrew’s Cathedral, Book 1, p. 124.

The Synod required each parochial unit to provide it with statistics and the Cathedral was not exempt from this requirement. The figures were to be for each year ending at Easter. Since the date of Easter varies from year to year, the duration of the period varied but this may not have been of any significance. Four figures seem to be of relevance to the activities of the Cathedral, namely, the estimated average attendances at the services in the Cathedral on Sundays, the average offertories for each Sunday in the relevant year, the number of persons enrolled in the day school in the relevant year and the persons attending the Sunday school. The day school was established when St Andrew's temporary cathedral was in use and the Chapter was not responsible for its governance. The actual attendances at the school were always fewer than the number enrolled, sometimes significantly so. Nevertheless, the figures provide an indication of the shift in population which occurred in the 1880s when the heavily populated residential area to the west of George Street and between George Street and Darling Harbour became commercialized and dwelling units were replaced by warehouses and other commercial buildings. The figures were as follows:

Year	Offertories	Attendances at Sunday services	Day School attendances	Sunday School attendances
1870	£1,399	1,800	433	425
1872	£1,252	1,800	401	484
1873	£1,433	1,800	400	385
1874	£1,282	1,500	336	456
1875	figures not available			
1876	£1,207	1,500	269	477
1877	£1,302	figures not available		
1878	£1,094	figures not available		

1879	£1,036	1,600	252	475
1880	£1,090	1,600	414	400
1881	£1,072	1,600	340	381
1882	£1,350	1,800	269	350
1883	figures not available			
1884	£1,042	1,600	nil	285

It is clear that, for most of the Barker era, although attendances at regular services initially declined, they remained substantial. On the other hand, the financial support of the initial years began to decline and, from 1880 onwards, the Chapter had financial problems and economies were implemented. For example, at its meeting on 2 September 1879, the Chapter retrenched a minor canon in order to conserve finances.⁴⁵ On 2 January 1880, the Chapter directed that special services on Friday evenings be discontinued.⁴⁶ On 1 September 1881, the Chapter directed that, “In view of finances...” no new music was to be ordered without the prior approval of the Chapter.⁴⁷ A special meeting of the Chapter was held on 16 February 1882 to consider the financial position because, at that date, the Chapter had an accumulated deficit of £5,000 and no means of servicing or repaying the debt.⁴⁸ From the criticism expressed by some Sydney Anglicans (and discussed further below), it seems that there were some, if not many, who were dissatisfied with the services in the Cathedral.

⁴⁵ The Minutes of the Chapter of St Andrew’s Cathedral, Book 2, p. 48.

⁴⁶ The Minutes of the Chapter of St Andrew’s Cathedral, Book 2, p. 59.

⁴⁷ The Minutes of the Chapter of St Andrew’s Cathedral, Book 2, p. 82.

⁴⁸ The Minutes of the Chapter of St Andrew’s Cathedral, Book 2, p. 103. The debt seems to have arisen because the chapter engaged in a number of projects, no doubt necessary, without waiting for the necessary funds to be raised. One example was the house for the Dean erected next to the Cathedral a few years earlier.

The fate of the school is unclear. Its disappearance from the synod statistics suggests that it closed. It may have amalgamated with the school that continued to be run at St Philip's, Sydney. There is no evidence that the school or the St Philip's school were ever used as a choir school. In the absence of daily services, there was no need for a choir school as such, although some boys in the Cathedral Choir may have attended the school.

In 1872, both Corlette and Younger recommended that a Mr Phypers be engaged as assistant choirmaster. The Chapter agreed to Phypers being engaged experimentally to the end of 1872 under the direction of Younger, in the case of the morning and evening Sunday services, and under Corlette, in the case of the afternoon Choir.⁴⁹ Eleven months later Phypers resigned but was persuaded to continue to assist Corlette with the afternoon Choir.⁵⁰ A Mr Gullick was appointed to be in charge on the morning and evening Choir.⁵¹ In February 1875, Phypers resigned and was replaced by Gullick.⁵² In February 1876, Gullick resigned.⁵³ Gullick was replaced and a Mr Shuttleworth was engaged as assistant organist.⁵⁴ The minutes of the Chapter give no reason for these comings and goings. The Choirs would have found these changes unsettling.

More changes were to come. Corlette was still the rector of Ashfield. The population of the parish was increasing and this resulted in more parochial responsibilities. In June 1876, Corlette resigned his position as Precentor.⁵⁵ The official reason for the resignation was the increase in parochial responsibilities. However, it is possible that

⁴⁹ The Minutes of the Chapter of St Andrew's Cathedral, Book 1, p.134.

⁵⁰ The Minutes of the Chapter of St Andrew's Cathedral, Book 1, p.143.

⁵¹ The Minutes of the Chapter of St Andrew's Cathedral, Book 1, p. 165.

⁵² The Minutes of the Chapter of St Andrew's Cathedral, Book 1, p. 202.

⁵³ The Minutes of the Chapter of St Andrew's Cathedral, Book 1, p. 224.

⁵⁴ The Minutes of the Chapter of St Andrew's Cathedral, Book 1, p. 224.

⁵⁵ The Minutes of the Chapter of St Andrew's Cathedral, Book 1, p. 232.

the resignation was provoked by an action of the Chapter to which Corlette took exception. Corlette had dismissed from the Cathedral Choir two men, both long-standing members of the Cathedral Choir, for misconduct. The men appealed to the Chapter. The Chapter decided that, in view of the many years of service given by the two men, they should be re-instated. Corlette responded by asking that the Cathedral Ordinance be amended so as to make the Precentor an *ex-officio* member of the Chapter. He asserted that the Precentor must have a voice on the Chapter in order “to arm him with authority for the control and proper conduct of the choir”. An ordinance to amend the Cathedral Ordinance in other respects was to be considered by the next session of the Synod. The Chapter declined to recommend to the Synod the alteration proposed by Corlette but expressed itself willing to give the proposal every consideration. This appears to have placated Corlette for there is no mention in the Chapter’s minutes of the Chapter seeking or appointing a replacement for Corlette until its meeting on 4 December 1879 when Corlette tendered his resignation due to “duties in a large and increasing parish”.⁵⁶ The Chapter requested Corlette to remain in office until they could find a replacement. At the same meeting, the Chapter resolved to seek a competent clergyman from England to be Precentor.

On 5 August 1880, the Revd D. H. Ellis was appointed Precentor.⁵⁷ The minutes provide no information as to Ellis’s qualifications or experience. However, it is clear that he had the qualifications of Mus. Bac. and B. A.⁵⁸ On other occasions, the Chapter would ask one or two persons in England (presumably holding or believed to hold views similar to those of the chapter) to make enquiries of and to interview prospective candidates on their behalf. If that happened in this instance, it became apparent later that

⁵⁶ The Minutes of the Chapter of St Andrew’s Cathedral, Book 2, pp 57 and 59.

⁵⁷ The Minutes of the Chapter of St Andrew’s Cathedral, Book 2, p. 74.

⁵⁸ Johnstone, S. M., as revised and extended by Johnstone, J. H. L., *The Book of St Andrew’s Cathedral Sydney*, Sydney: Angus and Robertson Ltd, 1968, p. 95.

somebody got it wrong. Ellis arrived in Sydney on 6 January 1881.⁵⁹ He took charge of the Choir on 3 February 1881. His appointment was for a term of three years.

Bishop Barker was happy with the choral services while Corlette was the Precentor for, in his visitation to the clergy of the diocese in 1875, he said: “The musical portion of (the choral services in the Cathedral) affords an example to other churches from the simplicity and good taste which pervades it.”⁶⁰

Nevertheless, the attendances at the occasional weekday services were poor.⁶¹ In a letter written to the editor of *The Australian Churchman* and published in the edition of 29 January 1876, the Dean wrote:

It may not be inappropriate to add that, as regards the daily service, the experience of the last seven years has confirmed that which was acquired many years ago at St James’. Different hours have been tried but with the same result. *Very few persons attend; the numbers vary from one to three or four.*

The italics are those of Cowper. The Sunday afternoon choral service was reasonably well attended. The following extracts are taken from a letter headed “A Sunday at St Andrew’s Cathedral” that was published in the issue of *The Australian Churchman* dated 14 November 1878 and related to the afternoon choral service.⁶² The writer wrote that the organ is “built by Hill and sons, of London, it maintains the reputation of that firm for magnificence on tone and delicate finish ... The choir consists of sixteen men and sixteen boys ... Tallis’ preces and responses were sung by the choir. Very few of the congregation took an audible part in the responding, and fewer still attempted to sing

⁵⁹ The Minutes of the Chapter of St Andrew’s Cathedral, Book 2, p. 81.

⁶⁰ *The Australian Churchman*, 24.04.1875, p. 233.

⁶¹ These were mostly said. Choral services were largely limited to Saint’s days, that is, days on which the particular contribution of leading Christian persons over the centuries prior to the Reformation were remembered.

⁶² *The Australian Churchman*, 14.11.1878, p. 260

the responses. The effect of hearing isolated voices repeating the responses, while the choir sing them, is discordant.” The writer continued by mentioning that two anthems were sung in the course of the service, these being: *Behold, how good and joyful of* Clarke-Whitfeld and *What are these arrayed in white robes* of Stainer.⁶³ The congregation numbered about 380 and three fifths of these were women. The writer also attended the evening service when the canticles were chanted and the attendance about the same as that at the afternoon service. In later years, after this period, works by Stainer comprised a significant proportion of the repertoire of the Choir. The mention of his anthem in the letter seems to be the first recorded occasion of a composition of Stainer being rendered by the Cathedral Choir.

Of choral standards and churchmanship

The Australian Churchman of 23 January 1879 published a letter to the editor from a writer who used the name Decani.⁶⁴ It is impossible to say whether the writer’s criticism is valid, but the information contained in the letter as to the musical arrangements existing ten years after the opening of the Cathedral is more comprehensive than anything in the minutes of the Chapter of the Cathedral.⁶⁵

It has been so frequently remarked in my hearing lately what wretched music there is at the Cathedral, or some similar criticism, and I believe that the opinion is so general, and the fact so evident, that you will be conferring benefit by permitting some inquiry in your columns, why in the capital of the Colony, and at the seat of the Metropolitan, the rendering of the music portion of the Services

⁶³ According to Jeremy Dibble in *John Stainer, A life in Music*, The Boydell Press, Woodbridge, England, p. 317, the anthem *What are these arrayed in white robes*, was probably composed and published in 1871. If this year is correct, Corlette was evidently keeping in touch with “modern” English church music.

⁶⁴ *The Australian Churchman*, 23.01.1879, p. 385.

⁶⁵ In this and other letters from which passages are quoted in this chapter, the original language and punctuation have been retained.

in the Cathedral is so inferior to many small churches elsewhere? and to invite suggestions for remedying the same.

It may be necessary to state for general information, that there are two distinct choirs, the “Morning and Evening” and the “Afternoon”. The Afternoon choir have the more difficult music assigned to them, as they take part in the Choral Service every Sunday afternoon, and also on Saints’ Day Evenings, and the admission to their numbers is strictly based on previous proof of their proficiency in musical notation.

There are three salaried Officers charged with the conduct of the Music. The Precentor, receiving £100 per annum; the Organist £150 per annum with the additional great privilege of using the Organ for the instruction and practice of his pupils, and the choirmaster £75 per annum. Why their united, clerical, professional and social influence cannot bring together a first class choir? I know not, nor even, whether such is expected from them.

I do not question the capabilities of these gentlemen for their respective duties, it remains, therefore only to suggest how they may be more efficiently assisted therein by others as the present repertoire is evidently not satisfactory.

Elsewhere it is always considered an honour and special favour to be admitted to a Cathedral choir. And I see no reason why such should not be the case here. Unquestionably there is an abundance of members of the Church of England capable of rendering most valuable services, and how best to secure the same is the problem to be solved.

At present there is no apparent bond of sympathy or union between those in charge at the Cathedral, and the Clergy and choirs of the City and Suburban Churches, and I may add the Congregations too, for all are concerned, or should be; could this be remedied the chief difficulty would be removed.

The solution proposed by “Decani” was to roster members of suburban choirs to occupy the choir stalls. The suggestion was quite impractical as the clergy and choir-masters of

the suburban churches were unlikely to be excited to see their best singers disappear for several weeks or a month or more. More importantly, most members of suburban choirs would not necessarily know the anthems and settings in the repertoire of the Cathedral Choir. “Decani” also recommended that the present members of the Cathedral Choir be called on to resign.

Corlette, the Precentor at the time, replied to “Decani”.⁶⁶ He denied all connection with the parochial or “Morning and Evening” Choir which officiated at the morning and evening services. He noted that these services were the services most frequently attended by church-goers and visitors to Sydney. The inference from his remarks is that the singing of the parochial Choir was not particularly good and adversely reflected on the Cathedral Choir, for which he was responsible. He would like to see a backbone of paid singers in the Cathedral Choir. He doubted if there were numerous competent singers within walking distance of the Cathedral. He pointed out that music was not taught in the schools and the best recruits of the last few years had been men who learnt their music in England, or elsewhere, and not in the colony of New South Wales.

Corlette’s response was supported by Thomas Sharp, the Organist of St Philip’s, Sydney. Sharp wrote:

I believe the experience of most of the Organists and choirmasters of the city and suburbs, to be more or less that of my own, viz., that it is most difficult to obtain a sufficient number of voluntary Choristers, competent for their work, regular in their attendance at Church and rehearsal, and impressed with a due sense of the nature of the services to be rendered.⁶⁷

His solution was for the formation of a choral union which choirs might join and have periodic practice in the Cathedral – training in chanting, hymn singing, services, and anthems. It took several years for his suggestion to be implemented.

⁶⁶ *The Australian Churchman*, 06.02.1879, p. 410.

⁶⁷ *The Australian Churchman*, 27.02.1879, p. 437.

The years shortly before and after 1880 mark the beginning of the churchmanship disputes in the diocese. These provoked numerous letters to the editor of *The Australian Churchman*. One such letter, this time from “Visitor”, appeared in the issue of *The Australian Churchman* of 6 March 1879.⁶⁸

The Service in this so-called Cathedral (which after all is little more than a Parish Church) is of the plainest and baldest description. While the playing of the accomplished organist (Mr Montague Younger) is all that could be desired, the singing as a rule is poor, the responses feeble, the whole service deficient in warmth and heartiness. As to the dress of the officiating priest, perhaps the less said the better.

The attack on the officiating minister and the comments on alleged “lack of warmth” suggest that the writer supported some of the recent ritual and musical innovations and had no sympathy for the evangelical tradition maintained in the services at that time. The last letter in the series was written by “Bushman”. He wrote:⁶⁹

[I] went to the afternoon service in the Cathedral hoping to have the pleasure of hearing some good singing, which we in the bush are deprived of. I must say, I was miserably disappointed... In the evening, I attended divine service in one of the parish churches, where I was somewhat rewarded by hearing some really excellent singing.

It is not clear what one should make of these letters and others in a similar vein. Was the parochial choir as bad as Corlette implies? Was the problem for both the parochial Choir and the Cathedral Choir the absence or unwillingness of competent singers to spend the time required in rehearsing and singing one or more services each a week? As Sydney expanded and the population living between George Street and Darling Harbour moved to the suburbs, the pool of available talent would have been shrinking. Were the

⁶⁸ *The Australian Churchman*, 06.03.1879, p. 43.

⁶⁹ *The Australian Churchman*, 20.03.1879, p. 66.

services in the Cathedral formal and cold? Were Corlette's parochial duties impacting on Corlette's performance as Precentor? It may be recalled that this correspondence was written in the year in which Corlette resigned from the office of Precentor.

In the twelve months following, very little is reported or written of the choral services in *The Australian Churchman*. Then, in the issue of *The Australian Churchman* dated 20 February 1880, a writer describing himself as "A Daily Worshiper" complained that "for some weeks past there has been no daily service at the Cathedral".⁷⁰ (There were no regular daily week-day choral services at this time.) He recognized that attendances at the services were low and that on many occasions the congregation consisted of one venerable man, the parson and the verger. He noted that, at the daily services in St James' Sydney, All Saints' Woollahra and St Mark's Darling Point, there was "a fair attendance at the daily services." At St Mark's, the attendance was said to be usually twelve to fifteen adults and pupils from a neighbouring school - possibly St Mark's Parochial School. He regretted the situation at the Cathedral and was saddened and disheartened by: "...the cold, bald services, the appalling apathy, and the utter want of real hearty church tone (to say nothing of an ordinary decent ritual) so conspicuous by its absence."

His views were supported by other letter writers. A substantial letter from "D.H." was published in the edition of 8 April 1880:⁷¹

I have been a constant attendant at cathedral services in many parts of the world, but never yet joined in one that was conducted in the same cold heartless manner that pervades the whole of St Andrew's Cathedral on Sunday morning. It is more like a dissenting chapel performance. Everything that is particularly dear to sound churchmen, the genius of our ritual, are most ruthlessly put aside, even to the condemnation of "Hymns Ancient and Modern" on the ground that some

⁷⁰ *The Australian Churchman*, 20.02.1880, p. 418.

⁷¹ *The Australian Churchman*, 08.04.1880, p. 478.

being objectionable, and no doubt they are to those who turn our spiritual emblems into party symbols.

A writer describing himself as “An English Gentleman” agreed with D. H. He wrote:

It is simply awful! ... those in authority at St Andrew’s have not the faintest conception of church, or any other music; while the poor precentor is (as I hear) hampered on every side by needless interference and suggestions; when the accomplished organist is bound down to the very minimum of musical services. I can fancy Mr Younger’s feeling of helpless despair when, presiding every Sunday at the beautiful organ, he sorrowfully contrasts what is done in the way of choral services & c. at St Andrew’s with what might be done... The adult members of the choir grow dissatisfied with this restrictive and protective policy (as to amount and styles of music).⁷²

The Precentor at this time was the Revd D. H. Ellis. The writer concluded by claiming that the services in the cathedral as: “... greatly inferior to those rendered in several city and suburban churches and notably in St Mark’s (that *bete noir* of all Protestants) ...”⁷³ is only the simple truth.

The attacks continued. In the issue of 9 May 1880, a letter from “An Honest Churchman” was published in *The Australian Churchman*. The writer asserted: “The cathedral services are conducted by the low Church party, supported unfortunately by our good Bishop and the Dean and, hence, the small attendances. A friend of mine had the curiosity to attend the week-day Cathedral service; to his surprise there was only a poor old woman attending. The next day he went – there was no person present. There is no life or vitality in our Cathedral services.”⁷⁴ The writer continued by commenting that under Perry (a former bishop of the diocese of Melbourne and an evangelical like

⁷² *The Australian Churchman*, 15.04.1880, p. 489.

⁷³ This is likely to be a reference to St Mark’s, Darling Point.

⁷⁴ *The Australian Churchman*, 09.05.1880, p. 541.

Barker, but somewhat lacking in tact and diplomacy) the position had been the same in Melbourne, and that Perry's successor, (Moorehouse) changed Melbourne for the better by adopting a middle course between the high church and low church parties. The writer held out St Mark's Darling Point as an ideal model, because minister and organist were educated gentlemen and there was always "life and vitality" in the services there. He concluded by observing that: "If our cathedral was under the guidance of some energetic High Churchman within three months it could be full and week-day services well attended."

It was not only the week-day services at which attendances were low. *The Sydney Morning Herald* noted that, at the Good Friday service in the cathedral, the congregation was "rather limited".⁷⁵

These exchanges were the beginnings of a reflection of changes taking place in England. Changes were taking place in Sydney, but at a slower rate. Cable notes the integral role that music was playing in parish churches at morning services and an almost dominant one in the evening. With better pipe organs and larger choirs, the anthem had become an accepted component of a major service. On the other hand, Sydney Anglicans were not modifying the traditional liturgy as part of a wider appeal to the community. Nor as yet had any Sydney churches succumbed to the full-blown Anglo-Catholicism which was becoming characteristic of some "advanced" English churches of a high sacramental worship copied from Rome or purporting to be a part of pre-Reformation Church of England. Barker's authority and the conservatism of most of his clergy prevented change.⁷⁶

The appointment of Ellis as Precentor, mentioned earlier, was approved by the editor of *The Australian Churchman* writing in the issue of 10 March 1881. By this time the editorial policy of *The Australian Churchman* had changed (or the editor had changed, or both) and the issue contained a positive editorial which included the following

⁷⁵ *The Sydney Morning Herald*, 27.03 1880, p. 5.

⁷⁶ Judd and Cable, *Sydney Anglicans*, pp. 116 and 117.

passages: "Our cathedral services are looking up ... And all of us who look back to the cold bald services characterizing St Andrew's in years gone by will heartily respond to the sentiment. ... Our new Precentor, Dr Ellis, [is] a man of culture and piety allied as it is in his case to sound churchmanship. After many years of teaching scarcely distinguishable from the vague negations of ultra-protestantism, we at last have a man who is not afraid to preach the distinctive doctrines of the Church of England. The usual choral service was most impressively sung by Dr Ellis; and the choir though weak is already manifesting the result of his careful and accurate tuition. I was specially glad to record that one of our well-known metrical litanies, was sung by the choir kneeling. Many of the congregation also adopted the same befitting and reverent attitude. The Dean and his family, the Canons and the members of the Chapter, generally, were painfully conspicuous by their absence."⁷⁷

The appointment of Ellis as Precentor opened the possibility for a new development to the repertoire of the Cathedral Choir, but the limited evidence of the music sung while Ellis was Precentor suggests that there was very little change.⁷⁸

Three months after Ellis took up office, there was further comment from the editor of *The Australian Churchman*. The writer praised the Cathedral Choir under Ellis. He noted that the Choir is made up of 28 singers most of whom attend regularly and are good musicians as well as devout churchmen.⁷⁹ In June 1880, the editor wrote of Ellis:

He is the broadest of broad church in his ideas ... His love for the ritual of his church and its modes of appealing to the senses of the worshippers has at times caused him to be accused of leaning towards Rome.⁸⁰

⁷⁷ *The Australian Churchman*, 10.03.1881, p. 238.

⁷⁸ On the basis of the material in Appendix 2, the main additions were anthems by Garrett, Mendelssohn's *Elijah* and additional anthems by Stainer.

⁷⁹ *The Australian Churchman*, 12.05.1881, p. 68.

⁸⁰ *The Australian Churchman*, 02.06.1881, p. 100.

By July 1882, dissension had arisen between Ellis and Cowper. Ellis had made comments from the pulpit which he was subsequently obliged to withdraw. There were also allegations, mentioned later in this chapter, that the music was “being imperfectly rendered”. The Dean informed the Chapter of these matters and stated that he would not permit Ellis to preach in the future.⁸¹

Assaults, based on churchmanship grounds, continued. In a subsequent issue of *The Australian Churchman*, the following question was asked: “Is the Church of England in this diocese to be regarded and ruled by those who have authority simply as an exclusive narrow sect for the propagation of Puritan ideas, or as a branch of the Church Catholic.”⁸² The writer considered the former to be the case and based his conclusion on six assertions. The last of these is of relevance in the present context:

By the style and character of the services prevailing in the cathedral; the infrequency of celebrations of the Holy Eucharist, the absence of choral communion and choral services daily. By the exclusion, practically, of all High Churchman from the pulpit of the Cathedral.

The use of the words “Holy Eucharist” for “Holy Communion” and “The Lord’s Supper” indicates the position of the writer. Another letter, published In *The Australian Churchman* of 17 March 1881, is noteworthy for the description it contains of aspects of a morning and an afternoon Sunday service in the Cathedral:

The dreary eleven o’clock service, with a scattered congregation of 80 or 90 persons, and a melancholy display of empty benches, the total absence of outward expression of love, not even a single decoration; the very indifferent evening choral service, with perhaps one canon present in addition to the Precentor, the congregation at best, not numbering more than one hundred and

⁸¹ The Minutes of the Chapter of St Andrew’s Cathedral, Book 2, p. 113.

⁸² *The Australian Churchman*, 17.03.1881, p. 283.

fifty to two hundred persons, the choir coming in with dirty and untidy looking and ill-fitting surplices.⁸³

At the choral evensong in the Cathedral to mark St Mark's Day, 1881, *The Australian Churchman* noted that those attending comprised the Precentor, the Choir, the Organist, the vergers and a congregation of ten persons and that the Dean, canons and the other members of the Chapter were not present.⁸⁴

It is clear, from the minutes of the Chapter, that Barker, Cowper and the Chapter had no intention of departing from the policy that Barker put to the Chapter and was adopted by the Chapter in 1868. It is impossible to ascertain how many in the Diocese held the views expressed in some of the letters quoted or by the editors of *The Australian Churchman*. In a letter published in 1882 in *The Australian Churchman*, the writer said: "There are not, it is well known, very many really high church people in Sydney. They are at present a minority."⁸⁵ The writer identified the "high" churches as being St Mark's, Darling Point, All Saints', Woollahra, Christ Church, Sydney, St James', Sydney, and All Saints', Petersham. These churches were a minority of the parish churches in the diocese. None of these, at this stage, could be described as Anglo-Catholic.

At its meeting on 12 June 1883, the Chapter noted that the term of the arrangement with Ellis would come to an end on 31 December 1883 and resolved not to renew or extend it.⁸⁶ On 3 October 1883, the Chapter decided to seek a new Precentor for a term of three years and a salary of £300 per annum.⁸⁷ Corlette was asked to act as Precentor between

⁸³ *The Australian Churchman*, 24.04.1881, p. 30.

⁸⁴ *The Australian Churchman*, 05.05.1881, p. 30.

⁸⁵ *The Australian Churchman*, 02.02.1881, p. 51.

⁸⁶ The Minutes of the Chapter of St Andrew's Cathedral, Book 2, p. 137.

⁸⁷ The Minutes of the Chapter of St Andrew's Cathedral, Book 2, p. 149.

the departure of Ellis and the arrival of his successor. The editors of *The Australian Churchman* had something to say on the decision as regards Ellis. They wrote:

In spite of the efforts of the previous occupant of this important office [Corlette], which was largely hindered by the pressure of heavy parochial duties, the musical portion of the service was quite inadequate to the requirements of a cathedral. The attendance of lay clerks and choristers was uncertain and irregular, and the choral service in the [Sunday] afternoon, the only one known as yet in St Andrew's, was poorly attended. The change was, however, marked and rapid. Possessed of a tenor voice of great sweetness, with a thorough knowledge of music, long practice in the training of choirs, great influence in attracting singers, and a tact in the difficult task of managing them, Dr Ellis soon began to fill the cathedral with worshippers, and a service of song was rendered, worthy in a great degree of the grand object for which cathedrals were built.⁸⁸

The editorial went on to assert that finances improved and attendances increased. It accepted that Ellis made mistakes when preaching, which he would correct and acknowledge. It lamented the fact that Ellis was no longer allowed to preach and the fact that his contract was not to be renewed.

Ellis moved to the Newcastle diocese and became the Precentor at the temporary-cathedral church there. His departure was marked with testimonials and other expressions of support. In response to one presentation, he expressed the hope that St Andrew's might become a Cathedral indeed, be shorn of all parochial responsibilities, and that it might obtain an endowment for the lay-clerks and a school for the choir boys.⁸⁹

Looking back from the end of Barker's term of office (effectively in 1881 when he left Sydney) one is left with the impression that the attacks on Corlette, the Cathedral Choir

⁸⁸ *The Australian Churchman*, 27.07.1883, p. 25.

⁸⁹ *The Australian Churchman*, 25.12.1883, p. 7.

and the services were, in substance, attacks on Barker and Cowper. That is not to say that the singing of the Cathedral Choir was without blemish. It almost certainly was not. Montague Younger seems to have been immune from criticism. Perhaps it was accepted that, as Organist, he had no control over the services and, it seems, both Chapter and congregations accepted the inappropriate music (such as secular music, arrangements of choruses and arias from oratorios) which he played, evidently very capably, for voluntaries.

The edition of *The Australian Churchman* of 16 March 1882 contained two brief criticisms of the Cathedral which may be closer to justifiable criticism, unlike some of the correspondence.⁹⁰ In one, the policy of Barker of using the building as both a parish church and as a cathedral was thought to be inappropriate. The other was in a letter to the editor from “A Sufferer”. The writer claimed to be a member of St John’s Darlinghurst. The criticism was of the rigidity of the cathedral services. A service of Morning Prayer, the Litany and the Communion, as presented in the Cathedral, followed The Book of Common Prayer exactly. Hence the writer of the letter, in the course of the morning services, had to recite the Prayer for the Queen three times, the collect for the day three times, the Lord’s Prayer four times and two Creeds. The writer considered it to be too much. Most would agree.

Early in 1881, Barker was advised by his doctors to take a rest for a year and in March, he and his wife left Sydney. He was never to return. He died in San Remo on 6 April 1882 and was buried in England.⁹¹ There was a memorial service in the Cathedral in the nature of a funeral service. The Choir sang, to a packed cathedral, the *Nunc dimittis* said to be by Parry and “Blessed are the departed” from *The Last Judgement* of Spohr.⁹²

⁹⁰ *The Australian Churchman*, 16.03.1883, p. 22.

⁹¹ Judd and Cable, *Sydney Anglicans*, p. 121.

⁹² *The Australian Churchman*, 24.04.1882, p. 194 and *The Sydney Morning Herald*, 18.04.1882, p. 6.

Before Barker left Sydney, he appointed Cowper as his commissary. The appointment was strongly disapproved by the editors of *The Australian Churchman*, who observed in an editorial that “the most intelligent and educated members of our church sympathize least with the Evangelical or Low Church party.”⁹³ This observation, and some editorials, may not have endeared the newspaper to a significant proportion of its Sydney readers. Shortly afterwards, the paper ceased publication.

With the appointment of Barker’s successor, an era in the music of the Cathedral came to an end.

Repertoire

The Australian Churchman began publication in October 1867. It was intended to be a newspaper of interest to all Australian Anglicans. From the opening of the Cathedral, it listed the times of the Sunday services in the Cathedral and special services on Saints’ days. It always described the mid-afternoon Sunday service as a “choral service”. Until the issue published on 24 January 1874, it sometimes mentioned the anthem to be sung at the choral services. It rarely mentioned anything else – such as the setting of the canticles or the organ voluntaries. From 24 January 1874, it ceased to provide any particulars of what was sung by the Choir at the choral services. No explanation for this was provided in the newspaper. Nor did it publish any complaints about the omission. In 1881, the newspaper reverted to its former practice but, this time, included the settings of the canticles sung at the choral services and the anthem. Unfortunately, these details did not appear in every issue and, in addition, the description was rarely complete. For example, the Cathedral Choir had several canticle settings of more than one composer in its repertoire and the paper frequently gave the name of the composer only. Nevertheless, this newspaper seems to be the only surviving record of what was sung (or intended to be sung) by the Cathedral Choir at the choral services during the years 1869 to 1873 inclusive.

⁹³

The Australian Churchman, 31.03.1881, p. 301.

The second source of information as to the music sung in the Cathedral in part of the Barker era is *The Sydney Morning Herald*. The earliest mention seems to be in the description of the funeral of William Charles Wentworth on 6 May 1873.⁹⁴ The funeral was a major event. The Cathedral was packed. Thousands lined the nearby streets and *The Sydney Morning Herald* devoted much space to a description of the event. The description included the decorations in the Cathedral (everything draped in black) and the names of many of the leading citizens who attended and the high offices held by them. Little was said of the music. The opening organ voluntary was an arrangement of Beethoven's "Funeral march in A flat" played by Montague Younger but neither the voluntary nor the organist are mentioned in the *Herald* report.⁹⁵ The report mentions that the Choir sang Psalms 30 and 90 to Gregorian Tones and an English translation of the *Dies Irae*. The service concluded with Montague Younger playing the "Dead March" from Handel's *Saul*. Perhaps the newspaper only provided what it thought its readers were interested to read or what it regarded as important.

The present Cathedral authorities have no record of the music sung by the Cathedral Choir, nor have past precentors, masters of choristers or organists maintained such a record or, if any of them did, they kept it to themselves. The limited information available raises the question as to what was the repertoire of the Cathedral Choir and what conclusions can be drawn about the repertoire and its development.

Prior to 1885, the Cathedral Choir sang at one service every Sunday, fifty two in all, and at an array of additional services. First, the Choir was to sing evensong on all Saints' Days. This does not seem always to have been the case, but assuming that the Choir did, and noting that it usually sang at two services on St Andrew's Day, it would have sung

⁹⁴ *The Sydney Morning Herald*, 07.05.1873, p. 5. Most of the material in this paragraph comes from this description in this edition

⁹⁵ The voluntary and the organists were named in the report of the funeral published in *The Queanbeyan Age*, 15.05.1873, p. 4.

at an additional dozen or so such services.⁹⁶ Secondly, it also sang at one service on Good Friday, Ascension Day, and Christmas Eve and at two services on Christmas Day. There would be years in which one of the last two occasions would have been a Sunday but, for present purposes, those can be disregarded. In most years the Choir sang each evening in Passion Week, that is, the week ending on Good Friday. These occasions add a further nine choral services. Therefore, the number of choral services in these three categories could number seventy three.

There were occasional additional choral services, such as the service at the opening of a session of the synod or the welcoming of Barker and his second wife when they returned from a trip to England. The Choir might have sung at some weddings and some funerals. It is impossible to determine the number of those occasions. For present purposes, it is assumed that there were about seventy five services sung by the cathedral Choir in each year of the period from 1869 to 1884.

During this period, a parish church choir might sing at more services in a year. It would sing at two services each Sunday, one morning and one afternoon or evening, and at additional services in accordance with the local practice. On the other hand, while a parish church choir might support the congregational singing of hymns, canticles and responses and sing an anthem, it would rarely sing a setting of the canticles.

Appendix 2 lists anthems known to have been sung by the Cathedral Choir from 1 January 1869 until 31 December 1884. As mentioned elsewhere, an anthem or service advertised to be sung at a particular service might not be sung at the service. This could happen if there had been a lack of adequate rehearsal or singers not available on the advertised date. This possibility cannot be taken into account.

The number of the services sung by the Cathedral Choir in each year of which there exists a record and listed in Appendix 2 are as follows:

⁹⁶ The names and dates of these services may be found in *The Book of Common Prayer* at the end of the list of Collects, Epistles and Gospels to be used throughout each year.

1869	49
1870	69
1871	46
1872	56
1873	55
1874	10
1876	7
1877	13
1878	22
1879	39
1880	19
1881	51
1882	20
1883	16
1884	18

Notwithstanding the limited information, it is submitted that a number of conclusion can be drawn from the information in Appendix 2.

Many anthems and settings of canticles are not studied, sung once and then abandoned, but are repeated within a year and year after year. New anthems tend to be repeated in the year in which they are taught. While there is no evidence that this practice, which is

based on my experience, was followed by the Cathedral Choir, it is reasonable to assume it was.

The Cathedral Choir was a newly-formed choir. Unlike the choirs of English cathedrals, the Choir had no history, no traditions, no store of music and no endowments. Access to music may have been a problem. Some sheet music would have been available for sale in Sydney music shops. This music is likely to have been of simple pieces that would prove to be popular with parish choirs. Other music would have had to be ordered from England. It may be that additional copies needed to be made by hand. At its meeting on 18 November 1868, the Chapter granted a request from Montague Younger to buy music books for the members of the Choir.⁹⁷ Unfortunately, the Minutes do not say what the music books were. They were probably a collection of anthems.

In 1869, the Cathedral Choir sang at least twenty eight anthems. It is not surprising the Choir repeated anthems in its first year because the members of the Choir had not sung together before. Some singers could not read music and it is unlikely that many singers would have known all of the anthems before they joined the Choir. On the other hand, it is surprising that the repetition was so extensive. All of the anthems sung in 1869 were listed in the book which Corlette published in 1873 and called *Anthems used in St Andrew's Cathedral Sydney Book of Words*.⁹⁸ The anthems sung three or more time in 1869 were:

<i>There remaineth a rest for the people of God</i> (Barnby)	sung at least five times
<i>How beautiful upon the mountains</i> (Smith)	sung at least five times
<i>I will lift up mine eyes</i> (Clarke-Whitfeld)	sung at least four times
<i>Blessed be Thou</i> (Kent)	sung at least three times

⁹⁷ The Minutes of the Chapter of St Andrew's Cathedral, Book 1, p. 20.

⁹⁸ J. C. Corlette, *Anthems used in St Andrew's Cathedral Sydney Book of Words*, Beard & Holmes, 1873. The anthems in the book are listed in Appendix 2.

My God, my God, look upon me (Reynolds) sung at least three times

O how amiable are Thy dwellings (Richardson) sung at least three times

All of the composers lived in the late eighteenth or nineteenth centuries.

It is probable that, for most of the Sunday afternoon services, the canticles were chanted.

The only settings of canticles mentioned in *The Australian Churchman* to be sung in 1869 were settings of King, Smith and Wesley. Very likely Corlette decided that the first priority in 1869 was to build a repertoire of anthems.

All of the anthems listed above were sung at least once in 1870. Five of them were sung at least once in 1871, four of them in 1872 and five of them in 1873. Only the Reynolds was not repeated in 1871, 1872 and 1873.

In 1870, sixteen new anthems were added to the repertoire of the Choir. With one exception, all of the anthems sung in 1870 are listed in Collette's book.⁹⁹ Some of these were repeated, but the repetition was not quite as significant as it was in the previous year. Anthems sung three or more times in 1870 were:

How beautiful upon the mountains (Smith) sung four times

Awake, put on thy strength (Wise) sung three times

Judge me O Lord (Mozart) sung three times

I will lift up mine eyes (Clarke-Whitfeld) sung three times

In Jewry is God known (Clarke-Whitfeld) sung three times

Sleepers awake (Mendelssohn) sung three times

The repetition of the Smith piece may be the result of its popularity amongst the Choir or the congregations or both. Only two of the anthems listed above were new to the Choir.

⁹⁹ See Appendix 2. The exception is an anthem called *Behold how good and joyful a thing it is to dwell in unity* of Clarke-Whitfeld.

In 1871, nine anthems were added to the repertoire. It may be that three of the anthems sung were not listed in Corlette's book but one of these may have been attributed to the wrong composer.¹⁰⁰ The following anthems were sung three or more times:

<i>How dear are Thy counsels</i> (Crotch)	sung four times
<i>How beautiful [upon the mountains] are the feet</i> (Smith)	sung four times
<i>Blessed be Thou</i> (Kent)	sung three times
<i>Blessing and glory</i> (Boyce)	sung three times
<i>By the Waters of Babylon</i> (Boyce)	sung three times
<i>Lift up your heads from Messiah</i> (Handel)	sung three times

In 1872, the Cathedral Choir sang at least 41 services. This number does not include the services on Christmas Eve or Christmas Day, of which *The Australian Churchman* provides no particulars. Again, virtually all the anthems are listed in Collette's book.¹⁰¹ Fifteen anthems were new. No anthem was sung four or more times. Several were sung three times. These were:

<i>As pants the hart</i> (Spohr)
<i>How beautiful [are the feet] upon the mountains</i> (Smith)
<i>Praise the Lord of Heaven and earth</i> (Goss)
<i>Stand up and bless the Lord</i> (Goss)
<i>Turn Thy face from my sins</i> (Attwood)

In 1873, the Cathedral Choir sang at least 56 times. *The Australian Churchman* makes no mention of what happened on the 24th or 25th of December so the number of

¹⁰⁰ The anthem which may have been wrongly attributed was *Lord for thy tender mercies' sake* said to have been composed by Goss, but probably by Farrant. The anthem not listed was *Behold I bring you good tidings* of Ouseley.

¹⁰¹ *Come Holy Ghost*, said to be composed by Clarke-Whitfield, may have been the version by Attwood and *Turn thy face from my sin*, said to have been composed by Elvey, may also have been the version composed by Attwood.

occasions was at least 58 times. At least 43 anthems were sung and, of these, no one anthem was sung more than twice and twelve were sung twice. Three anthems were new to the repertoire. It is clear that, by the end of 1873, the repertoire of the Choir's anthems had become sufficient for a calendar year.

The position as regards the Choir's repertoire of settings of the evening canticles during these years is unknown. Since the parochial choir sang at the morning services and until the Cathedral Choir began to sing at the main morning service on Easter and Christmas Days, there would have been no need for the cathedral Choir to learn any of the settings of the morning canticles or of the communion service.

The absence of information as to what happened between 18 January 1874 and 29 November 1874 is unfortunate.

The information as to what happened in the years 1875 to 1884 varies considerably. The number of services mentioned in either *The Australian Churchman* or *The Sydney Morning Herald* in these years is as follows:

1875	6 services
1876	7 services
1877	13 services
1878	23 services
1879	40 services
1880	20 services
1881	44 services
1882	24 services
1883	17 services
1884	18 services

Corlette finished his term as Precentor on 4 December 1879. While the information as to what was sung during three of the last four years that he was the Precentor is sparse, the information that does exist indicates that he did not depart in any significant way from the list published in his book. The main development lay in the extension of the repertoire of the setting of the evening canticles. It may be that the relatively short term of office of Ellis did not allow Ellis to introduce much by way of change. The cumulative repertoire for the Cathedral Choir for the period 1869 to 1884 appears in Appendix 2. In relation to the cumulative repertoire as it appears in Appendix 2, several observations are made in the following paragraphs.

If one accepts that it is sufficient for a Choir to be able to sing a different anthem on each Sunday in a year, 162 anthems were well in excess of this minimum. In addition, there are thirty five settings of the evening canticles. Again, this number was well in excess of what might have been thought to be reasonable in the years when Barker's policy as to choral services prevailed. The inference is that Corlette, Ellis and possibly others were planning for a time when there would be daily choral services in the Cathedral.

The repertoire was firmly based in the late eighteenth and nineteenth centuries. This is consistent with the research undertaken by Temperley.¹⁰² The Tractarian movement sought to encourage anthems and service settings from the sixteenth and seventeenth centuries because of their simplicity and appropriateness. However early music seems to have had little appeal to the ordinary Victorian organist, choir singer or churchgoer.¹⁰³ In consequence, the Tudor Reformation composers were largely ignored by Corlette. So too was the extensive church music of Henry Purcell, possibly the greatest English composer since the sixteenth century. No music of J. S. Bach or any of his peers or predecessors in Protestant Europe appears in the list. The publishing firm of Novello &

¹⁰² Nicholas Temperley: *The Music of the English Parish Church*, Vol. 1, Cambridge University Press, Cambridge U.K., 1979, p. 287.

¹⁰³ Temperley: *The Music of the English Parish Church*, Vol. 1, p. 286.

Co issued supplements of church music with issues of *The Musical Times* and the supplements to *The Musical Times* of 1864-1873 contained anthems by contemporary composers (mainly English) such as Elvey, Ouseley, S. S. Wesley, Gounod, Tours, Mozart, Spohr and Hauptmann.¹⁰⁴ Other Victorian composers, whose choral music was published by Novello, include Garrett, Goss, E.J. Hopkins, J.L. Hopkins and Walmisley. Most of these composers are well represented in the cumulative repertoire.

In the preface of *Anthems used in St Andrew's Cathedral Sydney Book of Words*, Corlette states that the book contains the words of all the anthems that have been or are likely to be used in the Cathedral and that he had endeavoured to make it complete.¹⁰⁵ The names of the anthems, usually the first line, are listed in Appendix 2 together with the year in which the anthem was first rendered in the Cathedral. Where there is no year adjacent to a name, there is no evidence that the anthem was sung in the Cathedral between 1869 and 1884. In Appendix 2, the letter C against the year of the first performance of an anthem indicates that the anthem is listed in Corlette's book. Corlette was either the Precentor or acting Precentor from 1869 to 1884 apart from the three year period when Ellis was Precentor. During that period, Ellis would have chosen the anthems and any new anthems. For example, the four anthems of Garrett and the four anthems of Stainer listed in Appendix 2 would have been introduced by Ellis. However, it is clear from the list in Appendix 2 that Corlette did not limit the Choir to the anthems listed in his book; see, for example, the number of anthems in the list composed by Elvey and Goss. Between 1869 and 1884, both years inclusive, 162 anthems were sung in the Cathedral. Corlette listed 123 anthems in his book and, of these, seventy-eight were sung in the Cathedral in the course of these years. Corlette's influence on the repertoire of the Choir was significant.

The cumulative repertoire in Appendix 2 discloses that works by Elvey (fifteen in all), Goss (twelve in all) Handel (sixteen in all, mostly extracts from *Messiah*) and

¹⁰⁴ Temperley: *The Music of the English Parish Church*, Vol. 1, p. 287.

¹⁰⁵ J. C. Corlette, *Anthems used in St Andrew's Cathedral Sydney Book of Words*, Beard & Holmes, 1873.

Mendelssohn (twelve in all, many being extracts from oratorios) dominated the repertoire. By 1893, nothing of Elvey remained in the repertoire and Goss was represented by a few pieces only. Many of the anthems of other composers listed in the cumulative repertoire did not survive for long in the twentieth century and their compositions have largely vanished from the scene. One may illustrate the point by reference to the *Church Anthem Book* published in 1933.¹⁰⁶ The book contains one hundred anthems and it, and with the numerous subsequent re-issues, quickly became the basis of the repertoire of many parish church Choirs. The collection was not revised until recent times. The collection contains at least one anthem by Attwood, Beethoven, Boyce, Byrd, Crotch, Farrant, Gibbons, Goss, Mendelssohn, Mozart, Ouseley, Tye and Wesley. However, it contains no anthems by the other composers mentioned in the cumulative repertoire, namely, Aldrich, Arnold, Barnby, Best, Bliss, Clarke-Whitfield, Creighton, Dykes, Ellis, Elvey, Gadsby, Garrett, Gounod, Hayes, Himmel, Hiles, Hopkins, Jackson, Johnson, Kempton, Kent, Lyel, MacFarren, Malan, Monk, Pergolesi, Reynolds, Richardson, Roberts, Scott, Smith, Spohr, Stainer, Stanley, Tours, Tucker, Vogen, Weber, Weldon, or Wise. Handel and Haydn are not included in either of these lists. The changed status of these composers may be illustrated also by the treatment accorded to them in two other books: *The New Oxford Companion to Music* (the “1983 Book”) first published in 1983 and *The Oxford Companion to Music* (the “1938 Book”) first published in 1938.¹⁰⁷ The first edition of the 1938 Book was in one volume and half of the size of the 1983 Book which appeared in two volumes. Ellis, Gadsby, Hiles, Malan, Reynolds, Richardson, Scott, Smith M., Smith R.A., Stanley, Tucker and Vogan are not mentioned in either book. Arnold, Attwood, Beethoven, Boyce, Byrd, Farrant, Gibbon, Gounod, Handel, Haydn, Himmel, Mendelssohn, Mozart, Ouseley, Pergolesi, Spohr, Stainer, Sullivan, Tye, Weber, Weldon, Wesley and Wise are mentioned in both

¹⁰⁶ Walford Davies and Henry G. Ley (editors), *The Church Anthem Book*, Oxford University Press, Oxford, 1933.

¹⁰⁷ *The New Oxford Companion to Music*, Oxford University Press, Oxford, 1983, Volumes 1 and 2, General Editor: Denis Arnold and *The Oxford Companion to Music*, Oxford University Press, London, 1938, Editor: Percy A. Scholes.

books. The remaining seventeen composers receive a brief mention in the 1938 Book only.

There is no doubt that the Victorians liked “devotional” music; there are numerous references to this quality in critiques of church music in newspapers and in assessments by clergy. Some are mentioned in this thesis. But not all music was necessarily “devotional”. This description hardly applies to all extracts from Handel’s *Messiah*, to Beethoven’s *Hallelujah* or to Haydn’s *The Creation*. On the other hand, it clearly applies to Himmel’s *Incline thine ear*, a piece for bass soloist and choir. The organ or harmonium accompaniment duplicates both solo and choral lines, the 4-part writing for the choir contains no challenges to choir members who can count and only the key changes and chromatic passages in bars 9 to 11 might be a minor problem for some untrained singers. Nothing in the music is likely to attract or distract the thoughts of the hearer. Clarke-Whitfeld’s *I will lift up mine eyes* is not much better. Elvey’s *Christ is risen from the dead* with the *forte* antiphonal passages between choir and organ and *Hallelujahs* has the merit of being capable of awakening any slumbering member of the congregation.

It is not easy to find the copies of the choral music of the seventeen composers briefly mentioned in the 1938 book only. No music of any of them is to be found in the present music library of the Choir of St Andrew’s Cathedral apart from Stainer. Stainer is represented only by the anthems *I am Alpha and Omega* and *I saw the Lord* and by the oratorio *The Crucifixion* and none of these have been sung in the Cathedral for more than a decade. Curiously, the scores of one anthem of each of three of these composers, being anthems sung in the Cathedral during the Barker period, were in the choir library of St Andrew’s, Sans Souci.¹⁰⁸

¹⁰⁸ See Chapter 9 and Appendix 2. The anthems are *I will lift up my eyes* by Clarke-Whitfeld, *Christ is risen from the dead*, by Elvey and *Incline Thine ear to me* by Himmel. A canvass of every collection of anthems currently in print is out of the question but one anthem of Clarke-Whitfeld is included in a contemporary collection. It is *Behold how good and joyful* in *Anthems for*

If the inference, made earlier, that some were planning for a time when there would be daily choral services in the Cathedral, is correct, one must wonder, in view of the history of poor attendances at weekday choral services in the Cathedral, whether due regard was given to how such a policy could be achieved or to the cost (financial and personal) of pursuing such a policy, which is what happened next.

4. THE CHOIR OF ST ANDREW'S CATHEDRAL 1884 - 1889

The Barry Period

Bishop Barry

In 1883, Alfred Barry accepted the offer of becoming the Bishop of Sydney. The appointment was controversial, but this was not Barry's fault. Problems in his election arose from the complicated procedure which had been put in place for the election of a person who would be both the Bishop of the Sydney diocese and the Primate (the first or leader of the Australian bishops) for the Anglican Church. The procedure was not understood by those administering it.¹ The appointment of Barry was forced on the Sydney representatives who were on the appointment committees.² Barry arrived in Sydney on 5 April 1884. On 24 April 1884, he was installed in St Andrew's Cathedral as Bishop of Sydney, Metropolitan of New South Wales and Primate of the Church of England in Australia and Tasmania.³

Barry was very much a broad churchman.⁴ He had been rejected by the Sydney representatives on the appointment committees because of his "liberal" views. Most of the clergy of the Sydney diocese were firm evangelicals and took exception to his tolerance of what they regarded as unacceptable ritualism in some parishes of the

¹ K. J Cable, "Barry, Alfred", *Australian Dictionary of Biography, Vol. 2, 1851-1850*, Melbourne University Press, Carlton, Victoria, 1969, reprint 1988, p. 105.

² Stephen Judd and Kenneth Cable, *Sydney Anglicans*, Anglican Information Office, Sydney Square, Sydney, 1987, p. 124.

³ Cable, "Barry Alfred", p. 105.

⁴ This is very obvious from four lectures that Barry gave in the Cathedral on 4 December 1887, 11 December 1887, 18 December 1887 and 1 January 1888. The lectures were reported in *The Sydney Morning Herald* issues of 05.12.1887, p. 8, of 12.12.1887, p. 4, of 19.12.1887, p. 4, and of 02.01.1888, p. 8. In the lectures, Barry endorsed, to an extent, all of the schools of thought which he identified as being part of The Church of England in the late nineteenth century.

diocese.⁵ His superior manner gave offence and his policy of tolerance was unsuccessful.⁶

Barry's first sermon in the Cathedral was given in the formal recognition of him as Bishop and Primate. In it, he mentioned his desire to install a reredos at the east end of the Cathedral.⁷ In 1869, there had been controversy over a reredos, much plainer than the one later designed for the Cathedral, which had been installed in Christ Church, Sydney without the approval of Bishop Barker.⁸ Barry may not have been aware of the earlier controversy when he made his announcement. By 1886, the reredos for the Cathedral had been designed, had been executed by J. L. Pearson, a prominent English sculptor, and had been installed in the Cathedral. The reredos comprised three panels. A far-reaching and bitter controversy erupted over one of the three panels.⁹ Barry initially resisted the demands for the replacement of the panel and for the complete removal of all three panels on the grounds that any removal of part or the whole required his consent and he was not prepared to give it. Ultimately, Barry was forced to agree to the removal and replacement of the contentious panel.¹⁰

⁵ Judd and Cable, *Sydney Anglicans*, p. 128.

⁶ Cable, *Barry, Alfred*, p. 105.

⁷ A reredos is an ornamental screen which covers the wall behind an altar or a communion table. Examples before the English Reformation were often elaborate. In post-reformation churches, built after the English Reformation and before the ritual revival of the nineteenth century, such as the churches in London designed of Christopher Wren, the reredos was often made up of plain wooden unadorned panels. In the Cathedral prior to 1886, there was nothing that could be described as a reredos.

⁸ The controversy and its aftermath is described in detail in a somewhat prejudiced account by Laura Mary Allen in *A History of Christ Church St Laurence Sydney*, Finn Bros Ltd, Sydney, undated, but probably 1939, p. 42. Composed of coloured tiles, the reredos had a central Greek cross, with a lamb at the centre of the cross. The cross was surrounded with the four symbols of the authors of the four gospels.

⁹ The panel depicted Christ crucified.

¹⁰ Judd and Cable, *Sydney Anglicans*, p. 134.

On 10 July 1884, Barry delivered his primary visitation in the Cathedral to an audience mainly of Sydney clergy.¹¹ In the course of his address, he said:

I notice how comparatively scanty is the provision for weekday and for daily services, and for the administration of Holy Communion ... in our Prayer- Book the daily service is emphatically laid down as a rule not to be set aside without grave cause ... the improvement of the music of our choirs, which has so marvellously advanced in England, and in which (to say the truth) I fear that we are perhaps behind not only the old country, but even some of our sister colonial churches – here also we need, I think, have no fear to advance. Happily we have outgrown or are rapidly outgrowing, the idea that these things belong to this or that party.

The reaction of the clergy present is not recorded but it is doubtful if the majority of the Sydney clergy of the time would have been sympathetic to the Barry's views or would have changed their practice to any significant extent in consequence of Barry's address.¹²

Daily Choral Services and the Choir School

In the previous month, the Chapter received three letters from Corlette in his capacity as acting Precentor. Most of the proposals related to house-keeping matters – such as hymn-books, vestry accommodation for the Choir, surplices and funds. One proposal was of long term significance. It related to the possible institution of daily choral services. Corlette included in the letter an estimate of the possible costs but ignored the practical problems inherent in what he proposed. Nevertheless the Chapter, no doubt with Barry's support, resolved on 3 July 1884 "that it is desirable to establish a daily

¹¹ The event and the bishop's address were reported in *The Sydney Morning Herald*, 16 July 1884, p. 7.

¹² The identity of "our sister colonial churches" is not clear. The word "colonial" suggests that Barry had in mind churches or cathedrals outside the diocese. But Melbourne, the most obvious possibility, did not open until 2 January 1891 by which time Barry had departed from Sydney. Newcastle Cathedral, another possibility, opened after Melbourne.

choral service if the necessary funds can be provided” and referred all of Corlette’s proposals to a sub-committee.¹³

While the sub-committee was deliberating, the Chapter found a new Precentor. The new Precentor was the Revd Arthur Richard Rivers. It agreed to pay him £400 per annum¹⁴. (No change in Montague Younger’s remuneration was proposed.) Corlette ceased to act as Precentor. The appointment took effect on 4 December 1884, and the services of Mr Gullick (who had been assisting as conductor of the choir in the absence of a precentor) were terminated.¹⁵ Rivers had been educated at St John’s College, Oxford, from where he graduated with a Bachelor of Arts in 1881 and a Master of Arts in 1884.¹⁶ It is unclear whether his degrees or other research included a study of music, church or otherwise.

Under the Cathedral Ordinance, the Precentor had the responsibility of selecting the music. In theory, as mentioned in the last chapter, a new Precentor could radically change the repertoire of the Cathedral Choir by introducing to the Choir new music of a kind preferred by the Precentor and by not scheduling music previously sung by the Choir and which he disliked or thought to be inappropriate. It is clear from the analysis headed *Cathedral Choir Cumulative Repertoire from 1869 until 1884* at the end of Appendix 3 that a large part of the music sung by the Choir in the Barker period was not sung during the Barry period. In any event, the extent and speed of any change depended on the ability of the Choir to learn new music and the demands on the Choir to provide choral music in the services. This latter factor must have limited River’s opportunity to make changes in the repertoire of anthems of the Choir, for the Chapter, at the instance of Barry, was about to introduce daily services and, for these, as a first priority, the Choir needed to learn new settings of the evening canticles.

¹³ The Minutes of the Chapter of St Andrew’s Cathedral, Book 2, p. 178.

¹⁴ The Minutes of the Chapter of St Andrew’s Cathedral, Book 2, p. 172.

¹⁵ The Minutes of the Chapter of St Andrew’s Cathedral, Book 2, p. 192.

¹⁶ Melville C. Newth, *Serving a Great Cause*, Ambassador Press, Granville, NSW, 1980, p. 37.

The sub-committee set up to consider Corlette's proposal for daily sung services reported to the chapter in March 1885.¹⁷ The core problem was the education and musical training of the choir boys who would provide the treble line. The sub-committee did not favour the establishment of a choir school for the choristers but preferred offering choral scholarships in sufficient numbers to secure free education for the choristers at a school of "high reputation". The school with the "high reputation" was not identified. The sub-committee gave no reasons for its recommendation. A choir school, if established by the Chapter, would need to be managed and financed by the Chapter. The sub-committee's proposal avoided this. On the other hand, the school of "high reputation" would not necessarily be in close proximity to the Cathedral and would not necessarily be willing or able to make available rehearsal facilities or incorporate, into the school timetables, practice times for the choristers. The Chapter decided to found a Choir School.

The decision to found a school is very likely due to the influence of Barry. Barry continued and supported Barker's policy of making use of the provisions of the Public Instruction Act of 1880 which allowed for religious instruction in State Schools. He also made vigorous attempts to establish a strong and active Anglican presence in secondary and higher education institutions and, since there were few State secondary schools in New South Wales, to involve the Anglican Church in secondary education.¹⁸ In 1885, the King's School came under the control of the diocesan synod. A new reforming headmaster appointed by Barry doubled the size of that school. Barry supported the St Catherine's (Girls) School at Waverley and in 1895 founded Sydney Church of England Girl's Grammar School at Darlinghurst. In 1889, as his last official act in the diocese, he opened Sydney Church of England Boys Grammar School.¹⁹ It is therefore reasonable to conclude that Barry urged the foundation of a new school for the boys in the Cathedral Choir and other boys whose parents would be charged fees.

The Chapter recognized that £600 would be needed each year to meet the costs of a choir school and resolved that efforts should be made to raise this amount. Tuition for

¹⁷ The Minutes of the Chapter of St Andrew's Cathedral, Book 2, p. 204.

¹⁸ Judd and Cable, *Sydney Anglicans*, pp. 130 and 131.

¹⁹ Judd and Cable, *Sydney Anglicans*, p. 131.

the Choristers would be free as it was thought unlikely that boys would attend the school if their parents were charged fees for the privilege of singing in the Cathedral Choir.

From subsequent minutes, referred to later in this chapter, it seems that Barry did most of the initial fund raising and undertook to do so for a period of three years.

The school, called *St Andrew's Cathedral School*, was formally opened by Barry in July 1885. The school was conducted in a building, near the Cathedral, known as the *Lyceum*. The Precentor was the first headmaster. Barry's speech at the opening was reported at length in *The Sydney Morning Herald*.²⁰ Barry began by thanking those who donated the initial £600 and the Precentor for his part. He spoke on the role of a Cathedral. He said: "The cathedral ought to be a model Church and ... it ought to show what ought to be done by all the churches in the city. It ought to be a model Church in architectural stateliness, beauty and conspicuousness."²¹ He emphasized the need for the services in the Cathedral to display dignity and beauty. The standard of the music needed to be raised. He regretted the lack of endowments which he thought the Sydney Cathedral ought to have.

The Chapter of St Paul's Cathedral, Melbourne, then under construction, initially decided to establish a choir school rather than have the choristers taught at an existing school at the cost of the chapter, although ultimately a choir school was not built and other schools have been used to educate the choristers.²²

Lack of funds was not the only problem for the Sydney Chapter. The additional daily services would mean that, due to work and other commitments, some choristers and some lay clerks would be unable to continue in the Cathedral Choir and replacements needed to be found. An advertisement seeking singers appeared in *The Sydney Morning*

²⁰ *The Sydney Morning Herald*, 15.07.1885, p. 7.

²¹ *The Sydney Morning Herald*, 15.07.1885, p. 7.

²² Harvie, Paul, *The First Sixty Years of Music at St Paul's Cathedral, Melbourne 1887 – 1947*. M.Mus. diss., Baillieu Library, The University of Melbourne, Melbourne, 1983, p. 28.

Herald of 12 March 1885.²³ A more informative advertisement appeared in *The Australian Churchman* of 19 March 1885. It read as follows:

The Chapter having resolved that the musical portion of both the Sunday morning and afternoon services at St Andrew's Cathedral shall be conducted, as far as possible, in accordance with the custom generally prevalent in English cathedrals, steps are being taken to organize an efficient choir for these services. The Chapter have therefore commissioned Rev. Arthur R. Rivers, the precentor of the church, to form a cathedral choir, and he invites applications from persons who are willing to join.²⁴

The choral afternoon services were to be daily (except Saturdays) and at 4.30 pm.²⁵ In the following month, the Chapter again advertised for singers. The advertisement was in the following terms: "There are vacancies in the Cathedral Choir for boys with good voices. A free education at the Cathedral School is offered in return for their services. Apply by letter to the Precentor."²⁶

The evening service on each Sunday continued but, in another advertisement, the Chapter said that: "Although a musical service, [it] will be of a plainer and more congregational character, and it is deemed advisable to have a special volunteer choir for the service."²⁷ The advertisement called for volunteers who could read music and were prepared to attend one week-day rehearsal as well as the Sunday evening service.

While these changes and the weekday choral services were not radical, they must have imposed a considerable burden on the Precentor, the Organist and the Choristers. Previously, the Precentor was responsible for one service in most weeks, two services in some, and seven over the Holy Week-Easter period. Under the proposals, there was to be no service on a Saturday or, initially, on a Wednesday. In consequence, the Precentor became responsible for the music for three Sunday services (the morning choral service,

²³ *The Sydney Morning Herald*, 15.07.1885, p. 7.

²⁴ *The Australian Churchman*, 19.03.1885, p. 133.

²⁵ *The Sydney Morning Herald*, 15.08.1885, p. 3.

²⁶ *The Sydney Morning Herald*, 10.09.1885, p. 3.

²⁷ *The Sydney Morning Herald*, 21.03.1885, p. 3.

the afternoon choral service and the evening service), and for four or more week-day services. He was also the headmaster of the school. The position of the Organist was worse. He had to accompany the singing at the additional services and the rehearsals for the additional services. It is not clear when or where the Choristers and the full Choir rehearsed; the minutes of the Chapter are silent on this. It is likely that there was a rehearsal of the Choristers on each week-day in the school premises and rehearsals of the full Choir in the Cathedral after each week-day afternoon service and on Sundays. These rehearsals were conducted by the Precentor and accompanied by Montague Younger.

The sub-committee had anticipated that Montague Younger's remuneration ought to be increased to £250 per annum. However, the organist's remuneration remained unchanged at £150 per annum, notwithstanding the additional work which would restrict the ability of the Organist to earn income from teaching.

The fate of the morning and evening parochial choir is not mentioned in the Chapter's minutes. Presumably it was or had been disbanded.

The choir school opened with twenty seven boys on the roll, twenty two being members of the choir and five other boys paying fees of £12.12.00 per annum.²⁸ Further fee-paying students were sought and the Chapter published the following:

The Cathedral Chapter have established this school for the purpose of providing the choristers with a high-class education on Church principles, in addition to a musical training. Boys other than choristers will be admitted on payment of three guineas quarterly.²⁹

Finally, in *The Sydney Morning Herald* of 8 August 1885, the following appeared:

There is now a choral service at St Andrew's Cathedral every afternoon at half-past 4 o'clock. These services were commenced on Monday last. On Thursday

²⁸ The Minutes of the Chapter of St Andrew's Cathedral, Book 2, p. 218.

²⁹ *The Sydney Morning Herald*, 11.07.1885, p. 3.

the anthem will generally be a solo; yesterday the aria *In verdue clad* from *The Creation* was the piece selected.³⁰

Under Rivers, the school prospered. The number of students increased from 37 in 1885 to 80 in 1892.³¹ The school was conducted in a succession of different buildings, all in reasonable proximity to the Cathedral, until the early 1960s when the school was able to occupy a building constructed for it on the Cathedral site.

Barry on music

As mentioned earlier, Barry considered the Cathedral should be the focus of diocesan life. The new choral policy made the music of the Cathedral closer to English cathedral practice. However, not all were pleased. The conservative evangelicals in the diocese saw it as an attempt by Barry to introduce high-church practices.³²

On 30 May 1886, Barry preached in the Cathedral a sermon entitled *Music, the handmaid of worship*. The sermon was reported at length in *The Sydney Morning Herald*.³³ Indeed, the report is of such length and detail that it suggests that the newspaper was provided with a copy of the text. Barry evidently intended his views to be disseminated beyond those present in the Cathedral and he may have hoped to silence dissent in the diocese on the role of choirs and choral music.

Barry's text was Romans 15:6: "With one mind and one mouth glorify God, even the father of our Lord Jesus Christ". The early part of the sermon was an exposition of the text. The exposition led naturally onto a discussion of congregational singing and its importance. He noted that every religious revival, including the revival of the Church of England in the nineteenth century, had expressed itself in the growth of hymnology. He saw the anthems and oratorios sung by a choir as "worship in which we join with silent thoughtful sympathy".³⁴ He considered it an error to suppose that choral music "is not in

³⁰ *The Sydney Morning Herald*, 08.08.1885, p. 14.

³¹ Newth, *Serving a Great Cause*, p. 35.

³² Judd and Cable, *Sydney Anglicans*, p. 134.

³³ *The Sydney Morning Herald*, 31.05.1886, p. 5.

³⁴ *The Sydney Morning Herald*, 31.05.1886, p. 5.

a true sense congregational, as carrying with it the worship of a congregation".³⁵ He warned of the dangers of forgetting that music is merely a means to a higher end, of allowing the choir to become the substitute for the congregation and not the leader of the music in the service, and of making the beauty of elaborate music so essential that it cannot be dispensed with.

It is likely that Barry would have supported the views of Bishop Moorehouse of Melbourne on cathedral music quoted in the previous chapter. It is also possible that Barry may have been aware of the changes that Stainer had done at St Paul's Cathedral London.³⁶

The Sydney Diocesan Church Choir Association

The first mention of the *Sydney Diocesan Church Choir Association* in *The Sydney Morning Herald* is in an article in the issue of 1 December 1885.³⁷ The article is a review of the first of a series of annual choral festivals organized by the Association. There is also a report about the festival attached the Chapter's minute book. The article and the report contain very little information with respect to the Association itself.

The members of the Association, it seems, were the Anglican Church choirs in the diocese which chose to join the association. Participation in the festivals organized by the Association was not limited to the choirs which were members of the Association. It is likely that the choirs which were members of the Association were those of churches in the vicinity of the Cathedral and which promoted choral services. Such choirs would have included (at some stage, if not initially) the Cathedral Choir and those of St Mark's Darling Point, St John's Darlinghurst, St Thomas' North Sydney, St Matthias' Paddington, All Saints' Petersham, St Jude's Randwick, Christ Church Sydney, St James' Sydney, St Mary's Waverley, and All Saints' Woollahra. Most of these churches

³⁵ *The Sydney Morning Herald*, 31.05.1886, p. 5.

³⁶ See Chapter IV of *John Stainer A Life in Music* of Jeremy Dribble, The Boydell Press, Woodbridge, Suffolk, England, 2007 for a description of the reforms and the progress in the making of them.

³⁷ *The Sydney Morning Herald*, 01.12.1885, p. 5.

were regarded as “high”. About 400 singers were involved in the first festival. Each festival was held in the Cathedral. The Precentor, the Revd A. R. Rivers, conducted the singers. Montague Younger accompanied on the organ.

The festivals organised by the Association were not the only choir festivals in the diocese as other churches in the diocese, notably St Thomas’ North Sydney and All Saints’ Petersham, also arranged choral festivals. In addition, an association between St Mark’s Darling Point, St John’s Darlinghurst and All Saints’ Woollahra, was formed in later years, and the three churches arranged their own annual choir festival. These events would have involved fewer singers than the festivals of the Association.

There is no evidence that Barry was involved in the formation or promotion of the Association. However, from the statements made by Barry referred to earlier in this chapter, it is very likely that he was involved or, at least, encouraged those who were the founders of the Association. Holding the festivals in the Cathedral and the involvement of the Precentor as conductor and the Cathedral Organist as principal accompanist would have been entirely consistent with Barry’s view of the importance of choral music and his view that the Cathedral should be a model for the parish churches in the Diocese.

It is conceivable that the Revd R. A. Rivers was an active promoter of the association. In October 1885, Rivers gave three lectures in the Cathedral on the subject of church music. The third, delivered on 6 October 1885, was on *Music of the Church of England*. According to the summary of the lecture published in *The Sydney Morning Herald*, Rivers said:

Australia was not musical; and church music was at a very low ebb in this country; and what was being done to remedy this defect would take time to bear fruit. As one of the means towards this end he advocated the formation of a choral union.³⁸

Rivers’ aim as Precentor is implied in the following passage in the newspaper report:

The High Church movement, which swept away the slovenly manner in which the clergy performed their duties, introduced a decent manner of rendering the services, and at the present time ... were to be found a small host of able

³⁸

The Sydney Morning Herald 20 October 1885, p. 6.

composers, able organists, and well-trained choirs; and in the cathedrals – St Paul’s, for instance – the services were a grand model of reverence and decency, as well as of devotional impressiveness with regards to the musical portions.

All this, Barry, if present, would have supported. Cowper might have thought differently.

The first festival organized by the Association was held in the cathedral in November 1885.³⁹ It was a very grand affair. The acting governor and his wife, Mrs Barry and “many leading members” of the Anglican Church were present. The Cathedral was packed.

The music sung by the massed choir of the 400 singers comprised six hymns, psalms, a setting of the evening canticles (Bridge in D) and the anthem *O give thanks unto the Lord* of W. Jackson. The hymns were *Rejoice, ye pure in heart* (the processional hymn), *O give thanks unto the Lord, Jesus calls us o’er the tumult, Christ is our cornerstone, The Church’s one foundation*, sung to the tune *Jerusalem the golden*, and *Through the night of doubt and sorrow*.⁴⁰ The tunes for the other hymns were not named.

The choristers who wished to participate in the festival were obliged to attend three rehearsals. Books with the music to be sung were printed. Admission to the Cathedral by non-choristers was by ticket.

The festival introduced suburban choirs to church music that was likely to have been new to them and sought to raise the standard of choral singing in the diocese. The writer of the report in *The Sydney Morning Herald* was enthusiastic in his assessment: he wrote: “The whole service, musically, reflects most favourably on the skill and diligence of all engaged ... it ... cannot fail to have a lasting influence upon the members of the

³⁹ It was reported in *The Sydney Morning Herald*, 01.12.1885, p. 5.

⁴⁰ It is interesting to note that the first and second of these hymns are not to be found in two modern hymnals in common use in Sydney in 2012. The modern hymnals are *The Australian Hymn Book*, Collins Liturgical Australia, Sydney, 1977 and *Hymns for Today’s Church*, Hodder and Stoughton, London, 1982. The last of these hymns is in *Hymns for Today’s Church* but is not included in *The Australian Hymn Book*.

church.” Montague Younger accompanied on the organ assisted, in some items, by trumpeters. His voluntary before the service was an arrangement of *Rejoice greatly* from Handel’s *Messiah*. The concluding voluntaries were an arrangement of *Hallelujah* from Handel’s *Messiah* followed by a “grand festival march” composed by Younger in the style of Batiste.

Daily services and other music

The choir school and the week-day services were not a success, at least initially. At the end of 1885, Rivers wrote to the Chapter:

But I confess that the services are a source of constant disappointment to me, as I feel that the rendering of the music ought to have been much better than it is at now ... I have yet found so few boys possessing even fair voices and I have had few applications when a vacancy occurred.⁴¹

The free education at the school does not seem to have attracted boys with good voices. Nevertheless, given time, suitable training and boys willing to sing, it was reasonable to expect that the quality and accuracy of the trebles would improve.

On 3 June 1886, Barry presented to the Chapter a new schedule of weekly services to replace that of Barker which, by that time, had been superseded in part. The scheme proposed was as follows

Sundays:	Holy Communion	8.00 am
	Morning Prayer and Holy Communion	11.00 am
	Choral service	3.15 pm
	Evening service	7 or 7.30 pm
Litany:	first and third Sundays, morning service, second and third Sundays, afternoon service, fifth Sunday, evening service.	
Festivals:	Holy Communion 8.00 am, choral service with Holy Communion 11.00 am and evening service 7.30 pm.	
Saint’s days:	Holy Communion 8.00 am and a Choral service and sermon 4.30 pm.	

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The Minutes of the Chapter of St Andrew’s Cathedral, Book 2, p. 242.

Daily Services: Monday to Friday Holy Communion 8.00 am and a choral service 4.30 pm.

Wednesdays: Choral service 7.30 pm.

Baptisms: Weekdays after 7.30 pm service or Sundays after 3.15 pm service.⁴²

The Chapter adopted the scheme.

What the Sydney clergy and laity thought of this programme is unknown and, in any event, by then the controversy over the new reredos had erupted. For the next twelve months, the controversy raged in the press, in the meetings of the Chapter and in the sessions of the Synod. The Chapter was unwilling to admit it had erred in giving its approval to the original design. Barry was obdurate. During those twelve months there is no mention in the minutes of the Chapter of music in the Cathedral.

Holy Week and other Music

The Sydney Morning Herald of Tuesday 20 April 1886 reported that a portion of *St Matthew Passion* of J. S. Bach had been sung in St Andrew's Cathedral on the evening of 19 April 1886, that being the first day of Holy Week.⁴³ The items sung were 8 choral numbers and four chorales. These extracts were followed by Psalm 51, sung to Stainer's setting, and the hymn *Rock of Ages*. The concluding voluntary played by Montague Younger was an arrangement of *Surely He had borne our griefs* from *Messiah* of Handel. The Cathedral Choir may have been augmented for the occasion. The report claimed that the performance was the first occasion that any part of *St Matthew Passion* had been sung in Australia and stated that the remainder of the *Passion* would be sung over the next four days. This was not correct for, as indicated in the following chapter, the choir did not attempt the opening and closing choruses until more than a decade later.

The performance seems to mark the beginning of a practice developed by the Cathedral Choir of giving a concert during Holy or Passion Week, that is, the week following Palm Sunday and ending on the following Sunday, that being Easter Day. The following year

⁴² The Minutes of the Chapter of St Andrew's Cathedral, Book 3, p. 6.

⁴³ *The Sydney Morning Herald*, 20.04.1886, p. 8.

the Choir sang, in Holy Week, passion music from *Messiah* of Handel and *Miserere* (based on Psalm 51) of Stainer on Good Friday.

On 24 August 1886, the cantata *The Daughter of Jairus* of Stainer, first performed in the Worcester (Three Choirs) Festival in 1878, was sung in the cathedral by the cathedral choir. The performance was reviewed in *The Sydney Morning Herald* on 25 August 1886. The reviewer said:

The orchestral introduction, an exceedingly scholarly composition, was played on the organ (Mr Montague Younger) an American organ on the floor of the cathedral (Mr Albert Fisher) and with Herr Kretaschmann, Messrs Allpress, Rice and other violinists, a 'cello, horn, flute, cornet and other instruments, but the orchestra was not complete or properly balanced, and some of the instrumentalists appeared to be playing from a pianoforte score part, and in certain places were uncertain as to what part to take.⁴⁴

On the other hand, the reviewer applauded the singing and the work itself. The Cathedral was packed, with many in the audience standing throughout the performance. The performance was a success as, according to *The Sydney Morning Herald* of 28 August 1886, due to “the immense number of people unable to obtain admission on the 24th” it would be repeated on 31 August.⁴⁵

Choral festivals 1886 and 1887

On 30 November 1886, the second annual festival of the *Sydney Diocesan Church Choir Association* was held in the Cathedral. *The Sydney Morning Herald* reported the event.⁴⁶ The report does not mention the participating choirs or the number of participating choristers or, curiously, the conductor. Presumably it was the Revd A. R. Rivers. Montague Younger accompanied on the organ and the choral singing was enhanced by trumpeters. The evening canticles were sung to the setting known as “Parry in D”. The anthems were Sir George Elvey’s *Praise the Lord*, and *Call upon his name* and Walmisley’s setting of *From all who dwell below the skies*. The report does

⁴⁴ *The Sydney Morning Herald*, 25.08.1886, p. 6.

⁴⁵ *The Sydney Morning Herald*, 28.08. 1886, p. 7.

⁴⁶ *The Sydney Morning Herald*, 01.12.1886, p. 11.

not identify the hymns sung apart from the last hymn, that being *On our way rejoicing*.⁴⁷ The reporter liked the singing. His summing-up was that “There was a grand, joyous impressiveness in the service which cannot fail to rightly influence those present.” Montague Younger’s voluntaries before the service were the *Adagio* from Beethoven’s *Sextuor*, a *Canzone* by Schumann and a piece by Raff. The concluding voluntaries were an arrangement of *The heavens are telling* from *The Creation* by Haydn and a march by Wely.

The following year, the third annual festival of the Sydney Diocesan Church Choir Association was held in the Cathedral. The report of the occasion in *The Sydney Morning Herald* records that the choir comprised some 300 members. Most wore surplices. The Revd A. R. Rivers conducted and Montague Younger played the organ. The report was not complimentary.⁴⁸ Tallis’ *Festival Responses* were said to have been sung at a tempo that was “painfully slow” and were accompanied with a “long pause between each versicle and response”. The canticles were chanted and the chanting of both the canticles and the psalms demonstrated “an entire absence of attempt to give musical nuances”. The recitations in the chants were heavily criticized: “gabbling of the syllables in the recitation is also a most objectionable fault”. The first part of the first anthem, Barnby’s *I will give thanks unto Thee*, was sung “with good spirit and with capital precision” but the second part, a quartet, was “weak and tuneless”. The final movement of the Barnby was rendered “in good style, a fine body of sound being produced by the associated choirs”. Of Mendelssohn’s *Thou Lord, our refuge* it was said that: “the choristers failed to enter into its spirit, although the nuances were given with mechanical correctness”. The reporter concluded by saying that notwithstanding certain failings, the festival was creditable in many ways, and doubtless each year will see fresh improvement. Three hymns were sung but were not identified in the report.

⁴⁷ This hymn does not appear in either of the two modern books mentioned in an earlier footnote to this chapter.

⁴⁸ *The Sydney Morning Herald*, 30.09.1887, p. 8. The name of the reporter who wrote the review is not given. It is conceivable that the reporter who reviewed this and the fourth and fifth festivals described later was not the reporter who reviewed the first and second festivals. All quotations in this section are taken from the review in *The Sydney Morning Herald* of 30.09.1887

Choir School Finances

At the meeting of the Chapter on 1 March 1888, Barry reminded those present that the period of three years for which he had asked for contributions for the cost of the choir school would expire on 30 June 1888.⁴⁹ He wished the Chapter to consider the future of the choir school. The Chapter did so at the following meeting. It resolved to continue to operate the school for another year subject to Barry contributing £250 for the minor canon who was also the assistant master at the school.⁵⁰ At the following meeting, the Chapter resolved to continue the daily choral service notwithstanding the precarious financial position.⁵¹

Holy Week and Choral Festivals 1888 and 1889

On 16 April 1888, the Choir sang selections from Bach's *St Matthew Passion* and on the following Friday, that being Good Friday, sang selections from Handel's *Messiah*. In Passion Week of 1889, the Choir sang *The Crucifixion* of Stainer, possibly for the first time, on 16 April and on 18 April, and *The Daughter of Jairus* of Stainer on 1 April.⁵² Passion music from Handel's *Messiah* was sung on Good Friday.

The fourth annual festival of *The Sydney Diocesan Church Choir Association* was held on 25 October 1888.⁵³ According to the report in *The Sydney Morning Herald*, some 300 choristers from the principal churches of the city and suburbs participated in a packed Cathedral. The conductor was the Revd A. R. Rivers and Montague Younger presided at the organ. The reporter thought the singing to be "a decided improvement on that of last year". Responses and psalms were sung better. The service was "Bunnett in F", said to have been sung well. There were three anthems: "Hallelujah" from Handel's

⁴⁹ The Minutes of the Chapter of St Andrew's Cathedral, Book 3, p. 92.

⁵⁰ The Minutes of the Chapter of St Andrew's Cathedral, Book 3, p. 101. Had the Chapter been meeting this cost? The minutes do not say.

⁵¹ The Minutes of the Chapter of St Andrew's Cathedral, Book 3, p. 141.

⁵² *The Crucifixion* remained in the repertoire of the choir and was sung on Palm Sunday, in Holy Week or on Good Friday each year until about 2003 when the annual performance was terminated at the direction of the then dean. It has not been sung in the Cathedral since.

⁵³ *The Sydney Morning Herald*, 29.09.1888, p. 4.

Messiah, *It came even to pass* by Sir Frederick Ouseley and *I will lay me down in peace* by Gadsby. The reporter considered that the anthems were successfully rendered but demonstrated “the great difficulty which the Diocesan Choral Association, here and elsewhere, has to grapple with, still remains the “chanting” for though chanting is theoretically simple, and though the anthems were exacting in many ways, yet they were sung better than any other parts of the service.” The reporter concluded that “seeing the marked advance which even this fourth gathering shows, it may be safely predicted that the Association will have a prosperous future, and that its operations must prove advantageous to church music in Sydney”. Neither the hymns nor the voluntaries are identified in the report.

The fifth annual festival of the Sydney Church Choir Association was held in the Cathedral on 24 October 1889. Again, *The Sydney Morning Herald* described the event.⁵⁴ The Precentor conducted the choir of approximately 500 singers and Montague Younger played the organ. The majority of the singers wore surplices. The hymns were *Hark! Hark! The organ loudly peals*, (the processional hymn), *Rejoice today with one accord* sung to *Ein’ feste Burg*, *Through the day Thy love has spared us* and *Saviour, blessed Saviour*, as the recessional hymn.⁵⁵ Psalms were chanted and the setting of the canticles (*Magnificat* and *Nunc Dimittis*) was Garrett in F. The anthems were *I will give thanks unto thee, O Lord*, an adaptation of the “Gloria” from Mozart’s *Twelfth Mass*,⁵⁶ “Sleepers Awake”, from Mendelssohn’s *St Paul*, during which the organ accompaniment was supplemented by trumpets and a drum, and Beethoven’s “Hallelujah” from *The Mount of Olives*.

The Bishop of Bathurst preached the sermon. He eulogised the work of the Association and pointed out its large and extensive influence and the good that might come its operations. He supported choral worship and gave his reasons which, unfortunately, the

⁵⁴ *The Sydney Morning Herald*, 25.12.1889, p. 5.

⁵⁵ Of these four hymns, only the second is to be found in *Hymns for Today’s Church* and none of them appear in *The Australian Hymn Book*.

⁵⁶ Recent research indicates that the work, popular in the nineteenth century, called *The Twelfth Mass* and attributed to Mozart was composed by Wenzel Müller (1767 – 1835). H. C. Robbins Landon *The Mozart Compendium*, Thames and Hudson Ltd, London, 1990, p. 352.

reporter did not repeat. The reporter's assessment of the evening was positive. He wrote:

The festival was an undoubted success in every way. For the last three years steady and persistent progress has been manifested, each annual festival being an improvement upon the previous one. The unsteadiness and irregularity which used to mark the chanting of the psalms have now almost entirely disappeared, and the "recitation" was generally steady and distinct throughout all the three psalms used at last night's service. In this matter the Association must be of immense benefit and must largely advance congregational singing, for the amalgamation of choirs must tend to a uniformity of style, and it cannot fail to be a great gain for the same system and style of chanting to be adopted in all of the chief churches of the city and suburbs.

If these assessments of the five festivals are fair, one may conclude that the quality of the singing in all churches in the diocese, before the work of the association began to have impact, was not of a high standard.

Contrasting Organ Recitals

Two contrasting organ recitals were given in March and May 1889, one by a visiting Melbourne organist on the Cathedral organ and the other by Montague Younger on the organ in Petersham Congregational Church. The two recitals could not have been more different. Those who attended the recital in the Cathedral heard an arrangement for organ one of Handel's Concertos for organ and orchestra, Bach's Prelude and Fugue in D Major (probably BWV 532) and Mendelssohn's Sonata 6 from the Opus 65 Sonatas for organ, together with pieces by Lux, Morandi and Guilmant.⁵⁷ Those at Petersham heard, apart from vocal items, arrangements of orchestral and choral items.⁵⁸ Montague Younger seems mostly to have played such arrangements at recitals and as voluntaries. These were possibly more popular than the repertoire composed by major composers expressly for the organ, but his ability to play music from this repertoire may be doubted.

⁵⁷ *The Sydney Morning Herald*, 20.05.1889, p. 8.

⁵⁸ *The Sydney Morning Herald*, 10.05.1889, p. 8.

Barry's resignation

Barry resigned as both Primate and Bishop of Sydney in May 1889.⁵⁹ His wife had accompanied him on his last visit to England and had remained there as her health had been badly affected by the Australian climate. Barry decided to rejoin his wife and depart from Sydney and its controversies.

The minutes of the last meeting of the Chapter attended by Barry record the following:

The Bishop offered to the Chapter a sufficient set of the books published by S.P.C.K. and called "Church Hymns" for use in the Cathedral, but that, being informed by the Very Revd the Dean that he himself, and (as he understood) some other members of the Chapter thought any change of the Hymnal to be undesirable, and being unwilling, in view of his approaching departure, to introduce any matter likely to cause difference of opinion in the Chapter, he abstained from making the offer which he intended to make.⁶⁰

The offer was generous. At least five hundred copies of the hymnal would have been required and the cost may well have been considerable.

Cessation of daily sung services

Later in 1889, the daily weekday sung services in the Cathedral came to an end. The last to be advertised in *The Sydney Morning Herald* was in the issue of 6 May. The service was a farewell to Barry. After 6 May 1889, only the regular Sunday morning and afternoon services and services on church festivals, such as Easter and Christmas, are stated to be choral services. No publicity seems to have been given to the discontinuance and, possibly it was not noticed by most members of the public until the issue of *The Sydney Morning Herald* of 15 October 1889 in which the following, said to be "a recently issued official notice in connection with St Andrew's Cathedral", was published: "It has been found necessary owing to want of funds, to make some alteration

⁵⁹ Judd and Cable, *Sydney Anglicans*, p. 134.

⁶⁰ The Minutes of the Chapter of St Andrew's Cathedral, Book 3, p. 137.

in the daily service in the Cathedral. The choral service hitherto held at 4.30 pm will be replaced by a service in a side chapel at 3.30 pm.”⁶¹ The reporter continued:

This is the reverse of encouraging, but when it is added that all the adult paid choristers have been discharged, and that there is a big row about the reredos in progress the new bishop [Saumarez Smith] will recognize the stern truth that he is not going to recline in a bed of roses at the Antipodes.⁶²

The consequences of the “want of funds” are not specified in the minutes of the Chapter. It may be that the choir school survived for the benefit of fee-paying students only.

The foundation of several schools and the Sydney Diocesan Church Choirs Association were initiatives supported by Barry that survived his departure. Another was the Holy Week music.

Choir Repertoire

In chapter 3, I concluded that, during the Barker era, the Cathedral Choir sang, each week, mostly at one service, sometimes at two, and approximately seventy five choral services a year. Under the scheme which Barry introduced, the number of choral services increased radically. In an average week there would have been seven choral services, two being on Sundays. January was a holiday month as regards the weekday services. In consequence, there were more than 366 choral services in a year. To this number, the number of additional services sung for special occasions must be added. There is no record of how many of these there were.

With the demise of *The Australian Churchman*, the main, and sometimes only, source of information as to what was sung in the Cathedral became *The Sydney Morning Herald*.⁶³ *The Sydney Morning Herald* contained paid advertisements of the times of church

⁶¹ *The Sydney Morning Herald*, 15.10.1889, p. 8.

⁶² *The Sydney Morning Herald*, 15.10.1889, p. 8.

⁶³ *The Australian Churchman* announced its closure in the last issue of the newspaper, that dated 19 October 1886, p. 68. No reason was given for the closure but the cause was financial. With the change in emphasis noted in the last chapter, it is likely that many Sydney subscribers to the newspaper did not renew their subscriptions.

services. Details of Sunday services appeared initially in a column headed *Religious Announcements*. This appeared in each Saturday newspaper. The heading was later changed to *Church Services*. In the column, the names of church buildings were listed in alphabetic order although, after 1889, the churches of each denomination were listed under the name of the denomination. In 1885, if there was any advertisement in respect of the Cathedral, and often there was not, the published information, as a general rule, comprised the times on the Sunday services and the names of the preachers at the services. After the initial advertisements, no information appeared of the weekday services or of the music in the choral services. In 1885 and for the next three years, information as to music was in another column of the newspaper published each day called *News of the Day*. The details of the music sung at the choral services in 1885 were listed in small print at the end of the column.

The information in *The Sydney Morning Herald* as to what was sung in the years 1885 to 1889 varies and is documented in Appendix 3. After the information for each calendar year, there is a summary of the music sung, the composers of that music and the number of times a particular item was sung. At the end of the Appendix there is a summary of all of the music sung in the years 1885 to 1889 as recorded in the issues of *The Sydney Morning Herald*.

The number of sung services in the cathedral mentioned in *The Sydney Morning Herald* in the years 1885 to 1889 is as follows:

1885	61 services
1886	160 services
1887	183 services
1888	244 services
1889	105 services

The first and last of these years mark the introduction and the discontinuance of the Barry scheme for regular daily choral services in the Cathedral.

Apart from a service at the commencement of 1885, all the information as to what was sung in 1885 dates from 10 August 1885. The services were afternoon or evening

services; this is clear from the uniform mention of the evening canticles. There is no information as to what happened at Sunday morning services. It is possible that first priority was given by the Precentor to the daily services and to the learning by the choir of settings of the *Te deum*, the most important of the morning canticles, was deferred until the Choir had a significant number of settings of the evening canticles in its repertoire.

Some anthems and settings were added to the choir's repertoire, particularly in 1886 and 1887. Barnby (five), Goss (three), Hiles (three), Mendelssohn (four), and Stainer (ten) composed most of these. Over the whole period, the composers of the largest numbers of anthems in the repertoire were Elvey, Goss, Mendelssohn and Stainer.

Sir George Elvey (1816 – 1893) was the organist at St George's Chapel, Windsor, England from 1835 to 1882. Nicholas Temperley writes of him: "Elvey's anthems, services and oratorios are long since forgotten; even when they were written they were half a century out of date, using an inflexibly Handelian style".⁶⁴ Temperley mentions him in the *Music of the English Parish Church* only as the composer of anthems published by Novello and intended for Parish choirs.⁶⁵ Long makes mentions him merely as a composer of an Evening Service in a similar style to Croft's Morning Service in A.⁶⁶

Sir John Goss (1800 – 1880) was a pupil of Attwood. He succeeded Attwood as organist of St Paul's Cathedral London and, in turn, was succeeded by Sir John Stainer. Long regards Goss as a minor figure compared with S. S. Wesley but, on the credit side, writes of him:

in an age of false values, appallingly bad taste and shoddy workmanship he preserved high ideals and kept them untarnished. He maintained a well-ordered flow of clean, worthy, graceful music put together with professional expertise,

⁶⁴ Nicholas Temperley, "Sir George Elvey", *The New Grove Dictionary of Music and Musicians*, MacMillan Publishers, London, 1980, Vol. 6, p. 148.

⁶⁵ Nicholas Temperley, *The Music of the English Parish Church*, Vol. 1, Cambridge University Press, Cambridge, 1979, p. 287.

⁶⁶ Kenneth R. Long, *The Music of the English Church*, Hodder and Stoughton, London, 1971, p. 292.

unruffled by either inspiration or individuality. It is all disciplined, gentlemanly and likeable without ever uplifting or disturbing us.⁶⁷

Fellowes, writing in 1969, makes a similar assessment:

It cannot be said that his church music displays exceptional talent, but it is sincere and effective for its purpose, and it is well written for the voices – a quality that has enabled it to retain a large place in the cathedral repertory in more recent times.⁶⁸

Felix Mendelssohn Bartholdy (1809 – 1847) is the only one of the four composers who might be described as a major composer. His religious music comprised mainly oratorios and settings of the psalms.⁶⁹ The oratorios *Elijah* and *St Paul* provided useful quarries for anthems, quarries well-used by the Cathedral, and both oratorios, particularly *Elijah*, were often performed. Of the psalm settings, *Hear my prayer*, based on the opening verses of Psalm 55, is the best known.⁷⁰ Assessments of his music vary. For example, Todd, in his biography of Mendelssohn, notes that Robert Schumann considered that Mendelssohn's setting of Psalm 42, one his most popular sacred choral works, attained the "highest summit available for modern church music" but twentieth century critics have found the composition demonstrating "excessive sentimentality" or worse.⁷¹

Sir John Stainer (1840 – 1901) joined the St Paul's Cathedral Choir at the age of seven. At the age of nineteen, he was appointed organist at St Michael's, Tenbury. From 1859, he held an appointment at Magdalen College, Oxford and in 1872 succeeded Goss as organist of St Paul's Cathedral. In 1888, he resigned from St Paul's and was appointed

⁶⁷ Long, *The Music of the English Church*, p. 352.

⁶⁸ E. H. Fellowes, *Cathedral Music*, Methuen & Co, London, 1969, p. 221.

⁶⁹ R. Larry Todd, *Mendelssohn A Life in Music*, Oxford University Press, Oxford, 2003, p. 645.

⁷⁰ Todd, *Mendelssohn*, p. 468.

⁷¹ Todd, *Mendelssohn*, p. 361.

Professor of Music at Oxford. He was a first class administrator, choirmaster, organist and writer.⁷² Notwithstanding this distinguished career, Long writes of Stainer:

It seems all the more extraordinary then that a man so cultured and gifted should, as a composer, be so lacking in taste and discretion ... It is his tragedy that in most of his compositions he had only one idea in mind – to please ... Even self-criticism was suspended ... He wrote music which was sweetly melodious, harmonically obvious, rhythmically unadventurous and, above all, very easy and flattering to sing ... For his most popular piece, *The Crucifixion*, he did not even have the advantage of magnificent words. Instead, he had a libretto which for sheer banality and *naïveté* would be difficult to beat. Sparrow-Simpson's appalling doggerel set to Stainer's squalid music is a monument to the inane.⁷³

I am not sure that Long is right when he says that self-criticism was suspended. Nicolas Temperley asserts in the current edition of *Grove* that: "He [Stainer] himself came to regret that he had published his compositions and said to Fellowes that he knew they were 'rubbish'; they have been so judged by severe critics of more recent times."⁷⁴

Stainer's most recent biographer (Jeremy Dibble in *John Stainer, A Life in Music*, published 2007) is not so forthright. He regards Stainer as:

A towering figure in the field of Anglican church music and in the nation's 'organ' world, he was also deeply influential in pedagogy, scholarship, the country's institutional development of musical training and the musical lives of London and Oxford.⁷⁵

Long might agree with this. Dibble then acknowledges that:

⁷² Long, *The Music of the English Church*, p. 364.

⁷³ Long, *The Music of the English Church*, pp. 364 and 365.

⁷⁴ Temperley, Nicholas, "John Stainer" in *The New Grove Dictionary of Music and Musicians*, Vol. 24, Macmillan Publishers Limited, London, 2001, p. 261.

⁷⁵ Jeremy Dibble, *John Stainer A Life in Music*, The Boydell Press, Woodbridge, Suffolk, England, 2007, p. xi.

in the Edwardian age, and especially after World War I, he suffered the ignominy of almost total neglect and excoriation from a generation who wanted to turn its back on the composer of *The Crucifixion* and ‘High Victorianism’ as aberrations of an artistically infertile era and a period of musical values which, as Ernest Walker commented in 1907, were characterized by ‘a tide of sentimentalism’, ‘cheaply sugary harmony’ and ‘palsied part-writing’.⁷⁶

One can conclude that the repertoire of the Cathedral Choir remained solidly based on compositions of the late nineteenth century and contained a considerable amount of undistinguished music.

For “great” occasions, apart from the festivals of The Sydney Diocesan Church Choirs Association, the choirs of parish churches or members of those choirs augmented the Cathedral Choir. For example, at the service of intercession, on 1 March 1885, for troops proceeding to Egypt, there was a choir of eighty voices comprising the combined choirs of the Cathedral, St Mark’s Darling Point, All Saints’ Woollahra, and Christ Church Sydney.⁷⁷ On 30 November 1885, at service to commemorate the anniversary of opening of the Cathedral, a number of parish choirs assisted the Cathedral Choir and soloists to sing the *Magnificat* and *Nunc dimittis* of Walmisley in D minor, “Comfort ye my people”, “Every Valley” and “And the glory of the Lord”, all from *Messiah* of Handel, and *How lovely are thy dwellings* of Spohr. The organ voluntaries played by Montague Younger were arrangements of parts of *Stabat Mater* of Rossini.⁷⁸

Barry’s aim, with regard to choral services in the Cathedral on Sundays and weekdays, was to duplicate the English cathedral musical practice in St Andrew’s Cathedral and for the Cathedral to be a model for the churches in his diocese. However, it is clear that the practice and standards in England varied from cathedral to cathedral and changed during the nineteenth century. As late as 1854, very few English cathedrals had choirs of a proper strength or which could provide against casualties such as sickness of choristers.⁷⁹ For example, even in the 1860s the choir of St Paul’s Cathedral, London

⁷⁶ Dibble, *John Stainer A Life in Music*, p. xi.

⁷⁸ *The Sydney Morning Herald*, 28.11.1885, p. 11.

⁷⁹ Philip Barrett, *Barchester, English Cathedral Life in the Nineteenth Century*, London: Society for Promoting Christian Knowledge, 1993, p.186.

consisted of fourteen boys and ten men but on Friday mornings the men available to sing the service comprised one alto, three tenors and one bass.⁸⁰ Inadequate remuneration, lack of adequate rehearsals or, indeed, any rehearsals in some places, irregular attendance at rehearsals and services and unreasonable demands by some precentors as to the music to be sung, affected standards and morale.⁸¹ There could be inadequate precentors and inadequate organists. In 1844, Sydney Smith claimed that the choir of St Paul's Cathedral, London was as good as any in England but, at the same time, John Jeff condemned the choir as "degenerate."⁸² Some choirs were outstanding – for example Zechariah Buck, the organist of Norwich Cathedral from 1819 to 1877, was famed for his training of the choristers.⁸³ On the other hand, the singing of the choir of St Paul's Cathedral, London, under Sir John Goss from 1838 to 1872 was not of a high standard and the situation did not improve until Sir John Stainer became organist. Under Stainer it became highly regarded.⁸⁴

Was the choral music sung in this period in the Cathedral typical of the choral music sung in English Cathedrals? Was the standard of singing better or worse? Neither question can be answered. Views were expressed by residents of Australia visiting England and English persons visiting Australia expressed views, however, the expertise and objectivity of the critics may be questioned.

The Precentor, during this period clearly kept in touch with the situation in England. For example, in 1886, he introduced to the repertoire of the choir Stainer's *The Daughter of Jairus*. This work was first performed in 1878 and published in 1879.⁸⁵ A better example is Stainer's *The Crucifixion*. *The Crucifixion* was first sung in St Marylebone Parish Church, London on 24 February 1887.⁸⁶ It was first sung in St Andrew's

⁸⁰ Barrett, *Barchester*, p. 167.

⁸¹ Barrett, *Barchester*, p. 168 and following.

⁸² Barrett, *Barchester*, p. 173.

⁸³ Barrett, *Barchester*, p. 178.

⁸⁴ Barrett, *Barchester*, p. 178.

⁸⁵ Dibble, *John Stainer A Life in Music*, p. 316.

⁸⁶ Dibble, *John Stainer A Life in Music*, p. 242.

Cathedral on 26 March 1888.⁸⁷ It is possible that the repertoire of cathedral was much the same as that of many English cathedrals.

However, one must ask whether the time and effort of clergy, Choir and Organist in preparing and participating in the weekday choral services was of any value. The Cathedral and the Sydney Diocesan archives have no record of the attendances at the weekday choral services. The afternoon services were not held at times when persons working in the vicinity could attend. The number of dwelling units within walking distance of the Cathedral had been and was diminishing. In an age when there were neither radio nor gramophone recordings, church services provided a free venue for those who liked to hear performed music. But how many would attend a church service to this end? There is evidence in newspaper correspondence, quoted in this and the previous chapter, that the attendances at the weekday choral services were small.

The whole scene, at the end of Barry's tenure, does not evoke admiration. The St Andrew's Cathedral School was clearly under-capitalized and its operations were not financially viable.⁸⁸ It is surprising that it survived at all. Did the ferocity of the reredos controversy and Barry's inept handling of the issue result in church members losing confidence in Barry's judgment on other matters including the school and other matters choral and musical? It is reasonable to infer that, if enough members of the Anglican Church wished to see the school survive and hear daily choral services in the Cathedral, funds for the school and the Choir would not have been a problem.

⁸⁷ *The Sydney Morning Herald*, 26.03.1889, p. 7.

⁸⁸ Curiously, the only history of St Andrew's Cathedral Choir School, *Serving a Great Cause*, by the Rev. Melville Newth, Ambassador Press, Granville, NSW, 1980, makes no mention of these financially troubled times.

5. THE CHOIR OF ST ANDREW'S CATHEDRAL 1890 - 1909

Bishop Saumarez Smith

Bishop Barry's successor as bishop of Sydney was William Saumarez Smith.¹ Smith's election as bishop led to protests of which Smith was not aware until after he had accepted the appointment and arrived in Sydney.² The tensions which had existed in the diocese in Barker's time (and evidenced by the letters to the press referred to in Chapter 3) surfaced in Barry's time. Barry did little to contain them.³ Nor did Saumarez Smith. Barry's term of office, as bishop, marked the development of 'parties' or groups of like-minded clergy and laity with a particular view as to what was acceptable in church, and it was Saumarez Smith who had to handle the consequences.⁴ Essentially, Saumarez Smith placed himself in a contradictory situation. He was prepared to state that Christ Church, Sydney and St James' Sydney, by then, the leading Anglo-Catholic churches, ought to obey the rulings of the English Privy Council about the legality of vestments and other ornaments and practices, but he was not prepared to enforce the rulings.⁵

The attitude of some to the music in these churches is illustrated by the derogatory heading to an article published in the *Daily Telegraph*, a Sydney newspaper, of 26 November 1907: "Ecclesiastical Music Halls: The Love of Sensuous Services".

¹ The bishop was known as Saumarez Smith although his last two names were not hyphenated. Stephen Judd and Kenneth Cable, *Sydney Anglicans, A History of the Diocese*, The Anglican Information Office, Sydney, 2000, p. 39.

² Judd and Cable, *Sydney Anglicans*, p. 139.

³ Judd and Cable, *Sydney Anglicans*, p. 135. John Spooner, *The Archbishops of Railway Square, A History of Christ Church, St Laurence, Sydney*, Halstead Press, Rushcutters Bay, NSW 2011, p. 94 and following.

⁴ Judd and Cable, *Sydney Anglicans*, p. 142.

⁵ John Spooner, *The Archbishops of Railway Square*, p. 94.

The installation of Saumarez Smith as Bishop of Sydney, Metropolitan of New South Wales and Primate of Australia was held in St Andrew's Cathedral on 9 October 1890. The service was described in detail in *The Sydney Morning Herald* of 10 October 1890.⁶ The reporter thought it to be "one of the most brilliant and impressive services ever held in St Andrew's Cathedral". The reporter praised the Cathedral Choir for its singing, the Precentor, Revd A. R. Rivers, who conducted the Choir, and Montague Younger for the excellent skill and judgement with which he accompanied on the organ, the singing of the Choir and the congregation. The service began with the hymn *Now thank we all our God*. The Choir followed by singing "Hallelujah" from Handel's *Messiah*. The Choir then chanted *Venite* and *Jubilate* and sang "How lovely are the messengers" from Mendelssohn's *St Paul*. In the following communion service, the Choir sang *Smart in F* and the anthem *O saviour of the world* by Goss.

Apart from special services in the course of 1890, such as the services and concerts in Holy Week and the installation of Bishop Saumarez Smith, only ninety six choral services for that year, all Sunday services, were recorded in *The Sydney Morning Herald*.⁷ The overall shape of the 1890 repertoire is the same as that of the 1889 repertoire, the most noticeable difference being the increase in the number of anthems by Stainer sung in 1890 and continued in subsequent years. The increase may have been the action of Rivers, who had introduced Stainer's *The Crucifixion* to the choir in 1888.

Choral Festivals 1890 and 1891

The *Sydney Diocesan Church Choir Association* had its sixth annual festival in the Cathedral on 30 October 1890.⁸ Again, the Cathedral was packed. Twenty city and suburban choirs were involved and the choristers numbered about 450. The body of tone

⁶ *The Sydney Morning Herald*, 10.10.1890, p. 3.

⁷ These are listed in Appendix 4.

⁸ The event was described in *The Sydney Morning Herald*, 31.10.1890, p. 3. The rest of this paragraph is taken from the description in *The Sydney Morning Herald*.

from the large choir was described as very fine and the singing of the psalms better than in 1889. The responses were sung to Tallis's 'Festival' setting. The canticles were sung to a setting by Morley. The anthems were *Distracted with care and anguish* by Haydn, *Thou will keep him in perfect peace* by C. L. Williams, and "Awake thou that sleepest" from *The Daughter of Jairus* of Stainer.⁹ Saumarez Smith was present and, in his sermon, warned the choristers not to allow music to become a substitute for religious feeling.

This report is the first in which the number of participating choirs is mentioned. In previous reports, numbers of choristers only are given. In an earlier report, it was said that the choristers came from "the principal churches of the city and suburbs".¹⁰ The fact that twenty church choirs were involved must be seen against the number of parish churches in the Diocese in 1890. It is reasonable to assume that most, if not all, parish churches at this time had a choir of some description. These choirs would have varied from a few singers, who did no more than support the congregation to sing the hymns and chant the canticles, to choirs which could and did sing elaborate settings of the canticles, psalms and anthems. According to Loane, by 1890 there were at least 145 churches in the diocese other than the Cathedral, licensed to conduct services.¹¹ Choirs of churches in country towns or at considerable distance from the Cathedral would not or could not contemplate attending the rehearsals for an annual festival service or the service itself. It is clear that the twenty choirs which did participate represented a minor fraction of the church choirs in the diocese. Further, it is likely that the twenty choirs which were represented came from parishes with a rector with either a positive or an indifferent view on choral music in church services.

⁹ The *Sydney Morning Herald* reports attributed the anthem to C. L. Williams. The composer was possibly Charles Lee Williams.

¹⁰ See Chapter 4.

¹¹ Archbishop Sir Marcus Loane, *Sydney's Churches 1793-1900*, Sydney: n.p., n.d., Sydney Diocesan Archives.

The seventh annual festival of the *Sydney Diocesan Church Choir Association* was held in the Cathedral on 29 October 1891.¹² The number of choristers present was much the same as in 1890, although nineteen choirs contributed to the 400 to 450 voices which comprised the large choir, instead of twenty choirs in the previous year. The setting for the evening canticles was *Tours in F*. The choir sang extracts from Handel's *Messiah* confidently. The Precentor conducted. The review in *The Sydney Morning Herald* was very positive:

There can be little doubt that the annual festival of the association forms an important factor in the musical life of the church in and around Sydney. The massing of the voices into one homogeneous whole, capable of dealing impressively with the works of the great masters, tends to lift the individual choir out of itself to a higher plane of artistic thought; and even if this aspect of the question be put aside, the union of churchmen of every shade of thought with a common object must make for good.¹³

However, in view of the similar numbers of participating choirs and choristers to the numbers in the previous year and the similar music to that of the previous year, the writer wondered as to the future of the festival.

Holy Week Music 1890 and 1891

In Holy Week of 1890 and of 1891 the Cathedral Choir continued the practice developed in Holy Week of 1888 and of 1889.¹⁴ By the end of the Saumarez Smith era, Holy Week had become the high point for church music in the year, albeit with a limited repertoire.

¹² *The Sydney Morning Herald*, 30.10.1891, p. 6. The material in the following sentences of this paragraph is taken from the description in this edition of *The Sydney Morning Herald*.

¹³ *The Sydney Morning Herald*, 10.10.1891, p. 6.

¹⁴ Holy Week is the period commencing on Palm Sunday and ending on the following Saturday, that is the day before Easter Day.

In 1888, the Choir sang, on successive days, *The Crucifixion* of Stainer, selections from *St Matthew Passion* of J. S. Bach, and choruses and solos from *Messiah* of Handel.

These three works remained the core of the Holy Week repertoire for many years. The following year, the Choir sang *The Crucifixion* of Stainer twice, extracts from Handel's *Messiah* and Gounod's *The Daughters of Jerusalem*.¹⁵

In 1890, the Choir sang Gounod's *The Daughters of Jerusalem* and selections from Handel's *Messiah*.

In 1891, the music sung by the Choir comprised *The Daughters of Jerusalem* of Gounod, a selection from Handel's *Messiah* (twice), extracts from Bach's *St Matthew Passion*, and Stainer's *Miserere*.

The Easter period, apart from Holy Week, was and still is a busy period for church choirs with, often, extra choral services on Palm Sunday and Easter Day. Although the music for some days of Holy Week sung by the Cathedral Choir was a repetition of music sung earlier in the week, the musical load on the choir for Holy Week in 1891 was considerable.

On the Sunday following Holy Week in 1891, Canon Kemmis preached a sermon in the Cathedral seeking financial support for the choir fund. His sermon, as reported, included the following:

Here, alas – whether through indifference or neglect or want of liberality, the daily choral worship in the Cathedral had, he regretted to say, become a thing of the past. He knew there were professing churchmen who had a great prejudice against the sacred service of song in every shape. He was aware that here

¹⁵ A curiosity is that this work is not mentioned amongst the list of compositions of Gounod given by Hayes in *The New Grove Dictionary of Music and Musicians*, Vol.15, Macmillan Publishers Limited, London, 2001, p. 215 or by James Harding in his biography of Gounod. (*Gounod*, George Allen & Unwin Ltd, London, 1973). On the other hand, Novello, on the back page of an early edition of *The Daughter of Jairus*, lists the piece as available for purchase along with other musical items of this period.

dignitaries of the Church had not hesitated to affirm that where choral worship prevailed, any approach to spiritual life in the congregation was impossible. He did not agree.¹⁶

He offered no solution to the conflict or to the source of funds needed. It is possible that the cause was not “indifference”, “neglect” or “want of liberality”, although these factors may have contributed. The main cause is more likely to have been the opposition to choral services by many clergy and laity in the diocese including at least one member of the Cathedral Chapter.

1892 to 1895

Eighty six choral services and concerts were mentioned in *The Sydney Morning Herald* in 1892.¹⁷ The 1892 repertoire is similar to that for 1889 and for 1890, the main exception being the increase in items from Handel’s *Messiah* used as anthems.

On 3 March 1892, Rivers, the Precentor and headmaster of the choir school since 1885, resigned from both positions.¹⁸ The resignation provoked F. Pratten to write a lengthy letter to *The Sydney Morning Herald* concerning River’s successor. Were the present standards to be maintained, he asked? Pratten regarded Rivers as responsible for the improvement in the singing of the Cathedral Choir since his appointment, and wrote:

In the selection of a qualified man for the office rests, to a large extent, the question as to whether the present standard of cathedral and other church music in Sydney is to be allowed to be maintained, or whether, on the other hand, matters in this respect are to be suffered to fall back into a condition of dreariness and mediocrity, whether we are to have good choral music in our cathedral, and hearty services in our city and suburban churches - for the precentor of the cathedral exerts no small influence upon church music in Sydney - or whether we are to be

¹⁶ *The Sydney Morning Herald*, 14.04.1891, p. 6.

¹⁷ See Appendix 4.

¹⁸ *The Sydney Morning Herald*, 04.03.1892, p. 6.

content with a dreary monotonous form of service, calculated to drive people away from the cathedral than to draw them there.¹⁹

Pratten gave high praise to Rivers but expressed concern as to the person the Chapter might appoint as Rivers' successor:

What is wanted, it seems to me, is not a clergyman of profound theological attainments, but an energetic, earnest man, thoroughly qualified in the work of training a choir, and directing the services.²⁰

Pratten was concerned that the applicants for the position included several local clergymen who had no qualifications for the position. The following day, K. Edwards, provoked by Pratten's letter, wrote to *The Sydney Morning Herald*. Edwards was forthright as to the position since Rivers' departure. He wrote:

Many consider the present services very deficient.

The singing does not approach the standard attained by the St George's cathedral choir, Cape Town, which is primarily composed of coloured boys, without the advantages the choir boys here enjoy.²¹

The minutes of the Chapter are silent as to the process used to find a successor to Rivers. It is possible that the chapter had difficulty in finding a clergyman in Australia with musical qualifications, experience and a churchmanship acceptable to a majority of its members. Those members with long memories may have recalled the problems with Ellis mentioned in chapter 3. Offers by the Chapter to two clergymen were rejected before the position was offered to the Revd George Darnell Shenton who accepted the

¹⁹ *The Sydney Morning Herald*, 21.04.1892. p. 3.

²⁰ *The Sydney Morning Herald*, 21.04.1892, p. 3.

²¹ *The Sydney Morning Herald*, 22.04.1892, p. 6.

offer in March 1893.²² Shenton had been educated at Jesus College, Cambridge and had graduated with a master of arts degree. His vocal and conducting ability and knowledge of music at the time of his appointment is unknown. The position carried with it the responsibility of headmaster of the cathedral school. The school did not flourish during the three years that Shenton was in office.²³

Another sub-committee, appointed by the Chapter to investigate the re-establishment of the choir school, reported on 10 March 1892. The Chapter expressed a wish to continue a school but recognized that the prospects of success were bleak.²⁴ By December 1892, the funds for the existing school were almost exhausted.²⁵

The ambitious programme in Holy Week of 1891 was repeated in 1892 but without any new music being added to the repertoire.²⁶ The Choir sang Stainer's *The Crucifixion* twice, Gounod's *The Daughters of Jerusalem* once, and selections from Handel's *Messiah* on three occasions.

The Easter Day services in April 1892 evidently were not satisfactory. The report of the services in *The Sydney Morning Herald* said "Taken as a whole the singing was scarcely up to the Cathedral standard, and showed want of rehearsal". The report claimed that the chanting of the Creed, at one point, threatened to collapse and that the trebles were feeble

²² The Minutes of the Chapter of St Andrew's Cathedral, Book 3, pp. 304, 308, 313, 317, 321 and 323.

²³ Melville C. Newth, *Serving a Great Cause*, Ambassador Press, Granville, NSW, 1980, p. 38.

²⁴ The Minutes of the Chapter of St Andrew's Cathedral, Book 3, p. 258.

²⁵ The Minutes of the Chapter of St Andrew's Cathedral, Book 3, p. 297. It is unclear from the minutes what this school was. It may be that it was a continuation of the earlier choir school but without the free education provided for choristers.

²⁶ See Appendix 4.

in the Psalms and Responses and failed to sing in tune.²⁷ It may be that, by Easter Sunday, members of the Choir were under-rehearsed and tired from the concerts of the previous week.

On 22 August 1892, ‘Diapason’ wrote to *The Sydney Morning Herald* as follows:

I desire to express my strong disapproval of the manner in which the musical portion of the services is now rendered. There seems to be an entire lack of preparation. The training of the choristers – if there be any training at all – is decidedly bad. One or two instances will suffice. The other Sunday morning the organist opened the responses to the Commandments in one key, while the choir sang in a totally different key ... Yesterday morning, the choristers went to pieces in a simple chant. The singing, indeed, is unworthy of a parish church, and is at times, to anyone with a sensitive ear, painful to listen to.²⁸

This letter was followed by a letter from C. Sharp:

I am not disposed to attempt any defence of the choir in question, but I desire to bear testimony to the excellent tone and quality of the voice of the acting precentor of the cathedral, and to the admirable way in which he always renders that part of the church services for which he is responsible. It is only right that he should be exonerated from whatever censure your correspondents may have seen fit to attach to the members of the choir.²⁹

The *Sydney Morning Herald* reported on the Christmas Day services in the Cathedral that year (1892) quite favourably:

²⁷ *The Sydney Morning Herald*, 18.04.1892. p. 8.

²⁸ *The Sydney Morning Herald*, 22.08.1892. p. 4. The word ‘Diapason’ is the name of an organ stop commonly found on pipe organs.

²⁹ *The Sydney Morning Herald*, 26.08.1892. p. 3.

On the whole the music rendered at the various services was sung with much spirit, and the choir exhibited a marked improvement. The success was in large measure due to the exertions of M. Younger, upon whom the training of the choir has devolved, and also to the Rev. S. S. Tovey, the acting precentor, who intoned the prayers throughout.³⁰

The eighth annual festival of *The Sydney Diocesan Church Choir Association* was held in the Cathedral on 30 November 1892. *The Sydney Morning Herald* published a report the following day.³¹ The participating choirs were those of the Cathedral, Christ Church, Sydney, St Paul's Burwood, St John's Ashfield, St Thomas' North Sydney, St Mark's Darling Point, All Saints' Woollahra, All Saints' Petersham, St John's Darlinghurst, St Peter's Watsons Bay, St James' Sydney and St Bede's Drummoyne. Most of these churches were regarded as "high" or Anglo-catholic. All the choristers from these churches wore surplices at the festival and numbered about 170, fewer singers than the number in previous years. It is interesting to note that the choirs of St Philip's, Sydney and St Barnabas', Sydney did not participate, although individual members of those choirs may have done so. Both churches were within walking distance of the Cathedral, both had the reputation of being strong evangelical churches and the choirs of both did not wear surplices.

The reporter considered that there was a "considerable falling off in the rendering of the festival service as a whole". The anthem was *Praise the Lord, O my soul* of Goss. The reporter's assessment was disputed by a writer who considered the music, mostly new to those participating, was appropriate and the whole service was an advance on previous years.³²

³⁰ *The Sydney Morning Herald*, 26.12.1892, p. 6.

³¹ *The Sydney Morning Herald*, 01.12.1892, p. 8. The matter in the following sentences of this paragraph is taken from the description in this edition of *The Sydney Morning Herald*.

³² *The Sydney Morning Herald*, 02.12.1892, p. 46.

The Chapter, at its meeting on 2 February 1893, was notified by the trustees of the Pitt St building then used by the choir school that the trustees had decided to discontinue after 31 March 1893 the payment of £50 per annum which the trustees had been making to support the running of the school. The funds of the choir school, at that date, amounted to £2.0.0. The Chapter decided to continue the school until 30 March 1893.³³ At the next meeting, held on 2 March 1893, it was noted that the choir school funds were in deficit to the extent of £18.³⁴ The situation improved slightly and, at the following meeting, held on 6 April, the school had a credit balance of £12. Unfortunately, Montague Younger chose this meeting to ask for an increase in salary. The request was declined.³⁵

The Choir sang on three occasions in Holy Week 1893, fewer than in the two previous years.³⁶ It sang Stainer's *The Crucifixion* and selections from Handel's *Messiah*. *The Crown of Thorns*, of Charles Packer, was presented.³⁷ *The Crucifixion* was conducted by Montague Younger and accompanied on the organ by Miss Wilkinson and was described as "universally impressive".³⁸ Of the second performance, it was said in the review that "the choral numbers gained in smoothness and precision".³⁹

³³ The Minutes of the Chapter of St Andrew's Cathedral, Book 3, p. 317.

³⁴ The Minutes of the Chapter of St Andrew's Cathedral, Book 3, p. 317.

³⁵ The Minutes of the Chapter of St Andrew's Cathedral, Book 3, p. 325.

³⁶ See appendix 4.

³⁷ Charles S. Packer (1810-1883) studied music at the Royal Academy in London but was transported for life in 1840. He became a well-known concert recitalist and accompanist on organ, piano and harmonium. He was a prolific composer and *The Crown of Thorns* was much liked in his lifetime. G. D. Rushworth, *Historic Organs of New South Wales, the Instruments, their Makers and Players, 1791-1940*, Hale & Iremonger, 1998, p. 376.

³⁸ *The Sydney Morning Herald*, 28.03.1893, p. 5.

³⁹ *The Sydney Morning Herald*, 31.03.1893, p. 5.

No sooner was Shenton appointed than there was a meeting of the (presumably) adult members of the Choir. The purpose was to enable those present to meet Shenton and to discuss with him the best means of reorganizing the Choir in order to make it more 'efficient'.⁴⁰ By 'efficient', it is likely that those present meant 'effective'. The discussion was not reported, but the decisions were, namely:

- (a) to improve the singing, so as to render the choral services worthy of the Cathedral;
- (b) to adopt more stringent rules for the guidance and conduct of the Choir; and
- (c) to require that present members and future candidates for admission [to the Choir] be required to undergo a thorough test of their musical knowledge and vocal ability.⁴¹

During 1893, the Chapter and the choir school staggered from financial crisis to financial crisis. Economy measures were taken. Montague Younger's further request for an increase in salary was rejected.⁴² The Chapter directed that the organ be tuned fortnightly rather than weekly.⁴³ It proposed that payment to the lay clerks be discontinued.⁴⁴ The latter proposal was not implemented.

On 12 June 1893, roughly three months after Shenton took office as Precentor, a visitor from England, signing himself 'Reverence and Cleanliness', wrote an acerbic letter to *The Sydney Morning Herald*. The letter included the following:

I am sorry to say I have not attended a more undignified and slovenly-conducted cathedral service than yesterday ... The service was mutilated, one psalm only being sung, one lesson read, one canticle chanted. The anthem was not sung where enjoined by the rubric, but at the end of the prayers, which caused an

⁴⁰ The meeting was reported in *The Sydney Morning Herald*, 15 April 1893, p. 7.

⁴¹ *The Sydney Morning Herald*, 15 April 1893, p. 7.

⁴² The Minutes of the Chapter of St Andrew's Cathedral, Book 3, p. 323.

⁴³ The Minutes of the Chapter of St Andrew's Cathedral, Book 3, p. 347.

⁴⁴ The Minutes of the Chapter of St Andrew's Cathedral, Book 3, p. 363.

unfortunate incident, as the preacher, thinking the anthem was finished, invited the congregation to prayer, whereas it was then only half sung, which, if the anthem had been rendered in its proper place, would have been avoided. The organist was most anxious to get away, as she only played the first few opening bars of a well-known voluntary. On a par with this service was the condition of the church ... In keeping with this was the very poor attendance, being a mere handful of worshippers.⁴⁵

This letter was followed by a letter from 'Old St. Pauls' which endorsed the remarks of Reverence and Cleanliness. The letter included the following passage:

During the all too short episcopate of Bishop Barry, and when the Rev. Mr. Rivers was the Precentor, the cathedral was indeed the centre of light and leading. Then the services were well attended, as they were made attractive to the large body of worshippers. Now all energy and vitality seem to have vanished, and the cathedral authorities appear to be well satisfied to allow St Andrew's to take rank as an ordinary parish church.⁴⁶

This letter from Old St. Pauls was immediately followed by a letter from 'JB' which defended the Cathedral services and Dean Cowper's reading of the services. 'Lincoln Minster' wrote to endorse the criticisms of Reverence and Cleanliness and Old St Pauls.⁴⁷ What is required, he claimed, was "more Broad Churchism liberal-mindedness" after the Barry-Rivers style. He saw St Mark's Darling Point as a model. He called for a very radical change in the music. He considered it "very evident that JB belongs to the ultra-evangelical sect". This and further letters published in June 1893 raise doubts, however, as to whether the real issue was the music or the competence of the Precentor or

⁴⁵ *The Sydney Morning Herald*, 13.06.1893, p. 7. The organist was probably Miss Wilkinson, the assistant organist at the time.

⁴⁶ *The Sydney Morning Herald*, 16.06.1893, p. 3. The writer may have intended to write "light and learning" rather than "light and leading".

⁴⁷ *The Sydney Morning Herald*, 21.06.1893, p. 6.

churchmanship. The criticisms, whatever the motives of the writers, point to a growing divide in the diocese.

The ninth annual festival of The Sydney Diocesan Church Choir Association was held in the Cathedral on 23 November 1893. Seventeen city and suburban choirs were involved but only 217 choristers in the procession. The psalms were “impressively” chanted. The canticles were sung to a setting in C composed by Dr George Martin. The anthem sung was *Great is the Lord* composed by E. A. Sydenham. The reporter regretted the absence of any one “classic composition”. He would have liked a chorus from the works of Spohr, Handel or Mendelssohn.⁴⁸

In 1893, particulars of the choral items sung by the Cathedral Choir in only eleven services were published. With one exception, the services were in or about Holy Week, Easter or Christmas.⁴⁹

The Sydney Diocesan Church Choir Association held its tenth annual festival in the Cathedral on 18 October 1894.⁵⁰ The number of choristers was down on the previous year: 111 boys and forty eight men. Shenton conducted. The report in *The Sydney Morning Herald* noted early entries by sections of the choirs and a lack of precision which suggested that there had been inadequate rehearsals.⁵¹ The choir sang Garrett’s setting of the *Magnificat* and *Nunc dimittis*. The anthem was “All men, all things” from Mendelssohn’s *Lobesang*.

The Chapter’s financial situation in 1894 was no better than it was in 1893. A sub-committee suggested further savings, namely, that Montague Younger’s remuneration be

⁴⁸ *The Sydney Morning Herald*, 24.11.1895, p. 6. The material in this paragraph is taken from the description in this edition of *The Sydney Morning Herald*.

⁴⁹ See Appendix 4.

⁵⁰ *The Sydney Morning Herald*, 19.10.1896, p. 7. The material in the following sentences of this paragraph is taken from the description in this edition of *The Sydney Morning Herald*.

⁵¹ *The Sydney Morning Herald*, 19.10.1896, p. 7.

reduced from £150 (the rate fixed in 1868 and not increased since) to £100 and the payments to the lay-clerks be halved.⁵² Fortunately, these suggestions were not adopted and it was scarcely fair to attribute the cause of the financial problems to Montague Younger or to the lay-clerks.

In 1894, only particulars of the choral items sung by the Cathedral Choir in ten services were published. All of these were in or about Holy Week, Easter or Christmas.⁵³ Music in Holy Week 1894 was limited to four evenings. The Choir sang *The Crucifixion* of Stainer once, *The Daughters of Jerusalem* of Gounod once, and “Passion Music” from Handel’s *Messiah* twice.⁵⁴ The performance of the Gounod work was reviewed in *The Sydney Morning Herald*. The reviewer wrote:

The composition, which is unaccompanied, is for quartet and chorus and is of melodious yet ecclesiastical character which the great French composer adopts in such works. The Revd C. D. Shenton conducted the choir in a well-studied rendering of the anthem, Mr Montague Younger’s tasteful accompaniment was of service in the chorales from Bach and other sources with which the music was interspersed.⁵⁵

Only fourteen choral services or concerts were reported in the *The Sydney Morning Herald* in 1895. Seven were associated with Holy Week or Easter. In Holy Week there was a return to the earlier and more ambitious programmes which, fortunately, did not require the Choir to learn new music. Parker’s *The Crown of Thorns* was presented on 8 and 11 April, *The Daughters of Jerusalem* of Gounod on 9 April and *Passion Music* from Handel’s *Messiah* on 10 and 12 April.⁵⁶ The following comments were made in critiques:

⁵² The Minutes of the Chapter of St Andrew’s Cathedral, Book 3, p. 374.

⁵³ See Appendix 4.

⁵⁴ See Appendix 4.

⁵⁵ *The Sydney Morning Herald*, 21.03.1894, p. 7.

⁵⁶ See Appendix 4.

Of Packer's *The Crown of Thorns*:

[It is] not a first-rate work from a purely musical standpoint ... but it was impressively rendered by the augmented choir under Mr Montague Younger's direction ... Miss Wilkinson presided with good result at the organ. The final chorus was creditably rendered with due attention to light and shade.⁵⁷

Of the Passion Music from Handel's *Messiah*:

The music included the seldom rendered chorus "He trusted in God". Throughout the choir sang with confidence and on Mr Montague Younger's direction the more familiar choruses being well and vigorously sung, whilst even the difficult; "He trusted" had but few ragged passages ... the service closed with the harmonious interpretation of Dr Stainer's "Seven-fold amen".⁵⁸

Of *The Daughters of Jerusalem*:

The ingenious part writing of a contra-puntal nature is of a kind which would tax any choir to perform with absolute precision of intonation. Very generally the choristers fairly grappled with the intricate changes of harmony and contrasting alterations in tempo and the exceedingly devotional character of the pathetic musical setting was well maintained.⁵⁹

One may conclude that the Choir had been well trained, knew the works well and sang with expression, and that Montague Younger was proving to be a capable conductor. On the other hand, the standard of the music sung, apart from the Handel, was not high.

⁵⁷ *The Sydney Morning Herald*, 09.04.1895, p. 5.

⁵⁸ *The Sydney Morning Herald*, 11.04.1895, p. 5.

⁵⁹ *The Sydney Morning Herald*, 10.04.1895, p. 3.

On 31 March 1895, Shenton resigned from his positions as Precentor and headmaster.⁶⁰ The Revd Percy John Simpson M.A. was appointed to both positions which he held for the next twelve years.⁶¹ Simpson had previously served in several parishes in the diocese of Newcastle. His musical qualifications are unclear. At the same time, the Chapter made a fundamental change in the respective duties of organist and precentor. The responsibility of acting as choirmaster and of training the choir was made the responsibility of the organist. The organist's duties were redefined as follows:

Under general supervision of the Precentor:

- (a) To play the organ at the three usual services on Sunday, also at other services when required to do so by the Precentor.
- (b) To act as Choirmaster and train the Choir.
- (c) To teach the elements of theory of music and voice in the Cathedral School daily for 1 ½ hours, i.e., three-quarters of an hour to each of two classes.
- (d) To be responsible for the organ at the daily service.
- (e) To play the organ at the three usual services on Sunday, also at other services when required by the Precentor.
- (f) The Organist to be allowed to make use of the organ for the purpose of teaching pupils. But no pupil is to be allowed to practise on the organ except under regulations approved by the Chapter.
- (g) If at any service the organ is played by a substitute, such substitute to be subject to approval by the Precentor.⁶²

⁶⁰ The Minutes of the Chapter of St Andrew's Cathedral, Book 3, p. 393.

⁶¹ *The Sydney Morning Herald*, 08.03.1895, p. 5.

⁶² The Minutes of the Chapter of St Andrew's Cathedral, Book 3, pp. 397 and 398.

The significant change is in paragraph (b). Montague Younger's views on point (b) are not recorded in the minutes. Transferring the responsibility for conducting the Choir to the organist would have provided the precentor with more time to fulfill his clerical responsibilities and his responsibilities as headmaster of the school. On the other hand, the arrangement would work only if the precentor selected repertoire for the Choir in consultation with the organist and the choir had the capacity to learn and rehearse the selected music in time for the service for which it was required. In practice, as will be apparent, the precentor had not been the sole conductor of the Choir. As compensation, Montague Younger's remuneration was increased on 30 January 1895 to £200 per annum.⁶³ Strictly, this change was contrary to the Cathedral Ordinance. The Cathedral Ordinance was appropriately amended but not until 23 October 1923. What happened in the meantime is unclear.⁶⁴ The amending Ordinance also "fleshed out" the duties of the organist.⁶⁵

⁶³ The Minutes of the Chapter of St Andrew's Cathedral, Book 3, p. 406.

⁶⁴ The duties of the precentor were stated in the amendment to be as follows:
 The Precentor shall –
 a. Superintend the Choral services.
 b. Select, subject to the approval of the Chapter and in consultation with the Organist, the Choral Services and Music to be used by the Choir.
 c. Select and remove Choirmen and Choristers and supply vacancies in the Choir, subject, however, in each instance, to the determination of the Organist as to vocal qualification.
 d. Be responsible for the safe keeping of all books and music to be used by the Choir.
 e. Be and act as Head Master of the Cathedral Choir School.

⁶⁵ The duties of the organist were stated in the amendment to be as follows:
 The Organist shall –
 a. Play the Organ on all occasions when required so to do by the Archbishop, the Dean or the Precentor.
 b. Have charge of the organ and be responsible for its safe-keeping and also for the presentation of all Cathedral property connected with the Organ.
 c. Determine the fitness, as regards vocal qualification only, of men and boys to become or remain members of the choir.

The following month the Chapter determined, in relation to the school, that persons admitted as choristers should receive their tuition free until they attained the age of sixteen years, and that, where possible, masters working in the school should be capable of singing in the Choir as lay clerks.⁶⁶ The source of the funds needed to permit this arrangement was not mentioned in the Minutes.

The following was published in *The Sydney Morning Herald* of 14 May 1895:

The daily choral services at St Andrew's cathedral in an improved form were inaugurated in the cathedral yesterday afternoon. A shortened form of evensong was performed with full organ accompaniment by Mr Montague Younger. The Rev. P. J. Simpson, the precentor, intoned the service, and as there was a full attendance of choristers, supported by a few adult voices, the singing was a decided improvement on the monotone service which has done duty for a choral service for some two or three years past.⁶⁷

The Cathedral Choir sang at a memorial service in the Cathedral on 13 August 1895. The service was described in *The Sydney Morning Herald* in some detail. The description of the singing of the Choir, as compared with the playing of the organ, was not flattering:

The musical portion of the service well arranged, but for want of sufficient practice the [choral] music was ineffective. Only the opening and closing voluntaries [were] played with appropriate feeling by the organist, Mr Montague Younger.

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- d. Be responsible for the musical education of all the boys, and for this purpose, attend not more than one hour and a half each week on which the school is ordinarily open.
 - e. Conduct the Choir practices of men and boys at least once a week at such hour as may be most convenient.
 - f. Have the advantage of taking pupils who will be permitted to use the Organ subject to regulations, as to time or otherwise, made by the Chapter.

⁶⁶ The Minutes of the Chapter of St Andrew's Cathedral, Book 3, p. 401.

⁶⁷ *The Sydney Morning Herald*, 13.08.1895, p. 6.

The comment in the same newspaper on the singing by the choir at the two services on Christmas Day 1895 was more positive:⁶⁸

On the whole, the [choral] music at both services was effectively rendered, and showed that considerable care and attention had been given in its preparation.

The singing at the morning service, at which there was a full choir, was especially praiseworthy, the chanting being unusually crisp and bright.

Modifications to the Hill organ

The first indication that changes to the Hill organ in the Cathedral were being considered by the Chapter is a note published in *The Sydney Morning Herald* and attached to the minutes of the Chapter dated 6 February 1896.⁶⁹ The note reads:

The Chapter of St Andrew's Cathedral has for some time had under consideration the desirableness of removing the manual [sic] of the organ from the gallery to the chancel in connection with the cleaning and repairs to the organ, which are urgently needed. The Chapter will now be in a position to carry out its desire of removing the organ manual [sic] to the floor by means of a donation by Mr and Mrs Walter Hall, given through the dean to defray the cost, which we understand will be about £150.

Apparently, what was proposed was to leave the pipes and chests *in situ* in the southern transept and to build a new console to stand on the floor of the cathedral. On 19 March 1896, chapter members inspected the site proposed for the organ console and asked for sketch plans to be prepared.⁷⁰ Subsequently the Chapter had second thoughts about the proposal for, three months later, the Chapter resolved:

⁶⁸ *The Sydney Morning Herald*, 26.12.1895, p. 5. The use of the word "full" in this passage probably meant that the adult members, who would ordinarily sing the alto, tenor and bass parts, were present.

⁶⁹ Minute Book of St Andrew's Cathedral Chapter, Vol. 3. p. 449.

⁷⁰ Minute Book of St Andrew's Cathedral Chapter, Vol. 3, p. 457.

that the organ to be cleaned and several modern appliances added, and that it to be re-erected on its present position at a cost not to exceed £300.⁷¹

The nature of the “several modern appliances” was not recorded in the minutes. In September 1896, the Chapter referred a proposal that the original mechanical action of the organ be replaced and the issue of the position of the organ console to the original builder, Wm Hill & Son, for advice.⁷² Hill replied to the effect that the firm was prepared to do the work and further consideration by the Chapter was deferred pending Hill’s advice and quotation.⁷³ The Chapter discussed the quotation on 4 February 1897. The new action proposed by Hill was pneumatic.⁷⁴ Hill would guarantee that the action would be instantaneous and the results satisfactory. The cost would be £900.⁷⁵ The Chapter referred the quotation to a sub-committee. A note attached to the minutes, possibly written by Montague Younger, stated that the existing mechanical action was “antiquated, out of date, and heavy, and renders playing more difficult”. The touch of pneumatic action is generally lighter than mechanical action, at least in the case of a large organ, but there can be a delay between the playing of a note and the relevant pipe sounding. The nature of the “several modern appliances” was recorded in a later article in *The Sydney Morning Herald*.⁷⁶ These “appliances” were eighteen thumb pistons⁷⁷ and a new blowing system to be powered by a company called *Sydney and Suburban Hydraulic Power Company, Limited*.

⁷¹ Minute Book of Saint Andrew’s Cathedral Chapter, Vol. 3, p. 466.

⁷² Minute Book of Saint Andrew’s Cathedral Chapter, Vol. 3, p. 477.

⁷³ Minute Book of Saint Andrew’s Cathedral Chapter, Vol. 3, p. 487.

⁷⁴ This type of mechanism is explained and described in Appendix 1.

⁷⁵ Minute Book of Saint Andrew’s Cathedral Chapter, Vol. 3, p. 491.

⁷⁶ *The Sydney Morning Herald* 7 September 1899, p. 4.

⁷⁷ The function of a “thumb piston” is described in Appendix 1.

The Chapter received the report of the sub-committee dealing with the future of the organ at its meeting on 2 September 1897.⁷⁸ The cost of moving the console, cleaning, converting the action to pneumatic and providing hydraulic power for blowing was estimated to be £1,100. The committee preferred that the work be done by Wm Hill & Son. The sub-committee recommended that the console be moved but only if there were funds available to meet this cost. In fact the Chapter, at the time, had financial problems and held only £586 for this particular work. The matter was referred back to the sub-committee. At the meeting on 2 December 1897, Mr P. J. Simpson, a member of the Chapter, reported on a visit of “Dr Vincent” to Sydney. Unfortunately there is no indication in the minutes of the background or expertise of Dr Vincent. Dr Vincent strongly advised against moving the console to the floor near the choir. This advice was adopted.⁷⁹ The sub-committee recommended that William Davidson, an experienced Sydney organ-builder, do the work of cleaning and converting to the action to pneumatic.⁸⁰ The newspaper report of the decision of the Chapter noted that the pneumatic system was now universally used for all large instruments.⁸¹ Eighteen pneumatic thumb pistons were to be supplied to the manuals and five composition pedals for the pedal stops.⁸² Additional couplers and stops were also to be provided.⁸³ The

⁷⁸ Minute Book of Saint Andrew’s Cathedral Chapter, Vol. 4, p. 20.

⁷⁹ Minute Book of Saint Andrew’s Cathedral Chapter, Vol. 4, p. 34. The advice was sound. Subsequently the console was moved to the floor adjacent to the choir stalls and the result was unsatisfactory. See Chapter 6.

⁸⁰ Minute Book of Saint Andrew’s Cathedral Chapter, Vol. 4, p. 39.

⁸¹ The Chapter may have been referred to the organ in The Sydney Town Hall which had a pneumatic system for its action.

⁸² Described in Appendix 1.

⁸³ The couplers were a Swell to Choir coupler and Pedal to Great pistons. The stops were a Fagotto 16 and a Vox Humana 8 on the Swell, an Open Bass 32 on the Pedal and a Voix Celeste 8 on the Choir.

blowing system was replaced by a water activated system supplied by the Sydney and Suburban Hydraulic Power Company, Limited.⁸⁴ The Hill organ became unusable when work began and to provide support for congregational and choir singing, Davidson supplied a small organ. This organ was used in the Cathedral until 1900 when it was sold to St Clement's Anglican Church, Marrickville.⁸⁵

On 30 November 1899, the 31st anniversary of the opening of the Cathedral was celebrated.⁸⁶ The Hill organ, although incomplete, was used for the first time since the commencement of the rebuilding works. Montague Younger played. The setting of the evening canticles used was *Smart in F* and the anthems were *Stand up and bless the Lord* of Goss and "Hallelujah" from Handel's *Messiah*. The final voluntary was an original composition called *March* composed by Montague Younger.

On 7 December 1899, the chapter received a report from its organ committee.⁸⁷ The work on the organ was supposed to have been completed by 8 February 1899. Delays were said to be due to a variety of causes – including the installation of the *Vox Humana* stop given by Dr Wilkinson and the *Vox Angelica* stop given by Davidson, the organ-builder. Davidson had under-estimated the work that was needed to install the hydraulic motor and at least another two to three weeks were needed to complete the work.

1896 - 1903

The Sydney Morning Herald reported only twelve choral services or concerts in 1896. Most were in Holy Week or at Christmas. In Holy Week, the choir sang Stainer's *The Crucifixion* on 31 March, "Passion Music" from *Messiah* of Handel on 1 April and on

⁸⁴ *The Sydney Morning Herald*, 07.09.1899, p. 4. The original specification of the cathedral organ and the specification with the additional stops added as part of this work appear in appendix 9.

⁸⁵ G. D. Rushworth, *Historic Organs of New South Wales*, p. 111.

⁸⁶ *The Sydney Morning Herald*, 02.12.1899, p. 4.

⁸⁷ The Minutes of the Chapter of St Andrew's chapter, Book 4, p. 229.

Good Friday and Parker's *The Crown of Thorns* on 2 April. The report in *The Sydney Morning Herald* on one performance of the *Messiah* extracts stated:

the Cathedral was crowded to excess. The service began with a shortened form of choral evensong. At the conclusion the "Passion Music" from *Messiah* was rendered. The chorus sang with precision. Mr Younger, who conducted, had his forces well under his control, and the general result was satisfactory. Miss Wilkinson presided at the organ.⁸⁸

The last decade of the nineteenth century is marked as a period of deterioration in church music. Because of the few records of what was sung in the Cathedral, it is not directly obvious to what extent the Choir repertoire was affected by this movement although it was certainly affected later. By 1890, the repertoire of the Choir included anthems by Gounod, Spohr and Stainer and these were added to in the following years.

Frederich Blume, in *Protestant Church Music A History*, advances the following explanation for the cause and the consequence:

Long before Goss and S. S. Wesley died, parish choirs of men and boys dressed in surplices and seated in chancels had begun to oust the charity children and west-gallery choirs. This was a direct influence of the Cambridge "Ecclesiological " movement, which, in its effort to revive what it chose to regards as correct practice, laid stress on chancels and saw in the provision of cathedral-like choirs a useful purpose to which they could be put. These new churches, unlike others (e.g., those of Wren) built since the Middle Ages, were equipped with chancels, following "ecclesiological" precept.⁸⁹

The design of St Andrew's Cathedral reflected the movement. Blume continues:

⁸⁸ *The Sydney Morning Herald*, 04.04.1896, p. 5.

⁸⁹ Frederich Blume, *Protestant Church Music a history*, W. W. Norton & Company, New York, 1974, p. 727.

This created a new need which, though satisfied at first to draw on the shorter works of Goss and earlier composers, gradually widened to demand works of superficial effectiveness and immediate appeal. A sharp deterioration in quality followed, accompanied by a greatly increased output from amateurs, from small musicians of no talent, and from facile professional pens. All this was deeply affected by the prevailing sentimentalism of later Victorian religion. The result was a flow of bombastic or sugary imitations of feeble continental models, an art well insulated from invigorating influences and with its sights kept down.⁹⁰

The result was a marked increase, in the last part of the nineteenth century, in English cathedrals and churches in the religious compositions of composers such as Spohr, Mendelssohn and Gounod. The fact that Gounod, for matrimonial reasons, had moved to live in London seems to have enhanced his position. The causes and consequences of this phenomenon are further considered in the following chapter which concerns the period in which the deterioration in the repertoire is most apparent. However by 1896, *The Crucifixion* of Stainer and *The Daughters of Jerusalem* of Gounod, had become well established in the Holy Week music of the Choir.

The Sydney Diocesan Church Choir Association held its eleventh annual festival in the cathedral on 8 October 1896. At least 350 singers took part.⁹¹ The Precentor conducted the singers and Montague Younger accompanied on the organ. The reporter of *The Sydney Morning Herald* thought that the music sung was more difficult than that sung in the previous festival but no less impressive. The setting of the canticles was by Stainer. The anthems were *Wherewithal shall a young man* of Sir George Elvey and *O Lord my*

⁹⁰ Blume, *Protestant Church Music, A History*, p. 726.

⁹¹ *The Sydney Morning Herald*, 09.10.1896, p. 6. The material in the following sentences of this paragraph is taken from the description in this edition of *The Sydney Morning Herald*.

God of Malan. The report said that the choruses throughout were sung with precision and the general result was satisfactory.⁹²

In 1897, twenty one choral services were reported in *The Sydney Morning Herald*. Outside of Holy Week, thirteen anthems were reported as having been sung by the cathedral choir. These included one by Barnby, one by Spohr and five by Stainer.⁹³ Music for Holy Week was more ambitious than in the previous year:

on 10 and 14 April: selections from Handel's *Messiah*,

on 11 April: *The Crucifixion* of Stainer,

on 12 and 15 April: *The Daughters of Jerusalem* of Gounod; and

on 13 April: music of Mendelssohn being settings of Psalms 2 and 22, *Cast thy burden* and other anthems.

There was no review of the performances.

The thirteenth annual festival of The Sydney Diocesan Church Choirs Association was held in the Cathedral on 28 October 1897.⁹⁴ About 300 choristers from eighteen choirs participated. Simpson conducted and Montague Younger accompanied on the organ. The evening canticles were sung to *Smart in F*. The anthems were *Sing praises unto the Lord* of Gounod and *The radiant morn hath passed away* of Woodward. The reporter thought that the singing was a marked improvement over the singing at the 1896 festival. He wrote: "The quality of tone was good, and the music was sung throughout with good attack and precision."

⁹² *The Sydney Morning Herald*, 04.04.1896, p. 9.

⁹³ These are listed in Appendix 4.

⁹⁴ *The Sydney Morning Herald*, 30.10.1897, p. 12. The matter in the following sentences of this paragraph is taken from the description in this edition of *The Sydney Morning Herald*. What happened to the twelfth festival is unclear.

The programme for Holy Week 1898 (and subsequent years) was similar to that of previous years. The only new work in 1898 was *Gethsemane* of Williams which was sung twice. The other items sung by the choir included two performances of *The Crucifixion* of Stainer and Passion Music from *Messiah*. One performance of *The Crucifixion* received a brief review in *The Sydney Morning Herald*. The reviewer said “(the work) was given by the choir in such manner that it was admitted on all hands that the rendering of it at this service quite surpassed that on any previous occasion in the cathedral.”⁹⁵

The Sydney Morning Herald of 11 April 1898 contained a description of the music sung in the morning service on the Easter Day. The Cathedral Choir sang a setting of the *Te deum* by Smart. Of it, the reporter said:

It is a very stately composition. Until recently it had never been performed in Australia. It requires orchestral accompaniment to do it adequate justice, but the resources of the cathedral organ were satisfactorily utilized by Mr Montague Younger, and on the whole the work was effectively rendered.⁹⁶

At this stage, the Hill organ was probably unplayable and the Smart setting would have been accompanied on the small organ. If this was the case, playing the work would have been quite an achievement by Montague Younger.

The fourteenth annual festival of The Sydney Diocesan Church Choir Association was held in the Cathedral on 20 October 1898.⁹⁷ The numbers of participating choristers and church choirs were significantly down on previous years. The procession of singers into the Cathedral comprised approximately 120 boys and 40 men. The reason for the reduction in numbers is not apparent. Simpson conducted and Montague Younger

⁹⁵ *The Sydney Morning Herald*, 09.04.1898, p. 9. The comment can be interpreted in two ways; the reviewer probably meant to say that it was performed very well.

⁹⁶ *The Sydney Morning Herald*, 11.04.1898, p. 5.

⁹⁷ *The Sydney Morning Herald*, 21.10.1899, p. 5.

accompanied. The singing of the psalms and responses was not as precise as in the previous festival, but the singing of the evening canticles to *Smart in F*, was said to be especially good. So too was the singing of the anthem, *Wherewithal shall a young man* of Elvey and the setting of the *Te deum* known as Steane in F.

The fifteenth annual festival of The Sydney Diocesan Church Choir Association was held in the cathedral on 19 October 1899. According to the *Herald* report, eighteen choirs were represented, as against thirteen in the previous year, and these comprised about 350 singers.⁹⁸ This marked a return to the numbers of participating choirs and choristers of some previous years. The combined choirs were conducted by Simpson and accompanied by Montague Younger on the small temporary organ and by a small orchestra. The singing was described in the report as “spirited”. The music comprised settings of the *Magnificat* and the *Nunc dimittis* by Felix Morley, a work described as musicianly and marked by melodic inspiration, the final chorus from *The Crown of Thorns*, of C. S. Packer, a setting of the *Te deum* by Bruce Steane, and hymns by Barnby and Sullivan. The music, as a whole, was described as “markedly bright and joyous”.

Apart from performances in Holy Week 1899, eight choral services were reported in the cathedral. The music for Holy Week 1899 included *Hear my prayer* and other anthems of Mendelssohn, Passion Music from Messiah and Gounod’s *Daughters of Jerusalem*.

It is unclear whether Montague Younger ever played the Hill organ after the modifications described earlier in this chapter had been completed for he died on 27 December 1899. His funeral was held in the Cathedral the following day. Choirs from nearby churches augmented the Cathedral Choir. The Deputy Organist, Miss Wilkinson, played the organ. On 31 December 1899, there were three (morning, afternoon and evening) memorial Services in the cathedral.⁹⁹ The following description of the

⁹⁸ *The Sydney Morning Herald*, 20.10.1899, p. 5.

⁹⁹ *The Sydney Morning Herald*, 01.01.1900, p. 9.

memorial services, mainly of the afternoon service, was provided in *The Sydney Morning Herald*:¹⁰⁰

There was a large congregation present, and the service was of an impressive character. The organ loft and choir stalls were draped with black, and the communion table was adorned in a manner betokening the solemn occasion, with the somber hue relieved by the monogram "I.H.S." in white. At the services throughout the day, music of the late Mr Younger's composition was chiefly used, and the hymns were in keeping with the *in memoriam* service. The anthem in the morning was Elvey's *The Souls of the Righteous*. At the afternoon service the anthem was selected from Spohr's *The Last Judgement* the portion being the beautifully expressive quartet and chorus "Blest are the Departed". The Rev. R. Griffiths (chaplain to the Archbishop) intoned the service, and the Archbishop read the lesson. The *Nunc dimittis* was sung to a setting by the late organist.

Corlette delivered the sermon at the afternoon service. In the course of the sermon, according to the newspaper summary, he said:

They were met ... to commemorate at that solemn service a good man who had been taken away from them by death. Mr Montague Younger and he [Corlette] began their service in that Cathedral together as organist and precentor respectively over 30 years ago, and for a continuous period of 12 years, and then again for a period of two years, were associated in their work. He was therefore in frequent connection with their late organist as a fellow worker. He had often admired the late Mr. Younger's patience, cheerfulness and helpfulness of disposition. It was only love for his profession which had helped him to overcome difficulties, and to reach and maintain such a high rank in it. He united to that love of music a still greater love for worship in the house of the Lord. He was not only a musician, but a worshipper with his music. He always gave his

¹⁰⁰ *The Sydney Morning Herald*, 01.01.1900, p. 9.

best to the Lord's service, and those who had been associated with him in the services of the cathedral, including the dean and Chapter, the Archbishop, and the members of the choir, would sincerely regret and mourn over the loss of a good man, a friend and a faithful Christian.

A more sober (and, I suggest, informative) assessment of Younger, written by E. J. Lea-Scarlett, appears in *The Australian Dictionary of Biography*:

As a teacher Younger influenced the development of music in the colony, but it is doubtful whether he did anything to uplift currently debased tastes in church music. His published work betrays little conceptual talent, but he was a polished performer, the first native of Sydney to reach eminence as an organist.¹⁰¹

Lea-Scarlett's assessment is due, no doubt, to the fact that rarely did Younger play anything as voluntaries or in his organ recitals apart from arrangements of musical works composed originally for other forces. For example, the voluntary before the Thanksgiving Service for the arrival of Bishop Barry held in the Cathedral was *Rejoice greatly* from Handel's *Messiah* and the voluntaries after the service were "Thanks be to God" from Mendelssohn's *Elijah* and "Hallelujah" from Handel's *Messiah*.¹⁰² At funerals, "The Dead March" from Handel's *Saul*, and the funeral marches attributed to Beethoven and Chopin were frequently heard. A rare exception was one of the voluntaries played by Younger before the Service of Intercession for troops proceeding to Egypt. The piece was composed by Luscombe Searelle, possibly for the particular occasion, and was called *The Soudan March*.¹⁰³ The other voluntaries played by Younger after the Service of Intercession were *Rule Britannica*, *God bless the Prince of Wales* and *The National Anthem*. The assessment may also be due to music chosen by

¹⁰¹ E. J. Lea-Scarlett, "Younger, Montague Thomas Robson (1836-1899), *Australian Dictionary of Biography*, Melbourne University Press, Melbourne, 1976, Vol. 6, p. 458.

¹⁰² *The Sydney Morning Herald*, 17.04.1884, p. 11.

¹⁰³ *The Sydney Morning Herald*, 02.03.1885, p. 10.

Younger for the cathedral choir to sing, if one assumes that his taste in anthems reflected his choice of organ voluntaries for services.

Within twelve months of the death of Montague Younger, Corlette also was dead. On 13 November 1900, his funeral was held at St John's Ashfield, where, for many years, he had been the Rector. On the same day, a memorial service was held in the Cathedral.

An era had closed.

On 4 January 1900, the Chapter appointed Younger's deputy, Miss Wilkinson, as the acting organist.¹⁰⁴ The Chapter met on 1 February 1900 and resolved to advertise the position of cathedral organist widely in Australia and in the English *Guardian*.¹⁰⁵ A subcommittee was appointed to review the applications for the position.¹⁰⁶ The advertising in England caused controversy in the Sydney musical circles. A letter in *The Sydney Morning Herald* called for the appointment of an Australian organist.¹⁰⁷ The writer claimed that the Chapter's advertisement had: "unjustly to depreciate local talent, to discourage it, to prejudice it". The Precentor defended the Chapter's action.¹⁰⁸ The editor of *The Sydney Morning Herald* wrote a lengthy editorial on the issue of bringing people to Australia rather than employing Australians.¹⁰⁹ The editor considered that the Chapter was entitled to advertise overseas and the general tenor of the editorial was that, in university, musical and other appointments, where particular qualifications were needed, the most suitable person should be appointed.

¹⁰⁴ The Minutes of the Chapter of St Andrew's Cathedral, Book 4, p. 121.

¹⁰⁵ The Minutes of the Chapter of St Andrew's Cathedral, Book 4, p. 127.

¹⁰⁶ The Minutes of the Chapter of St Andrew's Cathedral, Book 4, p. 137.

¹⁰⁷ *The Sydney Morning Herald*, 26.05.1900, p. 5.

¹⁰⁸ *The Sydney Morning Herald*, 28.05.1900, p. 8.

¹⁰⁹ *The Sydney Morning Herald*, 08.05.1900, p. 5.

On 7 June 1900, Joseph Massey, the organist of St Thomas's Church, North Sydney, was appointed by the chapter as cathedral organist.¹¹⁰ Miss Wilkinson was invited to remain as sub-organist. Massey had frequently played the cathedral organ and the organ in the Sydney Town Hall. He came from a musical family. His father, Edward J. Massey, had been organist of the Woollahra Presbyterian Church and conductor of the Glebe Musical Society, and his brother, Arthur Massey, was organist of St John's Anglican Church, Glebe. Joseph Massey began his career as an organist at the Mudgee Presbyterian Church.¹¹¹ Five years later he was appointed organist at St Mary's, Waverley. Then followed four years as organist at St Mary's Waverley, two and a half years as organist at All Saints', Parramatta, and almost twenty years as organist and choirmaster of St Thomas' Church, North Sydney. Whilst at North Sydney, he had organized an orchestra (which he conducted) and choirs to sing Handel's *Messiah* and other oratorios.

Some thought that the chapter should have sought and appointed an English organist to the post. However, as was noted in *The Sydney Morning Herald*:

The salary offered was not likely, it may be supposed, to induce an English organist of the very highest attainments to leave home and country for a new land. On the other hand, as we now know, the remuneration is sufficient to secure the services of a local musician of approved talent, an apparent anomaly easily explained by the fact that the already resident artist is not called upon to make any sacrifices to secure the appointment.¹¹²

The article noted that Joseph Massey's long experience and success as a choirmaster should prove invaluable and that his ability as a choirmaster was second only to his talent

¹¹⁰ *The Sydney Morning Herald*, 02.06.1900, p. 8.

¹¹¹ This and the following biographical details have been taken from articles published in *The Sydney Morning Herald* to mark Joseph Massey's 55 years as an organist and 21 years as organist at St Andrew's Cathedral. *The Sydney Morning Herald* 04.06.1921, p. 12 and 29.07.1921 p. 10.

¹¹² *The Sydney Morning Herald*, 08.06.1900, p. 5.

as an organist. The appointment was applauded in the Sydney musical world and a dinner was held in Massey's honour by the council of the Sydney College of Music to mark the esteem which members of the Institute had for their colleague. The warden, Mr Hector Maclean, gave a speech in which he said:

The position [of organist at the cathedral] was one which had always been regarded as the blue ribbon of the musical profession for the reason that the cathedral was the home of the highest form of devotional art. As in the old country, so in Australia, such a post could only be properly filled by men of the highest culture and ability.¹¹³

In 1900, sixteen choral services were reported in *the Sydney Morning Herald*. There is no record of what was sung in Holy Week. It may be that, in view of the death in December 1899 of Montague Younger and the absence of a successor, it was thought wiser not to present special music in Holy Week.

Simpson returned to Sydney in 1900 from a visit to England. On his return, he commented in *The Sydney Morning Herald* on the English scene, as regards those cathedrals and chapels which he visited.¹¹⁴ He asserted that there had been a general rise in the standard of cathedral and church music in England in the past ten years. He noted that, in contrast to St Andrew's Cathedral, St Paul's Cathedral in London, which he saw as the leader in standards, had £10,000 a year to spend on the music in the services. Major festivals in England had had a great influence in strengthening and improving church choirs. Choristers there were better paid than before and schooling for trebles was being provided on a more generous basis.

¹¹³ *The Sydney Morning Herald*, 09.07.1900, p. 3.

¹¹⁴ *The Sydney Morning Herald*, 21.04.1900, p. 5.

On 22 November 1900, the sixteenth annual festival of The Sydney Diocesan Choir Association was held in St Andrew's Cathedral.¹¹⁵ The account provides no details of the choirs involved or their numbers. Simpson conducted and Joseph Massey played the organ, apart from the first voluntary, which was played by Arthur Mason. Massey played the second voluntary, Batiste's *Offertory in E flat*. Of Massey's playing, the reporter wrote

He proved himself, as was anticipated, a fine player, not only supporting the chorus, but stimulating it by the vivacity of his style ... Mr Massey made evident his mastery of the instrument.

The choral music comprised the setting of the *Magnificat* and *Nunc dimittis* in E flat by Morley, Psalms 147, 148 and 150 and the anthem *Praise the Lord, O my Soul* of Goss. The choral music included two new hymns: *Sleep on beloved* composed by Simpson in memory of Montague Younger and *Round the sacred city gather* composed by Joseph Massey. The former was described as "plaintively melodious, and, above all, vocally effective, so that the choir gave it with touching effect" and the latter as "a musicianly piece of work from every point of view, with a bold, well conceived, and tuneful theme".

If the minutes of the meetings of the Chapter for 1901 are complete, very little transpired in that year – apart from the continuing financial problems. Notwithstanding these problems, at the beginning of the year the Chapter approved the purchase of the *St Paul's Cathedral Chant Book* and waived the penalty payable by Davidson in respect of the late completion of the work on the cathedral organ.¹¹⁶ Later in the year, the fee for the use of the organ for teaching purposes was fixed at ten shillings per quarter for a lesson of one hour per week. Practice on the organ attracted an additional fee.¹¹⁷

¹¹⁵ *The Sydney Morning Herald*, 23.11.1900, p. 6. The information in this and the following paragraph comes from this account.

¹¹⁶ The Minutes of the Chapter of St Andrew's Cathedral, Book 4, p. 169.

¹¹⁷ The Minutes of the Chapter of St Andrew's Cathedral, Book 4, p. 211.

Holy Week music for 1901 comprised part 1 of Gounod's *Rédemption* (sung twice), *Gethsemane* of Williams and *The Crucifixion* of Stainer. Eighteen other choral services were mentioned in *The Sydney Morning Herald*.

The main morning service on Christmas Day 1901 was evidently a success.¹¹⁸ The numbers present at the service are said to have exceeded the number present at all previous equivalent Christmas Day services. The Choir sang the *Te deum* of Stanford in B flat, the *Benedicite* in E flat of Martin and Gounod's *Noel*. Of the singing of the Choir, the reporter wrote "The boy's voices sounded unusually bright, fresh, and crisp, and when later they blended with the heavier tones of the full chorus, the volume of sound was fine in the extreme."

On 14 June 1902, the Dean, William Macquarie Cowper, died.¹¹⁹ For 44 years he had been Dean and Archdeacon of Sydney and a member of the Chapter since its formation. He had been able to prevent liturgical innovations in the Cathedral. He was not replaced for over ten years for financial reasons.¹²⁰ It is unclear as to who became responsible for the Dean's administrative duties. The absence of a dean probably added additional burdens onto the Precentor-headmaster and the Organist.

There were 25 choral services or concerts in the Cathedral in 1902 that were advertised in *The Sydney Morning Herald*. None of them were in Holy Week although, on Good Friday, *The Story of the Cross* of Massey¹²¹ was performed in the afternoon and part 1 of Gounod's *Rédemption* in the evening. Unfortunately, the newspaper did not identify the

¹¹⁸ *The Sydney Morning Herald*, 26.12.1901, p. 65.

¹¹⁹ Johnstone, S. M., as revised and extended by Johnstone, J. H. L., *The Book of St Andrew's Cathedral Sydney*, Sydney: Angus and Robertson Ltd, 1968, p. 43.

¹²⁰ Johnstone, *The Book of St Andrew's Cathedral Sydney*, p. 44. Cowper was one of the last clergy in the diocese to have his stipend paid by the government. The stipend, £450 per annum, did not pass to his successor and the Chapter, at the time, did not have sufficient revenue to pay a successor.

particular member of the Massey family who composed the work. Most likely, it was Joseph Massey.

The seventeenth annual festival of The Sydney Diocesan Church Choir Association was held in the Cathedral on 28 August 1902.¹²² It had been fixed for 21 November 1901. No reason for the deferral was given. About 450 choristers participated. Only one half appeared in surplices. Simpson conducted and Joseph Massey accompanied on the organ, except that Arthur Mason accompanied the singing of an anthem which he had composed. The evening canticles were sung to a setting by Stanford (evidently the setting in B flat) and the anthems were *Hail, Gladdening Light* by Martin and *Rejoice in the Lord* by Arthur Mason. The reporter of *The Sydney Morning Herald* was generally satisfied with the singing.

This seems to have been last festival of The Sydney Diocesan Church Choir Association. *The Sydney Morning Herald* does not mention the association or its festivals after the description of the seventeenth festival. If the association was dissolved, the reasons for he dissolution are unclear. The festivals seem to have been merged with the annual celebration held on the anniversary of the opening of the Cathedral in 1868. However, since the purposes of the festivals included the raising of standards and exposing choristers to music unlikely to be in the repertoires of their respective home church choirs, at least two aims of the festivals were lost.

Only twelve choral services or concerts were advertised in *The Sydney Morning Herald* in 1903. The music in Holy Week was *St Matthew Passion* of Bach and *Rédemption* (presumably part 1) of Gounod and, in Advent, Spohr's *The Last Judgement*. *St Matthew Passion* was not performed in its entirety. That is clear from a review published in *The Sydney Morning Herald* of 5 April 1912. The reviewer wrote:

The services were entered upon last Sunday afternoon, when selections were given from Bach's "Passion" ... The greater portion of the classic oratorio was

¹²² *The Sydney Morning Herald*, 29.08.1902. p. 6.

given with all the impressiveness that has characterized the work in the Cathedral during Passion Week for years past. A new feature in this year's production was the inclusion of the first and last double choruses, which have hitherto been omitted, and in these, as well as in other portions of the oratorio introduced for the first time, the choir did well. The voices were supported by a small, but efficient, orchestra, which lent valuable aid throughout, especially in the beautiful chorales.¹²³

Gounod's *Rédemption* was introduced to England at a Birmingham Festival. It was a huge success there.¹²⁴ Contemporary hearers regarded it on a par with oratorios of Handel and Mendelssohn. Gounod wrote the text. Part 1 of the work begins with a prologue describing the creation of the world and goes on to represent Calvary and the Crucifixion. Part 2 relates to the Resurrection and Pentecost.¹²⁵ James Harding writes:

Today it is difficult to understand the immense enthusiasm *Rédemption* stimulated. One can only assume that *Rédemption* answered a contemporary need and spoke to the hearers and minds of its hearers with a directness that overwhelmed them.¹²⁶

A related work of Gounod, later sung by the choir, was *Mors et Vita*. This was intended as a continuation of *Rédemption*. Part 1 of *Mors et Vita* is a requiem that lasts for two and a half hours. Part 2 mingles nineteenth century harmony with Palestrina. Harding writes of the two works: "However expert the choral writing may sometimes be, however skillful the orchestration, *Mors et Vita* and *Rédemption* were fated to moulder unheard once the fashion that called them unto existence had passed."¹²⁷

¹²³ *The Sydney Morning Herald*, 05.04.1912, p. 10.

¹²⁴ James Harding, *Gounod*, George Allen & Unwin Ptd, London, 1973, p. 208.

¹²⁵ Harding, *Gounod*, p. 207.

¹²⁶ Harding, *Gounod*, p. 208.

¹²⁷ Harding, *Gounod*, p. 211.

Harding considers that the standard of the music in *Mors et Vita*, to be superior to that of *Rédemption*.¹²⁸

On 4 June 1903, the lay members of the Chapter entertained the Choir and Cathedral staff at dinner. A toast was proposed to the guests by Colonel Roberts C.M.G. Roberts spoke of the high standard attained by the Cathedral Choir in the musical services of the Cathedral. The report of what he said included the following passage:

During his recent visit to England he visited many of the cathedrals, and could safely say that the musical services at St Andrew's which had practically no endowment, compared very favourably with those rendered in the English cathedrals, some of which were endowed to the extent of £5,000, and even £7,000 per annum. Colonel Roberts paid a tribute of praise to the precentor (the Rev. P. J. Simpson) for his untiring energy in running the music of the Cathedral in its present state of efficiency. He thought that Cathedral affairs were occasionally allowed by churchmen to languish, and specially alluded to the paucity of the congregation at St Andrews's on Sunday afternoons, at which the service was, he remarked, practically "a waste of good music".¹²⁹

Whilst some of the observations made by the speaker may need to be qualified, those relating to finance and attendances indicate the situation which existed in 1903. Roberts' view on the choral Sunday afternoon service was accepted by the Chapter and on 7 January, 1905, the Chapter announced in *The Sydney Morning Herald* that, due to poor attendances, the regular Sunday afternoon service was to be discontinued.¹³⁰

On 20 December 1903, the Cathedral Choir performed most of Spohr's *The Last Judgement*. The choir was conducted by Simpson and accompanied on the organ by Joseph Massey. Massey's performance attracted particular praise from the music critic of

¹²⁸ Harding, *Gounod*, p. 211.

¹²⁹ *The Sydney Morning Herald*, 06.06.1903, p. 12.

¹³⁰ *The Sydney Morning Herald*, 17.01.1906. p. 9.

The Sydney Morning Herald.¹³¹ Massey played, as voluntaries, “Forsake me not” from Spohr’s oratorio and *Fanfare* of Nicolas Jacques Lemmens.

1904 to 1909

In Holy Week 1904, the Cathedral Choir sang the oratorio *The Crown of Thorns* of Charles Packer twice. It had previously sung the work in Holy Week 1893. *The Sydney Morning Herald* reviewed the performance. Although the reviewer noted that some parts had been omitted, he considered that “All the choral numbers were finely rendered, those which were unaccompanied being particularly so.”¹³² Other works presented in Holy Week were Gounod’s *Rédemption*, Bach’s *St Matthew Passion* and Stainer’s *The Crucifixion*. Later in the year, the Choir sang, on separate nights, part 1 of Mendelssohn’s *St Paul* and part 1 of Mendelssohn’s *Elijah*. Only thirteen other choral service and concerts were advertised.

In the course of 1905, the Choir sang part 1 of Gounod’s *Rédemption* twice, Bach’s *St Matthew Passion* and on another night, extracts from that work, part 1 of Mendelssohn’s *St Paul* and a cantata of Mendelssohn called *Come let us sing*.

On 1 June 1906, the Chapter re-appointed Joseph Massey as organist on the basis that either party could terminate the contract on six months’ notice to the other.¹³³

In 1906, the Lenten Oratorio was Gounod’s *Gallia*. The Cathedral Choir was conducted by Simpson and Joseph Massey accompanied on the organ. Before the performance, Massey played a Beethoven Sonata (presumable written for piano but played on the organ) and, after the performance of the oratorio, according to the report, he played *Mors et vita* of Gounod.¹³⁴ The reviewer admired *Gallia*. He wrote that Gounod had “imbued

¹³¹ *The Sydney Morning Herald*, 21.12.1903, p. 9.

¹³² *The Sydney Morning Herald*, 28.03.1904, p. 5.

¹³³ The Minutes of the Chapter of St Andrew’s Cathedral, Book 4, p. 359.

¹³⁴ What was played is likely to have been an arrangement of an extract from *Mors et Vita* as *Mors et Vita* is a lengthy work.

his music with a feeling of passionate sorrow and dependency”.¹³⁵ The Choir also sang part 1 of Gounod’s *Rédemption* and *Mors et Vita* subsequently as well as Bach’s *St Matthew Passion* twice.

Holy Week music in 1907 comprised extracts from *St Matthew Passion* (on two nights) Stainer’s “Psalm 51” and Williams’ *Gethsemene*.

After twelve years of service as precentor, Simpson was offered the position of rector of Cootamundra and resigned.¹³⁶ The Chapter accepted the resignation with effect from 1 January 1907 “with regret”.¹³⁷ The Rev. Edward Nowill Wilton was appointed in his place as Precentor and headmaster of the choir school. Wilton had a Bachelor of Arts degree from The University of Sydney and apparently had a fine singing voice.¹³⁸ His other musical qualifications are unclear. However, Wilton proved to be an excellent headmaster of the cathedral school and, during the nine years he held office, the school increased its enrolment to almost 60 boys.

Choral works sung by the choir (apart from anthems, Psalms, settings, and hymns) included *The Crown of Thorns* (Packer), selections from *St Matthew Passion* (Bach), selections from *Messiah* (Handel), *The Crucifixion* (Stainer), *The Story of the Cross* (Massey), part 2 of *Rédemption* (Gounod) and the first four parts of Bach’s *Christmas Oratorio*.

In April 1909, Saumarez Smith died.¹³⁹ His funeral was in the Cathedral. The music played and sung on the occasion was *Funeral March*: Gounod, first hymn: *Alleluia, the strife is o’er*, *Burial Sentences*: Merbecke, *Psalm 90* chanted, anthem: “Happy and

¹³⁵ *The Sydney Morning Herald*, 07.03.1906. p. 5.

¹³⁶ *The Sydney Morning Herald*, 29.08.1906. p. 9.

¹³⁷ *The Sydney Morning Herald*, 26.09.1906, p. 8.

¹³⁸ *The Sydney Morning Herald*, 15.10.1927, p. 11.

¹³⁹ Judd and Cable, *Sydney Anglicans*, p. 159.

blessed are those who endured” from *St Paul*: Mendelssohn, second hymn: *Through all the changing scenes of life* and *Nunc dimittis*: chanted.¹⁴⁰

Contrary to the practice in previous years, in 1909, 47 other choral services or concerts were advertised in *The Sydney Morning Herald*. The music sung by the Choir included seven pieces by Gounod, six works of Mendelssohn, and seven of Stainer. Two of these were sung more than once. In consequence, one half of the music known to have been sung was composed by these three composers.

Choir Repertoire

As indicated, the only source of the repertoire of the Cathedral Choir from 1890 to 1909 (both years inclusive) is *The Sydney Morning Herald*. The extent of the information varies considerably.

In the years 1890, 1891, and 1892, a daily column called *News of the Day* appeared in most editions of the paper. The column in the Saturday editions included (in small print and at the end of the column) a short note of the services and anthems to be sung in the Cathedral the following day. The newspaper does not seem to have made a charge for this facility. The notes at the end of the daily column ceased after 1893 and a new series of notes appeared being notes of the entertainments and functions available for the members of the public in Sydney on the day of publication. The notes did not include choral services in the Cathedral.

The second source of information is a daily column published after 1893 in *The Sydney Morning Herald* headed “Church News”. This column usually contained information such as movements of clergy and special events of the various Christian denominations. In the musical area, it might mention a special concert in a particular church, such as the performance of an oratorio or the installation of an organ or an organ recital. As a general rule it did not include information about regular services.

¹⁴⁰ *The Sydney Morning Herald*, 22.04.1909, p. 8.

The third source was the advertisements of services placed by churches in a column headed “Religious Announcements”. It is not clear why any Anglican church, other than the Cathedral, should advertise its services and most Anglican churches did not. The Cathedral had a flow of visitors from the country and from other parts of Australia and overseas and this may have been the reason why the Chapter advertised the service times. The proprietors of *The Sydney Morning Herald* charged for these advertisements and the Cathedral and the few churches that advertised their services mostly did not include information about music. The information about the services in the cathedral usually comprised only the times of the services and the names of preachers. The policy changed abruptly in 1909. The advertisement of the morning and evening services on 29 August 1909 contained the information usually published in “Religious Announcements” and, in addition, included the name and composer of the anthems to be sung. Service settings were not mentioned.

Appendix 4 contains the information as choral services in the years from 1890 to 1909 published in *The Sydney Morning Herald*. The number of services and concerts at which the choir sang reported in each year of this period is as follows:

1890	96	1900	16
1891	87	1901	22
1892	67	1902	25
1893	12	1903	12
1894	12	1904	20
1895	14	1905	16
1896	12	1906	12
1897	21	1907	13
1898	17	1908	14
1899	11	1909	48

The paucity of information for the years from 1893 to 1908 (sixteen years) as to anthems and settings makes an accurate comparison with the items sung over the period from 1869 to 1889 (twenty years) difficult. Some changes may be noted. The composers with the largest number of works in the choir’s repertoire in the earlier period (1869 to 1889) were Elvey, Goss, Handel, Mendelssohn and Stainer. In the later period (1890 to 1909),

the composers with the largest number of works in the choir's repertoire, as extracted from the newspaper information, were Goss, Gounod, Handel, Mendelssohn and Stainer. In the earlier period, sixteen anthems by Elvey were sung. This was reduced to four in first three years of the later period and none thereafter. The number of anthems of Goss sung in each period is about the same. The anthems of Handel sung in both periods are largely taken from *Messiah* although, in the later period, a few are taken from other sources. The number of anthems of Mendelssohn sung in each period varies. The number of pieces of Stainer sung in each period is also about the same, although slightly greater in the later period. The biggest change is in the works of Gounod. These increase from one in the earlier period to sixteen in 1910 when Wilton was precentor.

With this exception, namely, the popularity of compositions of Gounod, the main change in the type of anthems sung in the periods considered in this chapter and in Chapter 4 is in the compositions by eighteenth century composers. In the period 1869 to 1889, anthems by Arnold (1740-1802), Attwood (1765-1838), Boyce (1710 -1779), Creighton (1639 -1734), Hayes (1707-1777), Kent (1700-1776), and Wise (1648-1687) were sung. These seem to have disappeared entirely from the repertoire by 1890. It is not possible to be too dogmatic on this because of the limited information.

Change could have been initiated by the Precentors and possibly by the Organists or by the Bishop. However, the 40 years were dominated by Corlette, Shenton and Simpson as precentors, and by Montague Younger and Joseph Massey as organists. Shenton, Simpson and Massey seem to have been content to follow the practice of their predecessors although Simpson may have been responsible for the introduction of many of the works of Gounod. The appearance of the Gounod works in the repertoire coincides with Simpson's term of office. There is no suggestion that any of the Bishops initiated change. Whilst there may not have been significant change in direction of the repertoire, there was change and not all of it desirable.

Of the works performed by the cathedral choir (sometimes augmented) during the Passion Weeks of 1896 to 1909, all but *St Matthew Passion* and *Messiah* have sunk into oblivion. The popularity of these works which are no longer performed may be due to the works

satisfying an “emotional” or “social” need at the time of composition, as suggested by Harding. In the case of Bach’s *St Matthew Passion*, none of the performances was complete. Likewise, with Handel’s *Messiah*, it is very likely that the performances amounted to selections from the work, even when this is not stated. The omissions may have been due to lack of rehearsal time. But there may have been another reason for this policy. The Cathedral Choir would have sung for at least two services, on Palm Sunday and usually three on Good Friday and on Easter Day including, on Easter Day, a setting of the *Te deum*. To sing three further major works over the intervening five days would have created a heavy load on the choir, even if all the works were reasonably well known to the choir.

Standards

If the music critics of *The Sydney Morning Herald* judged by the standards of the time, one may conclude that over 1890 to 1909, the choir mostly did well or performed, to use a word frequently used by nineteenth century writers, *efficiently*.

6. THE CHOIR OF ST ANDREW'S CATHEDRAL 1909 - 1933

The Wright Period

Introduction

The last chapter touched briefly on the quality of the church music accepted in England in the last years of the nineteenth century and the early decades of the twentieth century. This chapter begins with a consideration of the period when the quality of the music sung in St Andrew's Cathedral was at its lowest and attempts to unpack this issue further.

In 1934, Dr S. H. Nicholson of *The Royal School of Church Music*, visiting Sydney, and reviewing English church music of the previous 90 years said:

The years that followed (1840) saw the production of some very good and at the same time very bad church music.¹

In Sydney, the popularity of the very bad choral music reached its zenith during the term of office of Archbishop Wright.

W. H. Hadow, writing in 1926, claimed:

There are, in fact, three diseases from which religious music can suffer: the disease of virtuosity, which over-elaborates the technique of composition and so tends to lose sight of its meaning; the disease of theatricalism, which over-emphasizes the meaning at the expense of true dignity and reverence; and the disease of sentimentalism, which enervates the meaning by releasing it into a soft and facile prettiness, unworthy alike of the sincerity of religion and the chastity of art.²

The problem in the Sydney Cathedral was mainly caused by the third disease although outbreaks can be found of the second.

E.H. Fellows, in *English Cathedral Music*, notes that a typical English cathedral list of 1896 contained, within one week, services by Sullivan, Stainer, Tours and Barnby,

¹ *The Church Standard*, 19.18.1934, p. 12.

² W. H. Hadow, *Church Music*, Green and Co Ltd, London, 1926, p. 15.

and anthems by Spohr, Stainer, W.H. Gladstone, Mendelssohn, Elvey, Goss, Barnby and S.S. Wesley.³ Routley, writing in 1956, submits that, of these composers, only S.S. Wesley would be likely in 1956 to be in any English cathedral list, chants and hymn tunes apart.⁴ Writing generally of the church music of these composers and church music of the late nineteenth century, Routley asserts:

Vulgarity is not too strong a word.

A cult of amateurism had ensured that mediocrity would be accepted: easy and cheap printing made the uncritical dissemination of music possible, and a substantial bourgeois population of churchgoers created a demand for what would undisturbingly adorn their acts of worship.

Anyone who cared for plainsong and Tudor music was an eccentric; and the plainsong revival associated with the Oxford movement was making very heavy weather under the faithful but lonely and far from expert helmsmanship of a few priest-musicians.⁵

Blume, Hadow, Fellows and Routley are not the only critics of English choral church music of the late nineteenth and early twentieth centuries. Long, in *The Music of the English Church*, devotes over two critical chapters to the subject.⁶ On the other hand, the American musicologist, Paul Westermeyer, in his recently published history of church music, *Te Deum: The Church and Music*, ignores it.⁷

³ E. H. Fellows: *English Cathedral Music*, Methuen, 1946, p 106 and p. 107. The passage is quoted by Eric Routley in *Twentieth Century Church Music*, Herbert Jenkins, London, 1964. p.13.

⁴ Routley, *Twentieth Century Church Music*, p. 13.

⁵ Routley: *Twentieth Century Church Music*, p. 18.

⁶ Kenneth R. Long, *The Music of the English Church*, Hodder and Stoughton, London, 1971, chapters XV and XVI and also chapter XIV, p.337 to p. 339.

⁷ Paul Westermeyer, *Te Deum: The Church and Music*, Fortress Press, Minneapolis, USA, 1998. The names Barnby and Gounod are not mentioned in the text.

It is clear that Dr Routley's strictures apply to the repertoire of the Cathedral Choir for many of its first 50 years and, particularly in the Wright era to 1923. The blame must lie at the feet of successive Precentors (Corlette possibly excepted) and the two Organists of this period, Montague Younger and Joseph Massey. On the other hand, it may be that the Precentors and Organists were simply following English practice.

Another cause relevant to Sydney was an aspect of the choral revival. The choral revival in England created a demand for cheap music that was easy to sing and Novello and other publishers supplied the need. The Sydney Cathedral Choir was formed in November of 1868. During Barker's time, the demands on the choir were less than those of the choir of an average Sydney Parish Church choir. Barry changed that. He required of the Choir one daily afternoon sung service, two Sunday sung services and occasional additional sung services. The work-load increased dramatically. A solution to the problem was to rely on music that was easy to sing.

Quentin Faulkner in *Wiser than Despair* endorses Routley's views but mentions two other factors.⁸ The first factor was that church musicians were largely ill-prepared and badly paid.⁹ That may not have applied to the Cathedral but evidently was the case as regards organists in many Parish Churches in the diocese. The second was an extension of the "devotional" view mentioned earlier, namely, that protestant church music was expected to remain within the bounds of a distinctly prayerful mood, and therefore had to exude divine calmness and peaceful consecration.¹⁰ The second factor seems to have been sought everywhere and may have been a contributing factor in the shift away, in Sydney Anglican Churches, from choral music of the first half of the twentieth century to the different styles of music that were promoted in the second half. There may have been a third factor in the case of the Sydney Cathedral. If the taste in organ voluntaries of Montague Younger and possibly Joseph Massey is an indication of the type of choral music preferred by them, it would not be unreasonable

⁸ Quentin Faulkner, *Wiser than Despair, The Evolution of Ideas in the Relationship of Music and the Christian Church*, Greenwood Press, Westport, CT 06881, USA, 1996.

⁹ Faulkner, *Wiser than Despair*, p. 189.

¹⁰ Faulkner, *Wiser than Despair*, p. 188.

to conclude that any choral music chosen by them was likely to have been intended primarily to please the ear of the listener.

Curiously, Nicholas Temperley in *The Music of the English Parish Church* has nothing to say of the decline of standards in choral music and the reaction to it.

Long considers that the decline in church music standards was halted by the work of Hubert Parry (1848-1918), Charles Stanford (1852-1924) and Charles Wood (1866-1926).¹¹ In my opinion, there is a case for the name of Edward Bairstow (1874-1946) to be added to this group by reason of the significant quantity of church choral music composed by him. Long judges these three composers (Parry, Stanford and Wood) to be outstanding figures in a minor revolution aimed at restoring English church music to some of its former ideals, standards and sense of purpose. Their contemporaries and pupils followed their lead and the result was an upsurge of interest in sacred music and an immense improvement in standards.¹²

Faulkner takes a broader position and reviews the ideas and attitudes towards music in general that, in his opinion, have most affected twentieth-century church music.¹³ He identifies seven factors. The first of these is relevant in the present context, that is:

a reaction against romantic emotional excess coupled with a renewed formal rigor and emotional restraint in musical practice (in comparison with late Romantic music).¹⁴

Although these writers are largely unanimous in their condemnation of mediocre music that would not disturb any church congregation in their acts of worship, they do not address the question as to why worshipers should be required to listen to music that is not mediocre and which they find boring.

At least the Sydney cathedral choir never attempted Maunder's *Olivet to Calvary*, (now largely forgotten) said by Routley to be "the highest index of combined

¹¹ Long, *The Music of the English Church*, p. 368.

¹² Long, *The Music of the English Church* p. 382.

¹³ Faulkner, *Wiser than Despair*, p. 192.

¹⁴ Faulkner, *Wiser than Despair*, p. 192.

popularity and banality”.¹⁵ Nor did the choir attempt any of the works of Caleb Simper.¹⁶

Wright

In 1909, John Charles Wright was elected Archbishop of Sydney by the Sydney Synod. The election process avoided the problems of the elections of Barry and Saumarez Smith but meant that the Archbishop of Sydney was not necessarily the Primate of The Anglican Church of Australia. Wright was a constitutionalist and administered the church law so that, while all schools of thought were accommodated by him, all forms of ritual were not.¹⁷ He insisted on compliance with the rules relating to clerical robes. He does not seem to have had any views on what was or was not appropriate church music.

About election, the following appeared in *The Sydney Morning Herald*:

Another thing which appeared to stand out with some prominence was that the Archbishop of Sydney must belong to the Evangelical section of the Church, none of the other sections - if there be any difference in that regard - appeared to have any chance. The diocese of Sydney is a distinctly Low Church one, and High Church proclivities have no likelihood of being called to the chief position at the present time.¹⁸

This may have concerned some members of the Cathedral Choir. They may have been worried that, under Wright, there would be a return to the limited number of choral services allowed under Barker. In any event, they wrote to Wright. No copy of their letter survives but the part of the reply quoted hereunder suggests something of the substance. Wright’s reply included the following:

¹⁵ Routley, *The Church and Music*, p. 181.

¹⁶ Described by Long as “one of the worst”. Long, *The Music of the English Church*, p. 330.

¹⁷ Stephen Judd and Kenneth Cable, *Sydney Anglicans, A History of the Diocese*, The Anglican Information Office, Sydney, 2000, p. 161.

¹⁸ *The Sydney Morning Herald*, 27.05.1909, p. 7.

My experience has taught me the immense lift given to church work by the labours of such an enthusiastic and efficient and, especially in a cathedral, loyal choir. I shall do my utmost to maintain the high level set by my predecessors as far as in me lies.¹⁹

Wright was not prepared to allow clergy to engage in ritual which Wright considered to be unlawful.²⁰ The use of a garment called the “chasuble” had been held in England to be unlawful and Wright refused to appoint a clergyman to a parish unless the clergyman undertook never to wear the garment.²¹ The consequence was that the clergymen who could be appointed to Anglo-Catholic churches, in which the chasuble had been worn, were limited to those prepared to give the undertaking. The chasuble had been worn in Christ Church, Sydney since 1884 and in St James’ Sydney since 1900.²² St James’ Sydney was the first to be affected by Wright’s policy. Christ Church, Sydney was the next. There were vigorous protests by members of both churches against Wright but Wright was adamant.

It cannot be said that the particular clothes worn or not worn by a clergyman have any effect on the music of the church, although a clergyman who liked to wear or not wear particular garments may like particular types of church music and dislike other types. However, the consequence of Wright’s policy was that the expanding movement at the time amongst a number of parish churches in the diocese towards Anglo-Catholicism ceased.²³ There is no evidence that the music in Christ Church suffered. Rather, there is evidence that it flourished.²⁴

Changes during Wright’s term of office

Wright’s term of office witnessed several other significant changes.

¹⁹ *The Sydney Morning Herald*, 13.09.1909, p. 8. He also mentioned that he had met bishop Barry but gave no indication of what they discussed.

²⁰ Judd and Cable, *Sydney Anglicans, A History of the Diocese*, p.160.

²¹ Judd and Cable, *Sydney Anglicans, A History of the Diocese*, p.161.

²² Judd and Cable, *Sydney Anglicans, A History of the Diocese*, p.162.

²³ Judd and Cable, *Sydney Anglicans, A History of the Diocese*, p.164.

²⁴ See chapter 5.

The first, although irrelevant to the period covered by this thesis, but of great significance to music in the Anglican Church 50 years later, was the development of a movement to break the nexus between the Anglican Church and the Church of England. It culminated in the adoption of a Constitution, which took effect on 1 January 1962, for the Anglican Church of Australia and enabled the Anglican Church of Australia to adopt new prayer books for use instead of *The Book of Common Prayer*. Some of the new prayer book services do not contemplate that parts of the service might be sung other than by the congregation.

The second significant change was the shift that occurred in the repertoire of the Cathedral Choir. The third was the change in the respective responsibilities of precentor and organist. At the time of Wright's election, the Revd Edward Nowill Wilton was the Precentor, having been appointed in 1907. He resigned in 1916 and his successor was the Revd Robert Evelyn Freeth. Freeth resigned in 1918 and was replaced by the Revd Clement Harris Lea. Lea resigned in 1920. His replacement was the Revd Gilbert Montague Seary who held office until 1930. It is likely that few of the short term precentors of the period 1909 to 1932 had much influence on the choice of choral music in the cathedral. Joseph Massey was the organist, and Miss Wilkinson was the assistant organist, when Wright took office. Massey retired in 1923. He was replaced by Frederick Mewton. Mewton died in 1926. His successor, for less than a year, was Dr Tom Haigh. Haigh's successor was Thomas William Beckett whose term of office as organist and master of choristers was from 1928 to 1947.

For present purposes, the years that Wright was archbishop can be divided into 3 periods: the "Massey" period: 1909-1923, the "Mewton-Haigh" period: 1923-1927, and the "Beckett" period: 1928-1932.

The significant change in the Choir repertoire occurred in the Mewton-Haigh period and the change was continued, albeit with modifications, by Beckett.

The Wright period is notable in that more information was published in *The Sydney Morning Herald* of the music in the Cathedral than at any time, apart from during the Barry period. This may have been initiated by Wilton or Massey or both. But both had held office when the publicity given of services and music was not large. This suggests that a more likely cause is that it was the wish of Wright. Generally

speaking, the information published comprised the anthems for the Sunday late morning and evening services and special events, such as those during Holy Week.

Over the 40 years from 1869 to 1909, the Cathedral Choir had built up a substantial repertoire. It is very unlikely that all of the anthems and services listed in Appendices 2, 3 and 4 could be properly performed by the Choir without prior rehearsal. Many of those listed had ceased to be sung at all after 1909. A further complication would have been the regular turnover of the boy choristers. Their initial membership of the Choir would have been limited to the period from when they could read music and until their voices had broken. Because of this relatively short period, there needed to be a constant process of learning and re-learning of the treble part. Some boys rejoined the Choir in later life as an alto, tenor or bass. Some, by reason of work requirements, were unable to join the Choir, but may have joined it for special occasions, such as Holy Week presentations.

Little information was included in the advertisements of services in the Cathedral in the period 1909 to 1933 about the settings of canticles that may have been sung in the Sunday morning or the Sunday evening services, or the music sung in the regular week-day choral evensong services. Indeed, there is little evidence of regular week-day services but, what there is, suggests that there were at least three late afternoon services of evensong on weekdays during most weeks.

The limited information available about the week-day services may be thought to make it impossible to draw many conclusions. However, it is submitted that this is not the case, as, subject to one exception, it is very unlikely that the Choir had a week-day service repertoire separate from the Sunday choral repertoire. It is possible that some week-day services were sung by the boys only, although there is no evidence that this was the case at this time. But if it was, it does not invalidate conclusions reached on the basis of the Sunday sung services which involved the full choir. Further, it is likely that music sung at one or some of the choral week-day services was repeated at one of the following Sunday services, thus making the week-day sung services something of a rehearsal for the Sunday services.

It is clear that most of the choral music in the Wright period was composed by a few musicians – Bach, Goss, Gounod, Handel, Martin²⁵, Mendelssohn, Spohr, Stainer and Wesley – but musical tastes were changing.²⁶

In the exegesis which follows, mainly exceptions only to the practice outlined in the preceding paragraphs of this chapter are mentioned.

1909

Wright's induction as archbishop of Sydney was effected in the Cathedral on Wednesday, 17 November 1909. The ceremony was described in *The Sydney Morning Herald* and what follows is taken from this description.²⁷ The opening voluntary on the organ was an arrangement of "Hallelujah" from Handel's *Messiah*. The first hymn was *Now thank we all our God*. The choir sang an anthem (*Your thankful songs upraise* of Weber) and then Stanford's setting of the *Te deum* in B flat. The responses were sung to Tallis' *Festal* setting. Other anthems followed, namely, *Come, Thou Holy Ghost, come* composed by Barnett and *Blessed is he who cometh in the name of the Lord* by Gounod. In the communion service, the Kyrie, sung by the choir, was from Smart in F. The hymn *My God and [now] is Thy table spread* followed. The choir then sang settings of the *Sanctus* and the *Gloria* composed by Joseph Massey – who, one assumes, the report does not say, presided on the organ. The concluding hymn was *Thy hand, O God, has guided* sung to a tune by Sir Arthur Sullivan.²⁸ All of the choral items were in the repertoire of the Choir; no works new to

²⁵ The particular Marin was not mentioned in the advertisements. The most likely candidate is George Clement Martin (1844 – 1916) who was an organist at St Paul's Cathedral, London after Stainer and composed church music.

²⁶ The anthems advertised in *The Sydney Morning Herald* are listed in Appendices 5 and 6. Appendix 8 contains three Tables that set out the frequency of renditions of anthems of these nine composers and some others from 1890 to 1940. It should be noted that the Tables do not record the number of different anthems by a particular composer were sung but the total number of occasions on which anthems by the nine composers were sung. Some anthems were sung more than once in a calendar year.

²⁷ *The Sydney Morning Herald*, 14.09.1909, on p. 11.

²⁸ The hymns, but not the tunes, are to be found in the contemporary hymn books mentioned in the previous chapter.

the Choir were sung. The concluding voluntary was not mentioned in the report. Nor is anything said in the report as to the standard of the singing by the Choir. A reception followed in the Town Hall. Several hymns were sung at the reception but the report does not mention which ones. Massey presided on the Town Hall organ.

1910

In March 1910, Miss Wilkinson, the assistant organist, resigned owing to “house duties”.²⁹ Very little is recorded about Miss Wilkinson. She had been a pupil of Joseph Massey since 1890 and his assistant at the cathedral.³⁰ At a later meeting, the chapter appointed Mr E. J. Robinson as sub-organist at a salary of £25 per annum.³¹

The annual dinner given by the lay-members of the chapter for the Cathedral Choir was held on 3 November 1910.³² A number of speeches were delivered. The chairman congratulated Archbishop Wright on his untiring efforts to have the Cathedral services rendered in a reverent, orderly and dignified manner, and as a model for the other churches of the diocese. Archbishop Wright responded by reporting that the other Bishops of the Anglican Church present at the last session of the General Synod of the Anglican Church of Australia expressed to him “their appreciation of the high standard and beauty of the musical services at St Andrew’s”. Colonel Roberts, recently returned from England, claimed that the singing in St Andrew’s was better than in some English cathedrals where, in his opinion, there was an undue tendency to hurry through the services.

²⁹ The Minutes of the Chapter of St Andrew’s Cathedral, Book 4, p. 550.

³⁰ G. D. Rushworth, *Historic Organs of New South Wales, the Instruments, their Makers and Players, 1791-1940*, Hale & Iremonger, 1998, p. 379.

³¹ The Minutes of the Chapter of St Andrew’s Cathedral, Book 4, p. 569. Later, Mr E. J. Robinson became a distinguished organist and the choirmaster at Christ Church, Sydney.

³² The event was reported in *The Sydney Morning Herald* of 05.11.1910, p. 8. The material in this paragraph has been taken from the report.

There is a record of 108 choral services sung by the cathedral choir in 1910.³³ Of the anthems were sung in these services, 40% were composed by Gounod, Mendelssohn or Stainer. There is little mention of settings of canticles.

Music for Holy Week included extracts from *St Matthew Passion* of Bach, Gounod's *Gallia* and *Rédemption*³⁴, *The Story of the Cross* of Joseph Massey, and Stainer's *Miserere*.

1911

At least 117 choral services were sung by the Cathedral Choir in 1911.³⁵ Of these, 44% of all anthems were composed by Gounod, Mendelssohn or Stainer. Six compositions of Martin were sung, six of Spohr and five of Wesley.

The number of choral and other works composed by the cathedral organist, Joseph Massey, is of interest. There is very little information about Sydney composers of church music. Both Joseph Massey and his son Victor Massey composed church music and, while Victor Massey was organist and choirmaster of All Saints' Anglican Church in Woollahra, the choir of that church frequently sang compositions of both father and son.³⁶ Some settings of canticles sung in the cathedral in 1911 are mentioned.

Music for Holy Week included extracts from *St Matthew Passion* of Bach, Gounod's *Gallia* and Part 1 of his *Rédemption*, *The Story of the Cross* by Joseph Massey, sung twice, and Stainer's *The Crucifixion* and *Miserere*.

In 1911 and possibly some years previously, the cathedral had an harmonium. The first and only mention of this instrument in the minutes of the chapter is in 1911, when the chapter resolved to sell the harmonium for £3 and to purchase for £9 the

³³ See Appendices 5 and 8.

³⁴ In all of the advertisements of this work, the name appears as *Rédemption* and that name is used here. The correct name is a *La Rédemption*.

³⁵ See Appendix 5 and table 2 in appendix 8.

³⁶ See the section of chapter 9 relating to All Saints' Anglican Church, Woollahra.

small organ which had been in *Bishopscourt*.³⁷ *Bishopscourt* was the name bestowed on a house in Darling Point purchased in 1911 as the residence for the Archbishop. The organ may have been left in the house by the previous owners and is likely to have been used for accompanying home hymn-singing. No information about the “small organ” is available. It is unlikely to have been an harmonium and most likely a small pipe organ with one manual only. The pipes may have been wholly or partly enclosed in a swell box.³⁸

1912

In July 1912, an English clergyman, the Revd A. E. Talbot was appointed Dean. Talbot was known to Wright in England.³⁹ Talbot was to be the “officiating minister of the cathedral district and to give general assistance in the work of the diocese.”⁴⁰ There is no evidence that Talbot influenced or sought to influence the choice of music in the cathedral.

At its meeting on 5 September 1912, the chapter resolved to increase Massey’s salary to £250 per annum.⁴¹ By way of comparison, A.E. Floyd, appointed organist of St Paul’s Cathedral, Melbourne and director of its choir by agreement dated 1 February 1915, had an initial salary of £300 per annum.⁴² The Melbourne choir sang twice on Sundays and a daily weekday evensong so that Floyd’s duties exceeded those of Massey.

³⁷ The Minutes of the Chapter of St Andrew’s Cathedral, Book 5, p. 35.

³⁸ The Minutes of the Chapter of St Andrew’s Cathedral, Book 5, p. 35.

³⁹ *The Sydney Morning Herald*, 02.10.1912, p. 7.

⁴⁰ *The Sydney Morning Herald*, 02.10.1912, p. 8.

⁴¹ The Minutes of the Chapter of St Andrew’s Cathedral, Book 5, p. 77.

⁴² Ian Burk, *Goodbye ‘til next time, A Critical Biography of A. E. Floyd (1877 – 1974)*, Lyrebird Press, Melbourne, 2012, p. 53 and 54.

The Christmas services at the cathedral in 1912 were “very largely attended”.⁴³ Of the music it was said: “The music throughout the day was rendered in a devotional and impressive manner, and worthily upheld the best traditions of the Cathedral.”⁴⁴

In 1912, there were at least 10 choral services in the cathedral.⁴⁵ Of the anthems sung, 35% were composed by Gounod, Mendelssohn or Stainer.

Music for Holy Week included extracts from *St Matthew Passion* of Bach, Gounod’s *Rédemption* part 1, Stainer’s *The Crucifixion*, sung twice, and Massey’s *The Story of the Cross*, also sung twice. Of the performance of *St Matthew Passion*, the music critic of *The Sydney Morning Herald* said:

Although not produced on the same elaborate scale as *The Royal Sydney Philharmonic Society*’s rendering at the Town Hall on Wednesday night, the greater part of the classic oratorio was given with all the impressiveness that has characterized the work at the Cathedral during Passion Week for years past. A new feature in this year’s production was the inclusion of the first and last double choruses which have hitherto been omitted, and in these, as well as in other portions of the oratorio introduced for the first time, the choir did well. The voices were supported by a small but efficient orchestra, which lent valuable aid throughout especially in the beautiful chorales.⁴⁶

1913

The Cathedral Choir sang at least 105 choral services in the Cathedral in 1913.⁴⁷

Eighty nine anthems and nine carols were sung in the choral services. The Choir sang sixteen anthems twice or more than twice. Gounod, Mendelssohn and Stainer

⁴³ *The Sydney Morning Herald*, 26.12 1912, p. 8.

⁴⁴ *The Sydney Morning Herald*, 26.12 1912, p. 8.

⁴⁵ See appendices 5 and 8.

⁴⁶ *The Sydney Morning Herald*, 05.04.1912, p. 10.

⁴⁷ See Appendices 9 and 12.

composed 30% of the anthems. Fifteen anthems of Gounod were sung, more than the number of anthems sung of any other composer.⁴⁸

Music for Holy Week included extracts from *St Matthew Passion* of Bach, and Stainer's *The Crucifixion*. None of the Holy Week performances was reviewed in *The Sydney Morning Herald*.

Massey visited England in 1913. It is not clear when he left and his absence may have affected the usual Holy Week programme. He returned in September. While in England, he was impressed by the singing of, and financial support for, the choirs of St Paul's Cathedral in London and Westminster Abbey.⁴⁹ He returned, he said, with "a fine collection of music that impressed him most".⁵⁰ Little of this music seems to have entered the Choir repertoire in the weeks of 1913 following his return.

The report in *The Sydney Morning Herald* of the carol service in the cathedral on Christmas Eve 1913 said of the Choir: "A feature of the singing as a whole was the exquisitely clear and refined quality of the chorister's voices and the varying shades of expression which were carefully observed."⁵¹

1914

In 1914, the Cathedral Choir sang over 109 anthems.⁵² There were carol services but no information available as to the carols sung. Forty one (38%) of the anthems were composed by Gounod, Mendelssohn, or Stainer.

Music for Holy Week included two performances of extracts from *St Matthew Passion* of Bach. The performances of the *Passion* in this and previous years were

⁴⁸ See Table 2 in Appendix 8.

⁴⁹ *The Sydney Morning Herald*, 15.09.1913, p. 8.

⁵⁰ *The Sydney Morning Herald*, 11.09.1913, p. 8.

⁵¹ *The Sydney Morning Herald*, 25.12.1913, p. 8.

⁵² See Appendix 5.

not complete.⁵³ Other works were Gounod's *Gallia* and *Rédemption* part 1 and Stainer's *The Crucifixion*. There was a review published of the first of the performances of the Bach.⁵⁴ The review included the following: "The difficult music of "the Passion" has rarely been as impressively and effectively sung in the Cathedral as it was on Sunday. The choral work throughout was the outstanding feature of the production." The performance included the opening double chorus. The reviewer also wrote: "The ponderous chorus 'the lightning and thunders of hell loose are broken' was splendidly given. The word "ponderous" suggests that, in contrast to some performances in the late twentieth century, the chorus was taken at a stately tempo and maybe the tempos of all the choral parts were on the slow side. Arthur Massey conducted the choir and the orchestra. Joseph Massey played the piano. Arthur Massey was Joseph Massey's brother and a capable conductor and church organist. The congregation joined in singing the chorales and an "efficient" small orchestra assisted.

The Cathedral Festival Service on 1914 involved a choir of 380 voices from 22 city and suburban choirs and the Cathedral Choir.⁵⁵ The choral music included a setting of the *Magnificat*: Steane in E flat. The *Nunc dimittis* was sung to a setting by Joseph Massey. The anthems were *Judge me* of Mendelssohn and *Hallelujah* from Handel's *Messiah*. The newspaper report described the event as a "success" and attributed the success to Joseph Massey.

1915

The year began with an exchange of correspondence in *The Church Standard*. The Revd Leister Johnson, the organist and choirmaster of Goulburn Anglican Cathedral wrote a letter to the Editor of the newspaper complaining of "languishing and sentimental hymns tunes", asserting that "everything has been sacrificed to mere

⁵³ This is inferred from the length of a complete performance of the Bach, the fact that the performance began mid-afternoon and the starting time of the evening service in the cathedral.

⁵⁴ *The Sydney Morning Herald*, 07.04.1914, p. 4. The reviewer is not named. The following quotations and other information come from the review.

⁵⁵ The information in his paragraph is taken from the report published in *The Church Standard*, 04.12.1914, Vol. 10 No 138, p. 10.

prettiness” and advocating unison hymn singing.⁵⁶ The particular hymns were not identified. Subsequent writers either supported Johnson or disagreed with his condemnation. The correspondence petered out inconclusively. The complaint as to certain hymns is one of the first of its type.

The position in 1915 was little different to that in 1914. The Choir sang 109 anthems.⁵⁷ There was one carol service at which the Choir sang nine carols. Of the anthems, 32% were composed by Gounod, Mendelssohn or Stainer. Wesley’s *My voice shall thou hear* was sung no less than five times but mostly each anthem was repeated once only. Seven different anthems by Wesley were sung. With repeats, the Choir sang fourteen anthems by Wesley, the second largest number of Wesley compositions sung in any year of the Wright period.⁵⁸ The number of anthems of Gounod sung was twenty.

Music for Holy Week included a performance of *St Matthew Passion* of Bach which, almost certainly, was not complete.⁵⁹ Other works performed were Gounod’s *Gallia*, Gounod’s *Rédemption* Part 1 and Stainer’s *The Crucifixion*. These were the same works performed in Holy Week in 1914. There was a flattering review published of the performance of the Bach.⁶⁰

Bach’s masterpiece has rarely been heard to greater advantage in the history of the Cathedral. The work was interpreted in a devotional spirit throughout, the chorales, in which the congregation joined, being impressively sung. The complexities of the music did not present any serious difficulties to the choir,

⁵⁶ The Church Standard, 12.02.1915, Vol. III No. 142, p. 5.

⁵⁷ See Appendices 5 and 8.

⁵⁸ See table 2 in Appendix 8.

⁵⁹ This is inferred from the length of a complete performance, the fact that the performance began mid-afternoon and there was an evening service in the cathedral.

⁶⁰ *The Sydney Morning Herald*, 30.03.1919, p. 5. Again, the reviewer is not named. The following quotations and other information in the paragraph come from the review.

who sang the double choruses with precision and good effect, the volume of tone produced being excellent.

The singers were accompanied by an orchestra, the large organ, a chamber organ and a piano. Singers and orchestra were conducted by Joseph Massey. Miss Wilkinson played the large organ, Victor Massey, the son of Joseph Massey, played the chamber organ, evidently the small organ mentioned earlier in this Chapter, and Mr J. G. Lee played the piano. The importance to the reviewer of the performance being “devotional” should be noted. This word was often used in reviews of religious music. The review of the music in *The Church Standard* complimented those involved and said: “These musical aids to devotion ... show the effort the Cathedral is putting forth to take its rightful place in the religious life of the city.”⁶¹

The Sydney Morning Herald of 3 July 1915 included the following:⁶²

That the musical services at St Andrew’s Cathedral are up-to-date is shown by the fact that many of the services and anthems sung in English cathedrals and churches are to be found in the repertoire of the Sydney Cathedral. A glance at the music shown for Sunday, May 16, in St Paul’s, Westminster Abbey, the Temple Church, St Peter’s Eaton Square, Holy Trinity, Sloane Street, and All Saints’ Margaret Street, Westminster, discloses notable compositions frequently heard at St Andrew’s. On the date mentioned the anthem at St Paul’s was Sir Joseph Barnby’s well-known “King all Glorious” which has been a favourite of the Sydney Cathedral for many years. At another service at St Paul’s Samuel Sebastian Wesley’s classic “Ascribe unto the Lord”, one of the finest examples of English church music, was selected for the anthem. This is also one of the best known anthems at St Andrew’s, while Eaton Faning’s “Magnificat” which was included in the service at St Paul’s the Sunday before the last mail left, was sung in the Sydney Cathedral the other Sunday evening. At the Abbey recently Sir Edwards Elgar’s “Harken Thou Unto the Voice of Thy Calling”, which was specially written for the

⁶¹ *The Church Standard*, 02.04.1915, Vol. III, No. 149, p. 10.

⁶² *The Sydney Morning Herald*, 03.07.1915, p. 8.

offertorium at the King's Coronation, formed the anthem. Sir Villiers Stanford's Te Deum and Magnificat in B flat, one of the most favourite compositions in the library of the Cathedral Choir, is often sung at St Paul's and the Abbey. When Mr. J. Massey, the Cathedral organist visited London a few years ago he made a judicious selection of music typical of the best compositions rendered in the English cathedrals, and these form portions of the service from time to time at St. Andrew's Cathedral.

Unfortunately, neither the author nor the sources of the information in the extract are disclosed and these omissions detract from the value of the note. The survey relates to a few days only and, if the purpose was to demonstrate that the music in the Cathedral is much the same as the music in London churches, this limitation largely defeated the aim.

1916

The Revd E.W. Wilton resigned to become a temporary chaplain to the armed forces and later, sub-dean at Bathurst Cathedral.⁶³ The minutes of the Chapter make no mention of the effect which the War must have had on the musical establishment of the Cathedral apart from the resignations of Wilton and Victor Massey, mentioned later. Wilton's successor, as headmaster and precentor, was the Revd Robert Evelyn Freeth who held office for two years. It is unlikely that Freeth had much influence on the repertoire of the choir during his short term of office. Freeth's successors mostly held office for short terms until the joint position of headmaster of the choir school and Precentor of the Cathedral was severed.⁶⁴

In 1916, the Cathedral Choir sang over 112 anthems.⁶⁵ Of these, 33% were composed by Gounod, Mendelssohn or Stainer. A further twelve were composed by Wesley. There was one carol service at which the Choir sang seven carols.

Music for Holy Week included extracts from *St Matthew Passion* of Bach, Joseph Massey's *The Story of the Cross* and Stainer's *The Crucifixion* and *Miserere*.

⁶³ *The Sydney Morning Herald*, 15.10.1927, p. 11.

⁶⁴ Newth, *Serving a Cause*, p. 40 and following.

⁶⁵ See Appendix 5.

1917

There were over 112 choral services in 1917.⁶⁶ A quarter of the anthems were composed by Gounod, Mendelssohn or Stainer and, of these, four were composed by Mendelssohn and four by Stainer. There was one carol service at which the Choir sang six carols. Music for Holy Week included Gounod's *Gallia*, extracts from Gounod's *Rédemption*, and Stainer's *The Crucifixion*.

1918

In 1918, 114 sung services on Sundays and occasional week-days were listed in editions of *The Sydney Morning Herald*.⁶⁷ There was one carol service at which the Choir sang eight carols. In contrast to 1917, seven of Mendelssohn's anthems (including Part 1 of *St Paul*) were sung, fifteen by Gounod, eleven by Stainer, seven by Wesley and six by Martin. A total of 33% of all anthems sung during the year were composed by Gounod, Mendelssohn and Stainer.⁶⁸ The popularity of Gounod's works continued.

Settings were sung at services on Easter Day and Christmas Day. Settings of the morning and evening canticles were also sung on 3 and 10 November. Neither of these dates were celebrations and it is a mystery why the settings used on these days were published in *The Sydney Morning Herald*. Nevertheless, the publication suggests that settings may have been used much more frequently than might otherwise be thought to be the case from the advertisements in *The Sydney Morning Herald*.

Music for Holy Week included Bach's *St Matthew Passion* (probably incomplete), Gounod's *Gallia* and part 1 of his *Rédemption*, Stainer's *The Crucifixion* and Massey's *The Story of the Cross*. Only the Stainer was reviewed in *The Sydney Morning Herald*. The reporter wrote:

⁶⁶ See Appendix 5 and Appendix 8.

⁶⁷ See Appendix 5.

⁶⁸ See table 2 in Appendix 8.

Stainer's "Crucifixion" was sung by the full choir. The cantata was admirably rendered, the choruses being sung with fine effect. "Fling wide the gates" and the final number, "From the Throne of his Cross", with its recurring appeal, "Is it nothing to You?" should be specially mentioned for the excellent volume of tone produced and the impressiveness with which they were given."⁶⁹

Joseph Massey conducted the performance and Victor Massey presided at the organ.

On 6 June 1918, Victor Massey, having enlisted, resigned. The Chapter resolved to keep his position open for him and appointed an acting sub-organist in his place.⁷⁰ Victor Massey was later re-appointed with effect from 31 March 1920.⁷¹

Early in 1918, Freeth resigned from the positions of Precentor and headmaster and was replaced by the Revd Clement Harris Lea.⁷² Lea lasted in the joint position for three years. It is unlikely that he had much influence on the Choir's repertoire. Joseph Massey's influence may have become even more significant but there are no signs that he was interested in a change of direction for the repertoire.

1919

At the commencement of 1919, there was a flu epidemic and the State government ordered the closure of all church buildings. Services were held in the grounds of the Cathedral.⁷³ Notwithstanding this restriction, there were 119 sung services in the Cathedral on Sundays and occasional weekdays that were advertised in *The Sydney Morning Herald* during the year.⁷⁴

⁶⁹ *The Sydney Morning Herald*, 20.03.1918, p. 12.

⁷⁰ The Minutes of the Chapter of St Andrew's Cathedral, Book 5, pp. 270 and 276.

⁷¹ The Minutes of the Chapter of St Andrew's Cathedral, Book 5, p. 322.

⁷² Melville C. Newth, *Serving a cause*, Ambassador Press, Granville, NSW, 1980, p. 41.

⁷³ No services appear to have been held in the Cathedral between 26 January 1919 and 16 March 1919.

⁷⁴ See Appendix 5.

For the second time in many years a number of week-day sung services were advertised. These were held on Tuesday, Wednesday and Thursday afternoons in the third week of September, the third and fourth week of October, the first, second and last week of November and the second week of December. It is unclear if choral services were held every Tuesday, Wednesday and Thursday afternoon, whether, for some unknown reason, the Cathedral authorities decided to advertise some services or whether these were the only choral week-day afternoon services. The first of these alternatives is most likely.

During the year, the choir sang 119 anthems. Goss's *O taste and see how gracious the Lord is* was sung at least five times. There was one carol service. Of the anthems, 37% were composed by Gounod, Mendelssohn or Stainer. There is no mention of special music during Holy Week and this may have been a casualty of the epidemic.

1920

In 1920, 124 sung services in the Cathedral on Sundays and occasional weekdays were advertised in *The Sydney Morning Herald*.⁷⁵ For the third time, a number of week-day sung services were advertised. These were held on Tuesday, Wednesday and Thursday afternoons in the second week of February and the first and third weeks of March. Again, it is unclear why the Cathedral authorities advertised these services and not others. There was one carol service and, at this, eight carols were sung. There is no information as to the carols sung. Thirty two of the 124 anthems sung by the choir, 26% were by Gounod, Mendelssohn, Stainer or Wesley, and eleven (a record) were composed by Spohr.⁷⁶

The only special music during Holy Week was part 1 of Gounod's *Rédemption* and *The Crucifixion* of Stainer.

Lea was replaced as precentor-headmaster by the Revd Gilbert Montague Seary. Seary held office until 1929.

⁷⁵ See Appendix 6.

⁷⁶ See table 2 in Appendix 8.

1921

The pattern of previous years continued. There were 116 sung services in the Cathedral on Sundays and occasional weekdays advertised in *The Sydney Morning Herald*.⁷⁷ However, one can infer from a notice in the issue of the newspaper of 1 October 1921, that the weekday evensongs would be sung at 3.00 pm, and not at 4.00 pm, during the meetings of the General Synod, which was meeting in Sydney in the following week, and that weekday sung services were more frequent than “occasional”.⁷⁸ Anthems of Gounod were sung no less than 24 times, almost one every fortnight, another record. The total number of anthems sung and composed by Gounod, Mendelssohn or Stainer comprised 46% of all anthems presented. There was one carol service and, at this, at least four carols were sung. There is little mention of settings of canticles, although a setting of the communion service composed by a member Massey and Stanford’s setting of the *Magnificat* and the *Te deum*, both in B flat, were sung at least once.

Holy Week music comprised two performances of part 1 of Gounod’s *Rédemption*, one performance of Massey’s *The Story of the Cross* and one performance of *The Crucifixion* of Stainer.

On 29 July 1921, there was a celebration in the chapter house to mark the completion by Joseph Massey of twenty one years of service as Cathedral Organist.⁷⁹ The function was preceded by an organ recital given by Massey in the Cathedral that included several of his compositions. Unfortunately there is no other record of what he performed. Archbishop Wright presided at the celebration and, in a speech delivered by him in the course of the evening, observed of Massey: “He was a master of his craft, a super-organist and musician. He always displayed keenness in gathering his choir about him and leading them, and he had won the hearts of those who worked with him in the Choir.”

⁷⁷ See Appendix 6.

⁷⁸ *The Sydney Morning Herald*, 01.10.1921, p. 5.

⁷⁹ *The Sydney Morning Herald*, 30.07.1921, p. 10.

Massey was presented with an illuminated address and a wallet of notes. He and his wife also received presentations on behalf of the St Andrew's troop of boy scouts.

1922

In 1922, there were 112 sung services in the cathedral on Sundays and a few weekdays advertised in *The Sydney Morning Herald*.⁸⁰ Anthems of Gounod were sung at 19 services and Gounod's *Blessed is he that cometh in the name of the Lord* was sung five times. Anthems of Gounod, Mendelssohn and Stainer were sung at 39 services, representing 35% of all anthems sung during the year.

The only special music in Holy Week was one performance of *The Crucifixion* of Stainer. Later in the year, part 2 of Gounod's *Rédemption* was sung.

In December 1922, Joseph Massey tendered his resignation. The resignation was accepted by the Chapter on 15 December 1922.⁸¹ The Chapter recorded its thanks for the 22 years of service that Massey had provided in the Cathedral and appointed a sub-committee to consider the salary arrangements and duties for Massey's successor. On 20 January 1923, *The Sydney Morning Herald* published a lengthy article praising Massey's teaching and concert work and, above all, his devotion to church music and his compositions. The compositions included a setting of the *Te deum*, a setting of the Communion Service, the anthems *O harken thou* and *The face of death* and a number of carols. His only published work was a Christmas carol called *The Three Doves*.⁸² Several years later, it was said of Massey that he had a "devotion to duty," a "love of his work and for those he taught", and "genuine musical gifts".⁸³ After his retirement, Massey continued to play the organ for several Sydney churches.⁸⁴ He died on 30 May 1943.⁸⁵

⁸⁰ See Appendix 6.

⁸¹ The Minutes of the Chapter of St Andrew's Cathedral, Book 6, p. 27.

⁸² *The Sydney Morning Herald*, 20.01.1923, p. 12. In fact, Joseph Massey's compositions were much more numerous than those mentioned in this list.

⁸³ *The Sydney Morning Herald*, 23.06.1928, p. 10.

⁸⁴ These included St Andrews' Summer Hill in 1924-1925, assisting his son Victor at All Saints' Woollahra, and at St Mark's Darling Point from 1940.

For over a century the Massey family had had a significant influence on church music in Anglican churches in New South Wales. Joseph Massey's brother Arthur was organist at St John's Paramatta 1884-1896, at St Barnabas' Sydney around 1900, at St John's Glebe 1900-1903, at St Clement's Mosman 1903-1917 and again in 1926-1928, and at St Matthew's Manly from 1930. His brother Edward held organ and choir appointments at Christ Church, Sydney (1893), St Thomas' North Sydney from 1900, St Luke's Concord about 1910, St Mary's Waverley about 1893 and finally at St Saviour's Cathedral, Goulburn. Joseph's brother Thomas also had organ and choir appointments. These included St Saviour's Cathedral, Goulburn from 1895, All Saint's Cathedral, Bathurst (1898-1909) and Christ Church, Cathedral, Newcastle about 1920 and 1943.

Earlier, I suggested that, after Corlette, the Cathedral Organist may have had significant influence over the choice of the music sung by the Choir. In the case of the choral music sung while Massey was organist, it is notable that 28 works by Gounod were sung, if *Rédemption*, its parts and selections from the complete work are treated as a single work, 44 pieces composed by Mendelssohn, 17 by Spohr, and 23 by Stainer. However the Choir also sang a considerable number of pieces by Bach, numerous extracts from Handel's *Messiah* and 18 anthems of Wesley.

On 22 December 1922, the sub-committee reported to the Chapter. It recommended a salary of £250 per annum and a job description as follows:

Duties:

Play the organ when required by the Precentor and whenever the organ is to be used.

Have charge of the organ.

Give musical instruction to the choristers as the Precentor may direct.

Rushworth, *Historic Organs of New South Wales*, p. 380 and chapter 9 of this thesis.

⁸⁵ *The Sydney Morning Herald*, 02.06.1943, p. 9.

Responsible for the musical education of the boys. Must attend the Choir School for at least 1½ hours a day i.e. ¾ an hour on each weekday on which the School is ordinarily open for each of 2 classes.

Conduct choir practice.

Play at the usual Sunday and Special Services and at any late afternoon service except during vacation.

May take pupils who will be permitted to use the organ as approved by the Chapter.

Formal agreement as approved - between the archbishop and organist.

Agreement to apply for 5 years but early termination possible on 6 months' notice. Chapter may dispense with his services for any misconduct or other sufficient cause.⁸⁶

At its meeting on 1 March 1922, the Chapter received and adopted the report.⁸⁷ The minutes do not record the steps taken by the Chapter in the following twelve months to find a successor to Massey. Nor do the minutes record the names of the applicants for the position.

1923

Frederick Mewton of Melbourne was one applicant for the position of organist. Mewton was recommended to the Chapter by Dr A. E. Floyd, then Organist and Director of the Choir of St Paul's Cathedral, Melbourne. Mewton had undertaken his training in music in Melbourne. He studied conducting, organ and piano and later adjudicated choral singing and piano competitions in Melbourne, Ballarat and elsewhere.⁸⁸ The Chapter interviewed Mewton, heard him play the organ, and varied the terms it had adopted earlier in the year. The amendments were to the effect that the vocal qualifications of a choir-man were to be determined by the Organist but fitness, in all other respects, was to be determined by the Precentor. The salary was

⁸⁶ The Minutes of the Chapter of St Andrew's Cathedral, Book 6, p. 29.

⁸⁷ The Minutes of the Chapter of St Andrew's Cathedral, Book 6, p. 31.

⁸⁸ *The Sydney Morning Herald*, 13.09.1923, p. 12.

increased from £250 per annum to £350 per annum but the organist was to meet the cost of any substitute organist he may need.⁸⁹ (In Melbourne, Floyd's salary has been increased from £300 per annum to £350 per annum in September 1920.⁹⁰ It remained at that level for the next 27 years when Floyd resigned.) There was no provision in Mewton's agreement for annual holidays. Permission was given to Mewton to become the conductor of the Sydney Madrigal Society and the director of music at a number of Sydney schools. While the Precentor remained in charge of the admission to the choir of singers approved by the organist, it is clear, although nowhere mentioned in the minutes of the chapter, that Mewton trained and conducted the choir. This was a break from the past practice.

In a history of the choir school, the following is said of Mewton:

a good average organist, a very good pianist and a magnificent choirmaster. He was a recitalist and a highly respected musician, a firm disciplinarian and quite inflexible in many ways. No matter what major event might arise, he would never alter his programme. On one occasion, through an epidemic and inclement weather, the choir was reduced to five boys and a handful of men, but the full choral arrangement had to be adhered to.⁹¹

The statement that he was only a "good average organist" is difficult to accept in view of the favourable critical assessment of his organ recitals.

On 3 May 1923, the Chapter approved the expenditure of up to £25 on a clock or a piece of plate (with a suitable inscription) for Massey having regard to his "long and satisfactory services as organist to the cathedral".⁹² Massey expressed a preference for a cheque for £25 and payment was approved at its following meeting.⁹³

⁸⁹ The Minutes of the Chapter of St Andrew's Cathedral, Book 6, p. 34.

⁹⁰ Ian Burk, *Goodbye 'til next time, A Critical Biography of A. E. Floyd*, p. 119.

⁹¹ Newth, *Serving a Cause*, p. 43.

⁹² The Minutes of the Chapter of St Andrew's Cathedral, Book 6, p.38.

⁹³ The Minutes of the Chapter of St Andrew's Cathedral, Book 6, p.41.

On 7 June 1923, Victor Massey resigned as sub-organist.⁹⁴

It is not clear when Mewton began his duties. He was not formally welcomed until 26 October 1923 but, in view of a significant change in the choir's repertoire, outlined in a following paragraph, it is possible that he began his duties before then and even as early as July.

In 1923, 116 sung services in the Cathedral on Sundays and occasional week-days were advertised in *The Sydney Morning Herald*.⁹⁵ Ninety four anthems were sung and a number were sung more than once. There was one carol service but no mention of the carols or the number sung. Gounod composed seven of the anthems sung, Mendelssohn composed 25 and Stainer composed six. The drop in the number of anthems of Gounod from nineteen in 1922 to seven in 1923 is remarkable. Clearly Mewton preferred Mendelssohn to Gounod.

The development in 1923 is illustrated more dramatically by table 2 in Appendix 8. By 1914, works by Elvey have disappeared from the choir repertoire. A handful of works by Barnby remain in the repertoire, but after 1921, one anthem only by Barnby is sung in 1923, 1926 and 1933. Seven anthems of Gounod were sung in 1923 but no work of Gounod was sung in 1924, 1925 or 1926. Gounod anthems were re-instated by Mewton's successor in 1927 but never dominated the repertoire as before. The number of compositions of Mendelssohn increased dramatically and remained considerable for the next two decades. This, plus the introduction of sixteenth century music new to the choir, marks a distinct shift away from the much deplored "Victorian" anthem which had dominated the repertoire of the Choir for the last three decades.

On 30 October 1923 Mewton directed a concert given in the Cathedral, by the Cathedral Choir, of unaccompanied music. The concert was evidently a success. It

⁹⁴ The Minutes of the Chapter of St Andrew's Cathedral, Book 6, p. 41. No reason is given in the Minutes. The resignation may have been prompted by the appointment of Mewton.

⁹⁵ See Appendices 6 and 8.

was reviewed in *The Sydney Morning Herald*. Unfortunately, the identity of the reviewer was not disclosed. The review is worth quoting in full.⁹⁶

It was extremely gratifying to find so large an attendance at St Andrew's cathedral last night for the programme of unaccompanied music given by the cathedral choir, under the direction of Mr. Frederick Mewton. The cultural value of a performance of this sort is tremendous, as it gives a grasp of the foundations upon which the whole edifice of modern music rests. Not only this, but the anthems and motets of the sixteenth and seventeenth centuries are inherently delightful in themselves, as affording a respite and consolation to the spirit after the complexity of modern discord. The Church is the mother of music, and only in a cathedral can these gems of harmony be appreciated at their true worth. In the St. Andrew's choir Mr. Mewton has a well-trained and splendidly balanced instrument, capable of worthy interpretation of such compositions, so that the evening was a milestone in the path of musical progress. The educational value of the programme was enhanced by its arrangement in approximately chronological order of composers, beginning with the Spaniard Morales (1544), and ending with a beautiful latter-day anthem by Stainer, "God so loved the world" thus providing a panorama of development more enlightening than the perusal of untold treatises on the subject.

On the face of the review, the Choir was singing very well and singing excellent church music that had been out of fashion and largely ignored for centuries. *The Crucifixion*, unlike the other items on the programme, had been composed in the previous 50 years. The attendance at the concert was said to be "large" and the concert was later repeated. The only sour note was a letter to *The Sydney Morning Herald* written by F. D. Ball who asserted:

this style of music has been rendered in Sydney long before Mr Frederick Mewton came to this city. The music of Giovanni Palestrina (1525-1594) and other composers of the Elizabethan period has been sung by the Christ Church

⁹⁶ *The Sydney Morning Herald*, 20.10.1923, p.12.

(Sydney) St Laurence choir, under the leadership of Mr. E. Robinson, the organist and choirmaster and can be heard any Sunday morning.⁹⁷

Although most of the early music at the concert may have been new to Sydney music-lovers and to the Cathedral Choir, the position in Melbourne was evidently different. On 4 May 1917, the St Paul's Cathedral Choir gave a lengthy concert of music by Battishill, Byrd, Croft, Farrant, Gibbons, Purcell, Tallis and Tye and it seems reasonable to suppose that many of the items sung by the St Paul's Cathedral Choir were part of its regular service repertoire.⁹⁸

1924

The change continued in 1924. At a concert given in the Cathedral, the music sung included Bach's eight part motet *Come, Jesu come* and Tye's *I will exalt Thee, O lord*, (both said to be new to Sydney), Rachmaninoff's *Hymn to the Cherubim* and *Alleluia*, and pieces by Mendelssohn and Bantock. The reviewer wrote: "the recital was certainly a great accomplishment. In balance, nuance and technique, the choir was good, and the tone, the resonance, and the quality of the boys' voices all combined to place the recital on a distinctly high plane."⁹⁹

There were at least 109 choral services in the Cathedral in 1924 mostly on Sundays.¹⁰⁰ Seventy three anthems were sung and, of these, 21 were sung more than once. Most of the latter were sung twice only but three were sung five times. These three were *Blessed is he that cometh in the name of the Lord* (Harwood), *Hail gladdening light* (Martin) and *Lead me Lord, lead me in thy righteousness* (Wesley). There were two

⁹⁷ *The Sydney Morning Herald*, 03.11.1923, p. 21.

⁹⁸ The items sung are listed by Paul Harvie in *The First Sixty Years of Music at St Paul's Cathedral, Melbourne 1887 – 1947*. (M.Mus. diss., Baillieu Library, The University of Melbourne, Melbourne, 1983) as being *Lord for Thy tender mercies' sake*, Tye, *Rejoice in the Lord alway*, Redford, *Hear the voice*, Tallis, *Call to remembrance*, Farrant, *I will not leave you comfortless*, Byrd, *Bow thine ear*, Byrd, *Almighty and everlasting God*, Gibbons, *Hosanna to the Son of David*, Gibbons, *Thou knowest Lord*, Purcell, *Remember not Lord our offences*, Purcell, *Cry aloud and shout*, Croft and *O Lord look down from heaven*, Battishill.

⁹⁹ *The Sydney Morning Herald*, 28.08.1924, p. 6.

¹⁰⁰ See Appendices 6 and 8.

carol services but no mention of the carols or number of carols sung. Early music sung by the Choir in 1924 comprised anthems of Allegri, Byrd, Gibbons, Purcell, Tallis, Tye and Weekes. Sixteen of the anthems sung were composed by Mendelssohn, none by Gounod, six by Wesley and one by Stainer. Thus, these four composers provided 34 of the 81 anthems sung during the year. *The Crucifixion* was sung once in 1924 on 18 April and the chorus *God so loved the world* from *The Crucifixion* was sung as an anthem once apart from within the complete work.

The special music in Holy Week comprised two performances of *St Matthew Passion* of Bach and the one performance of *The Crucifixion* of Stainer. About Christmas-tide, two performances of *Messiah* were sung by the Choir. Mendelssohn's *Elijah* was sung once. None of the performances in Holy Week or about Christmas were reviewed in *The Sydney Morning Herald*.

1925

A favourable review of the Choir appeared in a letter written to *The Sydney Morning Herald* in 1925 by Mr John P. Hooten, the President of the Royal Auckland Choir. He wrote:

Returning from England to New Zealand, I was recently passing thorough Sydney, and on March 1, 1925 attended the morning service at St Andrew's Cathedral, Sydney, and was much struck by the beauty of the singing and the accompaniment of the organist, Mr Frederick Mewton. The large choir of the cathedral is particularly well trained. I had visited most of the cathedrals in England on my recent visit, and I must say that I think the singing at St Andrew's Cathedral is quite equal to anything I had heard in England.¹⁰¹

Mewton's next achievement was the first performance by the Cathedral Choir on 18 October 1925 of Brahms' *A German Requiem*. The reviewer wrote of the performance: "This work presents formidable choral difficulties, but under the able direction of Mr Frederick Mewton, organist and choirmaster, the choir accomplished its task very satisfactorily."¹⁰² In the issue of *The Sydney Morning Herald* of 2 January

¹⁰¹ *The Sydney Morning Herald*, 24.03.1924, p. 6.

¹⁰² *The Sydney Morning Herald*, 19.10.1925, p. 6.

1926, there was a review of the music in Sydney during 1925. The performances of the Brahms' *Requiem* by the Cathedral Choir were listed amongst the events said to be "outstanding" and described specifically as "a notable event".¹⁰³

On 17 February 1925, Mewton and the Cathedral Choir gave a joint concert in the cathedral. Mewton played organ works of J. S. Bach and the Choir sang a number of Bach's choral compositions. The concert was reviewed in *The Sydney Morning Herald*.¹⁰⁴ The reporter wrote:

Music drawn from the works of Bach, stately in their beauty and inexhaustible in their variety, made up an exceedingly attractive programme given last night at St Andrew's Cathedral by the Cathedral choir and organist, Mr. Frederick Mewton. In addition to playing a number of solos, Mr. Mewton led his choral forces through the intricacies of three motets, among which was "Come, Jesu, Come." While the choir, of course, attempted no light task in undertaking this complex and exacting piece of music, the results were highly praiseworthy. The attack was excellent in the repeated appeal "Come!" with which the motet begins; the ensemble was well balanced, and the leads were admirably taken up by the various sections of the choir in "Leave me not alone to die". The singers were not always certain in the allegretto, "Thou art the Only Way," but the chorale was sung with stirring effect. The other motets were "I wrestle and pray" and "Blessing, Glory, Wisdom, and Thanks" in both of which the choristers manifested devotional fervour as well as quality of tone. Mr. Mewton played the Fantasia and Fugue in G minor decisively and with artistic freedom, and brought out with fidelity the soft, captivating charm of the Prelude in B minor. A contrast to these works was furnished in the brilliant and vivacious Toccata in F, also admirably interpreted.

There is no record of any similar concert having been given previously in the Cathedral and one is left with the impression that, again, a concert of such works had not been given previously in Sydney. Some of the sung items had been in the repertoire of the Choir for several years. The three items specifically commented on

¹⁰³ *The Sydney Morning Herald*, 02.01.1925, p. 6.

¹⁰⁴ *The Sydney Morning Herald*, 18.02.1925, p. 18.

had not and, with the exception of one, the Choir seems to have sung them exceptionally well. It is not clear what the reviewer meant by “devotional fervour”.

There were at least 111 choral services in the Cathedral in 1925 mostly on Sundays.¹⁰⁵ Fifty nine anthems were sung. This is fewer than in the recent past and is a likely consequence of the major works that were undertaken by the choir during the year. Twenty eight anthems were sung more than once. Two anthems were sung as many as four times; these were *Come ye daughters weep with me* of Bach and *The Story of the Cross* of Woodward. It will be recalled that Joseph Massey had composed a work with this name.

There was one carol service but no indication of the number or names of carols that were sung. Early music sung by the cathedral choir in 1925 comprised anthems of Allegri, Gibbons, Purcell, Tallis, Tye and Weekes. Fifteen of the anthems sung by the Choir were composed by Mendelssohn. No more than four works of any other composer were sung. Stainer was represented by *I saw the Lord*, “God so loved the world” from *The Crucifixion* and one performance of *The Crucifixion*. Gounod’s name disappeared completely from the anthem list for the year.

Major works performed during the year were Bach’s *St Matthew Passion*, Brahms’ *Requiem*, Handel’s *Messiah* and Stainer’s *The Crucifixion*.

1926

In March 1926, the Chapter received a letter from Mewton complaining of the condition of the Hill organ.¹⁰⁶ Unfortunately the letter has not been preserved and the substance of the complaints does not appear in the minutes of the Chapter. The Chapter decided to do nothing mainly because of the proposals, then current, that the Cathedral be relocated to (or a much larger building erected on) the site of St Phillip’s church on Church Hill.¹⁰⁷ This and other proposals, including one that a new

¹⁰⁵ See Appendices 6 and 8.

¹⁰⁶ The Minutes of the Chapter of St Andrew’s Cathedral, Book 6, p. 120.

¹⁰⁷ The Minutes of the Chapter of St Andrew’s Cathedral, Book 6, p. 122. The site then was considerably larger than it presently is, having been reduced subsequently by road works.

Cathedral be built on the site of the Mint Building in Macquarie Street, were to dominate the affairs of the Chapter and the Synod of the diocese for several years.

On 11 September 1926, Mewton collapsed while conducting a performance of *Merrie England*. He died in the ambulance called to take him to Sydney Hospital.¹⁰⁸

Mewton's death was a considerable loss to the Cathedral and to the community. He had clearly changed the direction of the repertoire of the Choir. His funeral was held in the Cathedral on 14 September 1926.¹⁰⁹ The Cathedral was packed. The Archbishop delivered a generous panegyric, and spoke of Mewton's "qualities of diligence, of courage, and of quiet cheerfulness". He said that Mewton "had been honoured and loved by all who knew him". George Hueston was appointed acting organist and a chapter sub-committee commissioned to find a successor to Mewton.¹¹⁰ The sub-committee reported to the Chapter at its December meeting.

Before commenting on the recommendation from the sub-committee, it may be convenient to review the music of the Cathedral Choir in 1926. The repertoire for only the first eight months can be credited to Mewton. The repertoire for the remainder of the year shows no significant change in direction. There were at least 103 choral services in the Cathedral in 1926 mostly on Sundays.¹¹¹ Of these, 70 were held during Mewton's life and 33 following his death. Seventy seven anthems were sung. Nineteen anthems were sung more than once, mostly twice. There was one carol service but the report mentions only three of the carols sung. Early music

¹⁰⁸ *The Sydney Morning Herald*, 16.08 1927, p. 12.

¹⁰⁹ The descriptions in this paragraph and in this footnote have been taken from the report in *The Sydney Morning Herald* of 14 September 1926, p. 11. Apart from mentioning the singing of the *Nunc dimittis*, the report contains no information as to the music sung in the service. Joseph Massey (Mewton's predecessor) played the organ. Eighteen members of the cathedral choir made up the choir at the service and sang the *Nunc dimittis*, possibly to a chant rather than a setting. More than one half of the newspaper report is devoted to a list of the dignatories who attended the service, giving their names and positions held in the musical, ecclesiastical and secular worlds.

¹¹⁰ The Minutes of the Chapter of St Andrew's Cathedral, Book 6, p. 132.

¹¹¹ See Appendices 6 and 8.

sung by the Choir in 1925 comprised anthems of Allegri, Gibbons, Purcell, Tallis, Tye and Weekes. No early music was added to the repertoire, but the inclusion on *Let thy merciful kindness O Lord* of Barnby, sung on 11 December, might be thought to be a step backwards. Twenty of the anthems sung were by Mendelssohn. No more than four works of any other composer were sung. Stainer was represented by *I saw the Lord*, the chorus "God so loved the world" from *The Crucifixion* and one performance of *The Crucifixion*. Gounod's name does not appear on the anthem list for the year. A setting of the Communion Service by Stanford was sung on one Sunday.

The major works performed in the year were Bach's *St Matthew Passion*, Brahms' *Requiem*, sung three times and Stainer's *The Crucifixion*. The absence of a number of the major works that were sung by the Choir before 1923 is noticeable. These include Gounod's *The Daughters of Jerusalem*, *Rédemption* (parts 1 and 2 and the whole), *Mors et Vita* and *Gallia*. While Stainer's *The Crucifixion* remained in the repertoire, Stainer's *The Daughter of Jairus* did not. Packer's *The Crown of Thorns* and Massey's (or Woodward's) *The Story of the Cross* are absent as also is William's *Gethsemane*. The absence of a major work in the sung repertoire shortly before Christmas 1926 may have been due to reluctance on Hueston's part to present such a work.

At the December meeting of the chapter, the sub-committee recommended the appointment of Dr Thomas Haigh, an English organist, as organist and choirmaster at a salary of £400 per annum. Haigh was granted £100 to cover expenses of travelling from England but to be refunded if the appointment was terminated within two years. A further £50 was to be made available for a deputy but the monies from organ recitals were to be applied firstly to recover this cost. The appointment of Haigh was notable in that he is the first non-Australian person to be appointed. Montague Younger, Joseph Massey and Mewton were Australians.

Haigh evidently visited Australia before he took up the position for he commented adversely on the Hill organ at the December meeting of the Chapter. Haigh recommended to the Chapter that it purchase an organ built by J. W. Whiteley that

was then on the market in England.¹¹² Little did the Chapter know or could have anticipated the disaster that the purchase would prove to be.

There were problems with the Whiteley organ of which the Chapter was unaware. The first problem was that it needed to be completely re-built in order to fit into the northern transept, where it was to be located within the Cathedral. The second was that, whilst Whiteley seems to have had skill in the voicing of individual ranks of organ pipes, his “actions” (the mechanism for activating sounds from the pipes when the keys are depressed) could be unreliable and the action of this organ proved to be particularly unreliable. Unaware of these problems, which soon became very apparent after the organ had been installed in the Cathedral, the Chapter resolved at the December meeting:

That Dr Haigh be requested to cable his friend at the expense of the Chapter asking that the Chapter be given an option of purchase of the organ named by Dr Haigh pending his arrival in London.

That Dr Haigh cable Dr Pollitt of Liverpool to write to the Dean a report giving his opinion on the organ named by Dr Haigh.

An opinion was tabled at the meeting of the chapter on 21 April 1927.¹¹³ The minutes record:

Doctor Haigh read a statement as to the character and quality of the organ of Mr Meers upon which he had frequently played. He strongly recommended its purchase as an instrument of great perfection and beauty but it would be essential that the present Organ Loft should be extended as far as the two main pillars in the Cathedral where room would be provided not only for the organ but for the blowing apparatus and everything connected with the organ. The extension of the organ loft into the cathedral would add greatly to the effectiveness of the Organ and would place the organist in an admirable position to see and hear the choir.

¹¹² The Minutes of the Chapter of St Andrew’s Cathedral, Book 6, p. 140.

¹¹³ The Minutes of the Chapter of St Andrew’s Cathedral, Book 6, p. 153.

The Hill organ occupied the only organ loft in the cathedral and evidently Haigh at one stage thought that the Hill organ would be removed. The Chapter decided to retain the Hill organ and build a new organ loft in the transept on the opposite side. The new loft would extend over the aisle to the central pillars.

Meers, the vendor of the organ, was a wealthy English enthusiast and had commissioned Whiteley to build the organ. The cost to the Cathedral of the organ was to be £4,000. If the actual cost of the organ charged by the builder to Meers was £11,000, as Haigh claimed, the organ seemed to be a bargain. On the other hand, the Chapter does not seem to have wondered why the instrument, at that price, had not been snapped up by an English purchaser.

There would be Australian customs duty of £2,000.¹¹⁴ The Chapter sought unsuccessfully to get this waived.

In normal circumstances, a payment of this magnitude, that is £6,000, by the Chapter would have been out of the question. However, the constructing authority of the Town Hall railway station wished to use the Cathedral grounds to facilitate excavation and construction works and the funds, payable for that use over several years, were sufficient to meet the cost of the organ. Terms were agreed so that payments for the organ coincided with the payments for the use of the Cathedral land.¹¹⁵ The Anglican Church at Manly offered to buy the Hill organ for their newly constructed church building but the offer was rejected by the Chapter, wisely as it turned out.

Dr Haigh was effusive to the press in his praise of the instrument. The following appeared in *The Sydney Morning Herald* of 23 June 1927 under the headline “Finest South of Line”:

A new organ costing approximately £11,000, is to be acquired for St. Andrew’s Cathedral, Sydney.

In making this announcement yesterday, Dr. Haigh, organist at St. Andrew’s said that the organ was built for one of the most enthusiastic amateur organists of Great Britain – Mr. E. G. Meers – who is a Bachelor of Music of Oxford,

¹¹⁴ The Minutes of the Chapter of St Andrew’s Cathedral, Book 6, p. 154.

¹¹⁵ The Minutes of the Chapter of St Andrew’s Cathedral, Book 6, p. 154.

and probably better acquainted than any other living organist with the big organs of the world.

Owing to the structural alterations necessary for its installation in the organ chamber at St. Andrew's cathedral being somewhat greater than was originally participated, it may be nine months before it was ready for use. It has been used in a large hall in London, which Mr. Meares constructed for the purpose.

Dr Haigh said that it was on his recommendation that the organ was purchased. Stop by stop, he added, it would be the finest organ south of the equator, for the whole of the voicing of it was done by Mr. J. W. Whiteley, than (sic) whom no finer voicer of organ pipes was to be found. When the new one arrived, the organ at present in use in the cathedral would be disposed of.¹¹⁶

1927

Dr Haigh never heard the organ after it had been installed in the cathedral for, on 15 August 1927, he died. Joseph and Victor Massey were called in to play the Hill organ until the installation of the Whiteley organ had been completed and after which a new organist would appointed.¹¹⁷

Notwithstanding the misfortunes of the last two Cathedral Organists and Masters of choristers, Sunday choral services continued at least to the extent of an anthem in the morning and in the evening services. Other parts of the service on Sundays may have been sung and there may have been regular week-day choral services, but the evidence for these does not exist.

The repertoire in 1927 largely followed Mewton's precedent but there were changes. There were at least 105 choral services in the cathedral in 1927 mostly on Sundays.¹¹⁸ Eighty anthems were sung. Twenty anthems were sung more than once, mostly twice. There was one carol service but the report does not list either the names or the number

¹¹⁶ *Sydney Morning Herald*, 23.06.1927, p. 11.

¹¹⁷ *The Sydney Morning Herald*, 16.08 1927, p. 12 and The Minutes of the Chapter of St Andrew's Cathedral, Book 6, p. 165.

¹¹⁸ See Appendices 6 and 8.

of the carols sung. Early music sung by the cathedral choir in 1927 was less than in 1926. On the other hand, the repertoire included two anthems by Gounod, two by “Massey”¹¹⁹ and four by Stainer, in addition to *The Crucifixion* and *God so loved the world*. Twelve of the anthems sung by the Choir were composed by Mendelssohn. The Choir also sang seven pieces by Handel, mostly extracts from *Messiah*, five by Bach and four by Wesley. There is no mention of settings of canticles. The only new major work for the year was *The Christmas Oratorio* of Bach. There were two performances. One was said to be of “extracts” from the six cantatas and this may have been the case with both performances.

1928

Four applicants for the position of organist were received by the chapter. On the recommendations of Dr Alcock, the organist of Salisbury Cathedral, England and Sir Hugh Allen, Director of The Royal College of Music, the chapter, at its meeting on 5 January 1928, decided to appoint Thomas William Beckett as its Organist and Master of choristers.¹²⁰

Beckett had started to play the organ at the age of ten. He took his first position as an organist at the age of eleven and, apart from serving in the Royal Medical Corps from 1915 to 1919, held positions as organist of various churches in England until he left England for Sydney. He arrived with his wife in Sydney on 12 April 1928 and he took up his duties on Monday 23 April.¹²¹

It seems reasonable to assume that Beckett was aware of the music sung in English cathedrals at the time of his appointment and the fall from favour of Barnby, Gounod, and Stainer and their followers and imitators. It is therefore surprising that

¹¹⁹ The two anthems said to have been composed by “Massey” were *Come to the manger* and *What shall I render to the Lord for all his benefits*. Elsewhere this work is attributed to Joseph Massey. Unfortunately, it is not possible to attribute to the member of the Massey who composed it.

¹²⁰ The Minutes of the Chapter of St Andrew’s Cathedral, Book 6, p. 178. Minutes name him as Thomas William Beckett, the report in *The Sydney Morning Herald* of 13 April 1932, p.12. names him as *F. W. Beckett*.

¹²¹ *The Sydney Morning Herald* of 21 April 1928, p. 11. The first service at which he played and conducted was on Anzac Day 25 April 1932.

Beckett revived some of the music which had been dropped by Mewton from the repertoire of the Sydney Cathedral Choir. A possible explanation is that music of the type which had been dropped by Mewton was popular with those who attended the cathedral services. Another explanation is that this music was still being sung in some English Cathedrals and Parish Churches. There is evidence which indicates that this was the case. Long, in *The Music of the English Church*, quotes, with approval, from a book cited earlier in this chapter, namely *Church Music* published in 1926, written by Sir W. H. Hadow.¹²² The following is extracted from the quotation:

There has probably been no form of any art in the history of the world which has been so over-run by the unqualified amateur as English Church music from about 1860 to about 1900. Many of our professional musicians at this time stood also at a low level of culture and intelligence and were quite content to flow with the stream so that our Service books, and still more our Hymn Books, were filled with the dilutions of Mendelssohn, reminiscences of Spohr and worse than either, direct imitations of Gounod ... this music was deplorably easy to write, it required little or no skill in performance, it passed by mere use and went into the hearts of the congregation, it became a habit like any other, and it is only during recent years that any serious attempts have been made towards eradicating it.

Long's text was published in 1971. Long claims that this music was then still to be heard in English Churches.

In 1928, 105 choral services in the Cathedral advertised that year in *The Sydney Morning Herald*. These were mostly Sunday services.¹²³ The Choir sang 90 anthems. Thirteen anthems were sung twice. There was one carol service with carols and selections from Handel's *Messiah* but the report does not name either the carols or the extracts from *Messiah*. Early music sung by the Cathedral Choir in 1928 was less than in 1926. The repertoire included six anthems by Gounod, two by Joseph Massey and two by Stainer, in addition to *The Crucifixion*. The Choir sang fifteen anthems composed by Mendelssohn. Other pieces included parts of *The Christmas Oratorio* by

¹²² Long, *The Music of the English Church*, p. 330.

¹²³ See Appendix 8.

Bach, five by Handel (mostly extracts from *Messiah*), and four anthems by Wesley. Major works were Brahms' *Requiem*, sung three times, *St Matthew Passion* and *The Christmas Oratorio* of Bach and Stainer's *The Crucifixion* sung in Holy Week.

1929

There were at least 112 choral services in the Cathedral in 1929, mostly on Sundays.¹²⁴ The choir sang 89 anthems. Seventeen anthems were sung more than once. As in 1928, there was one carol service with carols and selections from Handel's *Messiah* but, again, the report does not name either the carols or the extracts that were sung. Early music sung by the Choir in 1928 was limited to six pieces. The repertoire included five anthems by Gounod, none by "Massey" and three by Stainer, in addition to *The Crucifixion*. For the first time some church music composed by Edward Bairstow was sung. The core of the repertoire of the Choir, however, remained anthems composed by Mendelssohn and thirteen of these were sung during the year. The Choir also sang ten items by Handel, mostly from *Messiah*, and six by Wesley.

Major works that were sung during the year included, for the first time, Bach's *St John Passion*. There were revivals during Holy Week of Brahms' *Requiem*, Bach's *The Christmas Oratorio* and the inevitable *The Crucifixion* of Stainer.

The first paragraph of a letter to the editor of *The Sydney Morning Herald* is worth quoting. The writer began:

As a recent arrival from London, I was asked to visit your St Andrew's Cathedral on Good Friday, and was very much impressed by the beautiful interior, and choir, and their music. "The Crucifixion" can hold its own with our Abbey and St. Paul's at home. It reflects great credit on the organist, whoever he may be.¹²⁵

¹²⁴ See Appendix 8.

¹²⁵ *The Sydney Morning Herald*, 22.04. 1930, p. 5. The writer, James Allison, continued his letter by expressing his thanks to and admiration of the sides-courtesy and consideration of him, a stranger.

1930

The Whiteley organ was used for the first time at the services on Sunday, 12 October 1930.¹²⁶ The description in *The Sydney Morning Herald* published on the day following the main morning service in the Cathedral has as much to say of the dignitaries present as it does of the organ. However, the reviewer thought that the instrument had “fine qualities” and that Beckett played “gracefully throughout the service”. The anthem was *Hail glistening light* of Martin.

The following month, the Chapter received a report to the effect that the installation of the new organ was complete.¹²⁷ A few days later, on 14 November 1930, the organ broke down in the course of a recital given by Beckett. According to the report: “At first Mr Beckett made an attempt to carry through the recital in spite of mechanical defects. The waiting audience heard him cautiously testing the notes of the new organ. The couplers, however, had been put out of action, and other defects obtruded themselves”.¹²⁸ Beckett then gave the recital on the Hill organ. Evidently the problems were righted quickly for another recital was held on 28 November 1930 and the organ must have been available for the festival service on the preceding night.¹²⁹ The service commemorated the 62nd anniversary of the opening of the cathedral. The only musical matter mentioned in the report in *The Sydney Morning Herald* was that seventeen choirs participated.¹³⁰ Whiteley wrote to the Chapter attributing the breakdown to “the very unusual change in the climatic conditions” and claimed that similar breakdowns occurred with regard to several Sydney organs.¹³¹

Beckett began a series of organ recitals on the new cathedral organ. These continued well into 1931. Generally the recitals took the form of music played on the organ

¹²⁶ *The Sydney Morning Herald*, 13.10.1930, p. 11.

¹²⁷ The Minutes of the Chapter of St Andrew’s Cathedral, Book 7, p. 54.

¹²⁸ *The Sydney Morning Herald*, 15.11.1930, p. 17.

¹²⁹ *The Sydney Morning Herald*, 28.11.1930, p. 15. The details in the remainder of this paragraph are taken from the newspaper report.

¹³⁰ *The Sydney Morning Herald*, 28.11.1930, p. 15.

¹³¹ The Minutes of the Chapter of St Andrew’s Cathedral, Book 7, p. 61.

interspersed with items sung by the Cathedral Choir or played or sung by other musicians. By way of example, the programme on 14 November 1930 comprised *Andante* from Haydn's "*Clock*" *Symphony*, Sonata in D flat by Rheinberger, *Elegiac Rhapsody* by Rootham, *Mystical Rhapsody* by Vaughan Williams, *Characteristic Piece in Modal Style* by Guilmant, and anthems sung by the Cathedral Choir.¹³²

In 1930, there were at least 111 choral services in the Cathedral.¹³³ The Choir sang 89 anthems and 23 anthems were sung more than once. As in 1928 and 1929, there was one carol service with carols and selections from Handel's *Messiah* but, again, the report does not name either the carols or the extracts from *Messiah*. Early music sung by the Choir in 1928 was limited to seven pieces. The repertoire included four anthems by Gounod, none by Joseph Massey and three by Stainer, in addition to *The Crucifixion*. One of the anthems composed by Bairstow and sung in 1929 was repeated and another Bairstow anthem *If the Lord had not helped me* was added to the repertoire.¹³⁴ The core of the repertoire of the choir, however, remained anthems composed by Mendelssohn; twenty of these were sung.

The major works that were sung during the year were Brahms' *Requiem*, Bach's *Christmas Oratorio*, sung twice, and *The Crucifixion* of Stainer. On Christmas Day, the Choir sang *Stanford in B flat* and *For unto us a child is born* from Handel's *Messiah* at the morning communion service and other extracts from *Messiah* were sung by the Choir with soloists at the evening service.¹³⁵ The description of the services in *The Sydney Morning Herald* described the choral numbers as being "crisply sung".¹³⁶

¹³² *The Sydney Morning Herald*, 14.11.1930, p. 7.

¹³³ See Appendix 6.

¹³⁴ The anthem repeated was *Jesu the very thought of thee*.

¹³⁵ The extracts were *Comfort ye my people*, *Every valley*, *And the glory* and *O Thou that tellest*.

¹³⁶ *The Sydney Morning Herald*, 27.12.1930, p. 10.

1931

The Choir sang at least 111 choral services in 1931.¹³⁷ Eighty seven anthems were sung, similar to the number for the previous year. Again, there was one carol service with carols and selections from Handel's *Messiah* but neither the carols nor the extracts from *Messiah* were listed in the advertisement for the service in *The Sydney Morning Herald*. Early music sung by the Choir was limited to seven pieces. The repertoire included four anthems by Gounod, none by Massey and four by Stainer, in addition to *The Crucifixion*. The three anthems composed by Bairstow and sung in 1929 and 1930 were repeated. The core repertoire of the Choir continued to be compositions by Mendelssohn; 13 were sung during 1931. The Choir sang ten items by Handel, mostly coming from *Messiah*, and four anthems by Wesley. The major works presented by the Choir during the year were Bach's *St John Passion* and *Christmas Oratorio*, sung twice, and *The Crucifixion* of Stainer.

1932

In 1932, excluding regular weekday choral services, if such existed, there were 116 choral services, mostly on Sundays.¹³⁸ There was one service of Christmas carols but the carols sung were not advertised. Early music sung by the Choir was limited to six anthems but, of these, three were sung twice. The composers were Gibbons, Morales, Palestrina, Purcell, Tallis and Weekes. There is no sign of the repertoire of early music being extended. The repertoire for the year included six works of Bach, ten of Handel, again mostly numbers from *Messiah*, and four by Stainer, in addition to *The Crucifixion*. There were no new anthems composed by Bairstow. The core repertoire of the Choir remained anthems of Mendelssohn and twelve of these were sung during 1932. The advertisement for the main Christmas Day service asserted that the service would be "Choral Communion" but did not name the setting. The major works that were sung during the year were Bach's *St John Passion* and the *Christmas Oratorio* and *The Crucifixion* of Stainer.

¹³⁷ See Appendix 8.

¹³⁸ See Appendix 8.

1933

On 24 February 1933, Archbishop Wright died in New Zealand.¹³⁹ His remains were removed to Sydney and the funeral service took place in the Cathedral on 8 March 1933.¹⁴⁰ The Cathedral Choir was present but their contribution is not recorded. There were three hymns: “The Saints of God their conflicts past”, “The king of love my shepherd is” and “Rock of ages”. The concluding voluntary, while the coffin was removed, was the “Dead March” from *Saul* of Handel.

The last years of the Wright era coincided with the major economic depression in Australia of the twentieth century. There is nothing in the minutes of the Chapter to indicate what impact this had on the Cathedral or its music.

Beckett remained Organist and Master of choristers after this period and during the next and his contribution is reviewed in the next chapter.

There is no evidence that Archbishop Wright concerned himself with the music in the Cathedral during his term of office. Nevertheless, there were significant changes. The respective duties of the Precentor and the Organist changed most likely as a result of the joint position of headmaster of the school proving to be too onerous for one person. The second significant change was in the repertoire of the Choir brought about by Mewton. Mewton’s early death was a tragedy but his legacy was to leave behind a choir which was capable of excellent singing and whose repertoire had ceased to be dominated by Victorian church music.

¹³⁹ *The Sydney Morning Herald*, 04.03.1930 p. 14.

¹⁴⁰ *The Sydney Morning Herald*, 28.11.1930, p. 15. The details in this paragraph are taken from this report.

7. THE CHOIR OF ST ANDREW'S CATHEDRAL 1933 – 1940

Howard Mowll

Wright's successor, as Archbishop, was Howard West Kilvinton Mowll. Mowll's predecessors seem to have been happy to allow the Precentor and the Organist to manage and control the music in the Cathedral. Mowll continued that pattern. However, as will be apparent, the next seven years were a period of conflict and misunderstandings between the Organist and Master of choristers, on the one hand, and the Chapter, on the other, which had not happened before.

Many conservative evangelicals saw Wright as weak and indefinite and wanted a successor who would formulate policy and agree with their viewpoint.¹ Mowll was their choice. His early years as Archbishop of the diocese were a period of unprecedented political conflict within the diocese.² He had a keen interest in what happened in the Cathedral. There is no evidence that he had the least interest in its music. However, after the departure of the Dean, Mowll assumed the responsibilities of the Dean and there was a lack of orderly administration in the Cathedral. The situation seems to have created difficulties for the Precentor and for Beckett in particular.

After Mowll took office, the advertisements of the services in the Cathedral published in the "Church Notices" section of *The Sydney Morning Herald* after 28.06.1941, with rare exceptions, provide no particulars of the music in any of the services. The minutes of the Chapter give no reason for this change. It is unlikely to have been financial.

1933

One hundred and fifteen sung services were advertised.³ The repertoire of the Cathedral Choir continued to be dominated by Mendelssohn. New works for the

¹ Stephen Judd and Kenneth Cable, *Sydney Anglicans*, Anglican Information Office, Sydney Square, Sydney, 1987, p. 226.

² Judd and Cable, *Sydney Anglicans*, p. 234.

³ See Appendix 7.

Choir were Bach's cantata: *God's time is best*, Elgar's anthem: *How calmly the eventide*, and Joseph Massey's *The face of death*. There were also performances of Bach's *St Matthew Passion* conducted by Victor Massey and accompanied on the organ by Joseph Massey. Christmas Day was marked by a performance of Bach's *Christmas Oratorio* in the afternoon and of Handel's *Messiah* in the evening. It is unlikely that either work was performed in its entirety. The reviewer in *The Church Standard* noted the large congregation in the afternoon, the high standard of the singing of the soloists and of the Cathedral Choir at both afternoon and evening services and the excellence of Beckett's playing on the organ.⁴

The term of Beckett's agreement was renewed in September 1933.⁵

1934

The advertised sung services in 1934 numbered 113.⁶ *St Matthew Passion* was performed again by the Choir and *St Mark Passion* of Wood was performed for the first time. Another anthem of Elgar was added to the Choir's repertoire. On Good Friday, Stainer's *The Crucifixion* was sung to "a packed Cathedral" and, according to the *Herald* review of the presentation, Beckett "added to the beauty of the composition by his playing".⁷

The cleaning and re-leathering of the Hill organ was approved by the Chapter early in 1934. Clearly the Chapter wished to retain the organ and to be able to use it in the case of another breakdown of the Whitley.⁸ The following year, a sub-committee of the Chapter reported to the Chapter to the effect that "the old organ is a valuable

⁴ *The Church Standard*, 5 January 1934, p. 7.

⁵ The Minutes of the Chapter of St Andrew's Cathedral, Book 7, p. 127.

⁶ See Appendix 7.

⁷ *The Sydney Morning Herald* of 31 March 1934, p. 13. Later in the year, the newspaper reported that the Christmas Day Services were "marked by beauty and dignity". *The Sydney Morning Herald* of 26 December 1934, p. 8.

⁸ The Minutes of the Chapter of St Andrew's Cathedral, Book 7, p. 143.

instrument of splendid tone” and recommended its retention. The Chapter adopted the report.⁹

The Christmas Day services in the Cathedral were reported in *The Sydney Morning Herald*. According to the report, the Cathedral, on each occasion, was packed, many were turned away, and the services were said to have been “marked by beauty and dignity”.¹⁰

1935

In 1935, conflicts between Beckett and the Precentor and headmaster (at that time the Revd Matthew Kenneth Jones) began. Jones was appointed Precentor and headmaster in 1934 following the Revd Leonard Neville Sutton who held the two positions for four years. Newth, (a subsequent headmaster of the school) in his history of the school writes:

Mr Jones was, as other headmasters before and after have been, cognizant of the constant demands, so often excessive, made upon the choristers who so generously responded to the expected requests as “Serving a Great Cause”. In the Jubilee Year 1935, he stated, “the claims of the cathedral upon the time of the boys is a serious factor militating against constant, unbroken work as well as the emotional effect which enters into the psychology of boys who are spending many hours each week in singing.”¹¹

A reasonable demand of any organist and choirmaster is for adequate practice times for choristers. The need for practice times, in large measure, is in direct proportion to the number of choral services and the number and difficulty of the choral items which they contain. The services may be regular or irregular. The number of choral services in the Cathedral each week is determined by the Precentor, the Dean (if any) and the Archbishop. The normal weekday and Sunday services would not have interfered with the schooling of the boys although they would have occupied their spare time. The school timetable should have allowed for rehearsals for any week-day services which

⁹ The Minutes of the Chapter of St Andrew’s Cathedral, Book 7, p. p. 190.

¹⁰ *The Sydney Morning Herald*, 16.12.1934, p. 8.

¹¹ Melville C. Newth, *Serving a Great Cause*, Ambassador Press, Granville, NSW, 1980, p. 47.

involved the boys. If the boys were being required to sing at additional services during or after school hours, additional rehearsals might also be required. A request for the boys to sing at these services could be rejected by the Precentor (who was also the headmaster), the Dean or the Archbishop. Since the Archbishop could over-rule the Dean (when there was one) and the Precentor, it is possible that the demand for the boys came from the Archbishop who chose to ignore the complaints of the headmaster.

Beckett attended the meeting of the Chapter on 4 July 1935.¹² He sought two rulings from the Chapter, namely:

1. That the Precentor be requested to consult with the organist before suspending any boys from the choir.
2. That the Precentor be requested to consult with the organist before granting leave of absence to choir boys.

The response of the Chapter is unclear from the Minutes. It is reasonable to conclude that Beckett's problem was that these actions, neither within the powers of the Precentor under the Cathedral Ordinance, caused the number of available singers to diminish and possibly were effected without notice to Beckett. Disregarding the legality of the Precentor's actions, if Beckett's requests were based on what was happening and what was happening was done without prior consultation with Beckett, the action of the Precentor was at least discourteous and certainly unhelpful.

A further, but different, problem arose later in the year. At its meeting on 3 December 1935, the Chapter passed the following resolution:

That Mr Beckett's attention be drawn to the Chapter's disappointment at the services on St Andrew's Day and the Men's Service on Advent Sunday, and directs that the only substitute at present acceptable to the Chapter is Mr Joseph Massey, and that Mr Beckett must submit to the Precentor as soon as practicable the names of any other persons whom he wishes to be approved.¹³

¹² The Minutes of the Chapter of St Andrew's Cathedral, Book 7, p. 194.

¹³ The Minutes of the Chapter of St Andrew's Cathedral, Book 7, p. 211.

The minutes do not record why Beckett was not available on the two days nor the nature of the problem with the substitute organist nor why the music was unsatisfactory. The Chapter insisted that Beckett must pay for any substitute organist and that he must notify the Precentor before asking a substitute to play. The Chapter also called for a list of approved organists. The Cathedral Ordinance makes no provision for annual leave for the Organist nor does it confer any authority on the Organist to delegate. The Chapter may have acted within its powers (although it is questionable as it depends on the particular circumstances, which do not appear in the minutes), but the response to the situation complained of seems unnecessarily heavy-handed. Beckett accepted the Chapter's ruling but asked for "due notice" of services in the Cathedral.¹⁴ This response suggests that Beckett could not play at the services because of other commitments made by him before he had notice that an organist would be required for the services. If this suggestion is correct, the problem may have been caused by the Archbishop or the Dean or the Precentor failing to give Beckett adequate or any notice of the services, at least one of which would have been out of the ordinary.

In the following month, there were further complaints from Beckett which the Chapter claimed had already been discussed.¹⁵ From these incidents, one might conclude that communications between the cathedral clergy and Beckett were seriously defective.

In 1935, Mowll spoke to the Synod of the need for an enlarged cathedral building to seat between 2000 and 3000 persons. This became a possibility when the land lying between the west end of the Cathedral and Kent Street, originally part of the Cathedral site but resumed by Governor Bourke in the early nineteenth century, was returned to the Cathedral by the NSW Government. After much controversy, the proposal for an enlarged building was abandoned for the duration of the war which began in 1939.

¹⁴ The Minutes of the Chapter of St Andrew's Cathedral, Book 7, p. 244.

¹⁵ The Minutes of the Chapter of St Andrew's Cathedral, Book 7, p. 247. The minutes do not disclose what they were.

The number of advertised choral services in the Cathedral in 1935 remained at 113.¹⁶ Mendelssohn continued to dominate the repertoire. There were performances of *St Matthew Passion* (Bach) and *St Mark Passion* (Wood).

1936

At its meeting on 7 March 1940, the Chapter considered a request from the rural deans (a group of senior clergy of the diocese) that the choral Sunday evening service be held in the afternoon and the evening service become “of a popular character with familiar chants and hymns”.¹⁷ It will be recalled that this proposal, in essence, sought a revival of Barker’s scheme for Sunday services, at least after midday. Unfortunately no reasons were given by the rural deans for their request although they must have discussed the proposal with Mowll before formally requesting the change.

The Chapter referred the request to the Archbishop who granted it the following month. It was decided that a Sunday afternoon choral service would be conducted in June 1936 as an experiment.¹⁸ The experiment was unsuccessful. By this, one infers that few attended the evening non-choral service and maybe some of those who formerly attended the evening choral service attended the afternoon service. Nevertheless it indicates the beginning of dissatisfaction with the Cathedral services which developed after World War II and ultimately resulted in the number and content of the choral services being changed radically.

Talbot, who had been appointed in 1912 by Wright as Dean, resigned in 1936. Mowll did not replace him until 1947. He sought to be his own Dean. It would have been impossible for Mowll to exercise all of the duties of the Dean and those of the Bishop of a large and expanding diocese, and his solution was to appoint a clergyman in Bishop’s orders as his assistant.

¹⁶ See Appendix 7.

¹⁷ The Minutes of the Chapter of St Andrew’s Cathedral, Book 7, p. 378.

¹⁸ The Minutes of the Chapter of St Andrew’s Cathedral, Book 7, p. 381.

Later in 1936, Mowll made Dr Charles Venn Pilcher an assistant bishop of the diocese.¹⁹ Pilcher, after his arrival in Sydney, became a member of the Chapter. Pilcher had an interest in church music and appears to have held himself out in meetings of the Chapter as having expertise in that area. (It will be remembered that the Organist and choirmaster was not a member of the Chapter.) Stuart Barton Babbage, appointed as Talbot's successor in 1947, writes of Pilcher:

He had a clear sweet melodious voice and it is not surprising that, given the circumstances, he found refuge in music. This was not without complications. He would take it upon himself gratuitously to rehearse the Cathedral Choir in the vestry just as they were to enter the Cathedral. This was not appreciated.²⁰

Notwithstanding the appointment, the absence of a Dean between 1936 and 1947 created an administrative vacuum.²¹ The Archbishop was a busy man. The Precentor was occupied with the school. It is not surprising that there were administrative problems which affected Beckett.

In 1936, the choir sang 112 choral services.²² The annual performance of Stainer's *The Crucifixion* continued together with Wood's *St Mark Passion*.

1937

The number of choral services advertised in *The Sydney Morning Herald* in 1937 was reduced to 105.²³ The Choir sang both Bach's *St Matthew Passion* and Brahms' *Requiem*. The number of times that anthems by Mendelssohn sung by the Choir dropped to seven, the lowest number since 1917.

¹⁹ In 1936, Judd and Cable, *Sydney Anglicans*, p. 229.

²⁰ Stuart Barton Babbage, *Memoirs of a Loose Canon*, Acorn Press Ltd, Brunswick East, Melbourne, Victoria, 2004, p. 54.

²¹ Babbage writes: "The Archbishop had sought to be his own Dean but, despite his phenomenal capacity for work, this arrangement was less than satisfactory." Babbage, when appointed Dean, found the finances in "a parlous state" and the general appearance of the Cathedral to be "one of benign neglect". Babbage, *Memoirs of a Loose Canon*, p. 63 and 66.

²² See Appendix 7.

²³ See Appendix 7.

On 7 June, Pilcher gave the first of three lectures on English church music in the Chapter House.²⁴ He criticized the chanting and intoning in most Sydney churches. He claimed it was generally too fast and unnatural. The principles to be followed in the singing of psalms, in his view, were to “be natural, articulate clearly, do not hurry, do not gabble, do not make long pauses on unimportant words such as ‘and’, and do not adhere rigidly to the barred notes”. Subsequent lectures in the series involved the services of Dr Bainton, then head of the Sydney Conservatorium of Music, and Beckett. Curiously, the following year, Beckett visited England and reported on his return that “Hymns are being taken at a quicker tempo now”.²⁵

1938

The number of advertised choral services dropped again. This year the number was 104. The number of times a Mendelssohn work was sung dropped to ten but the overall repertoire was more evenly balanced than it had been ten to fifteen years previously. Again *St Matthew Passion* was sung along with Brahms’s *Requiem*, *The Crucifixion* and excerpts from *Messiah*.

1939

In 1939, the Choir sang at one hundred and twelve choral services. The repertoire was similar to that of the previous few years.

The outbreak of the Second World War is not mentioned in the Minutes of the Chapter. There was no need for all members would have been aware of the situation. A shortage of funds meant that projects, such as the plan to extend the Cathedral, were deferred. After the war, there was little enthusiasm for the plan and it has not been implemented.

1940

Notwithstanding the war, the Choir sang at 109 choral services and its presentations included the annual performance of *St Matthew Passion*.

²⁴ *The Sydney Morning Herald*, 8 June 1938, p. 12.

²⁵ *The Sydney Morning Herald*, 12 May 1939, p. 10.

At its meeting on 5 December 1940, the Chapter considered the purchase of copies of new anthems proposed by Beckett to be acquired for the Cathedral Choir. Beckett had submitted to Pilcher a list of anthems.²⁶ It is unclear from the minutes of the Chapter why Beckett submitted the list to Pilcher. All the anthems named in Beckett's list had been composed by Charles Wood. Pilcher referred the request to the Chapter. Beckett was not present at the meeting and hence was not able to present his view.

Charles Wood (1866 – 1926) had studied music under Stanford and succeeded Stanford as Professor of Music at Cambridge. Long regards Wood as one of the three composers who were responsible for the improvement in English church music at and after the end of the nineteenth century, the other two composers being Parry and Stanford. Long writes:

(They) were the outstanding figures in a minor revolution aimed at restoring to English church music some of its former idealism, standards and sense of purpose. Once they had given a lead their contemporaries and pupils were quick to respond. The new movement grew and spread; there was a tremendous upsurge of interest in sacred music accompanied by an immense improvement in standards.²⁷

According to Long, Wood composed 17 anthems.²⁸ Neither the names nor the number of anthems listed in Beckett's list appear in the Chapter's Minutes. The only work of Wood in the repertoire of the Cathedral Choir at this time was *St Mark Passion*. The total omission of all of Wood's anthems indicates a significant gap. Even if the entire collection of anthems composed by Wood were listed, the number was not excessive when compared with the number of anthems of Gounod, Mendelssohn and Stainer in the choir library and sung in recent and past years.

Pilcher felt that a more "representative" list was needed. The Chapter agreed and asked Beckett to pick four or five compositions of Wood and anthems composed by

²⁶ The Minutes of the Chapter of St Andrew's Cathedral, Book 7, p. 412.

²⁷ Long, *The Music of the English Church*, p.378. This view is endorsed by Routley in *Twentieth Century Church Music*, p.33.

²⁸ Long, *The Music of the English Church*, pp. 378 – 780, and 479.

other musicians.²⁹ Even if Pilcher's musical expertise matched that of Beckett (which is unlikely), his action, and that of the Chapter, was discourteous and it is not surprising that three months later it was noted by Pilcher that a revised list had not been provided.

The relationship between Beckett and the Chapter was not helped by a complaint that, at the confirmation service on 12 December 1940, the organ was silent as Beckett was absent and had not provided a deputy. The Chapter resolved that a letter should be sent to Beckett to the effect that, if he failed to comply with his contract, the Chapter would terminate it.³⁰ Beckett replied by seeking an interview with the members of the Chapter and a salary increase! Both requests were rejected. The rejection provoked a letter from Beckett to the Chapter. The letter must have been in strong terms for the Chapter appointed a sub-committee to interview Beckett and obtain a signed withdrawal of the letter. The terms of the resolution suggest that in the absence of a withdrawal, Beckett's contract might be terminated.³¹ On 12 June 1941, Beckett withdrew the letter and provided the requested list of anthems.

Possibly as an interim measure pending the re-activation of the enlarged cathedral proposal, the interior of the Cathedral was re-orientated. The minutes of the Chapter give no indication as to the source of the proposal but probably it was Mowll. The proposal was referred to the Synod which gave its approval. Pilcher supported the proposal in the Synod. Beckett may not have been consulted. The re-orientation was implemented in 1941. From musical and visual points of view, the re-orientation was not a success. Prior to the re-orientation the choir stalls were situated between the crossing and the east or George Street end, the organs (and their consoles) were situated in the transepts and the congregation sat in the space between the transepts and the original west end. After the re-orientation, the choir stalls were situated roughly half way between the transepts and the original west end, the organs remained in the transepts and the congregation sat between the former east end and the transepts (the former position of the choir stalls) and between the transepts and the choir now

²⁹ The Minutes of the Chapter of St Andrew's Cathedral, Book 7, p. 412.

³⁰ The Minutes of the Chapter of St Andrew's Cathedral, Book 7, p. 417.

³¹ The Minutes of the Chapter of St Andrew's Cathedral, Book 7, p. 432.

seated in their stalls near the new east end. A new entrance was created at the former east end and the doors in the former west end were closed permanently.³²

After the reorientation, an organist playing either organ could not see the Choir or the Choir's conductor. The Choir could not see the organist. The organist could not conduct the Choir from the console of either organ. It was also impossible for the organist to provide an appropriate balance between the volume of an organ accompaniment for the Choir and members of the congregation. What Beckett thought of this is not recorded. Relationships must have been further strained. Whatever Beckett thought of the re-arrangement, if he was consulted, it is clear that the musical consequences of it were ignored.

Subsequently

On 28 June 1941, the anthems to be sung at services in the Cathedral ceased to be advertised in *The Sydney Morning Herald*. The advertising of services and anthems sung at services in the *Church Notices* section of *The Sydney Morning Herald* was resumed on 24 May 1947. There is no information available as to the services and anthems sung by the Choir between these two dates. The history of the Cathedral school records that the Choir continued to sing at services throughout the Second World War.³³

Beckett died on 24 June 1947 as the result of an accident.³⁴ Pilcher resigned in 1956.³⁵ Mowll remained Archbishop until his death on 24 October 1958.³⁶

The Choir repertoires for the Massey era from 1910, the Mewton period from 1 July 1923 to 12 September 1926, and the Beckett era up to 1940 are listed in Appendices 6 and 7. The Massey and Beckett eras were both of twelve years and make an interesting comparison. Many choral works appear in both lists. The choral works of J. S. Bach are represented in the lists for all three periods but are more extensive

³² The doors were opened 65 years later when the re-orientation was reversed.

³³ Newth, *Serving a Great Cause*, p. 54.

³⁴ The Minutes of the Chapter of St Andrew's Cathedral, Book 8, 44.

³⁵ Cable and Judd, *Sydney Anglicans*, p. 375.

³⁶ Cable and Judd, *Sydney Anglicans*, p. 374.

under Beckett. Beckett added the *St John Passion* and one cantata (*God's time is best*) and eight other anthems of Bach to the repertoire of the choir. Barnby's compositions disappear after Massey and are replaced, under Beckett, with an equal number of anthems of Bairstow. Five new anthems of Elgar were added under Beckett. Gounod dominates Massey's list with thirty one works. No work of Gounod appears in Mewton's list. Eleven anthems by Gounod appear in Beckett's list. Handel's compositions are in all three lists, mostly taken from *Messiah*. Works attributed to Mendelssohn dominate all three lists. Forty four compositions of Mendelssohn appear in the Massey list, 36 items are in Mewton's list and 50 in Beckett's list. The compositions of Spohr, Stainer and Wesley are significantly fewer in both Mewton's list and Beckett's list. New works of Bairstow and, Elgar appear in Beckett's list. Very little music of the English composers of the sixteenth and seventeenth centuries is featured in Massey's list but a few works of Byrd, Gibbons, Morales, Palestrina, Tallis, Tye and Weekes appear in Beckett's list.

The changes were conservative. Nevertheless, the Victorian excesses in Massey's time had been reduced and some early music and new works of leading English composers of the twentieth century are in the ccshoir's repertoire by 1940.

8. PARISH CHURCH CHOIRS

Introduction

Music in the cathedral has been the subject of the previous five chapters of this thesis. The Cathedral has always been governed by the Chapter which is responsible for the ministry and property of the Chapter with the Dean of the Cathedral the principal minister. The government of parish churches in the diocese has been different from that of the Cathedral and the music in parish churches can be very different. In a parish church, the division of responsibilities and exercise of control has always been shared by the rector (or other minister) and the churchwardens. The rector has charge of ministry, including church services and the music. The churchwardens are in charge of the church finance and property. Thus the rector can engage musicians and can direct them what to do or not do, but any decision to pay the musicians for their services and the amount is a matter for the churchwardens.¹ In consequence, the music and the status of the musicians could vary from one parish to the next. Local clergy and lay-persons claiming to have expertise can make the tenure and conditions of musicians insecure.

This chapter addresses choir-related issues not limited to any particular Sydney Anglican parish or suburban church but which tended or did arise in churches in the diocese. The issues were the reasons for church choirs, the behaviour of choristers, all-male choirs as against mixed sex choirs, choir robes, the advertising of the music sung by choirs, and musical standards.

When the Cathedral opened in 1868, there were 63 parishes or districts in the diocese, each with at least one church.² By 1900, the number of parishes or

¹ The foregoing is not exhaustive. In many parishes there is also a parish council. It has power to prescribe policies to be followed by the churchwardens. In addition, parishioners can bring pressure to bear on the rector, churchwardens and parish council.

² Archbishop Sir Marcus Loane, *Sydney's Churches 1793-1900*, (Sydney: n.p., n.d.).

districts had swelled to 171 and by 1940 there were 275 parish churches in the diocese.³ The number of churches meant that the music could be diverse.

Choral and congregational singing

In the nineteenth century and well into the twentieth century, most Anglican parish churches in the diocese aimed to have, and did have, a choir. The primary reason for a choir in a parish church was to support the congregation in their singing of hymns, canticles and psalms, but there were other reasons for which a church might support the formation of a choir. Membership of a choir might result in regular attendance, by choristers, at least at the services at which the choir sang. Some thought that a choir, suitably robed, added to the dignity, solemnity and devotional character of the service. Membership of a choir might promote social contacts and this possibility was an attraction.

In both the nineteenth and twentieth centuries, different views were held on the role of the church choir and the effect which choral singing had on a congregation and on congregational singing. For example, in the issue of *The Australian Churchman* of 4 February 1872, the editor published a letter from ‘Reform’ who complained about the choral services in Barker’s time on Sunday afternoons in the cathedral: “The mouths of the people are virtually stopped; they cannot praise God but listen to the self adulation of the choir”. At this time the editor of *The Australian Churchman* supported the evangelical position. The editor made the following comment at the end of the letter:

The Choral Service is *in its place* at the Cathedral on Sunday afternoon when ‘Reform’ is not compelled to attend if he dislikes it. The Choral Service is out of place in a Parish Church, and more especially so when badly or imperfectly rendered, as we hear has been the case, when it has been attempted in our Sydney churches.

³ Loane, *Sydney’s Churches 1793-1900*.

A choral service was a service in which parts of the service were allocated to the choir, the congregation remaining silent. Generally, until the demise of many parish choirs after the Second World War, most parish choirs were allowed to sing an anthem in a service, provided both music and words were suitable. The chanting of Psalms was tolerated although it discouraged congregational participation. However, the singing of the canticles to a setting that precluded congregational participation, apart from listening, was unacceptable to many. Nor did the controversy as to the role in a church service of a parish choir die down. As late as 1932, *The Church Standard* which supported choral singing in church, published an article by the Revd A. W. Tonge that included, under the heading *Choirs, their uses and abuses*, the following: “We have to face the real fact that the worship of too many of our churches is choir ridden, a listening to a performance rather than a corporate act. The results of this are manifold and disastrous.”⁴

A related matter was the practice of intoning parts of the service. In many cathedrals, parts of the service were intoned, that is, recited on a single note.⁵ The practice came to be imitated in parish churches. It was supported by the ‘high’ church wing but deplored by the ‘low’ church wing. Views on it were firmly held. Thus, the Archbishop of Canterbury, in 1928, said:

Representatives of cathedrals could do no better service to the Church than by abolishing the baneful custom of imposing the cathedral model of music on our parish churches. They should do everything to make choir

⁴ *The Church Standard*, 6 May 1932, p. 5.

⁵ This practice may have been initiated in cathedrals to overcome the problem of excessive reverberation that could blur the spoken or sung word. Excessive reverberation was not a problem in most Sydney Anglican churches.

understand that they were there to make the people sing, not to sing to the people.⁶

In Sydney, intoning could not be undertaken in a parish church except with the approval of the rector of the parish and the co-operation of the choir and choirmaster.

From the time he arrived in Australia, in 1915, Dr A. E. Floyd, the organist and master of choristers of St Paul's Cathedral, Melbourne, was regarded as an authority on church choirs and church music and was frequently outspoken on these subjects. In the year of his arrival, he was invited to give a lecture in Melbourne on church choirs. In the course of the lecture, he said:

A choir should realize that they come to church for worship alone. If this connection is not always before their minds their work is absolutely worthless, and is indeed a labour spent in vain. We shall never get the right kind of material in a choir until every member of it, asked if he were not in the choir stalls, would he be in the body of the church, could honestly answer "yes". They need to be taught that they are merely members of the congregation sitting in a special place for convenience sake.

The purpose of a choir is to lead the congregation to the act of worship.

Anthems are for the edification of the people.⁷

The following year he lectured Melbourne clergy on congregational singing.⁸ In the course of the lecture he asserted that congregations are averse to singing for

⁶ The statement was made in a report to the English General Synod by the two English Archbishops and was reported in *The Church Standard* editions of 06.01.1928 and 13.01.1928.

⁷ The paper was delivered on 29 April 1915 to the *Central Society of Sacred Study*, a Melbourne organisation and is recorded by Ian Burk, *Goodbye 'til next time, A Critical Biography of A. E. Floyd (1877 – 1974)*, Lyrebird Press, Melbourne, 2012, p. 48. The paper was later published in *The Church Standard* of 07.05.1915, p. 173.

⁸ The lecture was reported in *The Church Record for Australia and New Zealand*, 17.03.1916, p. 3.

three reasons: lack of religion – which makes people disinclined to sing, professionalism which engenders a fear to obtrude one's untrained effort lest harmony is disturbed, and choir tyranny – by use of difficult chants or an emphasis on expression marks. In addition, he asserted:

The intrusion of choral services, monotoning, and surpliced choirs in parishes are a product of the Oxford Movement demanding more than ordinary resources. These must not be attempted unless more than ordinary resources are available.

and

Boy choirs are new and should not be encouraged unless (a) there is a good supply of recruits; (b) a skilled trainer; (c) male altos. Better to have mixed voices. Boys will be harmed by long services.

He encouraged choirs to be located in a west gallery as this provided a better projection of voices. In early Sydney churches, a west end gallery with room for choir and an organ, was common except where the space was insufficient. By the second half of the nineteenth century such galleries ceased to be built and choir and organ provided for in the chancel.

In 1923, on the issue as to who should determine the role of church choir, the Report of the English Archbishops on *Music in Worship*:

The Choir has a twofold function: in the congregational music they lead the singing while their own exclusive part lies in the anthems and other supplementary music. Where the congregation does not desire to reserve such a right to itself, the choir will naturally have a wider function. But whatever be the proportions to be observed between the choir and the congregation, the committee is of the opinion that this twofold function of the choir should be formally recognized and the music placed accordingly.⁹

In Sydney, it has invariably been the rector of the parish, and not the congregation, or the choir-master, who determines the role of the choir in a service.

⁹ This part of the Report was reproduced in *The Church Standard*, 23.11.1923, p. 67.

In 1925, Floyd elaborated on his earlier themes in a lecture entitled *Church Music* delivered at *The Australian Church Anglo-Catholic Conference*.¹⁰ After asserting that church organists were inadequately paid, Floyd went on to make wide-ranging comments on church music. He spoke out against elaborate church music in parish churches and bad hymns:

Church music exist(s) for two things only. Every note sung or played in church should either be a part of a deliberate act of worship, or be intended for the edification of the worshippers. In either case it should be the best that could be offered. Many people jump to the conclusion that it ought to be the most elaborate music that could be encompassed with the result that all sorts of choirs attempt music which they would be better advised to leave alone. As a consequence much of the music played in the churches (is) was unworthy of a sacred purpose.
and on the hymns in use in Melbourne:

An examination of hymn-books in use up to 1860 disclosed that “Hymns Ancient and Modern” represented a very notable set-back. The type of hymn then included was less healthy, both from a literary and a religious point of view. At present time there was too great an inclination to think that any kind of music was good enough to sing in church. Sometimes in church tunes were used which any decent musician would turn from with loathing.

Floyd wanted church music that was “of such a character as to inspire, uplift and praise”.

Floyd’s views were widely disseminated. It is reasonable to conclude that the practices he complained of were to be found in Melbourne Anglican churches, and, although he spoke about Melbourne, it is unlikely that the position in Sydney was any better. The impact of Floyd’s views in Melbourne and in Sydney is unknown. On the other hand, one can suspect that Floyd’s views were endorsed by many Sydney clergy of the time.

Hymn-books provided the core of congregational singing. The books in use varied from church to church and often reflected the churchmanship of the clergyman in

¹⁰ The lecture was reported in *The Church Standard* of 22.05.1925, at p. 173. What follows has been taken from the report on the lecture.

charge. *Hymns Ancient and Modern*, first published in 1867, was widely used. Other hymn books in use included *The Hymnal Companion*, *The English Hymnal* and *Songs of Praise*.¹¹ Dr Floyd was not the only person critical of some hymn books in use. In a lecture, the Registrar of the Diocese of Canberra-Goulburn, after mentioning these collections, denounced the hymns tunes of Dykes, Barnby, Monk and much of Stainer. This part of the lecture provoked strong opposition from lovers of the tunes of these composers. But the Registrar defended his position by quoting Stanford : “These tunes degrade religion and its services with slimy and sickly appeals to the senses instead of ennobling and strengthening the higher instincts.”¹²

He also received some support for his views.¹³ The first edition of *Hymns Ancient and Modern* included fifteen tunes composed by Barnby. By way of contrast, *The Australian Hymn Book* of 1977 includes three Barnby tunes only.¹⁴

Choir stalls

¹¹ These were mentioned in a lecture given by the registrar of the diocese of Canberra-Goulburn and reprinted in *The Church Standard* of 20 June 1930, p. 1050. *The Hymnal Companion* was described in the lecture as an evangelical equivalent to *Hymns Ancient and Modern*. *The English Hymnal* was said to be a product of the contemporary Anglo Catholic movement and *Songs of Praise* was said to be “modern”.

¹² *The Church Standard*, 11 July 1930, p. 16.

¹³ One writer compared Ralph Vaughan William’s tune *Sine nomine* set for the hymn *For all the Saints* in *The English Hymnal* with Barnby’s tune for the same words in *Hymns Ancient and Modern* and asserted that the latter had “a sickly air, grating harmonies and a jerky rhythm”. *The Church Standard*, 11 July 1930, p. 16.

¹⁴ *The Australian Hymn Book*, Wm Collins Publishers, Sydney, 1977. The three tunes are *Laudes Domini*, *St Olave*, and *O Perfect Love*. *Laudes Domini* is set for the hymn *When morning gilds the sky* and is a good tune and suitable for the hymn. At the other extreme is *O Perfect Love*, set for the hymn *O Perfect Love*. Both words and tune are sentimental.

In the early decades of the nineteenth century, generally the organ was placed on a gallery in the west end of the church and the choir sat there as well.¹⁵ This was recognized as being the most effective position for the projection of the sound of the organ and the singing of the choir. However, it did not have the visual impact of a robed choir in the east end of a church. It also allowed for misbehaviour by choristers. Because of these factors, in time, most choirs were re-located to the chancel and were divided into two parts, one part on each side of the chancel facing the other.¹⁶ Although this was the common practice, as late as 1919, it was not accepted by all. A letter published in *The Australian Church Record* asserted:

From a musical point of view the effect [of a choir] is infinitely superior when the choir is in the western gallery. Many [Sydney] churches are provided with a choir gallery; but alas! they are more often used as a lumber room than devoted to the proper purpose for which they were built.¹⁷

Another letter written to *The Australian Church Record* disputed this. According to the writer, the choir should be part of the congregation and not separated. The writer opposed choirs in chancels. He considered the best position for the choir is to be seated in collegiate style at the foot of the chancel.¹⁸

¹⁵ A surviving example in the Diocese of this layout, is the present arrangement in St Matthew's Anglican Church at Windsor, a town in the Diocese to the West of Sydney. A modern example is the present arrangement in St Alban's Anglican Church at Epping, a suburb of Sydney.

¹⁶ Leicester Johnson, Organist of Bathurst Anglican Cathedral, in a letter to the Editor of *The Church Standard*, argued that a choir in the chancel of a church is a symbol of the heavenly choir. *The Church Standard*, 8 August, 1914, p. 4.

¹⁷ *The Church Record for Australia and New Zealand*, 29.08.1919, p. 5.

¹⁸ *The Church Record for Australia and New Zealand*, 10.10.1919, p. 13.

Behaviour of choristers

Another issue was who controlled the behavior of the choristers. The church law was clear; the minister was in control: “The Organist, Choirmaster and Choir of each Church shall from time to time be appointed by and may at any time be removed by the Minister.”¹⁹

But this did not specifically address unacceptable behavior in church on the part of church musicians. Some clergy claimed that it was not merely behavior in church services which had to be considered but all behaviour everywhere.²⁰ Illustrations of unacceptable behaviour and unsuitable persons included a singer who leads in a canticle or hymn and who the previous night took part in the “profanities of the theatre”, singers who copy music in the litany, singers who exchange notes on pages torn out of the bible or prayer book, whispering, leaving church during the sermon, and engaging in bitterness and jealousy.²¹

In *The Australian Churchman* of 4 July 1878, another homily on church choirs appeared:²²

¹⁹ Clause 53(1) of the Sydney Church Ordinance 1912. This provision replaced a similar provision in Clause 30 of The Sydney Church Ordinance made on 6 May 1891 which in turn replaced earlier legislation.

²⁰ For example, in the issue of 4 May 1872 of *The Australian Churchman*, 04.05.1872, p. 246, there was an article by ‘IOTA’ entitled *Church Choirs*. The article included the following:

Now, in order that the choral arrangements of our churches may be properly conducted, there is one thing primarily indispensable, and it is upon this point that, in the present instance, we would dwell. It is, that the organist, choir-master, or whoever presides over Church singing under the clergyman, should be a person not only of musical ability, but also and especially, one whose week-day habits and employments will not be at variance with the Sunday duty – one who is a Christian in deed as well as in name. The singers also should be all of irreproachable character and staid demeanour: this is necessary, although what one would most like is that from the leader to the blower, all should be communicants.

²¹ *The Australian Churchman*, 04.05.1872, p. 246.

²² *The Australian Churchman*, 04.07.1878, p. 9.

First of all, it is a high honour to be among the singers. And it is a duty to offer ourselves because we have a gift (from God) for the office, so it is a privilege to be accepted, to have an appointed place, or holy office in God's House. Their calling is not to sing to the congregation but to sing to God. The gift should be exercised with reverence. No-one should enter a choir simply to sing. Unless in daily life choir members must strive to be true members of Christ's Church they should not sing. The choir should be comprised of serious persons and it brings scandal on the Church (and) dishonour to God, when the choir is composed of thoughtless careless persons who sing well but live ill.

There was a question of who could enforce discipline. On this, in a letter to the editor of *The Australian Churchman*, Thomas M. Giblin wrote:

Will you kindly supply the following information through the medium of your columns:

1st Has the Choirmaster power to discharge on his own responsibility a member of the Choir, who either from inability or unwillingness does not sing.

2nd Has the Choirmaster power to take anyone into the Choir on his own responsibility²³

To which the editor replied:

Members of church Choirs, whether paid or not, are expected always to sing, while inability should have excluded in the first instance, unwillingness to sing should certainly exclude now. Both admission and dismissal from a Choir rests with the Incumbent who has indeed its whole management; the Choirmaster is an officer deputed by him to prepare the music for the services, and conduct the Choir practice.²⁴

²³ *The Australian Churchman*, 20.12.1873, p. 95.

²⁴ The incumbent is usually the rector. *The Australian Churchman*, 20.12.1873, p. 95.

The practical answer was and is that a clergyman and a choirmaster can only enforce discipline by threat of expulsion from the choir and by carrying out that threat when appropriate.

This was not all that was expected of ministers as regards the music. Ward Beecher, writing on *Church Music* in *The Australian Churchman*, had this to say:

Every Minister not only should be able on occasion to conduct a musical service, but he should make it a part of his care in the development of the religious life of his congregation to make music good, increasingly good, and he should devote time and energy to it just as he would to the development of any topic for discourse. Music is of itself an agent in affecting not so much the understanding as that part of man's nature which the sermon usually leaves comparatively barren.²⁵

Unfortunately, it seems that clergy received little or no tuition about church music in any of the theological colleges where they were trained.²⁶

Men or women or both

Another issue was as to whether the trebles of a choir should be boys, women or both and the altos men or women. The English Tractarians supported all-male choirs. The choir of the St Andrew's cathedral following English practice, has had an all-male choir although, other choirs, adult male, female and mixed sing in some services. Most parish churches, including some of the evangelical churches in the diocese, sought to have a choir of men and boys. After about 1935, it became difficult to maintain a tradition of an all male choir and this problem seems to have been common to Anglican parish church choirs in Sydney.²⁷

²⁵ *The Australian Churchman*, 11.10.1872, p. 15.

²⁶ See the two letters published in *The Church Standard* of 08.11.1912, p. 8 and 06.12 1912, p. 7, quoted later in this Chapter.

²⁷ For example, Christ Church, Sydney, from the first service in the church building, had an all-male choir until shortly after 1936. See Laura Mary Allen, *A History of Christ Church S. Laurence Sydney*, Finn Bros Ltd, Sydney, undated but probably

The position in Melbourne appears to have been much the same.²⁸ However there were exceptions.²⁹

In *The Church Standard* of 14 June 1940, p.5, a reader sought advice as to what to do when all men have left the church choir and two weeks later, in the issue of 28 June 1940, p. 4, another reader lamented that choirboys were fast disappearing.

The case for an all male choir was put by the music editor of *The Church Standard* in 1937 as follows:

From at least three points of view the Church should retain its boy choristers. All that is best in our church music has been written for choirs of men and boys. Church music sung by boys is better interpreted in its selfless austerity than when

published in 1939 (the year in which the *Foreword* to the book was written) or in 1940, p. 236. In 1934, the choir of St Paul's Anglican church, Burwood had 40 members: 36 males and 4 female contraltos. Women began to be admitted to the choir of All Saints' Woollahra in the late 1930s to supplement the male altos and trebles.

²⁸ According to the history of All Saints', Church, East St Kilda, (Colin Holden, *Saints, Sinners and Goalposts, A History of All Saints' St Kilda*, Australian Scholarly Publishing, North Melbourne, 2008, p. 207 and 208), A.E. Floyd, Bruce Naylor and Gerald Knight were highly complimentary of the singing of the choir of All Saint's in the 1950s and equally scathing about the majority of Melbourne church choirs of the time. All Saints followed the Anglo-Catholic tradition. However, ten years later, All Saint's had problems with recruiting suitable boys for its choir.

²⁹ Paul Nicholls in *Highs and Lows, The Anglican Parish of Christ Church Brunswick 1855 – 2002*, Christ Church Press, Brunswick, Victoria, 2007, records that before World War 1, the choir of Christ Church, Brunswick, also an Anglo-Catholic church, had 20 to 30 boys in its choir (p. 66). By 1945, it had none (p. 120). In 1977, Paul Harvie was able to recruit a small number of boy trebles and add to their number and make the all male choir one of the finest church choirs in Melbourne (p. 195). Harvie left Brunswick in 1989 (p. 198). By the end of 1998, the choir had ceased to be all male (p. 207).

it is sung by adult sopranos; and lastly the choir boy of today is the choir-man of tomorrow.³⁰

Choir robes

The issue of what choristers should wear became a churchmanship issue. The members of the choir of Christ Church, Sydney, from the first service in the building, wore surplices. In the cathedral, the practice varied. In Barker's time, robes were not worn by choir members at the two 'parochial' services. Surplices were worn only at the afternoon service when the cathedral choir, as distinct from the parish choir, sang. That changed under Barry. The matter was the subject of debates at vestry and other congregational meetings. Clergy and others, who were 'middle' or 'high', admired the dignity conveyed by a robed choir. For other clergy, particularly the 'low', surpliced choirs were regarded as the thin edge of a Tractarian wedge. Thus, 'Anglicus' wrote to the editor of *The Australian Churchman* on 02.01.1877 as follows:³¹

We are by degrees getting choral services, surpliced choirs, the Eastern position while reciting the Creeds, members of the choir are allowed to present themselves at the Lord's Table clothed in their surplices, floral decorations becoming extravagant ... The clergy in this diocese are partially restrained by our Evangelical Bishop and a firm attitude he has invariably assured; but let that excellent man pass from amongst us and then I feel assured we shall emulate our neighbours in these mockeries of religion ...

and 'An English Churchman' wrote:³²

The choice is generally between a surpliced choir ... and one of mixed male and female singers. Whether the latter is conducive to decency and good order, let any clergyman inflicted with such say. A lavish display of the absurdities of modern

³⁰ M. B. Giles writing in *The Church Standard* of 19.03.1937, p. 5.

³¹ *The Australian Churchman*, 20.01.1877, p. 344.

³² *The Australian Churchman*, 03.03.1877, p. 443.

fashion, flirting and levity of conduct, varied with contentions and jealousies among themselves, and not infrequently insubordination towards the unhappy clergyman himself, are the usual characteristics of a mixed choir. Let us have then a choir of men and boys; and surely it is a much a matter of decency and order that they should have a suitable uniform.

Musical standards

The standard of choral singing in parish churches and the quality of the music sung varied. The standard of singing depended on a number of factors. These included the singing ability of the members, the number of singers, and the commitment of the singers to the choir, its practices and the services at which it sang. Equally important were the ability of the conductor to provide effective training and leadership, the competence of the organist and the support of the minister. Possibly, the last of these factors was the most important.

At the end of 1879, Mr Edward Symonds wrote the following in a letter to the editor of *The Australian Churchman*:³³

Would it not be well that some effort should be made for the improvement of our church music. Individual choirs are struggling along as best they may, and making more or less progress according to the circumstances. But I should think something might be done towards a more concerted movement. Could not some plan be adopted by some of the members of the Sydney and suburban Choirs could meet together for practice, and then assist those churches who wished it in the periodic establishment of choral services. Our able and respected Precentor has just arrived from England. Will he kindly send us his views respecting the proposal.

Corlette did just that in a letter published in *The Australian Churchman*.³⁴ He informed readers that he would attempt to establish a kind of choral music union of interested choirs. One obstacle he saw was the multiplicity of music service books in use in the

³³ *The Australian Churchman*, 01.01.1880, p. 207.

³⁴ *The Australian Churchman*, 26.02.1880, p. 405.

diocese. He argued for *Bickersteth's Hymnal* and the *Cathedral Psalter* as a compromise. The result was the annual festivals in the cathedral described in earlier chapters of this Thesis.

After *The Australian Churchman* ceased publication, there was no Australian Anglican Church newspaper with an Australia-wide circulation until 31 May 1912, when a new newspaper, called *The Church Standard*, appeared. However, the paper showed little interest in church music until about 1930 and not much on church music appeared in its earlier issues apart from the occasional article and some letters to the Editor. Sometimes these cast light on contemporary practice. For example, in 1912 a letter written by *A Music Lover*, evidently an Anglican clergyman from country NSW, drew attention to a problem regarding musical standards:

From a limited experience in parts of Australia I recognize that here (as regards church music) we are far from unity, and also that few of our priests have any training in the musical part of a priest's work. There are many of us at least who lament this deficiency, and would gladly welcome any information that would lead to a better shape of things.³⁵

When this was doubted by another correspondent, a third correspondent, who identified himself as: *A Music Lover* wrote "I am a priest and was trained at a theological college that has sent many priests into NSW. Music has formed no part of the curriculum in that college's courses nor do I know of it in any other college."³⁶ An organist stationed in a country town wrote to say he had "a very ordinary country Choir; and one sadly deficient in male voices, which sings the responses and a unison choral communion."³⁷ One aspect

³⁵ *The Church Standard*, Vol. 1 No. 24, 08.11.1912, p. 8.

³⁶ The extracts quoted in this paragraph have been taken from a statement attributed to Borland and published in *The Church Standard*, Vol. 1 No. 29, 06.12.1912, p. 7

³⁷ *The Church Standard*, Vol. 1 No. 26, 15.11.1912, p. 16

of the problem was ignorance as to suitable church music. Another writer complained that “Many Choirs love trashy anthems, which they render with inexcusable taste.”³⁸

The year 1933 opened with a controversy. It began on 20 December 1932 and was caused by comments made by John E. Borland.³⁹ Borland had been examining in Australia for the Trinity College of Music, London. He stated that the standard of church music in the dominions was “very bad compared with other countries”. The only exceptions, he said, were in a few of the larger cities. He described the organ playing as “painful” and most voluntaries as “rubbish”. Many voluntaries had “frivolous tunes more suited to picture palaces than to the church”. Most organists, he said, had no idea of what the organ should be. The criticism was not limited to music in church. Borland noted that ear and voice training were almost entirely neglected in schools and the nasal tone in the voices of Australian children was particularly objectionable.

The first published response appeared in *The Sydney Morning Herald* of 28 January 1933.⁴⁰ It was written by “R.W.B.”.⁴¹ R.W.B. thought that every organist, who was familiar with the high standard of church organists in England, would admit that Borland’s criticisms were fair. Nevertheless, “R.W.B.” thought that, if Borland had a better understanding of the “unfortunate conditions” under which church musicians laboured in Australia, he would have been more tolerant. “R.W.B.” thought that Borland was not referring to the cathedrals in the larger cities. The standard of music in these, “R.W.B.” believed, was equal to anything of a similar nature in England. “R.W.B.” also believed that there were many churches away from cathedrals where the music was of an equally high standard. He instanced St Matthew’s Manly, St Mark’s Darling Point and St Jude’s Randwick, all Sydney Anglican churches, as examples of churches with music of a high standard. He thought that Australia was fortunate in possessing many fine church organs although many were “of the old tracker” type and needed to be brought up to “modern standards”. On the other hand,

³⁸ *The Church Standard*, 03.01.1913, p. 4.

³⁹ *The Sydney Morning Herald*, 20.12.1932, p. 9.

⁴⁰ *The Sydney Morning Herald*, 28.01.1933, p. 9.

⁴¹ There is no indication of the identity of the writer.

R.W.B. thought that not many Australian organists were capable. Often the Australian organist was a member of: “a gallant band of voluntary workers who devote Sundays and most evenings of the week to their labour of love”. “R.W.B.” considered that many organists were under-paid. He agreed that many Australian organists may be deplorable musicians but he thought that they worked hard to become better. As far as he was aware, training facilities simply did not exist.

W. Arundel Orchard, the Director of the NSW Conservatorium of Music in Sydney responded to “R.W.B.” by offering to arrange classes for subjects of vital interest to organists and choir masters.⁴² This move was supported in another letter in which the writer (who signed the letter ‘Church Organist’) encouraged Dr. Orchard to continue. Church Organist believed that the lack of encouragement, inspiration and intelligent help was largely responsible in many cases for the little enthusiasm shown by some organists in their work. He also believed that a large number of churches had a very poor standard of music in both choir and congregational singing and in organ solo work.

The following year marked the visit to Australia from England of Dr S. H. Nicholson of The Royal School of Church Music. In the course of his visit, he urged church musicians to do better. He said: “If music is used in the worship of the Church, it must be with the intention of expressing the beauty and dignity of man’s worship of Almighty God, and to this end it must be chosen with care, and no pains must be spared in performing it as well as possible”.⁴³ He spoke against what he perceived as the very bad church music of the nineteenth century.⁴⁴

In 1937, M. B. Giles, the music critic of *The Church Standard*, wrote on the condition of church music in Australia and the need for reform. He said:

⁴² *The Sydney Morning Herald*, 01.02.1933 p. 10.

⁴³ *The Church Standard*, 28.09.1934, p. 90.

⁴⁴ *The Church Standard*, 19.10.1934, p. 12. Some of his remarks are quoted in an earlier chapter of this Thesis.

... neither has there been any real investigation into the conditions of church music nor any general programme of improvement ... much of the music used in our parish churches (is) trash ... There has been no wide-spread movement or reform of Church music in Australia in the past 25 years. Here and there in some cathedrals and parish churches, no doubt, an excellent standard has been maintained ... The truth is that Australian clergy, organists, choristers and congregations hate to be reformed ... Such feeble anthems as those of Simper and Spinney are still used in many services; Jackson's and Winchester's services are still regarded as the finest and are constantly sung, but, unfortunately, not to death. Seldom are the compositions of Parry, Stanford, Wesley, Walmisley or Croft used in services while the music of the earlier great writers, Purcell, Gibbons, Byrd and Tye is an unopened book and the splendid contributions of later musicians like Noble, Vaughan Williams, Bairstow and others are unheard and unheard of.

It seems reasonable to conclude that, in many of the parish churches of the diocese (and elsewhere) in the period from 1869 to 1940, the standard of music sung by congregations and choirs, the singing of solo pieces by choirs and the accompaniment by organists left a great deal to be desired.

Obstacles to good church music in Parish churches.

The obstacles to good choral music in parish churches were considerable. The attitude of the minister of an Anglican church was of prime importance. He could be influenced by leading members of the church. But, if the minister did not want choral music in services in the church, the organist, choirmaster and choir found their role limited to supporting congregational singing. Even where a minister did not object to choral music in his church, he might control what was sung. The issue as to whether the church would have an organist who also conducted and trained the choir could affect the quality of the music. The best course was to separate the roles as not all organists were good choirmasters nor choirmasters good organists. A separation of the roles might not be necessary where the choir was and remained a small group of competent singers.

Then there was also a question of cost. Most organists and choirmasters worked in a part time capacity but expected some remuneration. Combining the two functions in one

person might be cheaper. A capable organist and a capable choirmaster would expect to be paid more than an organist or choirmaster who was inexperienced or not very effective. On the other hand, there were those who expected all musicians to be volunteers who derived their income from sources external to the church.

Lastly, there were the choristers. Choristers with untrained voices or with voices that did not blend or who were unable to read musical scores could make ‘good’ music impossible. The fact that the minister controlled admission and removal of choristers meant that a choirmaster might find that he or she had unsuitable persons in the choir who could not be removed and might lose good singers.

“R.W.B.” was clearly aware of the problems. Churches in major cities were in a better position to secure good choral music, if they wanted it. Churches in small country towns or in remote country areas could not.

Advertisements

Most Sydney Anglican parish churches, like the cathedral, kept no record of the anthems and settings sung by their choirs.⁴⁵ It is difficult to discover what was sung in Sydney parish churches before about 1890. A column headed *Religious Announcements* started to appear in *The Sydney Morning Herald* towards the end of the nineteenth century. The column continued in the twentieth century under different names: *Church Services* and later *Church Notices*. Initially, the column was dominated with advertisements for the services in Presbyterian, Baptist, Wesleyan, and C’ongregational churches. Rarely did any Anglican church advertise.

⁴⁵ This seems to have been the case also in the Church of England in England. Hilary Davidson in her Book *Choirs, Bands, and Organs, A History of Church Music in Northamptonshire and Rutland*, Positif Press, Oxford, England 2003 was able to undertake a comprehensive survey of the organs of the counties but little of the choirs or what they sung.

From about 1890, that began to change and advertisements of the services in Anglican parish churches in the diocese began to appear in newspapers. These advertisements mostly comprised a few lines giving times of services, the type of service, and the name of the preacher. Sometimes, the sermon topic was mentioned. Rarely was the music specified and then most commonly the name or first line of anthem only, leaving the reader to guess the composer. On the other hand, it is clear that some services, particularly those in the 'high' churches, were choral. Mention is frequently made of choral matins, choral communions, and evensongs in those 'high' churches that advertised their Sunday services. Sometimes, the word 'fully' appears before 'choral'. Yet the particular settings of canticles sung were rarely mentioned. It is not obvious why some Anglican churches took to advertising their services in the late nineteenth century and the first four decades of the twentieth century. The most frequent and extensive advertisements related to the services in the cathedral. The cathedral attracted those visiting to Sydney and also Sydney residents who, for whatever reason, wished to visit or join a church other than that of the parish in which they lived. To both, the advertisements would have been informative. The cathedral also had good access to the public tram network south of the Parramatta River and the suburban train facilities after they had been established.

The position of parish churches was not the same. Those who attended a parish church with regularity would have known the times of services. Visitors to Sydney would not necessarily be expected to attend or be interested in the suburban churches. If a special musical activity was proposed in a suburban church, such as a performance of Stainer's *The Crucifixion* or of Handel's *Messiah*, the church authorities might advertise the event in order to attract persons who lived elsewhere and to make the performance known in the community in which the church building was situated, in order to attract non-members to the performance and, thereafter, to the regular services.

The Anglican parish churches that did advertise were mostly situated within or near to the central business district of Sydney or in settled suburbs of Sydney. The churches within the central business district, or most of them, would have been affected by the movement, in the late nineteenth and early twentieth centuries, of residents from the centre of the city to adjoining suburbs. Such churches would have become, at least partly, dependent on

the support of persons living in the suburbs for their survival. Some churches which advertised were situated in well-established suburbs. On the other hand, one cannot infer that the Anglican parish churches which did not advertise or those situated some distance from the central business district of Sydney did not have choirs which provided solo items in the services. These may have seen no point in advertising, at least in *The Sydney Morning Herald*. All Saint's, Woollahra, during the "Massey" years, rarely advertised in that newspaper, but relied on the monthly or bi-monthly parish bulletin to inform those living in the vicinity of the church of the planned music for the church.

The Crucifixion and Olivet to Calvary

Criticism of Stainer's *The Crucifixion* and Maunder's *Olivet to Calvary* appeared in an earlier chapter of this thesis. *The Crucifixion*, at least, has one four-part chorus (*God so loved the world*) which has survived the rest of the work and is often sung as an anthem. Notwithstanding criticism of both works, *The Crucifixion* and *Olivet to Calvary* were once popular works with Sydney parish church choirs and, one may expect, with those who came to hear it.

Both works contain four-part choral writing and organ accompaniment. Each has parts for tenor and baritone soloists who could be members of the church choir. This suggests that the churches listed hereunder, which advertised performances of either work, had a choir which was capable of singing in four-part harmony. However, this suggestion may not be entirely correct. It was a common practice for the choir of church A to join with the choir of church B for an occasion and sing in music in church A and then in church B shortly thereafter. This had the merits of providing a better body of sound and of reducing any weakness in any of the four parts in the choirs of either church.

In the early decades of the twentieth century, the popularity of *The Crucifixion* and *Olivet to Calvary* was at its height and performances of the works were advertised frequently in *The Sydney Morning Herald*. A church that presented a performance in one year and advertised that performance might repeat the work in subsequent years without any advertisement. One may expect that there were many performances were not advertised

at all except locally. The churches in which there were performances of *The Crucifixion* or *Olivet to Calvary* which were advertised between 1894 and 1940 in *The Sydney Morning Herald* and the year in which the advertisement was published are set out in Table 1 which follows. ‘S’ refers to Stainer’s work; ‘M’ refers to Maunder’s. Where either work was performed more than once in a particular church, the relevant letter is followed by the number of the performances in the relevant year. Where, in a year, there were no advertisements of performances of either work, the number of the year is omitted.

TABLE 1

This table discloses the advertised performances of S and M from 1894, the first year in which such performances were given until 1940. Performances continued after 1940.

	1894	1895	1896	1897	1898	1899
Christ Church, Sydney	S	S				
St James’, Sydney			S	S	S	S
St John’s, Milson Point						
St Luke’s, Concord		S			S	
St Mary’s, Waverley				S		
St Thomas’, Balmain						S

	1900	1901	1902	1903	1904	1908
St Clement’s, Marrickville						S
St James’, Sydney	S		S		S	S
St John’s Darlinghurst				S	S	
St John’s, Milson Point			S			
St Mary’s, Waverley				S		
St Paul’s, Burwood						S
St Thomas’, Nth Sydney			S			

	1909	1910	1911	1912	1913	1915
St James', Sydney				S		
St John's Glebe			M	S		
St John's, Milson Point				S		
St Mary's, Waverley		M2		S		
St Matthias', Paddington						S
St Nicholas', Coogee				M	S	S
St Paul's, Burwood		S2				
St Paul's Chatswood			S	S		
St Stephen's, Newtown				S		
St Thomas', Nth Sydney				S	S	S
St Stephen's, Willoughby						S

	1917	1918	1919	1920	1921	1922
Holy Trinity, Dulwich Hill	M					S
St Chad's, Cremorne		S				
St Clement's, Marrickville				M	M	M
St Cuthbert's, Naremburn.			S	M		
St John's, Darlinghurst	M			M		
St John's, Glebe	M					
St Mark's, Darling Point					S	
St Mary's, Waverley	M					SM
St Mathias', Paddington	S				M	M
St Matthew's, Bondi	S					
St Nicholas' Coogee					M	
St Paul's, Chatswood				M		
St Stephen's, Willoughby			SM			

	1923	1924	1925	1926	1927	1928
All Saints' Petersham	M					
All Soul's, Leichhardt		S	S		S	
Holy Trinity, Dulwich Hill	M	M			SM	SM
St Andrew's, Summer Hill		S	SM	SM		
St Clement's, Marrickville		M				M
St John's, Birchgrove						SM
St John's, Glebe						M
St Mark's, Darling Point		S	S	S	S	S
St John's, Darlinghurst	M		M	M	M	M

St Jude's, Randwick				SM	M	M
St Mary's, Waverley	S	M	M			
St Matthias', Paddington					M	M
St Michael's, Vacluse					S	
St Nicholas', Coogee						M
St Peter's, East Sydney					S	
St Philip's, Sydney	S	M				
St Stephen's, Newtown						SM
St Thomas', Nth Sydney	S					

	1929	1930	1931	1932	1933	1934
All Saints', Suspension Bridge			M	M		
All Souls', Leichhardt		M				
Christ Church, Sydney					S	
Christ Church, Enmore		M				
Holy Trinity, Dulwich	M	M				
St Andrew's, Summer H.	S	M	M	SM		
St Augustine's, Neutral		S				
St Clement's, Marick.	M	S	S			
St David's, Arncliffe						SM
St James', Croydon	S		M			
St John's, Birchgrove	M					
St John's, Darlinghurst	M					

St John's, Maroubra				S	S	
St Jude's, Randwick	M					
	1929	1930	1931	1932	1933	1934
St Mark's, Darling P.				S		
St Matthew's, Bondi		S				
St Michael's, Vacluse	S2					
St Nicholas', Coogee	SM	S	SM	S2	M	
St Philip's, Sydney			S	M	M	
St Stephen's, Newtown	M					

	1935	1936	1937	1938	1939	1940
All Souls, Leichhardt						M
St James', Croydon		M				
St John's, Darlinghurst	S	S				
St John's, Milsons Point			M	M		
St Jude's, Randwick						S
St Mary's, Waverley						S
St Mark's, Darling Pt					S	S
St Michael's, Vacluse						S
St Paul's, Burwood				M		
St Philip's, Sydney		M				
St Stephen's, Willoughby		S	S			

Table 1 suggests that the years 1928 to 1931 were the period of the greatest popularity of the two works. Neither work disappeared after 1940.⁴⁶

Other advertisements

A majority of the advertisements announced the anthem or anthems to be sung on particular Sundays only. Sometimes only one anthem was advertised and it is unclear whether that

⁴⁶ There were at least two performances of Stainer's *Crucifixion* in Sydney in 2013 of which the author is aware.

anthem was sung at one service only or two or more services. Seldom did a suburban choir have more than three services on a Sunday.

Gounod and, to a lesser extent, Barnby were well represented in the anthems listed in editions of *The Sydney Morning Herald* but the range of compositions sung does not appear to have been as extensive as the number sung by the cathedral choir during the periods of the popularity of those composers. On the basis of the advertisements, the most popular of the anthems of Gounod were: *Send Thy light, Praise ye the Lord, By Babylon's wave* and *There is a green hill*. Some suburban choirs tackled Gounod's *Rédemption* or the parts thereof. The most popular of the anthems of Barnby were *Let Thy merciful kindness, O Lord how manifold are Thy works* and *King all glorious*

It is likely that the general standard of the singing of some choirs, such as Christ Church, Sydney, St James', Sydney, St Mark's, Darling Point, All Saints', Woollahra and St John's Darlinghurst, was high. The standard of singing of other suburban choirs is unknown. It probably varied considerably.

9. PARTICULAR CHURCH CHOIRS

In the previous chapters, it pointed the vigorous church building programme in the diocese over the period examined in this thesis. In the last chapter, I drew attention to the factors that made for diversity in music in parish churches. In this chapter, I look at music in four parish churches. None of them are archetypes, even of themselves. Standards change, and a period of excellent music from a capable choir could change overnight on the resignation or dismissal of the choirmaster.

Christ Church, Sydney¹

Perhaps the best known parish church choir in the diocese was (and is) that of Christ Church, Sydney. However, Christ Church was (and is) not typical.

The music in Christ Church, from the opening of the church on 10 September 1845, has related to the churchmanship of the rectors. The first two rectors, Revd W.H. Walsh, (1800 - 1865) and the Revd G Vidal, (1867 - 1878) encouraged the singing of the parts of *The Book of Common Prayer* that could be sung by virtue of the rubrics and the services followed Tractarian principles of order and solemnity.² Both clergy have been described as academic high churchmen.³

On 1 April 1878, the Revd Charles Frederick Garnsey was appointed the third rector of Christ Church. Garnsey had been ordained in 1864 and immediately became the

¹ The official ecclesiastical name of the church and its parish is and always has been *Christ Church, Sydney*. In early New South Wales, the settled parts of the country were divided into areas called 'Parishes'. These had no church significance and were mostly unrelated to ecclesiastical "parishes". However the Christ Church is situated in the secular Parish of *St Laurence*. Parishioners of Christ Church added St Laurence to Christ Church and the church has become known as *Christ Church St Laurence*.

² Laura Mary Allen, *A History of Christ Church S. Laurence*, Finn Bros Ltd, Sydney probably published in 1939, p. 8.

³ Allen, *A History of Christ Church S. Laurence*, p. 54.

assistant to the ailing rector of Windsor, the Revd H. T. Stiles. He was involved in controversy in the Windsor parish church, St Matthew's, over the use of a hymnal known as *Chope's Hymnal*.⁴ A number of parishioners objected to the use of the hymnal describing it as "objectionable". Controversy followed and ultimately Bishop Barker requested its withdrawal.⁵

In 1884, Garnsey spent a year in England and on his return to Sydney, introduced to the services in Christ Church innovations that he had observed in England. These included daily services of the Holy Communion, called "Eucharist", seasonal colours and hangings, a processional cross, eucharistic vestments and candles on the communion table.⁶ Some Sydney churches followed the example of Christ Church. Bishop Barry did nothing to discourage these developments. He certainly wanted to broaden the churchmanship of the diocese and believed that variety gave strength to the church. A minority of persons (possibly members of Christ Church) complained to Barry about the innovations made by Garnsey. In consequence, a compromise was agreed between Barry and Garnsey. Under the compromise:

Altar lights were to be allowed at the early celebration and the use of linen Vestments to be minus amice, maniple and colored orphreys⁷

⁴ The full name of the hymnal was *The Congregational Hymn & Tune Book containing Three Hundred Different Four-Part Tunes with their Hymns, Ancient and Modern*. The hymnal had been compiled by the Revd Richard Robert Chope.

⁵ The controversy is described in some detail in Cameron, Neil, *Music of the Anglican Churches of the Diocese of Sydney 1836-1868*, M.Mus. diss., The University of Sydney, 2006, Sydney, p. 55.

⁶ Allen, *A History of Christ Church S. Laurence Sydney*, p. 8. A detailed list of the matters complained of and Barry's response to each one appears in *The Archbishops of Railway Square A History of Christ Church, St Laurence, Sydney*, John Spooner, Halstead Press, Rushcutters Bay, NSW 2011, p. 61.

⁷ Allen, *A History of Christ Church S. Laurence Sydney*, p. 63.

However, this action, together with controversy over Barry's appointment of a tractarian as Principal of Moore Theological College (Barry mistakenly thinking the appointee was not of either the high church or low church schools) resulted in bitter controversy and suspicion in the diocese.⁸ Some approved of Garnsey's innovations. For example, in a church newspaper, quoted but not cited by Allen, the writer is said by Allen to have written the following in 1894, the year of Garnsey's death:

Words fail to paint the picture of Australian Churchmanship sixteen years ago, the crude and lamentable ideas; the conduct of Divine service was fearful to hear and see ... It was a bold thing in 1884 for Mr. Garnsey to place on the altar a large brass cross and two candlesticks. Being a wise man, Mr Garnsey had the candles lighted at Holy Communion, for what is the proper use of candles if they are not lighted at the proper time? At this period Altar lights were unknown in Australia. Two churches in South Australia and one in Queensland could boast of candlesticks, but they were not used! At the present time (1894) four churches in the Sydney diocese have candles, many in Grafton and Armidale ... To Mr Garnsey belongs the credit of introducing this Christian custom!⁹

Garnsey's innovations seem to have had little impact on the ceremonial or music in cathedral or many of the other churches of the diocese. A few churches, regarded as 'high' followed the precedent in whole or in part. For example, St James' Sydney and St Saviour's Redfern followed the Christ Church example; St Mark's Darling Point and All Saints' Woollahra did so in part.

It is clear that in the case of those churches that changed from 'high' to anglo-catholic, while the choral music remained, what was sung changed. Sung matins became sung eucharist as the main morning service. The second development was a further division

⁸ Judd and Cable, *Sydney Anglicans*, p. 132 and 133.

⁹ Allen, *A History of Christ Church S. Laurence Sydney*, p. 61.

between the Anglican churches in the diocese.¹⁰ The division resulted, amongst other things, in the formations of ‘parties’ of like-minded church members determined either to implement innovations supported by them or to prevent those innovations. The third impact was the development of a belief, in the minds of ‘low’ church members, of an association between church music, church choirs, choirmasters and organists, on the one hand, and the anglo-catholic churches and practices, on the other. This resulted in any change or new practice proposed by church musicians being damned by association.

In its early years, Christ Church had a surpliced male choir that sang from stalls, arranged in collegiate style in the centre of the nave surrounded by the congregation. The church had a school that could provide boys to sing the treble line. The organ was in a gallery at the rear of the church. In Garnsey’s time, organ, organist and choir were moved to the north-eastern corner of the nave.¹¹ When the original organ was destroyed by fire in 1900, it was replaced with the present organ erected on a platform in the south-eastern corner of the nave and the choir moved to a position opposite the organ.

In the early twentieth century, the parish of Christ Church became increasingly non-residential and ultimately the school closed. It then became more difficult to find boys willing to be choristers and women replaced the boys. Nevertheless, an ambitious musical programme was continued. Three histories have been written on Christ Church and its rectors.¹²

¹⁰ The development of the division and the highly acrimonious debates that followed is described, from an Anglo-Catholic viewpoint, by John Spooner in *The Archbishops of Railway Square*, p. 78 and following.

¹¹ Allen, *A History of Christ Church S. Laurence Sydney*, p. 215

¹² The first history, *A History of Christ Church S. Laurence Sydney* written by Laura Mary Allen, covers the period from 1845 to 1939. One chapter is devoted to music, but contains little information of what was sung over the 100 years following the opening of the church. The second, *John Hope, of Christ*

Because few churches in the diocese followed the example of Christ Church, three churches more typical of the diversity in the Diocese are considered. All Saints' Woollahra is the oldest of the three. It was regarded as 'high', but never as extreme as Christ Church. The second is St Clement's, Mosman, a typical 'middle' church. The third is St Andrew's Sans Souci which has always been 'low' or 'evangelical' but not extremely so.

All Saints', Woollahra

The following statement appears on the first page of earliest *Minute Book of meetings of the Vestry and Churchwardens of All Saints' Anglican Church, Woollahra, Volume 1*:

In the year 1870, Mr Henry Mort, of Mount Adelaide, Sydney, projected the building of a church in Woollahra to which he hoped that his son, the Rev. Henry Wallace Mort, at that time in England, might be presented.

The Lord Bishop of Sydney was applied to, and, in accordance with section vii of the Presentation Ordinance, signified that if a Church was built to his satisfaction, Mr Mort would have the right of the first presentation to it. At the same time the Bishop's satisfaction was interpreted by his lordship to mean, that the Church would hold three hundred persons and be capable of extension.

Edmund Blacket prepared the plans for the proposed church. The foundation stone was laid on 15th August 1874 in the presence of a congregation of about 1,000 people.¹³ The opening service was held on 8th January 1976.¹⁴ Henry Mort

Church St Laurence, written by L.C. Rodd, Alpha Books, Sydney, 1972, is a biography of a later rector and does not concern itself with the music of the church. The third, in my opinion, the most comprehensive and reliable, is *The Archbishops of Railway Square A History of Christ Church, St Laurence, Sydney*, by John Spooner, Halstead Press, Rushcutters Bay, NSW 2011, has little on the music in the church.

¹³ James Jervis, *The History of Woollahra, A Record of events from 1788 to 1960 and A Centenary of Local Government*, Halstead Press, Sydney, undated, but probably 1960, p. 89.

contributed £3,500 and friends of his a further £1,900. The cost of the church up to the opening was £5,411.2.9. A decision was made immediately to construct the envisaged extension. The result, on completion of this work, was and is one of the grandest Anglican church buildings in Sydney and one of Blacket's most successful.¹⁵ The extended church has a seating capacity for over 800 persons. But, due to a shortage of funds, the church has not been completed. The original north and south vestries were wooden whereas the rest of the building was built in stone. The wooden vestries were replaced in 1926 with vestries built of stone. The original plan envisaged, on the top of the north vestry, a room for bell-ringers and above that a room for bells and a substantial spire.¹⁶ The rooms for the bells and bell-ringers and the spire have yet to be constructed.

The Revd Wallace Mort was appointed rector when the first part of the church was completed and remained in this office until he retired in 1914, 38 years after his appointment. He was succeeded by the Revd W. L. Langley. It is clear from what happened in the next 60 years that the first and second rectors of the church (Mort and Langley) expected that the church would have a choir and that the main morning and the evening services on a Sunday would be of a 'cathedral' type.

The first instrument in the church was an harmonium.¹⁷ At the meeting held on 7 April 1876, the Churchwardens had authorized the hire of an harmonium at a cost of £6.16.6, presumably per annum, and the payment of £1.19.0 also presumably per

¹⁴ Jervis, *The History of Woollahra*, p. 90.

¹⁵ Herman Morton, *The Blackets, An Era of Australian Architecture*, Angus and Robertson, Sydney, 1963, p. 147.

¹⁶ Jervis, *The History of Woollahra*, p. 90.

¹⁷ *Minute Book, Volume 1, for meetings of the Vestry and Churchwardens of All Saints' Anglican Church, Woollahra*, meeting of 07.04.1876. The pages in the Minute Book are not numbered. The Minute Book is held in the Sydney Diocesan Archives, Phillip Street, Sydney.

annum, to the choirboys.¹⁸ A fortnight later, the Churchwardens agreed to the appointment of an organist at a salary not to exceed £50 per annum and the purchase of six small surplices for the choir boys.¹⁹ The first instrument must have been quite inadequate for the building and, in 1882, a subscription was begun by parishioners for a pipe organ. A meeting of parishioners, on 11 April 1882, approved the purchase of a pipe organ to cost £1,050. The organ fund had £670 in hand. The meeting was asked to approve the expenditure of an addition £200 for additional stops but considered the additional outlay to be unnecessary.²⁰ By the time the organ arrived in Sydney, £1,160 had been subscribed but the size of the organ was larger than that approved by the meeting of parishioners and the cost, with freight and installation costs, had increased to £1,500. How this happened and how the additional cost was paid are not recorded in the Minute Book. The organ, built by Foster & Andrew's of Hull, England, had three manuals and pedals and, at the time, was the largest in any Anglican parish church in New South Wales. The quality of the workmanship was excellent and the organ remains in its original position and condition. The organ remains one of the finest pipe organs in Sydney. The specification is in appendix 9 and makes an interesting contrast with the specification of the 1868 Hill organ of the cathedral.²¹

In the first 40 years there was a rapid turnover of organists. The organist of the church was expected to direct the choir. The history of the succession is not

¹⁸ *Minute Book, Volume 1, for meetings of the Vestry and Churchwardens of All Saints' Anglican Church, Woollahra*, meeting of 07.04.1876.

¹⁹ *Minute Book, Volume 1 for meetings of the Vestry and Churchwardens of All Saints' Anglican Church, Woollahra*, meeting of 19.04.1876.

²⁰ *Minute Book, Volume 1, for meetings of the Vestry and Churchwardens of All Saints' Anglican Church, Woollahra*, meeting of 11.04.1882.

²¹ The organ has been restored but not altered since its installation. The organ reflects changes in English organ design since the cathedral organ was built. The pedal division of the Woollahra organ is significantly smaller than that of the cathedral organ, as is the choir division.

complete but there must have been a serious problem which caused the changes which took place.²² Only in 1920, when Victor Massey was appointed organist and choirmaster, was there stability. The minutes do not disclose who played the organ between 1884 and 1903, but if there was one organist and choirmaster during these years, it follows that there was a succession of seven organists over 27 years. Some of the organists may have been competent at playing their instrument but lacked the skill to train and conduct the choir as, between June 1877 and October 1908, there are numerous mentions in the minute book of dissatisfaction with the singing of the choir.²³

There is not much information available about the music in All Saints' Church before 1895. A few advertisements of music sung at services were published in *The*

²² The material in this footnote has been taken from the *Minute Book, Volume 1, for meetings of the Vestry and Churchwardens of All Saints' Anglican Church, Woollahra*. The first Organist may have been a Mr Gosling appointed in April 1877. He was replaced by a Mr Kitson. In June 1880, the performance by Kitson of his duties was questioned and, in July 1880 the rector and the churchwardens dismissed him. On 8 August 1880, Mr Smythe was appointed organist on a trial basis for 3 months. By 1881, Mr T. Sharp was the organist but, in May 1882, the rector and churchwardens decided to call upon Sharp for his resignation. Nevertheless, Sharp remained as organist until shortly before 27 December 1882, when he resigned. Professor Hughes gave the opening recital on the new organ but he too resigned shortly before 26 February 1884. Professor Hughes was replaced as organist by a Mr Biggs. By 2 January 1903, Mr Moon was the organist. Later in 1903, he resigned. His successor was a Mr Knight. The minutes noted a distinct improvement in the singing of the choir under Knight. Knight remained organist until 26 February 1911, when he resigned. Mr Alfred Beal was his successor. He remained in office until April 1920. He attempted to attract new choristers but with little success.

²³ For example, the minute of the Parish Council meeting of 6 July 1908 records:
A long discussion took place in reference to the inadequacy and want of cohesion of the Choir and the opinion was freely expressed that the necessity existed for a Choirmaster outside the Organist, but owing to the absence of such a person and the want of funds nothing definite could be done. *Minute Book Volume 2 for Meetings of the Vestry and Churchwardens of All Saints' Anglican Church, Woollahra*, meeting of 06.07.1908.

Sydney Morning Herald in 1892 and 1893. The parish paper of the early years did not advertise the music sung at regular services. However in each of the years 1895 and 1896, fifteen advertisements were published in *The Sydney Morning Herald* and twenty seven for 1897. While these are a minor fraction of the approximately 106 choral services in the church during each of these years, they give an indication of the choral music performed. In 1895, extracts from Handel's *Messiah* dominated the published repertoire but it also included anthems by such popular composers as Goss, Gounod, Mendelssohn and Stainer.²⁴ Settings of the morning and evening canticles were few. In 1896, anthems of fourteen composers are represented and the number of settings of the canticles had increased. In 1897, Mendelssohn dominated the repertoire with seven anthems sung at least once. Few settings of the canticles were sung and the repetition is notable. Lloyd's setting in F of the evening canticles were sung at least ten times, many of them on successive Sundays. Smart's setting of the *Te deum* was sung even more frequently. It must have been tedious for the congregation to hear the same settings Sunday after Sunday. No doubt, in each year, music not mentioned in Appendix 10 was sung.

The Revd Wallace Mort retired on 30 September 1914 and the Revd W. L. Langley was appointed as his successor. The change was announced in *The Church Standard*. Langley had been Rector of St Stephen's Newtown. The *Standard* had this to say of Langley and the appointment "young and vigorous, with a forceful and attractive personality, he should prove very successful at Woollahra, which is admittedly not an easy parish".²⁵ The newspaper, perhaps wisely, gave no grounds for its belief that the Woollahra parish was "not an easy parish". There is very little record of the music sung from 1898 to 1919.

In 1920, Victor Massey was appointed organist and choirmaster. Victor Massey was the son of Joseph Massey, the organist at St Andrew's Cathedral. Victor was

²⁴ See Appendix 10.

²⁵ *The Church Standard*, 14.08.1914, Vol. III No. 116, p. 10.

also an assistant organist at the Cathedral. Victor, unlike his father, had music lessons in England after he finished his war service.²⁶

By 1920, the church was publishing a monthly parish paper called *All Saints' Woollahra, cum St Stephen's Edgecliff Parish Paper*. Copies were sold to those interested for two pence.²⁷ All Saints' church presently has an incomplete set of the copies of the Parish Papers issued from 1920 to 1940. Commonly, each issue contains information as to the days and times of services, a letter to readers from the rector, and information of activities in the parish. The significance of the parish paper, for present purposes, is that, after the appointment of Victor Massey, most issues contained details of the music to be sung by the choir in the following month (while there were twelve issues each year) or two months (when there were six issues a year).

On Massey's appointment, the rector wrote in glowing terms of Massey, his war service, his relationship to the cathedral organist, his service as an assistant organist in the cathedral and his war service.²⁸ Massey's remuneration was not disclosed. What was the situation which Massey found on his arrival? As mentioned previously, there had been a succession of organists and choirmasters each of whom held office for a relatively short time while Wallace Mort was Rector. Beal, the last

²⁶ *All Saints' Woollahra, cum St Stephen's Edgecliff Parish Paper* April 1920, Vol.V No. 4, p. 4.

²⁷ In 1920, St Stephen's Church was a separate church that was part of the parish of Woollahra. Later, St Stephen's Church became the principal church in a new parish that was carved out of the parish of Woollahra. St Stephen's had its own musical tradition and seems to have had no influence on the music in All Saints'.

²⁸ *All Saints' Woollahra, cum St Stephen's Edgecliff Parish Paper* April 1920, Vol.V No. 4, p. 4.

of the succession, had held office for longer than most, but mainly during the early years that Langley was rector. Langley supported the choir and choral music. It seems that the choir was run down. The number of members had dropped. Previous appeals to church members to join the choir had had little response. Within a few months of Massey's arrival, that changed and eight persons joined the choir. Very likely Massey's immediate predecessor did not have Massey's charisma, leadership or performance skills.

The repertoire of the choir was small. This is evident from the practice, in 1923, of the choir singing, an anthem sung at the evening service on one Sunday, at the main morning service on the following Sunday. The practice assumes that most regular church members attended church once on a Sunday at a particular service and are therefore unlikely to hear the same anthem on two successive Sundays.²⁹ The practice was rarely followed in Woollahra in 1926 and following years. This suggests that the choir's knowledge of anthems had expanded significantly under Massey's direction.

While Massey was organist and choirmaster at the church, the choir did not sing at the regular 8.00 am Sunday services (except on Christmas Day and Easter Sunday when it did) but sang at the regular main Sunday morning and the evening services. The 8.00 am services were services of the Holy Communion. The services at 10.00 am were mostly of Morning Prayer but Holy Communion was celebrated once a

²⁹ The aim of a choir is to sing a different anthem at each of the main Sunday morning and evening services where possible. At choir rehearsals, the anthem for the next Sunday evening service would be rehearsed by the choir first, then the anthem for the next main Sunday morning service would be rehearsed. If the choir was not ready to sing the latter anthem, it could be deferred and the anthem sung at the preceding Sunday evening service repeated at the next main Sunday morning service. This practice would also be followed where a major work was being rehearsed (for example, Handel's *Messiah* or Mendelssohn's *Elijah*) and the normal rehearsal time for the anthems and service settings was inadequate.

month and usually on the second Sunday. The evening services were of Evening Prayer. All of the services would have been in accordance with *The Book of Common Prayer*.

As the years progressed, the repertoire of the choir expanded to include settings of the morning and evening canticles and of the parts of the communion service. At the main morning services, which were not services of the Holy Communion, one may expect that the responses, the psalm and the three canticles were chanted and hymns were sung by both choir and congregation except where a setting of a canticle was sung by the choir only. Ordinarily, the choir sang an anthem. Once a month, a choral version of the Litany was sung. A setting was usually sung at communion services.

Evening prayer would have been similar. At least in Massey's early years, the responses, the psalms and the two canticles would have been chanted and hymns sung. At most evening services, the choir sang an anthem. Later, settings of the evening canticles replaced the chanted canticles. The main morning services and evening services began with an Introit. The same piece was used as an Introit at the main morning and evening services in a calendar month. The hymn numbers were published in the parish paper along with the names and composers of the anthems and introits and the composers of any settings.

Two notes appear in the June 1920 edition of *All Saints' Woollahra, cum St Stephen's Edgecliff Parish Paper*, which may have been inspired by Massey in his first few weeks at All Saints'. The first note was: "It has been suggested that the congregation sit during the singing of the anthem. This has become common practice in many cathedrals and churches both in England and Australia."³⁰

³⁰ Vol. No. 6, p. 4. It is common practice for the congregation to stand during the singing of settings of the canticles or the service but this practice was extended during the late nineteenth and early twentieth centuries to the congregation

The second was that the anthems *King all glorious* of Barnby and *What are these* of Stainer would be sung during June.³¹ These are two well-known anthems of the period. One would expect that the members of the choir would have known both of them. If so, why were these two anthems the only ones to be sung? Why not others as well? Was the problem that the members of the Choir were depleted to the extent that nothing more could be expected? The previous two years were marked by frequent appeals in the parish paper for more choristers.

In the September 1920 issue of the parish paper, Langley reported that in the course of the previous month, the attendances at the main morning service had increased, that eight persons had joined the choir, and that there had been a distinct improvement in the singing of the choir since Massey's arrival.³² The repertoire of anthems sung in August to November 1920 is not extensive due to the repetition. The only sung services were four settings of the communion service.³³ Not until 1923 is extensive information available. In that year, eighty nine anthems were sung. These comprised fifty eight different anthems, the largest number being compositions of Spohr. Four settings of the communion service were sung on nine occasions. The repertoire in 1924 was similar to that of 1923.

The report of the Churchwardens to the Vestry Meeting of 1924 was published in the May 1924 edition of the Parish Paper.³⁴ It included the following:

(the) expenses of the music of the Church came to £265/5/-.

standing during the singing of an anthem. A. E. Floyd in his address to the *Central Society of Sacred Music*, referred to in a footnote in the previous chapter, was highly critical of the extension.

³¹ Vol. No. 6, p. 4.

³² *All Saints' Woollahra, cum St Stephen's Edgecliff Parish Paper* August 1920, Vol. No. 9, p. 3.

³³ See 10.

³⁴ On p. 4.

This includes the salaries of the Organist and Choirmen, and pocket money for the boys, also the Organ Turner. We feel that the money is well spent. The music at All Saints' is well spoken of everywhere, and the members of the congregation do appreciate the marked improvement in the singing of the services. This is due to the capable leadership of Mr Victor Massey, our Organist and Choirmaster, and the splendid backing he receives from both the men and boys. No church has a better average attendance at choir practice, and the interest shown is most encouraging, and produces results. Take, for example, the singing of Stainer's "Crucifixion" on Palm Sunday evening. All present were helped by the reverent and devotional singing. Then the Easter Morning was most uplifting. We were all cheered and inspired by it. [When] We consider the steady and marked improvement in the musical portion of the services, all parishioners must feel that the sum above mentioned is money well spent.

The use of the adjectives "reverent" and "devotional" should be noted. It is clear that, at All Saints' and elsewhere, these qualities were still regarded as highly desirable characteristics of sung church music. Mention of these qualities frequently appears in critiques of the singing of the cathedral choir.

Then there is a gap in the information until 1928. By then, two significant changes had developed during the 'gap' period. The choir's repertoire included five settings of the communion service and twelve of the evening canticles. The second was the number of anthems and settings composed by "Massey", most likely Joseph or Victor, and two oratorios by Victor, *In Memoriam Sanctorum* and *Via Crucis*. Significantly, no one composer dominates the repertoire.

A further, but similar, accolade was included in the parish paper of January 1929 where the Rector wrote concerning the 1928 Christmas Day music of the choir:

The music was the best we have had yet. Our choir has become very efficient under the able direction of our Organist and Choirmaster. Their singing is so reverent, devotional and uplifting. All Saints' is becoming known far and wide for the excellence of its music. We know our parishioners appreciate it and the churchwardens do all in their power to encourage the choir.³⁵

The values of reverence and devotion continue as criteria of excellence.

On 3 November 1929, that being All Saints' Day, *In Memoriam Sanctorum*, was repeated in All Saints' Church.³⁶ Victor Massey conducted and Joseph Massey played the organ. The reviewer in *The Sydney Morning Herald* praised both the work and its performance by Choir and soloists: "The choir did it full justice, entering into the spirit of the words, and the ensemble left little, if anything, to cavil at." Also in 1929, the choir sang six settings of the communion service on eleven occasions and sixteen settings of the evening canticles on thirty nine occasions. The latter included four "Massey" settings.

In the next few years, the repertoire continued to widen except in the area of the morning canticles. It is unclear why. These remained few and mostly by "Massey".

The Crucifixion of Stainer was presented in All Saint's Church on 29 March 1931. The Choir was conducted by Victor Massey and Joseph Massey played the organ. The performance was briefly reviewed in *The Sydney Morning Herald*. Of the choir's part, the reviewer said:

The chorus work was convincing and well-balanced throughout. The processional "To Calvary" with its strong rhythmical progression, was sung with dramatic force, the oft-repeated phrase "Fling Wide the Gate",

³⁵ Vol. XIV, No. 1, p. 3.

³⁶ *The Sydney Morning Herald*, 4 November 1929, p. 6. The information in this paragraph is taken from this report.

terminating with the ringing high note of the boy's voices, being very effective. The strong devotional feeling gathered intensity as the Passion story proceeded.³⁷

On 4 November 1931, Victor Massey's oratorio *Via Crucis* was sung in the church. The choir sung the choruses, Victor Massey conducted and Joseph Massey accompanied on the organ. The Rector was delighted and wrote:

We congratulate the choir and organist on their work. A large congregation assembled, and thoroughly appreciated the singing and entered reverently into the devotional atmosphere of the service. We thank them all, especially Mr Joseph Massey for his masterly accompaniment on the organ.³⁸

In The Parish Paper of January 1932, Vol. XVI No. 1, p. 3, Langley wrote of the carol service on 20 December 1931: "A large congregation filled the centre [the nave] of our large church. Ours was a very real and moving experience. The singing was devotional and uplifting,"³⁹ and, in his report to the Vestry meeting in April 1932, Langley wrote: "He (Victor Massey) has made our choir one of the best parish church choirs in New South Wales and raised the standard of music at All Saints."⁴⁰

Wallace Mort died on 12 August 1932 aged eighty two years.⁴¹ He had been a clergyman for over sixty years and rector of Woollahra for 38 of those years. His funeral was held in All Saints' on 3 August 1932. The choir sang: *I heard the*

³⁷ 30.03.1931, p. 8.

³⁸ The Parish Paper of April 1931, Vol. XV No. 4, p. 4.

³⁹ The Parish Paper of January 1932, Vol. XVI No. 1, p. 3.

⁴⁰ The Parish Paper, April 1932 Vol. XVI No. 4, p. 5.

⁴¹ The information in this paragraph is taken from the Parish Paper of August 1932, p. 2.

voice of Jesus say, an anthem composed by Victor Massey, the hymn *For All the Saints*, and the *Nunc dimittis* at the conclusion of the service. In his eulogy, Langley said of Mort, that he was “always dignified, reverent and gracious in his manner”. The report makes no mention of any problems in Woollahra during Mort’s term of office as rector.

Another oratorio of Victor Massey, *From the deep*, received its first performance on 6 November 1932 as part of the celebration in the church of All Saints’ Day. The rector wrote in the Parish Paper:

Its truly devotional spirit impressed all, and on all sides, both in the press and from letters received, most favourable criticism on its value as a musical production for devotional uses have been made. Not only were the parishioners of All Saints’ delighted with the result, but people who came from distant suburbs as well ... The oratorio is an original and very beautiful contribution to Passiontide music.⁴²

Of the carol service in December 1932, the Rector wrote: “It was all very beautiful and devotional. [Victor Massey] has given unstinting service, and the Choir has made steady and remarkable progress, with the result that All Saints’ is known far and wide for its excellent music.”⁴³

The Rector’s view of the singing of the All Saints’ Day celebration in 1933 was similar.⁴⁴ Subsequent choir festivals and concerts continued to attract praise and

⁴² The information in this paragraph is taken from the Parish Paper of November 1932, Vol. XVI No 11, p. 2.

⁴³ The Parish Paper, January and February 1933, Vol XVII No. 1, p. 3.

⁴⁴ “The music throughout the day was of a very high order. Our choir did splendidly... [The service] was both devotional and inspiring.” The Parish Paper, December 1933 Vol XVII No 11, p. 5. The oratorio performed was *The Last Judgment* by Spohr. It was sung by the Choir which was conducted by Victor Massey and accompanied on the organ by Joseph Massey. The Music

critical acclaim.⁴⁵ In 1940, the following appeared in *The Church Standard*: “We would like to congratulate Mr Victor Massey and the members of the choir of All Saints’ Church for their work in furthering the cause of good church music ... Mr Massey now has his choir at a high level of achievement, with the appropriate devotional atmosphere.”⁴⁶

Easter 1940 marked the twentieth anniversary of Massey’s appointment as organist and choirmaster of All Saints’. Langley wrote the following note of appreciation:

During that long period of time he has rendered fine and consistent service. His musical ability is of an outstanding character, and this has been evident in the quality the music of All Saints’ and the reputation for church music which the Choir has earned. Throughout Sydney it is regarded as one of the best parish choirs. Mr Massey’s service has been manifested by loyalty to the highest ideals, and to those associated with

Critic of *The Church Standard* thought that: “The Choral work was of a high standard throughout”.

⁴⁵ At the Choir Festival in 1935, the Choir sang *Sanctus* from Palestrina’s Mass *Aeterna Christi Munera*, other items by Bach, Gretchaninof and Boyce and carols of Victor Massey.

The programme for the concert in 1936 included *O how full of glory* of Victoria and *How blest are they* of Tchaikovsky, both unaccompanied, and the B flat Mass of Schubert, accompanied by Joseph Massey on the organ and a small instrumental group.

The programme for the 1937 concert included Perasi’s *The Passion of Christ* and *Jesu, Dulcis Memoria* of Vittoria. The music critic of *The Church Standard* wrote: “Mr Massey’s Choir sang throughout with great devotion and sincerity and with noticeable artistry of light and shade.” *The Church Standard* 26.10.1937, p. 5.

⁴⁶ *The Church Standard*, 23.11.1938, p. 5.

him. His relations with the Clergy and Church officers have always been of the happiest character.⁴⁷

But it was not to last. On 30 June 1942, Langley resigned due to bad health. His last accolade regarding Massey was: "One of my staunchest friends and fellow helpers has been Mr Victor Massey; I owe much to him."

On 15 October 1942, Langley was replaced by the Revd G. A. Conolly. The following year Conolly dismissed Massey with effect from 29 November 1943. The reasons for the dismissal have not been published. The Parish Papers of December 1943 and January 1944 make no mention of Massey's departure. Another person is named as organist and choirmaster in the Parish Paper for February 1944. Some information appeared in *The Sydney Morning Herald*.⁴⁸ A public meeting was held in the Double Bay Masonic Hall on 2 February 1944. At the meeting, well-wishers paid tributes and deplored Conolly's action. These included the rector of St John's Darlinghurst, the principal of The Scots' College (where Massey was musical director), Langley and Langley's former curate. Conolly was not present and declined to comment to the press. In March 1944, Massey was appointed organist and choirmaster of St Mark's Darling Point. He remained in that position until 1959.

It seems reasonable to conclude from the support which Massey received from Langley and the rectors of the adjoining churches (St John's and St Mark's) that the dismissal was not due to incompetence or immoral behaviour. The most likely cause was that Conolly wished to make changes which Massey did not support. According to a member of the All Saints' choir at the time, Massey's dismissal

⁴⁷ Parish Paper, April 1940, Vol. XXIV No. 4, p. 4.

⁴⁸ *The Sydney Morning Herald* newspapers of 03.02.1944, p. 4 and 04.02.1944, p. 4.

resulted “in a Choir tradition created over twenty years disappearing in a matter of weeks”.⁴⁹

The choir was reconstituted, but later never seemed to maintain the reputation that it enjoyed under Massey.

One may note that, of music of those composers who changed the direction of English Church music, only one setting of a canticle by Stanford appears in the repertoire lists of All Saints’, and nothing by Bairstow or Elgar. On the other hand, although *The Crucifixion* and a few anthems of Stainer were sung, little of Barnby or Gounod was heard.⁵⁰ The quality of the “Massey” compositions is largely unknown.

The scores of works by “Massey” must have been handwritten and then copied by hand. Few appeared in print. None remain in the present choir library at All Saints’. Perhaps Victor Massey removed his scores when he left All Saints’. No copies remain in the extensive choir library of St Andrew’s Cathedral Choir. Carols of Joseph and Victor Massey were printed and a few copies were found in the choir library of St Andrew’s Sans Souci. Richard Nairn, named in an earlier footnote, deposited a number of scores of works of Victor Massey with *The State Library of New South Wales* (call number MLMSS 5206). These include three settings (*Holy Communion in A*, *Holy Communion in B flat*, *Benedicite in C*) and the anthem *Our help is in the name of the Lord* composed in 1945.

⁴⁹ The choir member was Richard Nairn, who, as an adult, became a member of the St Mark’s choir under Massey. Quoted in Susan Mary Woolcock Withycombe, in *Honourable Engagement, St Mark’s Church, Darling Point: The First 150 Years*, McPherson’s Printing Group, Maryborough, Victoria, 2002, p. 152.

⁵⁰ See the cumulative list at the end of appendix 10.

St Clement's, Mosman

St Clement's Anglican Church at Mosman had its beginnings at a meeting of "those interested in the erection of a temporary place of worship on land in Raglan Street, Mosman's Bay."⁵¹ The foundation stone for the temporary place of worship was laid by Bishop Barry on 27 August 1887.⁵²

The construction of the temporary church must have been completed, or nearly completed, by 13 July 1888 for, at a meeting of the church committee held on that date, there was a report of an organ which could be purchased for £16.⁵³ The committee decided to purchase a better organ for £20.10.0.⁵⁴ At these prices, the organ must have been an harmonium.

The first organist was a Mr Chambers and the first Choirmaster a Mr McColl.⁵⁵

In 1890, the rector informed church members by the church periodical, called *News-Letter*, that there had been in meeting of the choir on 12 June at which it had been agreed that the Sunday evening service would be choral with an anthem on the first Sunday in the month.⁵⁶ He hoped that there would be an annual choral festival on St Clement's Day. A subsequent *News-Letter* informed the readers that there had been a choral festival on 24 November 1890 which "went well and reflected great credit on

⁵¹ St Clement's Mosman Minute Book 1, 1886 - 1889, 09.07.1886. The pages of the Minute Book are not numbered.

⁵² St Clement's Mosman Minute Book 1, 1886 - 1889, 27.08.1887.

⁵³ St Clement's Mosman Minute Book 1A, 1888 - 1889, 27.08.1888.

⁵⁴ St Clement's Mosman Minute Book 1A, 1888 - 1889, 03.0.1888.

⁵⁵ St Clement's Mosman Minute Book 2, 1889 - 1893, 12.08.1889. The information also appears in *Monthly-Letter*, No. 2 of June 1889. Generally, copies of the newsletters, called *Monthly-Letter* or *News-Letter*, distributed to church members are attached to the Minute Books.

⁵⁶ *News-Letter* II No. 3, dated July 1890.

the Choirmaster, Organist and Choir”, and that Canon Kemmis, whose support for choral services appears in chapter 5 of this thesis, preached a sermon on the subject of choral services.

In 1896, thought was given to the purchase of a pipe organ. A proposal to purchase an organ in England was superseded with a decision to purchase an organ from Charles Richardson for £108. Richardson was a Sydney organ builder. The Richardson organ was an instrument of one manual and pedals and possibly with most of the manual pipes enclosed in a swell box.⁵⁷ The *News-Letter* of January 1897, informed readers that the new organ was used at Christmas 1897, although not complete, that it was “a great improvement on our old instrument” and that “the object of the organ and choir was to lead the praises of the whole congregation and not to take their part”.⁵⁸

In January 1897, the Choir asked for permission to sing additional music by way of anthems and choral services. It was suggested that Sunday evening choral services be held twice a month. The Minutes do not record what was decided.⁵⁹ However, by 1900, all evening services were choral.

⁵⁷ St Clement’s Mosman Minute Book 3, 1893 – 1901. The pages of the Minute Book are not numbered. The only history of the parish (*The First Eighty Years of St Clement’s Mosman, A Church History*, E. A. Eldridge and R. J. Bomford, published by the Mosman Parish Council, 1967) states that the organ was built by “Mr H. Richardson, a Melbourne organ builder”. This is unlikely to be correct. No organ-builder of this name is to be found in E. N. Matthews’ *Colonial Organs and Organ Builders*, Melbourne University Press, Melbourne, 1969. Both Maidment, *Gazetteer of New South Wales Pipe Organs*, Society of Organists (Victoria) Incorporated, Melbourne, 1981, p. 50 and Rushworth, *Historic Organs of New South Wales*, Hale & Iremonger, Sydney, 1988, p. 127 state that the builder was Charles Richardson of Sydney.

⁵⁸ *News-Letter*, VIII No 9 of January 1897.

⁵⁹ St Clement’s Mosman Minute Book 3, 1893 – 1901, 18.01.1897.

In January 1901, a new church was proposed. Initially, the intention was that the new church would accommodate four hundred, but be designed so as to permit an extension which would accommodate a further two hundred people.⁶⁰ A later Vestry Meeting called for the seating in the completed building to be 700. The estimated cost of stage one was £3,500.

The *Monthly-Letter* of May 1901 included information as to services at that time.⁶¹ There were three services each ordinary Sunday:

8.00 am: Holy Communion

11.00 am: Holy Communions with sermon on the 1st and 3rd Sundays.

Morning Prayer, Litany and sermon on the 2nd, 4th and 5th Sundays.

7.15 pm: Evening Prayer (choral) with sermon.

Although not stated in the *Monthly-Letter*, it is highly probable that the choir was present and sang at the 11.00 am service as well as at the evening service.

The organist was paid £25 per annum. (The Rector at the time was paid £300 per annum.) The choirmaster was not paid.

The organ built by Charles Richardson in 1897 for the original church was moved into the new church building but proved to be inadequate notwithstanding an additional stop being added at the time of the move.⁶² It was sold to the Methodist Church in Lismore.⁶³

⁶⁰ St Clement's Mosman Minute Book 3, 1893 – 1901, *Monthly-Letter* XI No. 9 January 1900.

⁶¹ St Clement's Mosman Minute Book 4, p. 3.

⁶² St Clement's Mosman Minute Book 4. p. 74, p. 107, and p. 122.

⁶³ Graeme D. Rushworth, *Historic Organs of New South Wales*, Hale & Iremonger, Sydney, 1988, p.196.

From 1903 to 1917, the organist and choirmaster was Arthur Massey, the brother of Joseph Massey, organist at St Andrew's cathedral.⁶⁴ Rushworth believes that Massey is likely to have pioneered the practice of robing women choristers in Anglican Churches in New South Wales in surplices. He bases this view on the following that appeared in a church newspaper of 30 December 1905:

The silly fad of surpliced ladies' choirs has unfortunately been introduced into the diocese. St Clement's, Mosman, claims the unenviable distinction of introducing the objectionable innovation.⁶⁵

The innovation receives no mention in any *Minute Book of St Clement's* and evidently was not a matter of controversy in Mosman.

The new church was designed by Nixon & Adams, architects of Sydney, in 1901. The building was completed and dedicated in December 1903. The church was more or less cruciform in shape. Sketches of the proposed building disclose that a tall tower over the South-Western vestry was envisaged by the architects. The tower has yet to be built. The building contained a spacious, but otherwise totally unsatisfactory, chamber intended for organ pipes situated in the south-eastern corner of the crossing. The only provision for egress of sound from the chamber was an opening behind part of the Choir stalls in the common wall between the Chancel and the chamber. No direct sound from the organ would have reached the nave. The opening also contained the console and that which would have further restricted the egress of sound. However, as there is very little resonance in the nave, possibly due to the fairly low ceiling, it is difficult to imagine the organ or any sound from the chamber being particularly effective in the nave.

The contract for the new organ was given to Fred Taylor, a Melbourne organ builder.⁶⁶ The organ was to have three manuals, pedals and 25 speaking stops. The

⁶⁴ Rushworth, *Historic Organs of New South Wales*, p. 382.

⁶⁵ Rushworth, *Historic Organs of New South Wales*, p. 382. The newspaper was *The Church Commonwealth*.

organ was completed and installed by early March 1911.⁶⁷ It was one of the three organs Taylor built for churches in New South Wales. The contract price was £1,000. It had an innovative design and included stops not previously heard in a Sydney church before. The Consultant engaged to approve the instrument, and who designed the specification, defended the scheme and stated that: “every register is of distinct character voiced in the factory of Messrs. A. Palmer & Sons of London.”

That may have been so but the specification can only be described as bizarre. Even at the time the organ was built, it was the subject of criticism. Rushworth assesses Taylor’s instruments as follows:

The tonal and mechanical ideals expressed in Taylor’s instruments followed those of the majority of organ builders and organists into the nadir in which the art wallowed for the first half of this century. His work exemplified the trends of extreme romanticism, increased wind pressures and elimination of upper work, together with excessive provision of couplers and console accessories.

Whilst Rushworth would like to see examples of these kinds of instruments preserved, he acknowledges that the tonal and mechanical ideals of this type of organ building are unacceptable today. The organ no longer exists.⁶⁸

⁶⁶ Rushworth, *Historic Organs of New South Wales*, pp. 196 and 197. The information in the remainder of this paragraph and the quotation has been taken from Rushworth.

⁶⁷ St Clement’s Mosman Minute Book 5. p. 77.

⁶⁸ By 1961, the pneumatic action had become unreliable. S. T. Noad & Sons, a Sydney organ-builder, was commissioned to replace the action with an electric action and to add several additional stops. The tonal effectiveness of the organ was no better and, in 1970, the tonal scheme was radically changed. More importantly, in 1970 a large section of the wall between the chamber and the southern transept was removed thereby allowing the sound to emerge for the first time from the chamber directly into the transept and the nave. By

From 1904 to 1917, the church advertised its musical services in *The Sydney Morning Herald*.⁶⁹ Table 2 discloses the extent of the advertising.

TABLE 2

1904	17 advertisements
1905	9 advertisements
1906	5 advertisements
1907	7 advertisements
1908	5 advertisements
1909	4 advertisements
1910	11 advertisements
1911	11 advertisements
1912	11 advertisements
1913	8 advertisements
1914	14 advertisements
1915	33 advertisements
1916	38 advertisements

1980, the action provided by the Noad firm had become unreliable and the churchwardens decided to replace the instrument with an electronic organ. Sometime later the console and all pipes, bellows and chests were scrapped leaving only the front pipes remaining to screen off the chamber.

⁶⁹ See Appendix 11.

At the meeting of the Parish Council on 16 August 1918, the following resolution was passed: “That advertising of services in the City papers be discontinued unless on special occasions when the Rector might wish advertisement.”⁷⁰

The Minutes of 1904 contain no reason for the advertisements. Nor do the Minutes of the meeting on 16 August 1918 provide any information as to the thinking behind the decision to discontinue the advertisements. The decision may have based on a view that they advertisements did little or nothing to promote attendances. It may have been made for financial reasons. The cost for the advertisements in 1915 and 1916 would have been greater than the cost for previous years. The church had borrowed much of the cost of the new church and a substantial part of the borrowings were outstanding. The decision may have been an attempt to curtail expenditure. It may be significant that the years in which the advertisements appear largely coincide with the years that Arthur Massey was organist and choirmaster.

The choir seems to have continued until the mid 1980s when a rector decided to limit music in services to the singing of hymns. This, plus the problems with the organ, resulted in choir members leaving. Thereafter, all evidences in the church of the existence of the choir – robes, music or photographs – were destroyed, apart from the choir stalls, which remain in the chancel, the minute books and the advertisements in *The Sydney Morning Herald*.

Many of the advertisements relate to special occasions rather than to the regular church services. The music for such occasions in the years 1904 to 1917 comprised:

Messiah, Part 1: Handel, sung at least twice.

Olivet to Calvary: Maunder, sung at least six times.

Rédemption (Part 2): Gounod, sung at least ten times.⁷¹

⁷⁰

St Clement's Mosman Minute Book 6. p. 69.

Elijah: Mendelssohn, sung at least once.⁷²

The Crucifixion: Stainer, sung at least five times.

The repertoire is listed in Appendix 11 and comprises 136 anthems and extracts from oratorios and twelve service settings including those presented on special occasions. This is a considerable number for any parish church choir. The actual repertoire during the period may have been wider but the number of anthems and services listed suggest that the repertoire may not have been significantly more extensive. The settings are unlikely to have been sung on a weekly basis but on special occasions. Works by Gounod, Handel, Maunder, Mendelssohn and Stainer dominate. This emphasis on Gounod, Mendelssohn and Stainer reflects the same emphasis in the repertoire of the cathedral choir in the period 1910 to 1922. It is conceivable that Arthur Massey kept in contact with his brother Joseph, and Joseph Massey may have had a significant influence on the music sung at this time in St Clement's.

Whatever the merits of particular works, and the merits of music composed by Maunder are particularly questionable, the works listed in Appendix 11 are likely to be the type of music which the choir liked to sing and the congregation was willing to hear.

The quality of the singing of the choir is unknown. What is known of the repertoire, it is unlikely to have been on the same level as that of the choir of All Saints' Woollahra when that choir was under the direction of Joseph Massey.

⁷¹ On the first occasion, the newspaper does specify that Part 2 only was sung. Every other time, the advertisement specifies Part 2. It is probable that the first occasion was also of Part 2.

⁷² The fact that there no mention of a repeat performance of the oratorio suggests that the one performance was of selections from the oratorio and not the complete oratorio.

In March 1913, Arthur Massey tendered his resignation. He was persuaded to withdraw the resignation. The parish council recorded its “high appreciation of his (Massey’s) indefatigable labours in the interests of the musical services of the church and the high efficiency which is the result”.⁷³ Massey retired in 1917.⁷⁴ How the choir’s repertoire developed after 1917 is unknown. Several conductors of note followed Arthur Massey.⁷⁵

A photograph held by a former member of the choir, taken on 16 March 1952, discloses that, at that time, the choir consisted of seven boys, eleven girls, thirteen adult women and eight adult males. Each boy is wearing a cassock, a surplice and a stiff white collar with bow-tie. The girls are wearing white dresses and white scarves on their heads. The adult women are wearing cassocks and mortar-boards and the adult males are wearing cassocks and surplices. The photograph gives some idea of the strength which the Choir may have had in former years.

Curiously, the only published history of St Clement’s, *The First Eighty years of St Clement’s Mosman, A Church History*, published in 1967, devotes one and a half pages to the various harmoniums and organs used in the church but makes no mention of the choir or what it sang.⁷⁶ This is surprising as, at the time the history

⁷³ *St Clement’s Mosman Minute Book* 5. p. 172.

⁷⁴ The resignation does not appear in the Minute Book but on a brass plate attached to the case of the organ on which all of the organists of the church are listed.

⁷⁵ A number of plaques affixed to the case of the organ record former organists and Choirmasters. George Frederick King ARCO was organist from 1917 to 1924. After his death in 1924, he was succeeded by Arthur R. Mote B.A. Mus. Fac. FRCO. Mote was organist and choirmaster from 1929 to 1940. Some years later Mervyn Byers held the two positions. Byers was organist and master of choristers at St Andrew’s cathedral from 1957 to 1965.

⁷⁶ Edited by E. A. Eldridge and the Rev. R. J. Bomford.

was published, the church had a choir and one of the two writers responsible for the history was the rector of the Parish.

St Andrew's Sans Souci

The first church of St Andrew in Sans Souci, a small wooden building, was dedicated by Archbishop Saumarez Smith on 3 May 1902.⁷⁷ The second church building, which is the present church, was more substantial and had seating for 240 persons.⁷⁸ The foundation stone of the second church was laid on 2 March 1929 and the church was opened for use as a church by Archbishop Wright on 25 September 1929.

The earliest remaining *Minute Book of Vestry and Parochial Council* dates from 1 October 1906.⁷⁹ Music is first mentioned in the minutes of a vestry meeting held on 5 March 1912. It records that Mr Mckerns had resigned as organist and choir-master. The church did not have a pipe organ until 1962 so that the organ in 1912 must have been an harmonium.⁸⁰ The entry in the Minute Book is evidence that the church had a choir in 1912.

⁷⁷ Anon, *St Andrew's Sans Souci Jubilee Souvenir 1902 – 1952*, Advocate Press, Hornsby, 1952, The State Library of New South Wales. The pages are not numbered. Beverley Earnshaw, *The St Andrew's Story, a sketch of the history of St Andrew's Anglican Church, Sans Souci*, MacPrint, Sydney, 1979, pp. 5 and 7.

⁷⁸ Anon, *St Andrew's Sans Souci Jubilee Souvenir 1902 – 1952*, and Earnshaw, *The St Andrew's Story*, p. 7.

⁷⁹ Minute Book of Vestry and Parochial Council Matters 01.10.1906 to 27.04.1908. The book is held in the Sydney Diocesan Archives, 180 Phillip Street, Sydney. The pages are not numbered.

⁸⁰ John Maidment, *Gazetteer of New South Wales Pips Organs and those of Australian Capital Territory and Norfolk Island*, Society of Organists (Victoria) Incorporated, Endeavour Press Pty Ltd., Melbourne, 1981, p. 37.

The next mention of music was later in the same year when it was proposed that the choir boys should be surpliced and agreed that inquiry should be made at the Sunday school for boys to join the choir.⁸¹ It seems from later entries in the minute book that the proposal as to surplices was not implemented because the issue of the choir boys wearing surplices was raised again later in the year. The result of the inquiry as to new choir boys is not recorded.

In 1913, there was an inconclusive discussion as to whether the ladies in the choir should wear surplices.⁸² The following year, the rector and churchwardens agreed to give prizes of 10/- and 5/- to the choir boys for regular attendance and good conduct.⁸³ One can conclude from these entries that the church had a choir, that the choir comprised males of all ages, possibly not girls, but certainly included women. There is no further mention of the choir or music in the minute books apart from a note that the choir presented *The Story of the Cross* on Good Friday in 1927.⁸⁴ However, when the new church was opened, the choir was present, was “fully robed” and supported the singing. The choir robes were described as “white”, so were probably surplices only.

Sometime in the 1970s, the choir seems to have fallen apart due to diminishing membership and reluctance of non-members to join.⁸⁵ Some indication as to when

⁸¹ Minute Book of Vestry and Parochial Council Matters 16.04.1912 to 10.08.1917. The book is held in the Sydney Diocesan Archives, 180 Phillip Street, Sydney. The pages are not numbered.

⁸² Minute Book of Vestry and Parochial Council Matters 16.04.1912 to 10.08.1917. Meeting held on 06.05.1913.

⁸³ Minute Book of Vestry and Parochial Council Matters 16.04.1912 to 10.08.1917. Meeting held on 26.03.1914.

⁸⁴ The minute does not record which version was sung.

⁸⁵ A choir was in existence in 1971 for, in that year, a junior choir from the church sang Christmas carols in Martin Place, Sydney. A photograph of the choir is to be found in Beverley Earnshaw, *The St Andrew's Story, A sketch of*

that happened may be inferred from the years of publication of the music in the choir's library. The most modern music acquired by the choir appears have been the choral service books of *The Royal School of Church Music* published in 1956, and this suggests that the choir was still singing in that year. After the choir dissolved, the music library of the choir was disposed of. The music in the library is listed in Appendix 12.

It is interesting to compare the music in the library of the Sans Souci choir with that in the library of the Mosman choir. The following anthems were in the library of both choirs as well as the cantatas *Olivet to Calvary* and *Penitence, Pardon and Peace* of Maunder and the following anthems:

Attwood, Thomas: *Come, Holy Ghost.*

Farrant: *Lord for thy tender mercies sake.*

Foster, Myles: *O for a closer walk with God.*

Gounod: *Praise ye the father.*
Send out thy light.

Handel: *Hallelujah.*

Maunder: *Praise the Lord, O Jerusalem.*

Mendelssohn: *Hear my prayer.*
How lovely are the messengers.
I waited for the Lord from Lobgesang.
Lift up thine eyes.

Stainer: *Awake thou that sleepest.*
Hosanna.
Hosanna in the highest.
I am Alpha and Omega.
God so loved the world from The Crucifixion.

*They have taken away my Lord.
What are these that are arrayed in white robes.*

There may have been a greater number of anthems sung by both choirs than the above correlation suggests. But it is clear that the compositions of Gounod, Mendelssohn and Stainer dominated the Sans Souci choir repertoire as well as that of the Mosman choir. This may have been so in many suburban Anglican church choirs of the period. The number of settings of the evening canticles as compared with the *Te deum* settings is curious. It suggests that the *Te deum* was used on special occasions, such as Easter Sunday and Christmas Day, whereas settings of the evening canticles were used more frequently, such as once a month. Many of the anthems in the Sans Souci choir library are short, published by Novello for *The Musical Times*, and may have been first issued as part of that publication. The scores of the anthems are well-worn. By way of contrast, the RSCM choral service books in the Sans Souci choir library are in excellent condition and evidently did not receive much use before the choir dissolved. The inclusion of the Australian Christmas carols and, in particular, those of Joseph and Victor Massey, is noteworthy. Neither Massey seems to have had any involvement with the choir or the church. The presence of six anthems of Caleb Simper suggests that the overall quality of the repertoire was lower than that of both All Saints' Woollahra and St Clement's Mosman.

The two histories of the church, mentioned in an earlier foot-note, have been published; one in 1952 and the other in 2002.⁸⁶ The 1952 history makes no mention of the existence of the choir. The second contains a photograph of the junior choir in 1971.⁸⁷

⁸⁶ Anonymous, but possibly Beverley Earnshaw, *St Andrew's Sans Souci Jubilee Souvenir 1902-1952*, Advocate Press Pty Ltd, Hornsby undated but probably 1952 and Beverley Earnshaw, *The St Andrew's Story*.

⁸⁷ If the photograph was of all members of the Junior Choir, the Choir contained four boys and nine girls.

It is reasonable to infer that the Sans Souci choir never reached the standards of either the Woollahra or Mosman choirs.

10 CONCLUSION AND EPILOGUE

This thesis began with the opening of St Andrew's Cathedral, the first building in Australia designed to be an Anglican Cathedral.

Barker, the first Bishop of the diocese wanted St Andrew's Cathedral to be a model for the churches in his diocese. In that, he seems to have largely succeeded. For Barker, music in church was congregational with a choir limited to assisting the congregation in the singing of the hymns, psalms and canticles. While Barker was Bishop, there was one choral service in the Cathedral on a Sunday and occasional weekdays choral services.

As regards the choral services in the, Corlette seems to have followed a repertoire of English church music most likely discovered by him in his undergraduate days in Oxford in the middle of the nineteenth century.

The first Organist was Montague Younger. He was a gifted organist but his taste in solo organ music was limited to arrangements of orchestral and other music and was a poor example for organists in parish churches.

Also, during Barker's episcopate, most Parish churches sought to have a pipe organ to accompany and support singing of choir and congregation. Many pipe organs were imported from England and some local organ builders also made instruments modeled on the English pattern of the time. The few such organs survive in their original condition and are examples of nineteenth century English organ building at its best.

Barker's successor was Alfred Barry. Barry was Bishop for a short period (1884 – 1889) compared with Barker's term of office (1854 – 1882). Barry also wanted St Andrew's Cathedral to be a model for the churches in the Diocese but a very different model from that which Barker had in mind. Barry supported daily choral services in the Cathedral and parish churches and the daily office for clergy. The two main Sunday services in the Cathedral became predominately choral. Weekday choral services of Evensong were instituted. The order (with variations) established in the Cathedral by Barry continued until fairly recent times. A full record of attendances at the weekday choral services does not exist but what evidence which does exist suggests that, from the beginning, attendances were, and have remained, poor.

Barry made innovations. To provide boys for the all-male Cathedral choir which Barry needed for the weekday choral services, a choir school was founded by the Chapter of the Cathedral. The school, like the Cathedral, had no endowments, and struggled financially. Initially the choir-boys were provided with a free education. The solution to the financial problems of the school was to admit more fee-paying boys but, in time, the choir-boys became a distinct minority in the school. The school still offers a limited number of choral scholarships but these cover a small percentage of the school-fees.

Notwithstanding this, the treble line of the Cathedral choir is still provided by boys most of whom attend the school. Barry is largely remembered for the schools that he founded.

Precentors after Corlette remained in charge of the music in the Cathedral and, for many years were both precentor and headmaster of the choir school. This situation opened the possibility for the first two organists, Montague Younger and Joseph Massey, and their successors to have considerable influence over the repertoire of the Cathedral choir. The degree of this influence is unknown.

The Sydney Cathedral, like the rest of the Anglican Church, looked to practice in England. As English church music changed, the Sydney Cathedral followed the pattern. Church music sung in England deteriorated after about 1880. The deteriorating standards were copied in the Sydney Cathedral and affected Sydney parish churches. Choral repertoires were much influenced in the late nineteenth and early twentieth centuries by the view that church music and its performance should be “reverent” and “devotional”.

The repertoire of the Cathedral choir changed rapidly with the appointment of Mewton in 1923. The excesses of Barnby, Gounod, and Stainer and their followers disappeared almost completely. Mewton introduced early church music. Beckett, Mewton’s successor, appointed in 1928, introduced choral works of Bairstow, Parry and Wood.

In the twentieth century, the Cathedral choir, sometimes augmented, conducted by its choirmaster and accompanied on the organ, presented concerts of sacred music not always appropriate for use in church services. Some of the music was of questionable merit but that criticism cannot not be said of Handel’s *Messiah*, Brahms’s *Requiem* or Bach’s *St Matthew Passion*, *St John Passion* or *Christmas Oratorio*, which were sung in the course of these concerts. Some parish churches did the same but rarely attempted such ambitious works.

Clergy and laity in the diocese often had strong views about church music and its role in services. Some were strong supporters of good music and church choirs. Research into what happened in parish churches, including those considered in Chapter 9, is severely hampered by the absence of records. Presentations of *The Crucifixion* of Stainer, *Olivet to Calvary* of Maunder, and *Messiah* of Handel (or selections from it) were common. Few parish church choirs would have reached the standards of the choir of All Saints' Woollahra when Victor Massey was in charge.

One church problem is the relationship between the choir director, the organist and the clergy. That problem continues. Beckett, in the Cathedral, had to cope with a degree of mismanagement and an interfering bishop. The dismissal of Victor Massey from All Saints' Woollahra seems to have been deplorable. The recent dissolution of the choir of St Clement's, Mosman is not unique. One cause of the problem may be that most clergy then and now receive a little or no training in music. Yet clergy control the music. Today not are many clergy particularly interested in music.

During the fifty years which followed the end of the second World War, there has been a revolution in the music in most Anglican churches in the diocese. This followed the severing of the link between the Australian church and The Church of England effected by the 1961 Constitution of the Australian church which enabled the Australian church to adopt new forms of worship. Discussion on a constitution for the Australian church began at the end of the nineteenth century.¹ In 1926, the first convention on the terms of a proposed constitution was held. Not until 1961 were the terms settled and approved by all of the diocesan synods.² The 1961 Constitution provided limited opportunity for services other than those in The Book of Common Prayer ("BCP").³ Many churches seized on these opportunities. In 1978, the General Synod of the Anglican Church authorized another prayer-book: *An Australian Prayer Book* ("AAPB"). Once this happened, BCP largely disappeared. It is still used in a few churches at early morning Sunday communion services and occasional services. AAPB allowed for hymns to be

¹ John Davies, *Australian Anglicans and their Constitution*, Acorn Press, Canberra, 1993, p. 20.

² Davies, *Australian Anglicans*, p. 164.

³ Section 4 of the 1961 Constitution.

sung in the place of canticles and the singing of both canticles and psalms also largely disappeared. Although AAPB allowed for an anthem, the selection and the singing of any anthem remained at the discretion of the presiding minister. Once the singing of anthems in a church was abolished, church choirs rapidly disintegrated.⁴

Contemporary church music is very different to what it was in 1940. Hymns sung by a congregation and supported by a choir and a pipe organ (or, more recently by an electronic organ) have been replaced with contemporary songs sung by a few singers, strongly amplified, and accompanied with guitars, drums and other instruments. Many of these songs are of North American origin, but some have been composed by Australian writers and musicians. One consequence, slightly ironic in the light of earlier objections to choirs, has been that some congregations have largely stopped singing and prefer to listen. Choral services are rare in the diocese but, except for the Cathedral and a few 'high' churches.

The end of this movement in favour of 'contemporary' church is unpredictable. For this reason, it may be too early for a history of the last 60 years to be written.

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The information in this and the following paragraph is based on the writer's experience as a member of the Sydney Synod and the General Synod and as organist at different times of St Barnabas', Sydney and St Phillip's, Sydney.

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St Clement's Mosman Minute Book 5. The Minute Book is held in the Sydney Diocesan Archives, Phillip Street, Sydney.

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APPENDIX 1

GLOSSARY OF WORDS AND EXPRESSIONS

Anglican Church and *Anglican Church of Australia* refer to the Christian denomination in Australia currently called *The Anglican Church of Australia*, and to the unincorporated association which existed in Australia prior to 1962 sometimes known as the *Church of England* and the *United Church of England and Ireland* and, historically, a derivative of the *Church of England*.

Anglo-Catholic: the description applied to those members of The Church of England, or a derivative thereof, who supported the revival of ceremonial and liturgy abandoned at the time of the Reformation, sometimes contrary to the law of the Church of England.

Barrel Organ: an organ played automatically by means of a rotating pinned barrel. Some barrel organs had a keyboard as well as the pinned barrel and could be played in the same way that a conventional pipe organ could be played.

Benedicite: an ancient hymn which could be said or sung during Morning Prayer instead of the *Te deum*.

Benedictus: an ancient hymn, which could be said or sung during Morning Prayer.

Bishop: in relation to a diocese, the clergyman who is the principal minister of the diocese.

Branch Church: a church in a parish which is not the main or principal church of the parish.

Canticle: a setting of a psalm or other hymn to be found in the Bible or of ancient origin required to be sung in the course of Morning Prayer or Evening Prayer, the most common examples being *Jubilate*, *Te deum*, *Jubilate*, *Magnificat*, *Cantate Domino*, *Deus Miseratur* and *Nunc dimittis*.

Cantate Domino: Psalm 98, known by its Latin name and said or sung during Evening Prayer.

Cathedral: the principal church in a diocese and the church of the Bishop of the diocese.

Cathedral Ordinance: defined in Chapter 3 as being the *An Ordinance for Establishing and Regulating the Constitution of the Cathedral Church of St. Andrew, Sydney*. The Ordinance was made by the synod of the diocese in 1868. The expression includes this ordinance as amended from time to time thereafter and replaced from time to time by the synod. The Cathedral Ordinance constitutes the chapter, regulates the management of the cathedral and stipulates the powers and responsibilities of the Bishop, the Dean, the Precentor and the Organist of the cathedral.

Chapter: the name of the governing body of a Cathedral.

Choir Organ: either a small organ designed to accompany a choir and not a congregation or, in the case of an English organ, the third keyboard division of a large organ, playable by the manual below the manual of the great organ, and generally comprised of quiet flute and other soft stops that are suitable for accompanying a choir and, in particular, a choir of or including boys.

Church of England: the Christian denomination being a church established by law in England.

Combination Pedal: a pedal which, when pressed, changes the stops on an organ. It achieves this by bringing on stops where none are on, or by adding stops to those already playable, or by removing stops from those already payable or both. Such pedals are most commonly found on organs with mechanical action.

1961 Constitution: the constitution of the Anglican Church of Australia which came into effect on 1 January 1962.

Cornet: an organ stop commonly found on early English organs. Each note sounds five pipes. The pipes were an octave, an octave and a major fifth, two octaves and two octaves and a major third above the bottom note of the five pipes.

Coupler: a device whereby all the notes on one keyboard of an organ can be coupled to the notes of another keyboard, or in the case of a keyboard to pedal coupler, whereby the notes on the keyboard which correspond to notes on the pedal board can be coupled to the latter. The most common couplers are Swell Organ to Great Organ, Swell Organ to Choir Organ, Swell Organ to Pedal Organ, Great Organ to Pedal Organ and Choir Organ to Pedal Organ.

Creed: a statement of belief.

Dean: the most senior clergyman in a diocese under the Bishop and usually responsible to the Bishop and Chapter for the Cathedral of the diocese.

Deus Miseratur or Psalm 67 known by its Latin name and said or sung during Evening Prayer.

Diocese is a geographical area. Currently, Australia is divided into 23 dioceses of the *Anglican Church*. Seven of these are situated in New South Wales.

Diocesan Synod means the synod or a synod of the diocese of Sydney.

Evening Prayer, a service in *The Book of Common Prayer*, originally intended to be said daily in the afternoon or evening and often the main or one of the main services on a Sunday afternoon or evening.

General Synod, a synod of the Anglican Church held rarely and attended by representatives of each of the dioceses of the Anglican Church before 1962. Before 1962, the General Synod had no legislative powers but made Determinations. These had no legal effect other than the effect given to them by those dioceses of the Anglican Church which had power to adopt them and chose to do so.

Gloria: an ancient hymn of praise.

Great Organ: in the case on an organ with two or more manuals, the principal division and generally the loudest.

Gregorian tones: ancient chants attributed to Pope Gregory the Great.

Jubilate: Psalm 100, known by its Latin name, and said or sung during Morning Prayer.

Harmonium: a small reed organ. Sounds are produced by freely vibrating reed tongues (without individual resonators) and activated by wind under pressure. The common means of supply of wind is from bellows pumped by the feet of the player. The first instruments were small and rather delicate in tone with one set of reeds. Few harmoniums in playable condition have survived the twentieth century.

Holy Communion or *The Lord's Supper*: the service which commemorates the last supper and the subsequent death of Jesus Christ.

Magnificat: a biblical hymn, known by its Latin name, said or sung during Evening Prayer.

Manual: a keyboard of an organ that is designed to be played by hand.

Morning Prayer: a service in *The Book of Common Prayer*, originally intended to be said daily each morning and often the main or one of the main services on a Sunday Morning.

Nunc Dimittis: a biblical hymn, known by its Latin name, said or sung during Evening Prayer.

Parish: an area of part of the diocese. Although the term is used in a secular context, the Anglican Church parishes rarely corresponded with the secular parishes. Usually, a parish of a church is created for ministry purposes. The senior clergyman of a parish, called, in Sydney, the *Rector*, was responsible for the church services and other ministry in the parish.

Pedals or *Pedal Board*: a keyboard of an organ that is designed to be played with the organist's feet.

Pneumatic action: a description of organ mechanism. There are several types but the main type uses compressed air from the organ bellows-reservoir, under the control of a valve operated by the keys of the manuals or the pedals, inflates a motor which pulls open a valve under the pipes which related to the particular note. The action is lighter than mechanical or tracker action but not always as prompt. The action permits a console to be detached from the pipes but the greater

the detachment, the greater the delay between the manual key being pressed and the pipes sounding.

Psalm: a poem, originally in Hebrew and one of the collection of 150 poems to be found in the Old Testament section of the Bible.

Reredos: an ornamental screen which covers the wall behind an altar or a communion table. Examples before the English Reformation and after the ritual revival of the nineteenth century were often elaborate. In post churches built after the English Reformation and before the ritual revival of the nineteenth century, such as the churches in London designed of Christopher Wren, the reredos was often made of plain wooden unadorned panels.

Seraphine: see the definition of *Harmonium*.

Stop: the name given to the device which controls a rank of pipes of an organ. Originally, it was used to prevent a rank of pipes from sounding and hence the name.

Swell Box: a substantial box, with one wall made up of louvers which can be opened or closed by the player of an organ. Commonly, the box contains all the pipes of one division of the organ and there can be more than one such box where there are more than one division. The opening and closing of the louvers allow a form of crescendo or diminuendo to the sounds produced by those pipes.

Swell Organ: in the case of an English organ, the second division after the Great Organ, contained in a Swell Box, and usually played by the manual above the manual of the Great Organ.

Synod, of a diocese, a meeting of clergy and laity representing the members of the churches within the diocese, under the chairmanship of the bishop of the diocese, and with power (often limited) to govern the affairs of the churches within the diocese.

Te deum, an ancient hymn, commonly sung during Morning Prayer.

The Book of Common Prayer: a book which contained the services to be used in churches of the Church of England and prescribed by the several *Acts of Uniformity* of the English Parliament.

Thumb Pistons: buttons placed below the manuals of an organ which, when pressed by the finger (the thumb usually being the most convenient finger) of the player, change the stops playable on the manual or couplers which affect the manual. These generally replaced combination pedals.

Toe Pistons: buttons placed above the pedal board which, when pressed by the foot of the player, change the stops playable on the pedals, or the manuals, or the couplers. These sometimes replaced combination pedals on an organ with mechanical action.

Tractarian and *Tractarian Movement*: a group initially mainly based in Oxford, England which, in the early decades of the nineteenth century, sought to reform the Church of England and which published the views held by its adherents in a series of tracts.

Wind: the air needed to sound the pipes of an organ. In the case of an organ with pneumatic action, wind was also needed to activate parts of the action.

APPENDIX 2

CHORAL MUSIC OF THE CATHEDRAL CHOIR 1869 - 1884

In this and subsequent appendices:

SMH refers to *The Sydney Morning Herald* as available on line through *The Australian National Library*.

TAC refers to the weekly newspaper published in Sydney called *The Australian Churchman*.

Material in square brackets does not appear in *SMH* or *TAC* advertisements.

Some advertisements mention that a setting of the *Magnificat* was to be sung without mentioning the *Nunc dimittis*. It is unlikely that, in every such case, only the *Magnificat* was sung and the shorter and generally easier setting of the *Nunc dimittis* was not sung. On some occasions the *Nunc dimittis* only is mentioned. There is a stronger case, in that instance, for concluding that the *Magnificat* was not sung. In the chronological lists, the advertisements are followed but in the *Classification by Composer and Frequency* at the end of the material on each year, it is assumed that, where one only of the two canticles is mentioned in the advertisement, in fact, both were sung.

Part 1: Chronological list

10.01.1869:

How beautiful upon the mountains: R. A. Smith. *TAC*, 09.01.1869, p. 108.

17.01.1869:

I will lift up mine eyes: Clarke-Whitfeld. *TAC*, 16.01.1869, p. 118.

24.01.1869:

Great and marvellous are Thy works: Boyce. *TAC*, 23.01.1869, p. 125.

25.01.1869:

How beautiful upon the mountains: R. A. Smith. *TAC*, 23.01.1869, p. 125.

31.01.1869:

I will lift up mine eyes: Clarke-Whitfeld. *TAC*, 30.01.1869, p. 133.

02.02.1869:

O how amiable are Thy dwellings: V. Richardson. *TAC*, 30.01.1869, p. 133.

07.02.1869:

Lord for Thy tender mercies' sake: Farrant. *TAC*, 06.02.1869, p. 138.

21.02.1869:

Incline Thine ear: Himmel. *TAC*, 20.02.1869, p. 157.

03.03.1869:

My God [my God] look upon me: Reynolds. TAC, 27.02.1869, p. 164.

07.03.1869:

Call to remembrance: Farrant. TAC, 06.03.1869, p. 173.

11.04.1869:

Great and marvellous are Thy Works: Boyce. TAC, 10.04.1869, p. 214.

18.04.1869:

How beautiful upon the mountains: [R. A. Smith]. TAC, 17.04.1869, p. 222.

09.05.1869:

Lift up your heads [from Messiah]: Handel. TAC, 08.05.1869, p. 248.

16.05.1869:

Lift up your heads [from Messiah]: Handel. TAC, 15.05.1869, p. 255.

23.05.1869:

Sanctus: W. Hayes.

Hallelujah [from Messiah]: Handel. TAC, 22.05.1869, p. 263.

06.06.1869:

O how amiable are Thy dwellings: Richardson. TAC, 05.06.1869, p. 277.

11.07.1869:

Judge me, O Lord: Mozart. TAC, 10.07.1869, p. 318.

18.07.1869:

As pants the hart: Spohr. TAC, 17.07.1869, p. 325.

25.07.1869:

How beautiful upon the mountains: R. A. Smith. TAC, 24.07.1869, p. 332.

01.08.1869:

Praise the Lord, O Jerusalem: Scott. TAC, 31.07.1869, p. 341.

08.08.1869:

There remaineth a rest: Handel. TAC, 07.08.1869, p. 349.

15.08.1869:

There remaineth a rest: Handel. TAC, 14.08.1869, p. 357.

22.08.1869:

The Lord gave the word, How beautiful are the feet, and Their sound is gone out all from Messiah: Handel. TAC, 21.08.1869, p. 365.

24.08.1869:

There remaineth a rest: Handel. TAC, 21.08.1869, p. 365.

29.08.1869:

As pants the hart: Spohr. TAC, 28.08.1869, p. 373.

05.09.1869:

In Jewry is God known: [Clarke-]Whitfeld. TAC, 04.09.1869, p. 381.

12.09.1869:

O praise God in His holiness: Weldon. TAC, 11.09.1869, p. 389.

19.09.1869:

Service: *Wesley*.

O give thanks: Tucker. TAC, 18.09.1869, p. 397.

21.09.1869:

Service: *King*.

Plead Thou my cause: Mozart. TAC, 20.09.1869, p. 397.

26.09.1869:

There remaineth a rest: Barnby. TAC, 25.09.1869, p. 404.

29.09.1869:

Blessed be Thou: Kent. TAC, 25.09.1869, p. 404.

03.10.1869:

I will lift up mine eyes: Clarke-Whitfeld. TAC, 02.10.1869, p. 413.

10.10.1869:

Incline Thine ear: Himmel. TAC, 09.10.1869, p. 5.

17.10.1869:

Service: *King*,

Blessed be Thou: Kent. TAC, 16.10.1869, p. 12.

18.10.1869:

Service: Nares and Smith (Dublin),

My God, my God, look upon me: Reynolds. TAC, 16.10.1869, p. 12.

24.10.1869:

Service: *Chant XIV*, Latrobe.

Lord for Thy tender mercies' sake: Farrant. TAC, 23.10.1869, p. 2.

28.10.1869:

Service: *King*,

O how amiable are Thy dwellings: Richardson. TAC, 23.10.1869, p. 21.

31.10.1869:

Service: Nares and Chant No. 1,

Not unto us: Aldrich. TAC, 30.10.1869, p. 29.

01.11.1869:

Service: *Wesley*.

There remaineth a rest: Barnby. TAC, 30.10.1869, p. 29.

07.11.1869:

Services: Nares and Chant No. 14,

In Jewry is God known: [Clarke-]Whitfeld. TAC, 06.11.1869, p. 37.

14.11.1869:

Service: Chant No. 14 and Dr John Smith (Dublin),

Wherewithal shall a young man cleanse his way: Elvey.

TAC, 13.11.1869, p. 44.

21.11.1869:

Service: *King*,

My God, my God, look on me: Reynolds. TAC, 20.11.1869, p. 53.

28.11.1869:

Service: Nares and Chant No. 1,

I will lift up mine eyes: [Clarke-]Whitfeld. TAC, 27.11.1869, p. 37.

30.11.1869:

Service: Chants 9 and 3,

How beautiful upon the mountains: R. A. Smith.

Hallelujah from *Messiah*: Handel. TAC, 27.11.1869, p. 37.

05.12.1869:

Service: *King*,

Blessed be Thou: Kent. TAC, 04.12.1869, p. 68.

12.12.1869:

Service: Chant 14 and Latrobe,

Day of Wrath: [Dykes]. TAC, 11.12.1869, p. 77.

19.12.1869:

Service: *Wesley*,

The Wilderness: Goss, TAC, 18.12.1869, p. 85.

26.12.1869:

Service: Nares and Chant No. 1,

Behold I bring you good tidings: Goss. TAC, 24.12.1869, p. 92.

28.12.1869:

Service: *King*,

Plead Thou my cause: Mozart. TAC, 24.12.1869, p. 92.

Part 2: Classification by composer and frequency

Anthems:

Aldrich:	<i>Not unto us</i>	1
Barnby:	<i>There remaineth a rest for the people of God</i>	5
Boyce:	<i>Great and marvellous are Thy works</i>	2
Clarke-Whitfeld:		
	<i>I will lift up mine eyes</i>	4
	<i>In Jewry is God known</i>	2
Dykes:	<i>Day of wrath</i>	1
Elvey:	<i>Wherewithal shall a young man cleanse his way</i>	1
Farrant:	<i>Call to remembrance</i>	1
	<i>Lord for Thy tender mercies' sake</i>	2
Goss:	<i>Behold I bring you good tidings</i>	1
	<i>The Wilderness</i>	1
Handel:	<i>Hallelujah [from Messiah]</i>	2
	<i>How beautiful are the feet [from Messiah]</i>	1
	<i>Lift up your heads [from Messiah]</i>	2
	<i>The Lord gave the word [from Messiah]</i>	1
	<i>Their sound is gone out [from Messiah]</i>	1
Hayes, W.:	<i>Sanctus</i>	1
Himmel:	<i>Incline Thine ear</i>	2
Kent:	<i>Blessed be Thou</i>	3
Mozart:	<i>Judge me, O Lord</i>	1
	<i>Plead thou my cause</i>	2
Reynolds:	<i>My God, my God, look upon me</i>	3
	<i>My God, my God, why hast Thou forsaken me?</i>	1
Richardson, V.:	<i>O how amiable are Thy dwellings</i>	3
Scott:	<i>Praise the Lord, O Jerusalem</i>	1
Spohr:	<i>As pants the heart</i>	2

Smith, R. A.: <i>How beautiful upon the mountains</i>	5
Tucker: <i>O give thanks unto the Lord</i>	1
Weldon: <i>O praise God in His holiness</i>	1

Services

Magnificat and *Nunc dimittis* (or one of them):

King

Smith

Wesley [in F]

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1870.

Part 1 – Chronological list

02.01.1870:

I will lift up mine eyes: [Clarke-Whitfeld]. TAC, 01.01.1870, p. 101.

06.01.1870:

Arise, shine for thy light is come: [Elvey]. TAC, 01.01.1870, p. 101.

09.01.1870:

How beautiful upon the mountains: R. A. Smith. TAC, 08.01.1870, p. 108.

16.01.1870:

In Jewry is God known: [Clarke-Whitfeld]. TAC, 15.01.1870, p. 116.

23.01.1870:

Service: *Travers.*

O praise God in His holiness: Weldon. TAC, 22.01.1870, p. 124.

25.01.1870:

Service: *King.*

Sleepers awake: Mendelssohn. TAC, 22.01.1870, p. 124.

30.01.1870

Service: Nares and Chant No. 11.

How beautiful are the feet, and Their sound is gone out from Messiah:

Handel. TAC, 29.01.1870, p. 133.

02.02.1870:

Service: Chants No. 14 and 11.

The wilderness: Goss. TAC, 29.01.1870, p. 133.

06.02.1870:

Service: *King.*

Awake, put on thy strength: Wise. TAC, 05.02.1870, p. 140.

13.02.1870:

Service: *Travers.*

Great and marvellous [are Thy works]: Boyce. TAC, 12.02.1870, p. 49.

20.02.1870:

Service: *Wesley.*

Blessed be [Thou]: Kent. TAC, 19.02.1870, p. 156.

27.02.1870:

Service: *King*.

The Heavens are telling from The Creation: Haydn.

TAC, 26.02.1870, p. 164.

06.03.1870:

Service: *Wesley*.

Lord for Thy tender mercies' sake: Farrant. TAC, 05.03.1870, p. 173.

13.03.1870:

Service: *Travers*.

My God, my God, look upon me: Reynolds. TAC, 12.03.1870, p. 180.

20.03.1870

Service: *Wesley*.

Turn Thy face [from my sins]: Attwood. TAC, Vol. 19.03.1870, p. 188.

25.03.1870:

Service: *King*.

Incline Thine ear: Himmel. TAC, 19.03.1870, p. 188.

27.03.1870:

Service: Chant No. 14.

Call to remembrance: Farrant. TAC, 26.03.1870, p. 196.

03.04.1870:

Service: *Wesley*.

Bow Thine ear: Byrd. TAC, 02.04.1870, p. 205.

10.04.1870:

Service: *Travers*;

I will lift up mine eyes: Clarke-Whitfield. TAC, 09.04.1870, p. 212.

17.04.1870:

Service: *Mars and Dr John Smith (Dublin)*.

Lift up your heads [from Messiah]: Handel. TAC, 16.04.1870, p. 220.

24.04.1870:

Service: *Magnificat*: Travers; *Nunc dimittis*: Latrobe.

Christ is risen from the dead: G. J. Elvey. TAC, 23.04.1870. p. 228.

25.04.1870:

Service: *King*.

How beautiful upon the mountains: R. A. Smith. TAC, 23.04.1870, p. 228.

01.05.1870:

Service: *Wesley*;

O give thanks unto the Lord: Tucker. TAC, 30.04.1870, p. 236.

08.05.1870:

Judge me O Lord: Mozart. TAC, 07.05.1870, p. 244.

15.05.1870:

Awake, put on thy strength: Wise. TAC, 14.05.1870, p. 252.

22.05.1870:

Lord for Thy tender mercies' sake: Farrant. TAC, 21.05.1870, p. 261.

29.05.1870:

God is gone up: Gibbons. TAC, 28.05.1870, p. 269.

05.06.1870:

Come Holy Ghost: Attwood. TAC, 04.06.1870, p. 276.

12.06.1870:

Sanctus: Hayes.

Hallelujah from Messiah: Handel. TAC, 11.06.1870, p. 284.

19.06.1870:

O praise God in His holiness: Weldon. TAC, 25.06.1870, p. 291.

26.06.1870:

The Lord descended from above: Hayes. TAC, 25.06.1870, p. 300.

28.06.1870:

Behold, how good and joyful a thing it is, brethren to dwell together in unity:
[Clarke-Whitfeld]. TAC, 02.07.1870, p. 302.

03.07.1870:

O taste and see how gracious: Sullivan. TAC, 02.07.1870, p. 309.

10.07.1870:

In Jewry is God known: [Clarke-Whitfeld]. TAC, 09.07.1870, p. 317.

17.07.1870:

O God who hast prepared: Bliss. TAC, 16.07.1870, p. 325.

24.07.1870:

Turn Thy face from my sins: Attwood. TAC, 23.07.1870, p. 332.

25.07.1870:

How beautiful upon the mountains: Smith. TAC, 23.07.1870, p. 332.

31.07.1870:

O how amiable are Thy dwellings: Richardson. TAC, 30.07.1870, p. 341.

07.08.1870:

Praise the Lord, O Jerusalem: Scott. TAC, 06.08.1870, p. 349.

14.08.1870:

Judge me O Lord: Mozart. TAC, 13.08.1870, p. 357.

21.08.1870:

O God who hast prepared: Bliss. TAC, 20.08.1870, p. 363.

24.08.1870:

There remaineth a rest: Barnby. TAC, 20.08.1870, p. 363.

28.08.1870:

Wherewithal shall a young man cleanse his way: Elvey.
TAC, 27.08.1870, p. 373.

04.09.1870:

Blessed be thou: Himmel. TAC, 03.09.1870, p. 381.

11.09.1870:

Incline Thine ear: Kent. TAC, 10.09.1870, p. 390.

18.09.1870:

I will lift up mine eyes: [Clarke-Whitfeld]. TAC, 17.09.1870, p. 397.

25.09.1870:

My God, my God, why hast Thou forsaken me: [Reynolds].
TAC, 24.09.1870, p. 404.

29.09.1870:

Sleepers awake: Mendelssohn. TAC, 24.09.1870, p. 404.

02.10.1870:

By the waters of Babylon: [Boyce]. TAC, 01.10.1870, p. 413.

09.10.1870:

Awake put on Thy strength: Wise. TAC, 08.10.1870, p. 4.

16.10.1870:

Rejoice in the Lord: Elvey. TAC, 15.10.1870, p. 11.

18.10.1870:

Behold I bring you good tidings: Goss. TAC, 15.10.1870, p. 11.

23.10.1870:

The heavens are telling from The Creation: Haydn. TAC, 22.10.1870, p. 20.

24.10.1870:

How beautiful upon the mountains: [R. A. Smith]. TAC, 22.10.1870, p. 20.

28.10.1870:

By the waters of Babylon: Boyce. TAC, 27.10.1870, p. 29.

01.11.1870:

There remaineth a rest for the people of God: Barnby.
TAC, 27.10.1870, p. 29.

06.11.1870:

The Lord descendeth from above: Hayes. TAC, 05.11.1870, p. 35.

13.11.1870:

O taste and see how gracious: Sullivan. TAC, 12.11.1870, p. 44.

20.11.1870:

In Jewry is god known: [Clarke-Whitfeld]. TAC, 19.11.1870, p. 52.

27.11.1870:

Sleepers awake: Mendelssohn. TAC, 26.11.1870, p. 61.

30.11.1870:

I was glad when they said unto me: Elvey. TAC, 26.11.1870, p. 61.

04.12.1870:

Turn Thy face from my sins: Attwod. TAC, 03.12.1870, p. 67.

St Andrew's Day (morning):

Responses: Tallis. *Te deum:* Wesley. *Kyrie:* Nares, *The Nicene Creed:* Goss.
I was glad when they said unto me: Attwood. TAC, 03.12.1870, p. 67.

St Andrew's Day (evening):

Responses: Tallis. *Canticles:* King. *Hallelujah from Messiah:* Handel.
TAC, 03.12.1870, p. 67.

11.12.1870:

Day of wrath: Dykes. TAC, 10.12.1870, p. 76.

18.12.1870:

Stand up and bless the Lord: Goss. TAC, 17.12.1870, p. 84.

21.12.1870:

Judge me, O Lord: Mozart. TAC, 17.12.1870, p. 84.

25.12.1870:

Behold I bring you good tidings: Goss. TAC, 17.12.1870, p. 84.

27.12.1870:

Rejoice in the Lord: Elvey. TAC, 24.12.1870, p. 93.

Part 2: Classification by composer and frequency

Anthems:

Attwood:	<i>Come Holy Ghost</i>	1
	<i>I was glad when they said unto me</i>	1
	<i>Turn Thy face from my sins</i>	3
Barnby:	<i>There remaineth a rest for the people of God</i>	2
Bliss:	<i>O God who hast prepared</i>	2
Boyce:	<i>By the waters of Babylon</i>	2
	<i>Great and marvellous are Thy works</i>	1
Byrd:	<i>Bow Thine ear</i>	1
Clarke-Whitfeld:		
	<i>Behold how good and joyful a thing it is for brethren</i>	
	<i>to dwell in unity</i>	1
	<i>I will lift up mine eyes</i>	3
	<i>In Jewry is God known</i>	3
Dykes:	<i>Day of wrath</i>	1
Elvey:	<i>Arise, shine forth, for thy light is come</i>	1
	<i>Christ is risen from the dead</i>	1
	<i>Rejoice in the Lord</i>	2
	<i>Wherewithal shall a young man cleanse his way</i>	1
Farrant:	<i>Lord for Thy tender mercies' sake</i>	2
	<i>Call to remembrance</i>	1
Gibbons:	<i>God is gone up</i>	1
Goss:	<i>Behold I bring you good tidings</i>	2
	<i>Stand up and bless the Lord</i>	1
	<i>The Wilderness</i>	1
Handel:	<i>How beautiful are the feet [from Messiah]</i>	1
	<i>Lift up your heads [from Messiah]</i>	1
	<i>Hallelujah [from Messiah]</i>	2
	<i>Their sound is gone out [from Messiah]</i>	1
Haydn:	<i>The Heavens are telling from The Creation</i>	2

Hayes, W.:	<i>Sanctus</i>	1
	<i>The Lord descended from above</i>	2
Himmel:	<i>Incline Thine ear</i>	2
Kent:	<i>Blessed be Thou</i>	2
Mendelssohn:	<i>Sleepers awake</i>	3
Mozart:	<i>Judge me, O Lord</i>	3
Reynolds:	<i>My God, my God, look upon m.</i>	1
	<i>My God, my God, why hast Thou forsaken me?</i>	1
Richardson, V.:	<i>O how amiable are Thy dwellings</i>	1
Scott:	<i>Praise the Lord, O Jerusalem</i>	1
Spohr:	<i>As pants the hart</i>	2
Smith, R.A.:	<i>How beautiful upon the mountains</i>	4
Sullivan:	<i>O taste and see how gracious</i>	2
Tucker:	<i>O give thanks unto the Lord</i>	1
Weldon:	<i>O praise God in His holiness</i>	2
Wise:	<i>Awake, put on thy strength</i>	3

Services:

Magnificat and Nunc dimittis (or one of them):

King.
 Latrobe.
 Travers [in F].
 Wesley [in F].

Te deum:

Wesley

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1871.

Part 1 – Chronological list

08.01.1871:

Arise, shine forth, for thy light is come: Elvey. TAC, 07.01.1871, p. 108.

15.01.1871:

Blessed be Thou: Kent. TAC, 14.01.1871, p. 108.

29.01.1871:

In Jewry is God known: [Clarke-]Whitfeld. TAC, 28.01.1871, p. 133.

05.02.1871:

Great and marvelous are Thy works: Boyce. TAC, 04.02.1871, p. 141.

12.02.1871:

How dear are Thy counsels: Crotch. TAC, 11.02.1871, p. 149.

19.02.1871:

Behold, how good and joyful: [Clarke-]Whitfeld. TAC, 18.02.1871 p. 156.

24.02.1871 (St Matthias' Day):

Lord for Thy tender mercies sake: Farrant. TAC, 18.02.1871, p. 156.

26.02.1871:

By the waters of Babylon: [Boyce]. TAC, 18.02.1871, p. 164.

05.03.1871:

My God, my God, why hast Thou forsaken me: [Reynolds].
TAC, 04.03.1871, p. 173.

12.03.1871:

Incline Thine ear: Himmel. TAC, 11.03.1871, p. 181.

19.03.1871:

Turn Thy face from my sins: Attwood. TAC, 18.03.1871, p. 187.

25.03.1871:

I will arise: Creighton. TAC, 24.03.1871, p. 196.

02.04.1871:

Hosanna [to the son of David]: Gibbons. TAC, 01.04.1871, p. 203.

09.04.1871:

Christ is risen from the dead: Elvey. TAC, 08.04.1871, p. 213.

16.04.1871:

Lift up your heads from Messiah: Handel. TAC, 15.04.1871, p. 220.

23.04.1871:

Judge me, O Lord: [Mozart]. TAC, 22.04.1871, p. 228.

25.04.1871 (St Mark's Day):

How beautiful are the feet, O Lord: Smith. TAC, 22.04.1871, p. 228.

30.04.1871:

O give thanks unto the Lord: Tucker. TAC, 29.04.1871, p. 237.

01.05.1871 (SS Philip and James' Day):

O how amiable: Richardson. TAC, 29.04.1871, p. 237.

07.05.1871:

Rejoice in the Lord: Elvey. TAC, 06.05.1871, p. 245.

14.05.1871:

I will lift mine eyes: [Clarke-]Whitfeld. TAC, 13.05.1871, p. 252.

15.04.1871 (Ascension Day):

Lift up your heads from Messiah: Handel. TAC, 13.05.1871, p. 252.

21.05.1871:

Lift up your heads from Messiah: Handel. TAC, 20.05.1871, p. 261.

28.05.1871:

Come, Holy Ghost: Attwood. TAC, 27.05.1871, p. 268.

04.06.1871:

Sanctus, Hayes,

Hallelujah from Messiah: Handel. TAC, 03.06.1871, p. 276.

11.06.1871:

The Heavens are telling, from The Creation: Haydn.

TAC, 10.06.1871, p. 284.

18.06.1871:

How dear are Thy counsels: Crotch. TAC, 17.06.1871, p. 293.

25.06.1871:

Judge me, O Lord: Mozart. TAC, 24.06.1871, p. 301.

29.06.1871 (St Peter's Day):

How beautiful are the feet: Smith. TAC, 24.06.1871, p. 301.

02.07.1871:

Blessed be Thou: Kent. TAC, 01.07.1871, p. 308.

09.07.1871:

O taste and see: Sullivan. TAC, 08.07.1871, p. 318.

16.07.1871:

O God, who has prepared: Bliss. TAC, 15.07.1871, p. 324.

23.07.1871:

How dear are Thy counsels: Crotch. TAC, 22.07.1871, p. 333.

30.07.1871:

By the waters of Babylon: Boyce. TAC, 29.07.1871, p. 341.

06.08.1871:

Not unto us, Lord: Aldrich. TAC, 05.08.1871, p. 348.

13.08.1871:

Blessing and Glory: Boyce. TAC, 12.08.1871, p. 356.

20.08.1871:

Lord for Thy tender mercies' sake: Farrant. TAC, 19.08.1871, p. 365.

St Bartholomew's Day:

There remaineth a rest for the people of God: Barnby.
TAC, 19.08.1871, p. 365.

27.08.1871:

In Jewry is God known: [Clarke-Whitfeld]. TAC, 26.08.1871, p. 372.

03.09.1871:

Where withal shall a young man: Goss, TAC, 02.09.1871, p. 381.

10.09.1871:

Behold how good and joyful: [Clarke-]Whitfeld. 09.09.1871, p. 389.

17.09.1871:

Stand up and bless the Lord: Goss. TAC, 16.09.1871, p. 397.

24.09.1871:

Blessing and Glory: Boyce. TAC, 23.09.1871, p. 405.

01.10.1871:

I was glad when they said unto me: Elvey. TAC, 30.09.1871, p. 412.

08.10.1871:

Blessed be Thou: Kent. TAC, 07.10.1871, p. 1.

15.10.1871:

How dear are Thy counsels: Crotch. TAC, 14.10.1871, p. 9.

22.10.1871:

The Heavens are telling from The Creation: Haydn,
TAC, 21.10.1871, p. 17.

29.10.1871:

How beautiful upon the mountains: Smith. TAC, 28.10.1871, p. 25.

05.11.1871:

O taste and see how gracious: Sullivan. TAC, 04.11.1871, p. 33.

12.11.1871:

By the waters of Babylon: Boyce. TAC, 11.11.1871, p. 41.

19.11.1871:

In Jewry is God known: [Clarke-]Whitfeld, TAC, 18.11.1871, p. 49.

26.11.1871:

Judge me, O Lord: Elvey [but possibility Mozart]. TAC, 25.11.1871, p. 62.

St Andrew's Day

Rejoice in the Lord: Elvey.

Stand up and bless the Lord: Goss.

Hallelujah from Messiah: Handel. TAC, 25.11.1871, p. 62.

03.12.1871:

Sleepers Awake: Mendelssohn. TAC, 02.12.1871, p. 70.

10.12.1871:

Day of Wrath: Dykes. TAC, 09.12.1871, p. 73.

17.12.1871:

The Wilderness: Goss. TAC, 16.12.1871, p. 81.

21.12.1871, St Thomas' Day:

Lord for Thy tender mercies' sake: Goss [but probably Farrant].

TAC, 16.12.1871, p. 81.

24.12.1871:

From the rising of the sun: Ouseley. TAC, 23.12.1871, p. 89.

25.12.1871:

Behold I bring you glad tidings: Ouseley. TAC, 23.12.1871, p. 89.

27.12.1871, St John the Evangelist's Day:

How beautiful upon the mountains: Smith. TAC, 23.12.1871, p. 89.

28.12.1871, Holy Innocents' Day:

Blessing and Glory: [Boyce]. TAC, 23.12.1871, p. 89.

31.12.1871:

Blessed be Thou: Kent. TAC, 30.12.1871, p. 97.

Part 2: Classification by composer and frequency

Aldrich	<i>Not unto us, Lord</i>	1
Attwood:	<i>Come, Holy Ghost</i>	1
	<i>Turn Thy face from my sins</i>	1
Barnby:	<i>There remaineth a rest for the people of God</i>	1
Bliss:	<i>O God, who hast prepared</i>	1
Boyce:	<i>Blessing and Glory</i>	3
	<i>By the waters of Babylon</i>	3
	<i>Great and marvelous are Thy works</i>	1
[Clarke-]Whitfeld:		
	<i>Behold, how good and joyful</i>	2
	<i>I will lift up mine eyes</i>	1
	<i>In Jewry is God known</i>	3
	<i>My God, my God, why hast Thou forsaken me</i>	1
Creighton:	<i>I will arise</i>	1
Crotch:	<i>How dear are Thy counsels</i>	4
Dykes	<i>Day of Wrath</i>	1
Elvey:	<i>Arise, shine forth, for thy light is come</i>	1
	<i>Christ is risen from the dead</i>	1
	<i>I was glad when they said unto me</i>	1
	<i>Judge me, O Lord</i>	1
	<i>Rejoice in the Lord</i>	2
Farrant:	<i>Lord for Thy tender mercies' sake</i>	2
Gibbons:	<i>Hosanna will arise</i>	1
Goss:	<i>Lord for Thy tender mercies' sake</i>	1
	<i>Stand up and bless the Lord</i>	2
	<i>The Wilderness</i>	1
	<i>Where withal shall a young man</i>	1
Handel:	<i>Hallelujah from Messiah</i>	2
	<i>Lift up your heads from Messiah</i>	3
Haydn:	<i>The heavens are telling from The Creation</i>	2
Hayes:	<i>Sanctus</i>	1

Himmel:	<i>Incline Thine ear</i>	1
Kent:	<i>Blessed be Thou</i>	4
Mendelssohn:	<i>Sleepers Awake</i>	1
Mozart:	<i>Judge me, O Lord</i>	2
Ouseley:	<i>Behold I bring you glad tidings</i>	1
	<i>From the rising of the sun</i>	1
Richardson:	<i>O how amiable</i>	1
Smith:	<i>How beautiful are the feet</i>	4
Sullivan:	<i>O taste and see how gracious</i>	2
Tucker	<i>O give thanks unto the Lord</i>	1
Wise:	<i>Awake, put on thy strength</i>	1

Services

No service settings were advertised.

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1872.

Part 1 – Chronological list

21.01.1872:

In Jewry is God known: [Clarke-]Whitfeld. TAC, 20.01.1872, p. 121.

25.01.1872 (St Paul's Day):

How beautiful upon the mountains: Smith. TAC, 20.01.1872, p. 121.

28.01.1872:

Praise the Lord of Heaven and earth: Goss. TAC, 27.12.1872, p. 129.

02.02.1872 (Presentation of Christ in the Temple):

I was glad when they said unto me: Elvey. TAC, 27.12.1872, p. 129.

04.02.1872:

The heavens are telling from The Creation: Haydn. TAC, 03.02.1872, p. 137.

11.02.1872:

Behold how good and joyful: [Clarke-Whitfeld]. TAC, 10.02.1872, p. 145.

18.02.1872:

Lord for Thy tender mercies' sake: Farrant. TAC, 17.02.1872, p. 153.

25.02.1872:

Incline Thine ear: Himmel. TAC, 24.02.1872, p. 161.

03.03.1872:

Turn Thy face from my sins: Attwood. TAC, 02.03.1872, p. 169.

10.03.1872:

My God, my God, why hast Thou forsaken me: Reynolds.
TAC, 09.03.1872, p. 177.

17.03.1872:

Turn Thy face from my sins: Attwood. TAC, p. 16.03.1872, p. 185.

24.03.1872:

Bow Thine ear: Byrd. TAC, 23.03.1872, p. 193.

31.03.1872:

Lift up your heads from Messiah: Handel. TAC, 30.03.1872, p. 201.

07.04.1872:

Christ is risen: Elvey. TAC, 06.04.1872, p. 209.

14.04.1872:

Stand up and bless the Lord: Goss. TAC, 13.04.1872, p. 217.

21.04.1872 (Thanksgiving service for the safe return of Bishop and Mrs Barker):

Te deum.

O praise the Lord of Heaven: Goss. TAC, 20.04.1872, p. 225.

28.04.1872:

Blessing and glory: Boyce. TAC, 27.04.1872, p. 233.

05.05.1872:

I will lift up mine eyes: [Clarke-]Whitfeld. TAC, 04.05.1872, p. 241.

12.05.1872:

Lift up your heads, from Messiah: Handel. TAC, 11.05.1872, p. 249.

19.05.1872:

Come, Holy Ghost, [Clarke-]Whitfeld [but possibly Attwood].
TAC, 18.05.1872, p. 257.

26.05.1872:

Sanctus: Hayes.

Hallelujah from Messiah: Handel. TAC, 25.05.1872, p. 265.

02.06.1872:

O Praise the Lord of Heaven: Goss. TAC, 01.06.1872, p. 273.

09.06.1872:

The heavens are telling from The Creation: Haydn.

TAC, 08.06.1872, p. 281.

11.06.1872 (St Barnabas' day):

How beautiful are the mountains: Smith. TAC, 08.06.1872, p. 281.

16.06.1872:

Hallelujah: Beethoven.¹ TAC, 15.06.1872, p. 289.

23.06.1872:

In Jewry is God known: [Clarke-]Whitfeld. TAC, 22.06.1872, p. 297.

24.06.1872 (St John the Baptist's day):

Lord for Thy tender mercies' sake: Farrant. TAC, 22.06.1872, p. 297.

30.06.1872:

How dear are Thy counsels: Crotch. TAC, 29.06.1872, p. 305.

07.07.1872:

O, how amiable are Thy dwellings: Richardson. TAC, 06.07.1872, p. 313.

¹ The chorus is evidently from the oratorio *Christ on the Mount of Olives*.

14.07.1872:

O God who hast prepared: Bliss. TAC, 13.07.1872, p. 321.

21.07.1872:

As pants the hart: Spohr, or *Turn Thy face from my sins:* Attwood. TAC, 20.07.1872, p. 329.

28.07.1872:

I was glad when they said unto me: [Elvey]. TAC, 27.07.1872, p. 343.

04.08.1872:

O taste and see how gracious: [Sullivan]. TAC, 03.08.1872, p. 345.

11.08.1872:

Stand up and bless the Lord: Goss. TAC, 10.08.1872, p. 353.

18.08.1872:

Stand up and bless the Lord: Goss. TAC, 17.08.1872, p. 361.

25.08.1872:

Turn Thy face from my sins: Elvey [but possibly by Attwood]. TAC, 4.08.1872, p. 369.

01.09.1872:

O Lord, my God: Wesley. TAC, 31.08.1872, p. 377.

08.09.1872:

Blessed be Thou: Kent. TAC, 07.09.1872, p. 385.

15.09.1872:

Rejoice in the Lord: Elvey. TAC, 14.09.1872, p. 393.

22.09.1872:

O Lord, My God: Wesley. TAC, 21.09.1872, p. 401.

29.09.1872:

Praise the Lord, O Jerusalem: Scott. TAC, 28.09.1872, p. 409.

06.10.1872:

O God who has prepared: Bliss. TAC, 05.10.1872, p. 417.

13.10.1872:

Hallelujah: Beethoven. TAC, 12.10.1872, p. 1.

20.10.1872:

Turn Thy face from my sins: Attwood. 19.10.1872, p. 16.

27.10.1872:

As pants the hart for cooling streams: Spohr. TAC, 26.10.1872, p. 23.

28.10.1872 (St Simons and St Jude's day):

How beautiful upon the mountains: Smith. TAC, 26.10.1872, p. 23.

01.11.1872 (All Saints' Day):

As pants the hart for cooling streams: Spohr. TAC, 26.10.1872, p. 23.

03.11.1872:

Blessed are the departed: Spohr. TAC, 02.11.1872, p. 31.

10.11.1872:

Rejoice in the Lord: Elvey. TAC, 09.11.1872, p. 38.

17.11.1872:

How dear are Thy counsels: Crotch. TAC, 16.11.1872, p. 46.

24.11.1872:

By the waters of Babylon: Boyce. TAC, 23.11.1872, p. 54.

01.12.1872:

Sleepers Awake: Mendelssohn. TAC, 30.11.1872, p. 57.

08.12.1872:

Prepare ye the way of the Lord: Wise. TAC, 07.12.1872, p. 65.

15.12.1872:

O day of wrath, O day of mourning: Dykes. TAC, 14.12.1872, p. 73.

22.12.1872:

The Wilderness: Goss. TAC, 21.12.1872, p. 81.

29.12.1872:

For unto us a child is born from Messiah: Handel. TAC, 28.12.1872, p. 89.

Part 2: Classification by composer and frequency

Attwood:	<i>Turn Thy face from my sins</i>	3
Beethoven:	<i>Hallelujah</i>	2
Bliss:	<i>O God who hast prepared</i>	2
Boyce:	<i>Blessing and Glory</i>	1
	<i>By the waters of Babylon</i>	1
Byrd:	<i>Bow Thine ear</i>	1

Clarke-Whitfeld:	<i>Behold how good and joyful</i>	1
	<i>Come, Holy Ghost</i>	1
	<i>I will lift up mine eyes</i>	1
	<i>In Jewry is God known</i>	2
Crotch:	<i>How dear are Thy counsels</i>	2
Dykes:	<i>O day of wrath, O day of mourning</i>	1
Elvey:	<i>Christ is risen</i>	1
	<i>I was glad when they said unto me</i>	1
	<i>O taste and see how gracious</i>	1
	<i>Rejoice in the Lord, alway</i>	2
	<i>Turn Thy face from my sins.</i>	1
Farrant:	<i>Lord for Thy tender mercies' sake</i>	2
Goss:	<i>Praise the Lord of Heaven and earth</i>	3
	<i>Stand up and bless the Lord</i>	3
	<i>The Wilderness</i>	1
Handel:	<i>Hallelujah from Messiah</i>	1
	<i>Lift up your heads from Messiah</i>	2
	<i>For unto us a child is born from Messiah</i>	1
Haydn:	<i>The heavens are telling from The Creation</i>	2
Hayes:	<i>Sanctus</i>	1
Himmel:	<i>Incline Thine ear</i>	1
Kent:	<i>Blessed be Thou</i>	1
Mendelssohn	<i>Sleepers Awake</i>	1
Reynolds:	<i>My God, my God, why hast Thou forsaken me</i>	1
Richardson:	<i>I was glad when they said unto me</i>	1
	<i>O, how amiable are Thy dwellings</i>	1
Scott:	<i>Praise the Lord, O Jerusalem</i>	1
Smith:	<i>How beautiful upon the mountains</i>	3
Spohr:	<i>As pants the hart</i>	3
	<i>Blessed are the departed</i>	1
Wesley:	<i>O Lord, my God</i>	2

Wise: *Prepare ye the way of the Lord* 1

Services

No service settings were advertised.

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1873.

Part 1 – Chronological list

05.01.1873:

I will lift up mine eyes: [Clarke-]Whitfeld. TAC, 04.01.1873, p. 97.

19.01.1873:

In Jewry God is known: [Clarke-]Whitfeld. TAC, 18.01.1873, p. 113.

26.01.1873:

How beautiful upon the mountains: Smith. TAC, 25.01.1873, p. 121.

02.02.1873:

I was glad when they said unto me: Elvey. TAC, 01.02.1873, p. 129.

09.02.1873:

Great and marvelous are Thy works: Boyce. TAC, 08.02.1873, p. 137.

16.02.1873:

The heavens are telling from The Creation: Haydn. TAC, 15.02.1873, p. 145.

23.02.1873:

Praise the Lord, O Jerusalem: Scott. TAC, 22.02.1873, p. 153.

02.03.1873:

Lord for Thy tender mercies' sake: Farrant. TAC, 01.03.1873, p. 161.

09.03.1873:

Incline Thine ear: Himmel. TAC, 08.03.1873, p. 169.

16.03.1873:

Turn Thy face from my sins: Attwood. TAC, 15.03.1873, p. 177.

23.03.1873:

My God, why hast Thou forsaken me: Reynolds. TAC, 22.03.1873, p. 185.

30.03.1873:

Bow Thine ear, O Lord: Byrd. TAC, 29.03.1873, p. 193.

06.04.1873:

O Lord, my God: Wesley. TAC, 05.04.1873, p. 201.

13.04.1873:

Lift up your heads from Messiah: Handel. TAC, 12.04.1873, p. 209.

20.04.1873:

Christ is risen: Elvey, TAC. 19.04.1873, p. 217.

27.04.1873:

Sleepers Awake: Mendelssohn. TAC, 26.04.1873, p. 225.

01.05.1873 (St Philip's and St James' Day):

Behold how good and joyful it is: [Clarke-]Whitfeld.
TAC, 26.04.1873, p. 25.

04.05.1873:

Judge me, O Lord: Mozart. TAC, 03.05.1873, p. 233.

11.05.1873:

If we believe that Jesus died: Goss. TAC, 10.05.1873, p. 241.

18.05.1873:

O Lord, my God: Wesley. TAC, 17.05.1873, p. 249.

25.05.1873:

Lift up your heads from Messiah: Handel. TAC, 24.05.1873, p. 257.

01.06.1873:

Come, Holy Ghost: Attwood. TAC, 31.05.1873, p. 265.

08.06.1873:

Sanctus: Hayes.

Hallelujah from Messiah: Handel. TAC, 07.06.1873, p. 273.

15.06.1873:

I was glad when they said unto me: Elvey. TAC, 14.06.1873, p. 281.

22.06.1873:

The Heavens are telling from The Creation: Haydn.
TAC, 21.06.1873, p. 289.

24.06.1873 (St John the Baptist's day):

The Wilderness: Goss. TAC, 08.06.1873, p. 289.

29.06.1873:

Blessed be thou: Kent. TAC, 28.06.1873, p. 297.

06.07.1873:

Blessing and Glory: Boyce. TAC, 05.07.1873, p. 305.

13.07.1873:

Hallelujah: Beethoven. TAC, 12.07.1873, p. 13.

20.07.1873:

How dear are Thy counsels: Crotch. TAC, 19.07.1873, p. 321.

25.07.1973 (St James' day):

Where withal shall a young man cleanse his way: Elvey.
TAC, 19.07.1873, p. 321.

27.07.1873:

O God who hast prepared: Bliss. TAC, 26.07.1873, p. 329.

03.08.1873:

Where withal shall [a young man cleanse his way]: Elvey.
TAC, 02.08.1873, p. 337.

10.08.1873:

O taste and see how gracious the Lord is: Sullivan. TAC, 09.08.1873, p. 345.

17.08.1873:

By the waters of Babylon: Boyce. TAC, 16.08.1873, p. 353.

24.08.1873:

There remaineth a rest: Barnby. TAC, 23.08.1873, p. 361.

31.08.1873:

O Lord, my God: Malan. TAC, 30.08.1873, p. 369.

07.09.1873:

Out of the deep: Mozart. TAC, 06.09.1873, p. 377.

14.09.1873:

O Holy Ghost into our minds: [Creighton]. TAC, 13.09.1873, p. 385.

21.09.1873:

How beautiful upon the mountains: Smith. TAC, 20.09.1873, p. 393.

28.09.1873:

O how amiable are Thy dwellings: Richardson. TAC, 27.09.1873, p. 401.

29.09.1873 (St Michael's day):

Praise the Lord, O Jerusalem: Scott, TAC, 27.09.1873, p. 401.

05.10.1873:

Behold, now praise the Lord: [Creighton]. TAC, 04.10.1873, p. 1.

12.10.1873:

How dear are Thy counsels: Crotch. TAC, 11.10.1873, p. 9.

19.10.1873:

Lord for Thy tender mercies' sake: Farrant. TAC, 18.10.1873, p. 17.

26.10.1873:

O give thanks [unto the Lord]: Tucker. TAC, 25.10.1873, p. 25.

28.10.1873 (St Simon and St Jude's day):

Behold how good and joyful: [Clarke-]Whitfeld. TAC, 25.10.1873, p. 25.

02.11.1873:

If we believe that Jesus died: [Goss]. TAC, 01.11.1873, p. 33.

09.11.1873:

Let all men praise the Lord: Mendelssohn. TAC, 08.11.1873, p. 41.

16.11.1873:

Blessed be Thou: Kent. TAC, 15.11.1873, p. 49.

23.11.1873:

O Lord my God: Malan. TAC, 22.11.1873, p. 57.

30.11.1873:

I was glad when they said unto me: Mendelssohn [but possibly Elvey]. TAC, 29.11.1873, p. 65.

07.12.1873:

Sleepers awake: Mendelssohn. TAC, 06.12.1873, p. 73.

14.12.1873:

The night is far spent: Montem Smith. TAC, 13.12.1873, p. 81.

21.12.1873:

The night is far spent: Montem Smith. TAC, 21.12.1873, p. 89.

28.12.1873:

Glory to God in the highest: Pergolesi. TAC, 27.12.1873, p. 97.

Part 2: Classification by composer and frequency

Attwood	<i>Come, Holy Ghost</i>	1
	<i>Turn Thy face from my sins</i>	1
Barnby	<i>There remaineth a rest for the people of God</i>	1
Beethoven:	<i>Hallelujah</i>	1
Bliss:	<i>O God who hast prepared</i>	1
Boyce:	<i>Blessing and Glory</i>	1
	<i>By the waters of Babylon</i>	1
	<i>Great and marvelous are Thy works</i>	1
Byrd:	<i>Bow Thine ear, O Lord</i>	1
[Clarke-]Whitfeld:	<i>Behold how good and joyful it is</i>	2
	<i>I will lift up mine eyes</i>	1
	<i>In Jewry God is known</i>	1
Creighton:	<i>Behold, now praise the Lord</i>	1
	<i>O Holy Ghost into our minds</i>	1
Crotch:	<i>How dear are Thy counsels</i>	2
Elvey:	<i>Christ is risen</i>	1
	<i>I was glad when they said unto me</i>	2
	<i>Where withal shall a young man cleanse his way</i>	2
Farrant:	<i>Lord for Thy tender mercies' sake</i>	2
Goss:	<i>If we believe that Jesus died</i>	2
	<i>The Wilderness</i>	1
Handel	<i>Lift up your heads from Messiah</i>	2
	<i>Hallelujah from Messiah</i>	1
Haydn	<i>The heavens are telling from The Creation</i>	2
Hayes:	<i>Sanctus</i>	1
Himmel:	<i>Incline Thine ear</i>	1
Kent:	<i>Blessed be Thou</i>	2
Malan	<i>O Lord, my God</i>	2

Mendelssohn	<i>I was glad when they said unto me</i>	1
	<i>Let all men praise the Lord</i>	1
	<i>Sleepers awake</i>	2
Montem Smith	<i>The night is far spent</i>	2
Mozart:	<i>Judge me, O Lord</i>	1
	<i>Out of the deep</i>	1
Pergolesi	<i>Glory to God in the highest</i>	1
Reynolds:	<i>My God, why hast Thou forsaken me</i>	1
Richardson	<i>O how amiable are Thy dwellings</i>	1
Scott:	<i>Praise the Lord, O Jerusalem</i>	2
Smith:	<i>How beautiful upon the mountains</i>	2
Sullivan:	<i>O taste and see how gracious the Lord is</i>	1
Tucker:	<i>O give thanks [unto the Lord]</i>	1

Services

No service settings were advertised.

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1874.

04.01.1874:

Let all men praise the Lord: Mendelssohn. TAC, 03.01.1874, p. 105.

11.01.1874:

Arise, arise for thy light has come: Elvey. TAC, 10.01.1874, p. 113.

18.01.1874:

How beautiful upon the mountains: Smith. TAC, 17.01.1874, p. 121.

01.11.1874:

If we believe that Jesus died: Goss. SMH, 31.10.1874, p. 13.

15.11.1874:

Magnificat and Nunc dimittis: Goss.

Turn Thy face from my sin: Attwood. SMH, 14.11.1874, p. 7.

29.11.1874:

Magnificat and Nunc dimittis: Goss.

As pants the hart: Spohr. SMH, 28.11.1874, p. 9.

01.12.1874 (St Andrew's Day, Morning):

Te deum: Hopkins in G. *Jubilate:* Allen in F.

Tallis' Festal Responses. Kyrie: Walmisley in E. *Nicene Creed:* Goss.

I was glad when they said unto me: Elvey. SMH, 28.11.1874, p. 9.

01.12.1874 (St Andrew's Day, Evening):

Te deum: Smart in F.

Hallelujah from *Messiah:* Handel. SMH, 28.11.1874, p. 9.

13.12.1874:

Magnificat and Nunc dimittis: Kempton.

Dies Irae: Spohr. SMH, 12.12.1874, p. 9.

20.12.1874:

Magnificat and Nunc dimittis: Arnold.

The Wilderness: Goss. SMH, 19.12.1874, p. 7.

Part 2: Classification by composer and frequency

Anthems

Attwood:	<i>Turn Thy face from my sins</i>	1
Elvey:	<i>Arise, arise for thy light has come</i>	1
	<i>I was glad when they said unto me</i>	1
Goss:	<i>If we believe that Jesus died</i>	1
	<i>Nicene Creed</i>	1
	<i>The Wildernes</i>	1
Handel:	<i>Hallelujah from Messiah</i>	1
Mendelssohn:	<i>Let all men praise the Lord</i>	1
Smith:	<i>How beautiful upon the mountains</i>	1
Spohr	<i>As pants the hart</i>	1
	<i>Dies Irae</i>	1

Settings:

<i>Jubilate:</i>	Allen in F	1
<i>Kyrie:</i>	Walmisley in E	1

Magnificat and *Nunc dimittis* (or one of them)

	Arnold [in A]	1
	Goss [in A or E]	2
	Kempton [in B flat]	1
<i>Te deum:</i>	Hopkins in G	1
	Smart in F	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1875.

Part 1 – Chronological list

10.01.1875:

Magnificat: Goss [in E]. *Nunc dimittis*: La Trobe [in D].

In Jewry is God known: [Clarke-]Whitfield. SMH, 09.01.1875, p. 7.

31.01.1875:

Magnificat: Goss [in E]. *Nunc dimittis*: Arnold [in A].

From the rising of the Sun: Ouseley. SMH, 30.01.1875, p. 7.

21.03.1875:

Magnificat and *Nunc dimittis*: Wesley [in F].

Daughter of Jerusalem, weep not for me: Ouseley. SMH, 20.03.1875, p. 4.

25.04.1875:

Magnificat and *Deus misereatur*: Attwood [in C].

O praise the Lord of heaven: Goss. SMH, 24.04.1875, p. 7.

27.06.1875:

Magnificat and *Nunc dimittis*: Arnold in A.

Turn Thy face from my sins: Attwood. SMH, 26.06.1875, p. 9.

07.11.1875:

Magnificat and *Deus misereatur*: Macfarren in F.

How dear are Thy counsels: Kent, [possibly composed by Crotch].
SMH, 06.11.1875, p. 8.

Part 2: Classification by composer and frequency

Anthems:

Attwood:	<i>Turn Thy face from my sins</i>	1
Clarke-Whitfield:	<i>In Jewry is God known,</i>	1
Goss:	<i>O praise the Lord of Heaven</i>	1
Kent:	<i>How dear are Thy counsels</i>	1
Ouseley:	<i>Daughter of Jerusalem, weep not for me</i>	1
	<i>From the rising of the Sun</i>	1

Settings:

<i>Deus misereatur:</i>	Macfarren in F.	1
<i>Magnificat and Nunc dimittis (or one of them)</i>		
	Arnold in A	1
	Attwood [in C]	1
	Goss [in E]	2
	La Trobe [in D]	1
	Macfarren in F.	1
	Wesley [in F]	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1876.

Part 1 – Chronological list

02.01.1876:

Magnificat and *Nunc dimittis*: Attwood [in C].

In Jewry is God known: Clarke-Whitfeld. SMH, 01.01.1876, p. 5.

20.02.1876:

Magnificat and *Nunc dimittis*: Arnold [in A].

The Heavens are telling from The Creation: Haydn. SMH, 19.02.1876, p. 4.

16.04.1876:

Magnificat and *Deus misereatur*: Macfarren in F.

Christ is risen from the dead: William Stanley. SMH, 15.04.1876, p. 4.

07.05.1876:

Magnificat and *Nunc dimittis*: Arnold in A.

In Jewry is God known: Clarke-Whitfeld. SMH, 06.05.1876, p. 5.

16.07.1876:

Magnificat and *Deus misereatur*: Macfarren in F.

I was glad: Elvey. SMH, 15.07.1876, p. 4.

03.09.1876:

Magnificat and *Nunc dimittis*: Goss in E.

O risen Lord: Barnby. SMH, 02.09.1876, p. 5.

10.09.1876:

Magnificat and *Nunc dimittis*: Arnold in A.

The Wilderness: Goss. SMH, 09.09.1876, p. 5.

Part 2: Classification by composer and frequency

Anthems:

Barnby:	<i>O risen Lord</i>	1
Clarke-Whitfield:	<i>In Jewry is God known</i>	2
Elvey:	<i>I was glad</i>	1
Goss:	<i>The Wilderness</i>	1
Haydn:	<i>The Heavens are telling from The Creation</i>	1
Stanley, William:	<i>Christ is risen from the dead</i>	1

Settings:

<i>Deus misereatur:</i>	Macfarren in F	2
<i>Magnificat and Nunc dimittis (or one of them)</i>		
	Arnold in A.	3
	Attwood in C	1
	Goss in E.	1
	Macfarren	2

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1877.

Part 1 – Chronological list

28.01.1877:

Magnificat and Nunc dimittis: Attwood in C.

Arise, shine, for Thy light has come: Elvey. SMH, 27.01.1877, p. 4.

04.02.1877:

Magnificat and Nunc dimittis: Attwood in C.

The Heavens are telling from The Creation: Haydn. SMH, 03.02.1877, p. 4.

25.02.1877:

Magnificat and Nunc dimittis: Wesley in F.

Turn Thy face from my sin: Attwood. SMH, 24.02.1877, p. 5.

04.03.1877:

Magnificat and Nunc dimittis: Wesley in F.

Incline thine ear: Himmel. SMH. 03.03.1877, p. 4.

11.03.1877:

Magnificat and Nunc dimittis: Wesley [in F].

My God, my God, look upon me: Reynolds. SMH, 10.03.1877, p. 4.

25.03.1877:

Magnificat and Nunc dimittis: Wesley [in F].

Daughters of Jerusalem: Elvey. SMH. 24.03.1877, p. 4.

08.04.1877:

Magnificat and Nunc dimittis: Attwood in C.

Christ is risen from the dead: Elvey. SMH, 07.04.1877, p. 4.

13.05.1877:

Magnificat and Nunc dimittis: Arnold in A.

Lift up your heads from Messiah: Handel, SMH. 12.05.1877, p. 4.

24.06.1877:

Magnificat and Nunc dimittis: Macfarren in F.

Zadok the Priest: Handel. SMH, 23.06.1877, p. 5.

01.07.1877:

Magnificat and Nunc dimittis: G. D. Callen in E flat.

Judge me, O Lord: Mendelssohn. SMH, 30.06.1877, p. 4.

19.08.1877:

Cantate Domino and Deus misereatur: Macfarren in F.

To Thee Cherubim and Seraphim continually do cry from *Te deum*: Handel. SMH, 18.08.1877, p. 4.

11.11.1877:

Magnificat and *Nunc dimittis*: Attwood in C.

To Thee Cherubim and Seraphim [continually do cry, from *Te deum*]:

Handel.

SMH, 11.11.1877, p. 4.

09.12.1877:

Magnificat and *Nunc dimittis*: Goss in E.

The Wilderness: Goss. SMH, 08.12.1877, p. 5.

16.12.1877:

Magnificat and *Nunc dimittis*: Wesley in F.

The night is far spent: Montem Smith. SMH, 15.12.1877, p. 4.

23.12.1877:

Magnificat and *Nunc dimittis*: King in F.

Prepare ye the way of the Lord: Wise. SMH, 22.12.1877, p. 4.

Part 2: Classification by composer and frequency**Anthems:**

Atwood:	<i>Turn Thy face from my sin</i>	2
Elvey:	<i>Arise, shine, for Thy light has come</i>	1
	<i>Christ is risen from the dead</i>	1
	<i>Daughters of Jerusalem</i>	1
Goss:	<i>The Wilderness</i>	1
Handel:	<i>Lift up your heads from Messiah</i>	1
	<i>To Thee Cherubim and Seraphim continually do cry</i>	
	from <i>Te deum</i>	2
	<i>Zadok the Priest</i>	1
Haydn:	<i>The Heavens are telling from The Creation</i>	1`
Himmel:	<i>Incline Thine ear</i>	1
Mendelssohn:	<i>Judge me, O Lord</i>	1
Reynolds:	<i>My God, my God, look upon me</i>	1
Smith, Montem:	<i>The night is far spent</i>	1
Wise:	<i>Prepare ye the way of the Lord</i>	1

Settings:

<i>Deus misereatur:</i>	King in F	1
	Macfarren in F	1
<i>Magnificat and Nunc dimittis (or one of them)</i>		
	Arnold in A	1
	Arnold in C	3
	Attwood in C	2
	Callen, G. D. in E flat	1
	Goss in E	1
	King	1
	Macfarren	1
	Wesley in F	5

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1878.

Part 1 – Chronological list

01.03.1878 (Thanksgiving Service):

Cantate Domino: D. J. Smith in B flat. *Nunc dimittis*: Latrobe in D.

Tallis: *Festal responses*.

The Heavens are telling and *Hailstone Chorus* from *The Creation*: Haydn.

SMH, 02.03.1878, p. 5.

17.03.1878:

Magnificat and *Nunc dimittis*: Kempton in B flat.

O Lord, my God: Malan. SMH, 16.03.1878, p. 5.

24.03.1878:

Magnificat and *Nunc dimittis*: King in F.

O Lord, my God, look upon me: Reynolds. SMH, 23.03.1878, p. 5.

07.04.1878:

Magnificat and *Nunc dimittis*: Kempton in B flat.

Turn Thy face from my sins: Attwood. SMH, 06.04.1878, p. 5.

28.04.1878:

Magnificat and *Deus misereatur*: Macfarren.

Lift up your heads from *Messiah*: Handel. SMH, 27.04.1878, p. 5.

25.08.1878:

Magnificat and *Nunc dimittis*: Novello in E.

Wherewithal shall a young man: Elvey. SMH, 24.08.1878, p. 5.

01.09.1878:

Magnificat and *Nunc dimittis*: G. D. Callen in E flat.

How dear are Thy counsels: Boyce. SMH, 31.08.1878, p. 4.

08.09.1878:

Magnificat and *Deus misereatur*: Arnold in A.

O give thanks: Goss. SMH, 07.09.1878, p. 5.

15.09.1878:

Cantate Domino and *Deus misereatur*: Macfarren in F.

Praise the Lord, O Jerusalem: John Scott. SMH, 14.09.1878, p. 5.

29.09.1878:

Cantate Domino and *Deus misereatur*: Macfarren in F.

Behold, now praise the Lord: Creighton. SMH, 28.09.1878, p. 5.

06.10.1878:

Magnificat and *Nunc dimittis*: King in C.

Praise the Lord, O Jerusalem: John Scott. SMH, 05.10.1878, p. 5.

13.10.1878:

Magnificat: Arnold in A. *Nunc dimittis*: La Trobe in D.

Turn Thy face from my sins: Attwood. SMH, 12.10.1878, p. 5.

27.10.1878:

Magnificat and *Nunc dimittis*: Novello in E.

Judge me, O Lord: Mozart. SMH, 26.10.1878, p. 5.

03.11.1878:

Magnificat and *Nunc dimittis*: G. D. Callen in E flat.

There remaineth a rest: Barnby. SMH, 02.11.1878, p. 5.

10.11.1878:

Magnificat and *Nunc dimittis*: Travers in F.

O give thanks: John Goss. SMH, 09.11.1878, p. 5.

17.11.1878:

Cantate Domino and *Deus misereatur*: Macfarren in F.

O Lord, how manifold: Barnby. SMH, 16.11.1878, p. 5.

24.11.1878:

Magnificat and *Nunc dimittis*: Arnold in A.

Wherewithall shall a young man cleanse his way: Elvey, SMH, 23.11.1878, p. 5.

01.12.1878:

Magnificat and *Nunc dimittis*: S. S. Wesley in F.

The night is far spent, O Lord: Montem Smith. SMH, 30.11.1878, p. 5.

15.12.1878:

Magnificat and *Nunc dimittis*: Kempton in B flat.

Awake, awake, and put on thy strength: Wise. SMH, 14.12.1878, p. 5.

22.12.1878:

Magnificat and *Nunc dimittis*: King in F.

Blessed are the departed from The Last Judgment: Spohr. SMH, 21.12.1878, p. 5.

25.12.1878 (morning service):

Te deum: Hopkins in G. *Jubilate*: G. B. Allen in F.

High let us swell our trumpet notes: James Johnson. SMH, 25.12.1878, p. 5.

25.12.1878 (evening service):

Cantate Domino and *Deus misereatur*: Macfarren in F.

Hark, the herald angels sing: Arnold. SMH, 25.12.1878, p. 5.

29.12.1878:

Magnificat and *Nunc dimittis*: Attwood in C.

Glory to God: Pergolesi.

Hark the herald angels sing: Arnold. SMH, 28.12.1878, p. 5.

Part 2: Classification by composer and frequency**Anthems:**

Arnold:	<i>Hark, the herald angels sing</i>	2
Attwood:	<i>Turn Thy face from my sins</i>	2
Barnby:	<i>There remaineth a rest</i>	1
	<i>O Lord, how manifold</i>	1
Boyce:	<i>How dear are Thy counsels</i>	1
Creighton:	<i>Behold, now praise the Lord</i>	1
Elvey:	<i>Wherewithall shall a young man [cleanse his way]</i>	2
Goss:	<i>O give thanks</i>	2
Handel:	<i>Lift up your heads from Messiah</i>	1
Haydn:	<i>The Heavens are telling from The Creation</i>	1
	<i>The Hailstone Chorus from The Creation</i>	1
Johnson, James:	<i>High let us swell our trumpet notes</i>	1
Malan:	<i>O Lord, my God</i>	1
Mozart:	<i>Judge me, O Lord</i>	1
Pergolesi	<i>Glory to God</i>	1
Reynolds:	<i>O Lord, my God, look upon me</i>	1
Scott:	<i>Praise the Lord, O Jerusalem</i>	2
Spohr:	<i>Blessed are the departed from The Last Judgment</i>	1
Smith, Montem:	<i>The night is far spent, O Lord</i>	1
Wise:	<i>Awake, awake, and put on thy strength</i>	1

Settings:

<i>Cantate Domino:</i>	Macfarren	4
	Smith, D. J. in B flat	2
<i>Deus misereatur:</i>	Macfarren:	4
<i>Jubilate:</i>	Allen, G. B. in F	1
	Arnold in A	1
<i>Magnificat and Nunc dimittis (or one of them)</i>		
	Arnold in A	2
	Attwood in C	1
	Callen, G. D. in E flat	2
	Kempton in B flat	3
	King in C	1
	King in F	2
	Latrobe in D	2
	Macfarren	5
	Novello in E	2
	Travers in F	1
	Wesley, S. S. in F	1
<i>Te deum:</i>	Hopkins in G	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1879.

Part 1 – Chronological list

05.01.1879:

Magnificat and *Nunc dimittis*: Kempton in B flat.

In Jewry God is known: [Clarke-]Whitfeld. SMH, 04.01.1879, p. 5.

12.01.1879:

Magnificat and *Nunc dimittis*: Smart in F.

I will lift up mine eyes: [Clarke-]Whitfeld. SMH, 11.01.1879, p. 5.

09.02.1879:

Magnificat and *Nunc dimittis*: Arnold in A.

O praise the Lord of heaven and earth: Goss. SMH, 08.02.1879, p. 5.

16.02.1879:

Cantate Domino and *Deus misereatur*: Macfarren.

The Heavens are telling from The Creation: Haydn. SMH, 15.02.1879, p. 5.

23.02.1879:

Magnificat and *Nunc dimittis*: Arnold in A.

Blessed be the God and Father: Wesley. SMH, 22.02.1879, p. 5.

02.03.1879:

Magnificat and *Nunc dimittis*: Wesley in F.

Lord for Thy tender mercies' sake: Farrant. SMH, 01.03.1879, p. 5.

09.03.1879:

Magnificat and *Nunc dimittis*: Kempton in B flat.

Turn Thy face from my sins: Attwood. SMH, 08.03.1879, p. 5.

16.03.1879:

Magnificat and *Nunc dimittis*: Wesley in F.

My God, my God, look upon me: Reynolds. SMH, 15.03.1879, p. 5.

23.03.1879:

Magnificat: Kempton in B flat. *Nunc Dimittis*: Latrobe in B flat.

Out of the deep: Mozart. SMH, 22.03.1879, p. 5.

30.03.1879:

Magnificat and *Nunc dimittis*: Arnold in A.

O Lord, my God: Malan. SMH, 29.03.1879, p. 5.

06.04.1879:

Magnificat and *Nunc dimittis*: Kempton in B flat.

Daughters of Jerusalem: Elvey. SMH, 05.04.1879, p. 5.

20.04.1879:

Magnificat: Arnold in A. *Nunc dimittis*: John Smith.

Christ is risen from the dead: Elvey. SMH, 19.04.1879, p. 5.

27.04.1879:

Magnificat and *Nunc dimittis*: Attwood in C.

I was glad when they said unto me: Elvey. SMH, 26.04.1879, p. 5.

04.05.1879:

Cantate Domino: Smith in B flat and *Deus misereatur*: Macfarren in F.

O praise the Lord: Creighton. SMH, 03.05.1879, p. 5.

11.05.1879:

Magnificat and *Nunc dimittis*: G. D. Callen in E flat.

Judge me, O Lord: Mozart. SMH 10.05.1879, p. 5.

18.05.1879:

Magnificat: Arnold in A.

By the waters of Babylon: Boyce. SMH 17.05.1879, p. 5.

25.05.1879:

Magnificat and *Nunc dimittis*: John Smith in B flat.

Zadok the priest: Handel. SMH, 24.05.1879, p. 5.

01.06.1879:

Magnificat and *Nunc dimittis*: Arnold in A.

O Holy Ghost, into our minds: Creighton. SMH, 31.05.1879, p. 5.

08.06.1879:

Magnificat and *Nunc dimittis*: John Goss. *Sanctus*: Hayes.

Hallelujah from Messiah: Handel. SMH, 07.06.1879, p. 5.

15.06.1879:

Magnificat and *Nunc dimittis*: Novello in E.

O taste and see how gracious the Lord: Sullivan. SMH, 14.06.1879, p. 5.

22.06.1879:

Magnificat: John Smith in B flat. *Nunc dimittis*: Macfarren in F.

Zadok the priest: Handel, SMH, 21.06.1879, p. 5.

24.06.1879 (Synod morning service):

Te deum: Macfarren in F. *Jubilate*: Allen in F.

Blessed be the God and father: Wesley.

Kyrie: Nares in F. *Responses*: Tallis *Festal, Nicene Creed*: Goss in D. SMH 25.06.1879, p. 6.

24.06.1879 (Synod evening service):

Magnificat and *Nunc dimittis*: King in F.

Prepare ye the way for the Lord: Wise. SMH 23.06.1879, p. 5.

29.06.1879:

Magnificat and *Nunc dimittis*: G. D. Callen in E flat.

How lovely are the messengers: Mendelssohn. SMH, 28.06.1879, p. 5.

06.07.1879:

Magnificat and *Nunc dimittis*: Arnold in A.

[Anthem not mentioned.] SMH, 05.07.1879, p. 5.

13.07.1879:

Magnificat and *Nunc dimittis*: King in C.

O Lord, how manifold: Barnby. SMH, 12.07.1879, p. 5.

27.07.1879:

Magnificat and *Nunc dimittis*: Goss in E.

How dear are Thy counsels: Crotch. SMH, 26.07.1879, p. 5.

14.09.1879:

Magnificat and *Nunc dimittis*: G. D. Callen in E flat.

Stand up and bless the Lord: Goss. SMH, 13.09.1879, p. 5.

21.09.1879:

Magnificat and *Nunc dimittis*: Attwood in C.

O praise the Lord of heaven and earth: Goss. SMH, 20.09.1879, p. 5.

25.09.1879:

Magnificat and *Nunc dimittis*: Kempton [in B flat]. Responses: Tallis.

If ye love Me: Monk. SMH, 25.09.1879, p. 5.

28.09.1879:

Magnificat and *Nunc dimittis*: Kempton in B flat.

Hallelujah: Beethoven. SMH, 27.09.1879, p. 5.

05.10.1879:

Cantate Domino: Smith in B flat. *Deus misereatur*: Macfarren in F.

To the Cherubim and Seraphim: Handel. SMH, 04.10.1879, p. 5.

26.10.1879:

Magnificat and *Nunc dimittis*: Kempton [in B flat].

If you love Me: Monk. SMH, 22.10.1879, p. 5.

02.11.1879:

Magnificat and *Nunc dimittis*: Novello in E.

The Wilderness: Goss. SMH, 01.11.1879, p. 5.

09.11.1879:

Magnificat and *Nunc dimittis*: Goss.

The heavens are telling from The Creation: Haydn. SMH, 08.11.1879, p. 5.

16.11.1879:

Magnificat and *Nunc dimittis*: Kempton [in B flat].
Judge me, O God: Mendelssohn. SMH, 15.11.1879, p. 5.

23.11.1879:

Magnificat and *Nunc dimittis*: Arnold in A.
Wherewithal shall a young man cleanse his way: Elvey.
 SMH, 22.11.1879, p. 5.

30.11.1879:

Magnificat: Smith [in B flat] and *Nunc dimittis*: Latrobe [in B flat].
King all glorious: Barnby.
Hallelujah from *Messiah*: Handel. SMH, 29.11.1879, p. 5.

07.12.1879:

Magnificat and *Nunc dimittis*: Wesley [in F].
Sleepers awake: Mendelssohn. SMH, 06.12.1879, p. 5.

21.12.1879:

Magnificat Stainer in D and *Nunc dimittis*: Stainer in F.
Blessed is He who cometh: Tours. SMH, 20.12.1879, p. 5.

Part 2: Classification by composer and frequency**Anthems:**

Attwood:	<i>Turn Thy face from my sins</i>	1
Barnby:	<i>King all glorious</i>	1
	<i>O Lord how manifold</i>	1
Beethoven:	<i>Hallelujah</i>	1
Boyce:	<i>By the waters of Babylon</i>	1
Clarke-Whitfeld:	<i>I will lift up mine eyes</i>	1
	<i>In Jewry is God known</i>	1
Creighton:	<i>O Holy ghost into our minds</i>	1
	<i>O praise the Lord</i>	1
Crotch:	<i>How dear are Thy counsels</i>	1
Elvey:	<i>Christ is risen from the dead</i>	1
	<i>Daughters of Jerusalem</i>	1
	<i>I was glad when they said unto me</i>	1
	<i>Wherewithal shall a young man cleanse his way</i>	1

Farrant:	<i>Lord for Thy tender mercies sake</i>	1
Goss:	<i>O Praise the Lord of heaven and earth</i>	2
	<i>Stand up and bless the Lord</i>	1
	<i>The Wilderness</i>	1
Handel:	<i>Hallelujah from Messiah</i>	2
	<i>To the Cherubim and Seraphim</i>	1
	<i>Zadok the priest</i>	1
Haydn:	<i>The Heavens are telling from The Creation</i>	2
Hayes:	<i>Sanctus</i>	1
Malan:	<i>O Lord, my God</i>	1
Mendelssohn	<i>How lovely are the messengers</i>	1
	<i>Judge me, O God</i>	1
Monk:	<i>If ye love Me</i>	2
Mozart:	<i>Judge me, O Lord</i>	1
	<i>Out of the deep</i>	1
Reynolds:	<i>My God, my God, look upon me</i>	1
Sullivan	<i>O taste and see how gracious the Lord is</i>	1
Tours:	<i>Blessed is He who cometh</i>	1
Wesley:	<i>Blessed be the God and Father</i>	2
Wise:	<i>Prepare ye the way for the Lord</i>	1

Settings:

<i>Cantate Domino:</i>	Macfarren	1
	Smith in B flat	2
<i>Deus misereatur:</i>	Macfarren [in F]	2
<i>Jubilate:</i>	Allen in F	1
<i>Magnificat and Nunc dimittis (or one of them):</i>		
	Arnold in A	7
	Attwood in C	2
	Callen, G. D. in E flat	3
	Goss in E	1
	Goss [in B flat or E]	2
	Kemp in B flat	7
	King in C	1
	King in F	1
	Latrobe in B flat	1
	Macfarren in F	1
	Novello in E	2
	Smart in F	1
	Smith in B flat	4
	Stainer in D	1
	Stainer in F	1
	Wesley in F	3
<i>Te deum:</i>	Macfarren in F	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1880.

Part 1 – Chronological list

25.01.1880:

Magnificat and Nunc dimittis: Goss in A.

O praise the Lord of heaven: [Creighton]. SMH, 24.01.1880, p. 5.

28.03.1880 (Easter morning):

Te deum: Hopkins in G. *Jubilate*: G. B. Allen in F.

Christ is risen from the dead: Elvey. SMH, 27.03.1880, p. 5.

28.03.1880 (Easter afternoon):

Magnificat and Nunc dimittis: Dr John Smith

Lift up your heads from Messiah: Handel.

O praise the Lord of heaven and earth: Goss. SMH, 27.03.1880, p. 5.

28.03.1880 (Easter evening):

Magnificat and Nunc dimittis: King in F.

Christ being raised from the dead: Elvey. SMH, 27.03.1880, p. 5.

25.04.1880:

Magnificat and Nunc dimittis: Kempton [in B flat].

Blessed be the God and Father: Wesley. SMH, 24.04.1880, p. 5.

02.05.1880:

Magnificat and Nunc dimittis: Goss [in A].

Blest are the departed: Spohr. SMH, 01.05.1880, p. 5.

16.05.1880:

Magnificat and Nunc dimittis: Stainer in B flat.

O Holy Ghost: Macfarren. SMH, 15.05.1880, p. 5.

30.05.1880:

Magnificat and Nunc dimittis: Stainer in E flat.

Give thanks: John Goss. SMH, 29.05.1880, p. 5.

06.06.1880:

Magnificat and Nunc dimittis: Arnold [in A].

To thee, Cherubim and Seraphim: [Elvey]. SMH, 05.06.1880, p. 5.

20.06.1880:

Magnificat and Nunc dimittis: Attwood in C.

Zadok the priest: Handel. SMH, 19.06.1880, p. 5.

31.10.1880:

Magnificat and Nunc dimittis: Novello in E.

What are these that are arrayed in white robes: Stainer.

SMH, 30.10.1880, p. 5.

07.11.1880:

Magnificat and Nunc dimittis: Hiles in F.

The souls of the righteous: Sir George Elvey. SMH, 06.11.1880, p. 5.

14.11.1880:

Magnificat and Nunc dimittis: Arnold in A.

Stand up and bless the Lord: Sir John Goss. SMH, 13.11.1880, p. 5.

28.11.1880:

Magnificat and Nunc dimittis: Stainer in F.

The Wilderness: Sir John Goss. SMH, 27.11.1880, p. 5.

05.12.1880:

Magnificat and Nunc dimittis: Stainer in F.

O Saviour of the world: Goss. SMH, 04.12.1880, p. 6.

12.12.1880:

Magnificat and Nunc dimittis: Hiles in F.

Blessed is He that cometh: Tours. SMH, 11.12.1880, p. 5.

19.12.1880:

Magnificat and Nunc dimittis: Goss in A.

Prepare ye the way of the Lord: Wise. SMH, 18.12.1880, p. 5.

25.12.1880 (morning):

Te deum: Macfarren in G. *Jubilate:* Allen in F.

Hark the herald angels sing: Arnold. SMH, 24.12 1880, p. 5.

25.12 1880 (evening):

Magnificat and Nunc dimittis: Tours in F.

Hark the Herald angels sing: Arnold. SMH, 24.12 1880, p. 5.

26.12.1880

Magnificat and Nunc dimittis: Tours in F.

Hark the Herald angels sing: Arnold. SMH, 24.12 1880, p. 5.

Part 2: Classification by composer and frequency**Anthems:**

Arnold:	<i>Hark, the herald angels sing</i>	3
Creighton:	<i>O praise the Lord of heaven</i>	1
Elvey:	<i>Christ being raised from the dead</i>	1
	<i>Christ is risen from the dead</i>	1
	<i>The souls of the righteous</i>	1
	<i>To thee Cherubim and Seraphim</i>	1
Goss:	<i>Give thanks</i>	1
	<i>O praise the Lord of heaven and earth</i>	1
	<i>O Saviour of the world</i>	1
	<i>The Wilderness</i>	1
Handel:	<i>Lift up your heads from Messiah</i>	1
	<i>Zadok the priest</i>	1
Macfarren:	<i>O Holy Ghost</i>	1
Spohr:	<i>Blest are the departed</i>	1
Stainer	<i>Stand up and bless the Lord</i>	1
	<i>What are these that are arrayed in white robes</i>	1
Tours:	<i>Blessed is He that cometh</i>	1
Wesley:	<i>Blessed be the God and father</i>	1
Wise:	<i>Prepare ye the way of the Lord</i>	1

Settings:

Jubilate: Allen, G.B in F 2

Magnificat and Nunc dimittis (or one of them)

Arnold in A 2

Attwood in C 1

Goss in A 2

Hiles in F 2

Kempton in B flat 1

King in F 1

Novello in E 1

Smith [in F] 1

Stainer in B flat 1

Stainer in E flat 1

Stainer in F 2

Tours in F 2

Te deum: Hopkins in G 1

Macfarren in G 1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1881.

Part 1 – Chronological list

02.01.1881:

Magnificat and *Nunc dimittis*: Arnold in A.

The morning stars sang together: Stainer. SMH, 01.01.1881, p. 5.

16.01.1881:

Magnificat and *Nunc dimittis*: Sir John Goss [in A].

I will lift up my eyes: [Clarke-Whitfeld]. SMH, 15.01.1881, p. 5.

23.01.1881:

Magnificat and *Nunc dimittis*: Tours in F.

O taste and see how gracious: Goss. SMH, 22.01.1881, p. 5.

30.01.1881:

Magnificat and *Nunc dimittis*: Arnold in A.

Send out Thy light: Hiles. SMH, 29.01.1881, p. 5.

06.02.1881:

Magnificat and *Nunc dimittis*: Dykes in F.

Kyrie and *Gloria* from *The Twelfth Mass*: Mozart.² TAC, 03.02.1881, p. 212.

13.02.1881:

Magnificat and *Nunc dimittis*: Wesley [in F].

The Heavens are telling from *The Creation*: Haydn. TAC, 10.02.1881, p. 224.

20.02.1881:

Magnificat and *Nunc dimittis*: Tours in F.

O taste and see how gracious [the Lord is]: Goss.

SMH, 19.02.1881, p. 5. and TAC, 17.02.1881, p. 234.

27.02.1881:

Magnificat and *Nunc dimittis*: Wesley [in F].

Blessed be the God and father: Wesley. TAC, 24.02.1881, p. 248.

²

Recent research indicates that the work, popular in the nineteenth century, called *The Twelfth Mass* and attributed to Mozart was composed by Wenzel Müller (1767 – 1835). H. C. Robbins Landon: *The Mozart Compendium*, Thames and Hudson Ltd, London, 1990, p. 352. This Thesis follows the newspaper articles and advertisements which invariably, probably incorrectly, attribute the work to Mozart.

06.03.1881:

Magnificat and Nunc dimittis: Arnold in A.

If with all your hearts and Cast thy burden upon the Lord both from *Elijah*, Mendelssohn. SMH, 05.03.1881, p. 5 and TAC, 03.03.1881, p. 260.

13.03.1881:

Magnificat and Nunc dimittis: Travers.

All we like sheep from *Messiah*: Handel. TAC, 10.03.1881, p. 272.

20.03.1881:

Magnificat and Nunc dimittis: Goss in A.

O taste and see [how gracious the Lord is]: Goss. TAC, 17.03.1881, p. 284.

25.03.1881:

Magnificat and Nunc dimittis: Kempton [in B flat].

Incline Thy ear: Vogler. TAC, 24.03.1881, p. 296.

27.03.1881:

Magnificat and Nunc dimittis: Kempton [in B flat].

O Lord and governor: Gadsby.

SMH, 22.03.1881, p. 5 and TAC, 24.03.1881, p. 296.

10.04.1881:

Magnificat and Nunc dimittis: Tours [in F].

Blessed is he that cometh in the name of the Lord: Tours.

TAC, 07.04.1881, p. 8.

17.04.1881:

Magnificat and Nunc dimittis: Smart [in F].

Thou shall dash them and Hallelujah from *Messiah*: Handel.

TAC, 14.04.1881, p. 20.

24.04.1881:

Magnificat and Nunc dimittis: Dykes.

Blest are the departed: Spohr. TAC, 14.04.1881, p. 20.

01.05.1881:

Magnificat and Nunc dimittis: Arnold [in A].

I will wash my hands in innocency, Hopkins. TAC, 28.04.1881, p. 44.

08.05.1881:

Magnificat and Nunc dimittis: Stainer [in D or F].

Seek ye the Lord, Roberts. TAC, 05.05.1881, p. 56.

15.05.1881:

Magnificat and Nunc dimittis: Goss in A.

Now we are ambassadors and How lovely are the messengers, from *St Paul*:

Mendelssohn. TAC, 12.05.1881, p. 68.

22.05.1881:

Magnificat and *Nunc dimittis*: Tours in F.

Agnes Dei and *Dona nobis pacem*: Weber. TAC, 19.05.1881, p. 80.

05.06.1881:

Magnificat and *Nunc dimittis*: Kempton in A.

Come Holy Ghost: Attwood. TAC, 02.06.1881, p. 100.

12.06.1881:

Magnificat and *Nunc dimittis*: Dykes [in F].

Great is the Lord: Hayes: TAC, 09.06.1881, p. 116.

19.06.1881:

Magnificat and *Nunc dimittis*: John Smith [in B flat].

The Wilderness: Goss. SMH, 18.06.1881, p. 5 and TAC, 16.06.1881, p. 116.

26.06.1881:

Magnificat and *Nunc dimittis*: Smart in F.

Kyrie and *Gloria* from *The Twelfth Mass*: Mozart. SMH, 25.06.1881, p. 5.

03.07.1881:

Magnificat and *Nunc dimittis*: Kempton [in B flat].

O taste and see [how gracious the Lord is]: Goss. TAC, 30.06.1881, p. 151.

10.07.1881:

Magnificat and *Nunc dimittis*: Kempton [in B flat].

I was glad: Elvey. TAC, 07.07.1881, p. 161.

17.07.1881:

Magnificat and *Nunc dimittis*: Goss in A.

In native and *The heavens are telling* from *The Creation*: Haydn.

SMH, 16.07.1881, p. 5.

24.07.1881:

Magnificat and *Nunc dimittis*: Kempton in B flat.

Come, and let us return: Jackson. SMH, 23.07.1881, p. 5.

07.08.1881:

Magnificat and *Nunc dimittis*: Dykes [in F].

There is joy from *The Prodigal Son*: Mendelssohn.

TAC, 04.08.1881, p. 212.

21.08.1881:

Magnificat and *Nunc dimittis*: Dykes [in F].

Thou didst free them from oppressors from *Lauda Sion*: Mendelssohn.

TAC, 18.08.1881, p. 223.

28.08.1881:

Magnificat and *Nunc dimittis*: G. M. Garrett in D.

The Lord is loving: G. M. Garrett. SMH, 27.08.1881, p. 5.

04.09.1881:

Magnificat and Nunc dimittis: Garrett in D.

In Thee, O God, have I put my trust: Tours. TAC, 01.09.1881, p. 259.

11.09.1881:

Magnificat and Nunc dimittis: Tours in F.

The Lord is loving unto every man: Garrett. TAC, 08.09.1881, p. 271.

18.09.1881:

Magnificat and Nunc dimittis: Tours in F.

O taste and see how gracious: Goss. SMH, 17.09.1881, p. 5.

21.09.1881 (St Matthias' day):

Magnificat and Nunc dimittis: Goss in A.

I will wash my hands in innocency: Hopkins. SMH, 21.09.1881, p. 5.

25.09.1881:

Magnificat and Nunc dimittis: Wesley [in F].

Unto Thee have I cried: Elvey. SMH, 22.09.1881, p. 5.

02.10.1881:

Magnificat and Nunc dimittis: Arnold in A.

O Lord our Governor: [Gadsby]. SMH, 01.10.1881, p. 5.

09.10.1881:

Magnificat and Nunc dimittis: Dykes [in F].

The Heavens are telling from The Creation: Haydn. SMH, 08.10.1881, p. 6.

16.10.1881:

Magnificat and Nunc dimittis: John Smith [in B flat].

Then shall the righteous from Elijah: Mendelssohn.

O taste and see how gracious: Goss.

SMH, 15.10.1881, p. 6. TAC, 13.10.1881, p. 20.

23.10.1881:

Magnificat and Nunc dimittis: Garret [in D].

I was glad: Goss. SMH, 22.10.1881, p. 6.

28.10.1881 (St Mark's day):

Magnificat and Nunc dimittis: Kempton [in B flat].

Great is the Lord: Hayes. TAC, 27.10.1881, p. 44.

30.10.1881:

Magnificat and Nunc dimittis: Kempton [in B flat].

Unto Thee, have I cried: Kempton. TAC, 27.10.1881, p. 44.

06.11.1881:

Magnificat and Nunc dimittis: Prout.

In Thee, O Lord: Tours. SMH, 05.11.1881, p. 5.

20.10.1881:

Magnificat and *Nunc dimittis*: Stainer in E flat.

What are these: Stainer. TAC, 17.10.1881, p. 78.

30.11.1881 (St Andrew's Day, morning):

Te deum: Smart in F.

I was glad: Elvey. SMH, 29.11.1881, p. 5.

30.11.1881 (St Andrew's Day, evening):

Magnificat and *Nunc dimittis*: Goss in A.

Judge me O Lord and *I will give Thee thanks*: Mozart.

SMH, 29.11.1881, p. 5.

04.12.1881:

Magnificat and *Nunc dimittis*: Arnold in A.

O Thou that tellest from Messiah: Handel. SMH, 03.12.1881, p. 6.

25 12.1881 (morning):

[*Te deum* and *Jubilate*]: Smart in F.

And the glory of the Lord from *Messiah*: Handel. SMH, 24.12.1881, p. 5.

25.12.1881: (afternoon)

Magnificat and *Nunc dimittis*: Goss in A.

And to us a child is born from *Messiah*: Handel. SMH, 24.12.1881, p. 5.

25.12.1881: (evening)

Magnificat and *Nunc dimittis*: Arnold in A.

O Thou that tellest from Messiah: Handel. SMH, 24.01.1881, p. 5.

31.12.1881:

Magnificat and *Nunc dimittis*: Prout in F.

The morning stars [sang together]: Stainer. TAC, 28.12.1881, p. 153.

Part 2: Classification by composer and frequency

Anthems:

Attwood:	<i>Come Holy Ghost</i>	1
Clarke-Whitfeld:	<i>I will lift up my eyes</i>	1
Elvey:	<i>I was glad</i>	2
	<i>Unto Thee have I cried</i>	1
Gadsby:	<i>O Lord our governor</i>	2
Garrett:	<i>The Lord is loving unto every man</i>	1
Goss:	<i>I was glad</i>	1
	<i>O taste and see how gracious the Lord is</i>	3
	<i>The Wilderness</i>	1
Handel	<i>All we like sheep from Messiah</i>	1
	<i>And the glory of the Lord from Messiah</i>	1
	<i>And to us a child is born from Messiah</i>	1
	<i>Hallelujah from Messiah</i>	1
	<i>O Thou that tellest from Messiah</i>	2
	<i>Thou shall dash them from Messiah</i>	1
Haydn:	<i>In native from The Creation</i>	1
	<i>The heavens are telling, from The Creation</i>	3
Hayes:	<i>Great is the Lord</i>	1
Hiles:	<i>Send out Thy light</i>	2
Hopkins:	<i>I will wash my hands in innocence</i>	2
Jackson:	<i>Come, and let us return</i>	1
Kempton:	<i>Unto Thee, have I cried</i>	1
Mendelssohn:	<i>Cast your burdens upon the Lord from Elijah</i>	1
	<i>How lovely are the messengers, from St Paul</i>	1
	<i>If with all your hearts from Elijah</i>	1
	<i>Now we are ambassadors from St Paul</i>	1
	<i>Then shall the righteous from Elijah</i>	1
	<i>There is joy from The Prodigal Son</i>	1
	<i>Thou didst free them from oppressors</i>	
	<i>from Lauda Sion</i>	1

Mozart:	<i>I will give Thee thanks</i>	1
	<i>Judge me, O Lord</i>	1
	<i>Kyrie and Gloria from The Twelfth Mass</i>	1
Roberts:	<i>Seek ye the Lord</i>	1
Spohr:	<i>Blest are the departed</i>	1
Stainer:	<i>The morning stars sang together</i>	2
	<i>What are these that are arrayed in white robes</i>	1
Tours:	<i>Blessed is he that cometh in the name of the Lord</i>	1
	<i>In Thee, O Lord, have I put my trust</i>	1
, Weber:	<i>Agnus Dei</i>	1
	<i>Donna Nobis Pacem</i>	1
Wesley:	<i>Blessed be the God and Father.</i>	1

Settings

<i>Jubilate:</i>	Smart in F	1
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Magnificat and Nunc dimittis (or one of them):

	Arnold in A	7
	Dykes in F	5
	Garrett in D	3
	Goss in A	7
	Kempton in A.	1
	Kempton in B flat	7
	Prout [in F]	2
	Smart in F	2
	Smith [in B flat]	2
	Stainer [in D or F]	1
	Stainer in E flat	1
	Tours in F	6
	Travers in F	1
	Wesley in F	3
<i>Te deum:</i>	Smart in F	2

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1882.

Part 1 – Chronological list

15.01.1882:

Magnificat and *Nunc dimittis*: Smith [in B flat].

The Lord is great in Zion: Best. SMH, 14.01.1882, p. 5.

22.01.1882:

Magnificat and *Nunc dimittis*: Prout in F.

Great is the Lord [in Zion]: Hayes. TAC, 21.01.1882, p. 30.

05.02.1882:

Magnificat and *Nunc dimittis*: Tours [in F].

The heavens are telling from The Creation: Haydn. TAC, 02.02.1882, p. 51.

12.02.1882:

Magnificat and *Nunc dimittis*: Wesley.

In native and Achieved is the glorious work from The Creation: Haydn. SMH, 11.02.1882, p. 5.

12.03.1882:

[*Magnificat* and *Nunc dimittis*]: Garrett in D.

Like as a father: Lyle. SMH, 11.03.1882, p. 6.

17.03.1882:

[*Magnificat* and *Nunc dimittis*]: Kempton [in A or B flat].

Incline thy ear: [Vogler]. TAC, 16.03.1882, p. 14.

19.03.1882:

[*Magnificat* and *Nunc dimittis*]: Tours in F.

Turn our captivity: [Gadsby]. TAC, 16.03.1882, p. 14.

09.04 1882 (Easter day):

Magnificat and *Nunc dimittis*: Prout in F.

Prayers and Responses: Tallis *Festival*

The Trumpet shall sound and *Hallelujah* from *Messiah*: Handel. SMH, 08.04.1882. p. 5.

18.04.1882 (internment of the late bishop)

Nunc dimittis: Parry in D.

Blessed are the departed [from *The Last Judgement*]: Spohr. SMH, 18.04.1882, p. 6.

23.04.1882:

Magnificat and *Nunc dimittis*: Arnold in A.

O Lord our governor: Gadsby. SMH, 22.04 1882, p. 6.

07.05.1882:

Magnificat and Nunc dimittis: Stainer in B flat.

Great is the Lord: Hayes. SMH, 06.05.1882, p. 6.

14.05.1882:

Magnificat and Nunc dimittis: Stainer in B flat.

Consider and hear me O Lord: Elvey. SMH, 13.05.1882, p. 5.

21.05.1882:

[*Magnificat and Nunc dimittis*]: Steggall.

King all glorious: Barnby. SMH, 20.05.1882, p. 5.

04.06.1882:

[*Magnificat and Nunc dimittis*]: Tours in F.

Holy, holy, holy, Spohr. SMH, 03.06.1882, p. 5.

20.08.1882:

Magnificat and Nunc dimittis: Tours in F.

Lord God of Abraham and Cast thy burdens upon the Lord from Elijah: Mendelssohn. SMH, 19.08.1882, p. 7.

27.08.1882:

Magnificat and Nunc dimittis: Parry in D.

O Lord our governor: Gadsby, SMH, 26.08.1882, p. 12.

17.09.1882:

Magnificat and Nunc dimittis: Arnold in A.

Great is the Lord: Dr Hayes. SMH, 16.09 1882, p. 11.

24.09.1882:

Magnificat and Nunc dimittis: Stainer in B flat.

Praise the Lord for his goodness: Garrett. SMH, 23.09 1882, p. 11.

01.10.1882:

Magnificat and Nunc dimittis: Parry.

I will give thanks from The Twelfth Mass: Mozart. SMH, 30.09 1882, p. 11.

21.12.1882 (St Thomas' day):

[*Magnificat and Nunc dimittis*]: Goss in A.

I will lift up my eyes: [Clark-]Whitfeld. SMH, 21.12 1882, p. 7.

24.12.1882:

Magnificat and Nunc dimittis: Kempton in B flat.

Comfort me ye people and And the glory of the Lord from Messiah: Handel. SMH, 23.12.08 1882, p. 10.

25 12.1882 (Morning):

Te deum: Smart in F.

With angels and archangels: Hopkins. SMH, 23.12 1882, p. 10.

25 12.1882 (Evening):[*Magnificat* and *Nunc dimittis*]: Parry [in D].*O Lord our governor*: Gadsby, SMH, 23.12 1882, p. 10.**Part 2: Classification by composer and frequency****Anthems:**

Barnby:	<i>King all glorious</i>	1
Best:	<i>The Lord is great in Zion</i>	1
Clarke-Whitfeld:	<i>I will lift up my eyes</i>	1
Elvey:	<i>Consider and hear me O Lord</i>	1
Gadsby:	<i>O Lord our governor</i>	3
	<i>Turn our captivity</i>	1
Garrett:	<i>Praise the Lord for his goodness</i>	1
Handel:	<i>And the glory of the Lord</i> from <i>Messiah</i>	1
	<i>Comfort me ye people</i> from <i>Messiah</i>	1
	<i>Hallelujah</i> from <i>Messiah</i>	1
	<i>The trumpet shall sound</i> from <i>Messiah</i>	1
Haydn:	<i>Achieved is the glorious work</i> from <i>The Creation</i>	1
	<i>In native</i> from <i>The Creation</i>	1
	<i>The heavens are telling</i> from <i>The Creation</i>	1
Hayes	<i>Great is the Lord</i>	2
Hopkins:	<i>With angels and archangels</i>	1
Lyle:	<i>Like as a father</i>	1
Mendelssohn:	<i>Cast thy burdens upon the Lord</i> from <i>Elijah</i>	1
	<i>Lord God of Abraham</i> from <i>Elijah</i>	1
Mozart:	<i>I will give thanks</i> from <i>The Twelfth Mass</i>	1
Spohr:	<i>Blessed are the departed</i> from <i>The last judgment</i>	1
	<i>Holy, holy, holy</i>	1
Vogler:	<i>Incline Thy ear</i>	1

Settings:*Magnificat* and *Nunc dimittis* (or one of them):

Arnold in A	2
Garrett in D	1
Goss in A	1
Kempton in B flat	2
Parry in D	3
Prout in F	1
Smith [in B flat]	1
Stainer in B flat	3
Steggall [in G]	1
Tours in F	4
<i>Magnificat</i> and <i>Nunc dimittis</i> [in F]	1

<i>Te deum:</i>	Smart in F	1
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ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1883.

Part 1 – Chronological list

09.01.1883 (opening of Diocesan Synod):

Te deum: Smart [in F].

I was glad: Elvey. SMH, 09.01.1883, p. 7.

28.01.1883:

Magnificat and *Nunc dimittis*: Prout in F.

Unto Thee have I cried: Elvey. SMH, 27.01.1883, p. 7.

04.03.1883:

Magnificat and *Nunc dimittis*: Stainer in B flat.

Like as a father: Lyle. SMH, 03.03.1883, p. 12.

18.03.1883:

Magnificat and *Nunc dimittis*: Kempton [in B flat].

O Saviour of the world: Goss. SMH, 17.03.1883, p. 11.

25.03.1883:

Magnificat and *Nunc dimittis*: Prout in F.

Now upon the first day of the week: Ellis.

Gloria [from *The Twelfth Mass*]: Mozart. SMH, 24.03.1883, p. 7.

01.04.1883:

Magnificat and *Nunc dimittis*: John Smith.

Praise the Lord and call upon His name: Elvey. SMH, 31.03.1883, p. 9.

13.05.1883:

Magnificat and *Nunc dimittis*: Arnold in A.

Come, Holy Ghost: Attwood. SMH, 12.05.1883, p. 12.

15.07 1883:

Magnificat and *Nunc dimittis*: Ellis.

An un-named quartet and chorus, Garrett. SMH, 14.07.1883, p. 10.

22.07.1883:

Magnificat and *Nunc dimittis*: Stainer [in E flat].

Penitence solo from [The] *Crown of Thorns*: C. Packer.

There is a joy from *The Prodigal Son*: Sullivan. SMH, 21.07.1883, p. 12.

29.07.1883:

Magnificat and *Nunc dimittis*: Stainer in E flat.

Blessed be Thou: Kent. SMH, 28.07.1883, p. 10.

05.08.1883:

Magnificat and *Nunc dimittis*: Parry [in D].

Praise the Lord [and call upon his name]: Elvey. SMH, 04.08.1883, p. 12.

09.09.1883:

Magnificat and *Nunc dimittis*: Steggall in G.

Praise the Lord for His goodness: Garrett. SMH, 08.09.1883, p. 10.

21.10.1883:

Cantate and *Deus misereatur*: Ellis.

Hear O Lord: Ouseley. SMH, 20.10.1883, p. 11.

28.10.1883:

Magnificat and *Nunc dimittis*: Arnold in A.

Unto Thee have I cried: Garrett. SMH, 27.10.1883, p. 11.

13.12.1883:

Magnificat and *Nunc dimittis*: Smith.

With angels and archangels: Hopkins. SMH, 12.12.1883, p. 12.

30.12.1883:

Cantate Domino and *Deus misereatur*: Ellis.

Thus speaketh the Lord of Hosts: Stainer. SMH, 29.12 1883, p. 9.

Part 2: Classification by composer and frequency

Anthems:

Attwood:	<i>Come, Holy Ghost</i>	1
Ellis:	<i>Now upon the first day of the week</i>	1
Elvey:	<i>I was glad</i>	1
	<i>Praise the Lord and call upon his name</i>	2
	<i>Unto Thee have I cried</i>	1
Garrett:	<i>Praise the Lord for His goodness</i>	1
	<i>Unto Thee have I cried</i>	1
Goss:	<i>O Saviour of the world</i>	1
Hopkins:	<i>With Angels and Archangels</i>	1
Kent:	<i>Blessed be Thou</i>	1
Lyle:	<i>Like as a father</i>	1
Mozart:	<i>Gloria</i> [from <i>The Twelfth Mass</i>]	1
Ouseley:	<i>Hear O Lord</i>	1
Stainer:	<i>Thus speaketh the Lord of Hosts</i>	1
Sullivan	<i>There is a joy from The Prodigal Son</i>	1

Settings:

Cantate Domino: Ellis 2

Deus misereatur: Ellis 2

Magnificat and *Nunc dimittis* (or one of them):

Arnold in A 2

Ellis 1

Kempton [in B flat] 1

Parry [in D] 1

Prout in F 2

Smith [in B flat] 2

Stainer in B flat 1

Stainer in E flat 2

Steggall in G 1

Te deum: Smart [in F]. 1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1884.

Part 1 – Chronological list

06.01.1884:

Magnificat and *Nunc dimittis*: Stainer in E flat.

Arise, shine: Elvey. SMH, 05.01.1884, p. 12.

25.01.1884 (Festival of the conversion of St Paul):

Nunc dimittis: Tours in F.

Sleepers awake: Mendelssohn. SMH, 25.01.1884, p. 8.

27.01.1884:

Magnificat and *Nunc dimittis*: Garrett [in D].

O taste and see: Goss. SMH, 26.01.1884, p. 11.

03.02.1884:

Magnificat and *Nunc dimittis*: Prout in F.

Judge me, O Lord: Mozart. SMH, 02.02.1884, p. 2.

10.02.1884:

Magnificat and *Nunc dimittis*: Dykes in F.

I will wash my hands in innocency: Hopkins, SMH, 09.02.1884, p. 12.

09.03.1884:

Magnificat and *Nunc dimittis*: Stainer's *Gregorian Tones*.

Turn Thy face from my sins: Attwood. SMH, 08.03.1884, p. 12.

05.04.1884 (Thanksgiving service for the arrival of Bishop Barry)

Organ voluntary: *Rejoice greatly* from *Messiah*, Handel.

Te deum: Smart in F. *Festal responses*: Tallis.

Nicene Creed: W. H. Bliss.

Concluding Voluntaries: *Thanks be to God* and *Hallelujah* from *Messiah*: Handel. SMH, 17.04.1884, p. 11.

11.04.1884 (Good Friday morning):

Organ voluntary: *He was despised* from *Messiah*: Handel.

Te deum: Woodward in D. *Jubilate*: Ouseley in C.

Concluding voluntary: *Behold the Lamb of God* from *Messiah* Handel. SMH, 12.04.1884, p. 9.

11.04.1884 (Good Friday evening):

Organ voluntary: *He was despised* from *Messiah*, Handel.

Magnificat: Barnby in E and *Nunc dimittis*: Foster in F sharp minor.

Concluding voluntaries: *Surely He hath borne our griefs* and *With His stripes* both from *Messiah*: Handel. SMH, 12.04.1884, p. 9.

13.04.1884 (Easter day afternoon):

Magnificat and *Nunc dimittis*: Stainer in B flat.

Lift up your heads O ye gates from *Messiah*: Handel.

SMH, 12.04.1884, p. 9.

13.04.1884: (Easter day evening):

Magnificat and *Nunc dimittis*: Dykes in F.

I will wash my hands: Hopkins, SMH, 12.04.1884, p. 9.

24.04.1884 (Enthronement of Bishop of Sydney):

Processional voluntary: *Hallelujah* from *Messiah*: Handel.

Festal Responses: Tallis. *Jubilate*: Smart in F.

Send out Thy light: Gounod.

Sanctus and *Gloria*: W. H. Bliss.

Nunc dimittis: Purcell in F minor.

Gloria: Turle in F major. SMH, 25.04.1884, p. 3.

27.04.1884:

Magnificat and *Nunc dimittis*: Stainer in B flat.

It came even to pass: Ouseley. SMH, 26.04.1884, p. 12.

25.05.1884:

Magnificat and *Nunc dimittis*: Parry in D.

King all glorious: Barnby. SMH, 24.05.1884, p. 12

13.07.1884:

Magnificat and *Nunc dimittis*: Tours in F.

Prepare ye the way of the Lord: Garrett. SMH, 12.07.1884, p. 12.

09.11.1884:

Magnificat and *Nunc dimittis*: Attwood in C.

Blessed is the man: Goss. SMH, 08.11.1884, p. 14.

23.11.1884:

Magnificat and *Nunc dimittis*: Garrett in D.

O taste and see: Sullivan. SMH, 22.11.1884, p. 14.

25.12.1884:

Organ voluntary: *Pastoral Symphony* from *Messiah*: Handel.

Te deum and *Jubilate*: Smart in F.

Behold I bring you good tidings: Goss. SMH, 26.12.1884, p. 5.

Part 2: Classification by composer and frequency

Anthems:

Attwood:	<i>Turn Thy face from my sins</i>	1
Barnby:	<i>King all glorious</i>	1
Elvey:	<i>Arise, shine</i>	1
Garrett	<i>Prepare ye the way of the Lord</i>	1
Goss:	<i>Behold I bring you good tidings</i>	1
	<i>Blessed is the man</i>	1
	<i>O taste and see</i>	1
Gounod	<i>Send out Thy Light</i>	1
Handel:	<i>Behold the lamb of God from Messiah</i>	1
	<i>Lift up your heads O ye gates from Messiah</i>	1
Hopkins:	<i>I will wash my hands in innocence</i>	2
	<i>Lift up your heads, O ye gates</i>	1
Mendelssohn:	<i>Sleepers awake [from St Paul]</i>	1
Mozart:	<i>Judge me, O Lord</i>	1
Ouseley:	<i>It came even to pass</i>	1
Sullivan:	<i>O taste and see</i>	1

Settings:

<i>Gloria:</i>	Bliss	1
	Turle in F	1
<i>Jubilate Deo:</i>	Smart in F	1
	Ouseley in C	1
<i>Magnificat and Nunc dimittis (or one of them)</i>		
	Attwood in C	1
	Barnby in E	1
	Dykes in F	1
	Foster in F sharp minor	1
	Garrett [in D]	2
	Parry in D	1
	Prout in F	1
	Purcell in F minor	1
	Smart in F	2
	Stainer in B flat	2
	Stainer in E flat	1
	Stainer (<i>Gregorian Tones</i>)	1
	Tours in F	3
<i>Nicene Creed:</i>	Bliss	1
<i>Sanctus:</i>	Bliss	1
<i>Te deum:</i>	Woodward in D	1

Cathedral Choir Cumulative Repertoire from 1869 until 1884

The year against an item is the year in which, based on the information in the earlier part of this Appendix, the item was first sung by the cathedral choir in the cathedral

The letter C against the year of first performance indicates that the anthem is listed in Corlette's book.

The letter X against the year of first performance indicates that there is no record of the anthem being sung by the cathedral choir in the cathedral in Barry's time. Because the information in relation to that period is incomplete, it is conceivable that the mark X may not always be correct.

Anthems:

Anon:	<i>Behold, now praise the Lord</i>	1873
Aldrich:	(1647-1710) <i>Not unto us.</i>	1869 C
Arnold:	(1740 – 1802) <i>Hark, the herald angels sing</i>	1878
Attwood:	(1765 – 1838) <i>Come Holy Ghost.</i>	1870 C X
	<i>I was glad when they said unto me</i>	1870 C X
	<i>Turn Thy face from my sins</i>	1870 C
Barnby:	(1838-1896) <i>King all glorious</i>	1879
	<i>O Lord, how manifold</i>	1878 C X
	<i>O risen Lord</i>	1876 C X
	<i>There remaineth a rest for the people of God</i>	1869 C X
Beethoven:	(1770 – 1827) <i>Hallelujah</i>	1872 C
Best:	(1826-1897) <i>The Lord is great in Zion</i>	1882
Bliss:	(1836 – 1876) <i>O God who hast prepared</i>	1870 C X

Boyce:	(1710 – 1779)	
	<i>Blessing and Glory</i>	1871 C X
	<i>By the waters of Babylon</i>	1870 C X
	<i>Great and marvellous are Thy works</i>	1869 C X
	<i>How dear are Thy counsels</i>	1878 X
Byrd:	(1542/1543 – 1543)	
	<i>Bow Thine ear, O Lord</i>	1870 C X
Clarke-Whitfeld:	(1770-1836)	
	<i>Behold how good and joyful a thing it is</i>	
	<i>for brethren to dwell in unity</i>	1870 C
	<i>Come, Holy Ghost</i>	1872 X
	<i>I will lift up mine eyes unto the hills</i>	1869 C
	<i>In Jewry is God known</i>	1869 C
	<i>My God, my God, why hast Thou forsaken me</i>	1871 X
Creighton:	(1639-1734)	
	<i>Behold, now praise the Lord</i>	1873 C X
	<i>I will arise</i>	1871 X
	<i>O Holy Ghost into our minds</i>	1873 X
	<i>O praise the Lord of heaven</i>	1879 X
Crotch:	(1775 – 1847)	
	<i>How dear are Thy counsels</i>	1871 C X
Dykes:	(1823-1876)	
	<i>Day of wrath</i>	1869 C X
Ellis:	(1816 - 1893)	
	<i>Now on the first day of the week</i>	1883 X
Elvey:	(1816 - 1893)	
	<i>Arise, shine forth for thy light is come</i>	1870 C
	<i>Christ being raised from the dead</i>	1870 C
	<i>Christ is risen from the dead.</i>	1870 C X
	<i>Consider and hear me, O Lord</i>	1882
	<i>Daughters of Jerusalem</i>	1876 C X
	<i>I was glad when they said unto me</i>	1871 C X
	<i>Judge me, O Lord</i>	1871 X
	<i>O taste and see how gracious</i>	1872 X
	<i>Praise the Lord and call upon His name</i>	1883
	<i>Rejoice in the Lord always</i>	1870 C X

	<i>The souls of the righteous</i>	1880	
	<i>To Thee cherubin and seraphin</i>	1880	X
	<i>Turn Thy face from my sins</i>	1872	X
	<i>Unto Thee have I cried</i>	1881	
	<i>Wherewithal shall a young man cleanse his way</i>	1869 C	X
Farrant:	(1530 – 1580)		
	<i>Call to Remembrance</i>	1869 C	X
	<i>Lord for Thy tender mercies' sake</i>	1869 C	
Gadsby:	(1842 - 1907)		
	<i>O Lord our Governor</i>	1882	X
	<i>Turn our captivity</i>	1882	X
Garrett:	(1834-1897)		
	<i>Praise the Lord for his goodness</i>	1882	
	<i>Prepare ye the way of the Lord</i>	1884	X
	<i>The Lord is loving unto every man</i>	1881	
	<i>Unto Thee have I cried</i>	1883	X
Gibbons:	(1583 – 1625)		
	<i>God is gone up</i>	1870 C	X
	<i>Hosanna will arise</i>	1871 C	X
Goss:	(1800 – 1880)		
	<i>Behold I bring you good tidings</i>	1869 C	
	<i>Blessed is the man</i>	1884	X
	<i>I was glad</i>	1881	X
	<i>If we believe that Jesus died</i>	1873 C	X
	<i>Lord for Thy tender mercies' sake</i>	1871	X
	<i>O give thanks</i>	1878	X
	<i>O praise the Lord of heaven and earth</i>	1872 C	
	<i>O Saviour of the world who by Thy cross</i>	1883	
	<i>O taste and see how gracious the Lord is</i>	1884	
	<i>Stand up and bless the Lord our God</i>	1870 C	
	<i>The Wilderness</i>	1869 C	X
Gounod:	(1818 – 1893)		
	<i>Send out Thy light and Thy truth</i>	1884	
Handel:	(1685 – 1759)		
	<i>All we like sheep from Messiah</i>	1881	X
	<i>And the glory of the Lord from Messiah</i>	1881	

	<i>And to us a child is born from Messiah</i>	1881	X
	<i>Behold the lamb of God from Messiah</i>	1884	X
	<i>Comfort me ye people from Messiah</i>	1882	X
	<i>For unto to us a child is born from Messiah</i>	1872 C	X
	<i>Hallelujah from Messiah</i>	1869	C
	<i>How beautiful are the feet from Messiah</i>	1869	C
	<i>Lift up your heads from Messiah</i>	1869 C	X
	<i>O Thou that tellest from Messiah</i>	1881	X
	<i>The Lord gave the word, from Messiah</i>	1869 C	X
	<i>The trumpet shall sound from Messiah</i>	1882	X
	<i>Their sound is gone out from Messiah</i>	1869 C	X
	<i>Thou shall dash them (aria) from Messiah</i>	1881	X
	<i>To Thee Cherabin and Seraphin continually do cry,</i> <i>from Te deum</i>	1877 C	X
	<i>Zadock the Priest</i>	1877	C
Haydn:	(1732 – 1809)		
	<i>Achieved is the glorious work from The Creation</i>	1882	X
	<i>In native from The Creation</i>	1881	X
	<i>The Hailstone Chorus from The Creation</i>	1878	X
	<i>The heavens are telling from The Creation</i>	1870 C	X
Hayes, W.:	(1707-1777)		
	<i>Great is the Lord</i>	1881 C	X
	<i>Sanctus.</i>	1869 C	X
	<i>The Lord descended from above.</i>	1870	C
Hiles:	(1826 - 1904)		
	<i>Send out Thy light and Thy truth</i>	1881	C
Himmel:	(1765 – 1814)		
	<i>Incline Thine ear</i>	1869	C
Hopkins:	(1818 - 1901)		
	<i>I will wash my hands in innocency</i>	1881 C	X
	<i>With angels and archangels</i>	1882 C	X
Jackson:	(1730-1776)		
	<i>Come, and let us return</i>	1881	X
Johnson, James:	(1750 - 1811)		
	<i>High let us swell our trumpet notes</i>	1878	X

Kempton:	(-) ¹ <i>Unto Thee have I cried</i>	1881	X
Kent:	(1700-1776) <i>Blessed be Thou.</i> <i>How dear are Thy counsels</i>	1869 C	X
Lyle:	(-) <i>Like as a father</i>	1882	X
Macfarren:	(1813-1887) <i>O Holy Ghost</i>	1880 C	X
Malan:	(-) <i>O Lord, my God</i>	1873	C
Mendelssohn: (1809 – 1847):			
	<i>Cast your burden upon the Lord</i> from <i>Elijah</i>	1881	X
	<i>How lovely are the messengers</i> from <i>St Paul</i>	1879	X
	<i>I was glad when they said unto me</i>	1873	X
	<i>If with all you hearts</i> from <i>Elijah</i>	1881	
	<i>Judge me, O Lord</i>	1877 C	X
	<i>Let all men praise the Lord</i>	1873 C	X
	<i>Lord God of Abraham</i> from <i>Elijah</i>	1882	X
	<i>Now we are ambassadors</i> from <i>St Paul</i>	1881	X
	<i>Sleepers Awake</i>	1870 C	X
	<i>Then shall the righteous</i> from <i>Elijah</i>	1881	X
	<i>There is joy</i> from <i>The prodigal Son</i>	1881	X
	<i>Thou didst free them from oppressors</i> from <i>Laude Sion</i>	1881	X
Monk:	(1819-1900) <i>If ye love me</i> <i>I will give thanks</i>	1879	X
		1881	X
Mozart:	(1756 – 1701)		

¹ The composer may have been Thomas Kempton, a minor English composer of the eighteenth century.

	<i>Kyrie and Gloria from The Twelfth Mass</i> ²	1881
	<i>Judge me, O Lord</i>	1869 C
	<i>Out of the deep</i>	1872 C
	<i>Plead thou my cause</i>	1869 CX
Ouseley:	(1825 – 1889)	
	<i>Behold I bring you glad tidings</i>	1871 X
	<i>Daughters of Jerusalem, weep not for me</i>	1875 X
	<i>From the rising of the sun</i>	1871 CX
	<i>Hear O Lord</i>	1883 X
	<i>It even came to pass</i>	1884
Pergolesi:	(1710 – 1736)	
	<i>Glory to God in the highest</i>	1873 CX
Reynolds:	(-)	
	<i>My God, my God, look upon me</i>	1869 CX
	<i>My God, my God, why hast Thou forsaken me?</i>	1869 CX
Richardson, V.	(c1870 - 1729)	
	<i>I was glad when they said unto me</i>	1872 CX
	<i>O how amiable are Thy dwellings</i>	1869 X
Roberts:	(1750-1836)	
	<i>Seek ye the Lord</i>	1881
Scott:	(1775-1815)	
	<i>Praise the Lord, O Jerusalem</i>	1869 CX
Smith, Montem:	(-)	
	<i>The night is far spent</i>	1877 CX
Smith, R.A.:	(1780-1829)	
	<i>How beautiful upon the mountains</i>	1869 CX

² Today, this work is regarded as not composed by Mozart and most likely composed by Wenzel Müller (1767-1835). See Landon, H. C., Robbins: *The Mozart Compendium*, Thames and Hudson Ltd, London, 1990, p. 352.

Spohr:	(1784 – 1859)		
	<i>As pants the heart.</i>	1869	X
	<i>Blessed are the departed from The Last Judgement</i>	1872	X
	<i>Dies Irae</i>	1874	X
	<i>Holy, holy, holy</i>	1882	X
Stainer:	(1840 – 1901)		
	<i>Stand up and bless the Lord</i>	1880	X
	<i>The morning stars sing together</i>	1881	X
	<i>Thus spoke the Lord of hosts</i>	1883	X
	<i>What are these that are arrayed in white robes</i>	1880	
Stanley, William:	(-)		
	<i>Christ is risen from the dead</i>	1876	X
Sullivan:	(1842 – 1900)		
	<i>O taste and see how gracious the Lord is</i>	1870	
Tours:	(1838-1897)		
	<i>Blessed is He that cometh</i>	1879	X
	<i>In Thee, O Lord, have I put my trust</i>	1881	X
Tucker:	(-)		
	<i>O give thanks unto the Lord.</i>	1869	CX
Tye:	(1505 – 1572) [school of]		
	<i>Lord for Thy tender mercies sake</i>	1879	X
Vogen:	(-)		
	<i>Incline Thine ear</i>	1871	X
Weber:	(1786-1826)		
	<i>Agnus Dei and Donna Nobis Pacem</i>	1881	X
Weldon:	(1678-1736)		
	<i>O praise God in His holiness</i>	1869	CX
Wesley:	(1810 – 1876)		
	<i>O Lord, my God</i>	1872	X
	<i>Blessed be the God and Father</i>	1879	
Wise:	(1648-1687)		
	<i>Awake, awake, put on thy strength</i>	1870	CX
	<i>My God, my God, why hast Thou forsaken me</i>	1870	X
	<i>Prepare ye the way of the Lord</i>	1872	C

Services

Cantate Domino:

Ellis (1816-1893)	1883
Macfarren (1813-1887) in F	1878
Smith, D. J. (-) in B flat	1878

Communion Service:

Bliss (1826 – 1876)	1884
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Deus Miseratur:

Arnold (1740-1802) in A	1878
Callen, G. D. (c1814-1879) in F	1877
Macfarren (1813-1887) in F	1878

Gloria:	Goss (1800-1880)	1883
	Turle (1703-1758) in F	1884

Jubilate:

Allen (-) in F	1874
Ouseley (1825-1889)	1884
Smart in F (-)	1881
Smith, D. J. (-) in F	1881

Kyrie:	Walmisley (1814-1856) in E	1874
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Magnificat and Nunc Dimittis:

Arnold (1740-1802) in A	1874
Arnold in C	1877
Attwood (1765-1838) in C.	1875
Barnby (1836-1896) in E	1884
Callen, G. D. (c1814-1879) in E flat	1877
Callen, G. D. (c1814-1879) in F	1877
Dykes (1823-1876) in F	1881
Ellis (1816-1893)	1883
Garrett (1834-1897) in D	1881
Goss (1800-1880) in A	1880
Goss in E	1874
Hiles (1826-1904) in F	1880

Kempton (-) in A	1881
Kempton in B flat	1879
King [Key not mentioned](1687 - 1748)	1869
King in C	1878
King in F	1878
La Trobe ³ (-) <i>Nunc dimittis</i> in D only	1870
Macfarren (1813-1887) <i>Magnificat</i> in F only	1875
Macfarren <i>Nunc dimittis</i> in F only	1877
Novello (1781-1861) in E	1878
Parry (1848-1918) in D	1884
Prout (1835-1909) in F	1881
Purcell (1658 or 1659-1695) <i>Nunc dimittis only</i> in F minor	1881
Smart ⁴ (1813-1879) in F	1879
Smith, D. J. (-) in B flat	1869
Stainer (1840-1901) in B flat	1880
Stainer in D	1879
Stainer in E flat	1880
Stainer <i>Magnificat</i> in F only	1880
Stainer <i>Nunc Dimittis</i> in F only	1879
Stainer on Gregorian Tones	1884
Steggall (1826-1905) in G	1882
Tours (1838-1897) in F	1880
Travers (1703-1758) in F	1870
Wesley (1810-1896) in F	1869

Te deum:

Hopkins (1818 - 1901) in G	1874
Smart in F	1874
Woodward (1743 - 1777) in D	1883

³ There are two possibilities: Christian Ignatius La Trobe (1758 – 1836) and John La Trobe (1799 – 1878), the son of Christian.

⁴ There are three possibilities. Sir George Smart (1776 – 1867), Henry Smart (1778 – 1823), the brother of George, and Henry Thomas Smart (1813 – 1879) the son of Henry. The last named is the most probable.

**Anthems listed in *Anthems used in St Andrew's Cathedral Sydney Book of Words* as
compiled by J. C. Corlette**

All of the anthems in the book are numbered. There is an alphabetical index at the back of the book. The numbers in the left-hand column hereunder are the numbers given to each anthem by Corlette. The name of the anthem is usually the first line. The first 30 anthems listed in the book are in an alphabetical order using the name of the composer. The remaining seventy-seven are in no particular order. To facilitate analysis:

- (a) the anthems are listed against the names of the respective composers;
- (b) the year in which an anthem was first sung by the cathedral choir in the cathedral, according to the available records, is stated adjacent to the name;
- (c) anthems that were not sung by the cathedral choir while Corlette was precentor before 31 December 1884 have no year against the name.

Aldrich: *Not unto us.* (1869)

Anon: *Behold how good and joyful a thing it is for brethren to dwell in unity.* (1870)

Attwood: *Come Holy Ghost.* (1870)
I was glad when they said unto me. (1870)
XXXI *Turn thy face from my sins.* (1870)

Barnby:

CI *Awake, awake, thou that sleepest.*
CIII *Blessed are they which are called.*
C *Hear my prayer.*
LXXII *Not unto us, Lord.*
XXXII *O Lord, how manifold are Thy works.* (1878)
XCV *O risen God, O Christ ascended* (1876).
XCIX *O send out Thy light and Thy truth.*
CII *There remaineth a rest for the people of God.* (1869)

Beethoven:

XXXII *Hallelujah, power and glory.* (1872)

Bliss:

CIV *High let us swell our tuneful voices.*

CVI *Lead, kindly light, amid the encircling gloom.*
 LXXXVI *Now, let the ransom'd sons their voices raise.*
 XXXV *O God who hast prepared. (1870)*
 CV *We saw Thee not when Thou didst tread.*

Blow:

XXXVI *My God, look upon me.*

Boyce:

XXXVII *Blessing and Glory (1871)*
 XXXVIII *By the waters of Babylon. (1870)*
 LXV *Great and marvelous are Thy works. (1869)*

Byrd:

XXXVI *Bow Thine ear (1870)*

Calkin, J. B.:

XCII *Rend your hearts, and not your garments.*

Child, W.:

LXXXII *Praise the Lord, O my soul.*

Clarke-Whitfeld:

LXXXI *Behold, how good and joyful it is. (1871)*
 LXVIII *In Jewry is God known. (1869)*
 LXVII *I will lift up mine eyes unto the hills. (1869)*

Composer not identified:

CVIII *The strain upraise of joy and praise, Alleluia*
 CXII *Hymn Of the father's love begotten*

Creighton:

LXXVII *Behold, now praise the Lord, O ye servants of the Lord. (1873)*
 XXXIV *Cry aloud and shout.*

Croft:

XLI *God is gone up.*

Crotch:

XLII *How dear are Thy counsels unto me, O God* (1871)

Dykes:

CVII *Day of wrath!* (1869)

Elvey:

XLIII *Arise, shine for Thy light is come.* (1870)
 XLIV *Christ being raised from the dead.* (1870)
 XLV *Christ is risen from the dead.* (1870)
 XCVIII *Daughters of Jerusalem, weep not for me.* (1876)
 XLVI *I was glad when they said unto me.* (1871)
 XLVII *Rejoice in the Lord.* (1870)
 XLVIII *Wherewithal shall a young man cleave his way.* (1869)

Farrant:

LXIX *Lord for Thy tender mercies sake.* (1869)
 LXIV *Call to remembrance.* (1869)

Gibbons:

XLIX *Almighty and Everlasting God*
 L *God is gone up.* (1870)
 LI *Hosanna to the Son of David* (1871)

Goss:

LII *Behold I bring you good tidings.* (1869)
 LIII *If we believe that Jesus died and rose again.* (1873)
 LIV *O give thanks unto the Lord.* (1878)
 LV *O praise the Lord of Heaven.* (1875)
 LVI *Stand up and bless the Lord* (1870)
 LVII *The wilderness and the solitary place.* (1869)

Greene:

LVIII *Thou visitest the earth.*

Handel:

- CIX *For unto us a child is born* [from *Messiah*]. (1872)
How beautiful are the feet, [from *Messiah*]. (1869)
 CX *Lift up your heads*, [from *Messiah*]. (1869)
Hallelujah Chorus [from *Messiah*]. (1869)
 LIX *To thee Cherubin and Seraphin* from *Te Deum*. (1877)
The Lord gave the word, [from *Messiah*]. (1869)
Their sound is gone out, [from *Messiah*]. (1869)
There remaineth a rest. (1869)
 LX *When the ear heareth*.
 LXI *Zadok the priest* from *Solomon*. (1877)

Haydn:

- LXII *The Heavens are telling* from *The Creation*. (1870)
 LXIII *The marvellous work behold* from *The Creation*

Hayes, W.:

- I *Arise, ye people, clap the hand*.
 II *Great is the Lord, and marvellous, worthy to be praised*. (1881)
 III *Praise the Lord, O Jerusalem*.
 CXI *Sanctus* [Holy, Holy, Holy, Lord God of Hosts] (1869)
 V *The Lord descended from above*. (1870)
 IV *The Lord preserveth all them that love him*

Himmel:

- LXVI *Incline Thy ear to me O Lord*. (1869)

Hopkins, E. J.:

- LXXXII *Let us go even unto Bethlehem*.
 XCII *Why seek ye the living away from the dead*.

Kent:

- VII *As the hart pants after the water brooks*.
 VI *Blessed be Thou, Lord God of Israel*. (1869)
 LXXXVII *Hear my prayer, O God*

Macfarren, G. A.,:

LXXXIX *O Holy Ghost, unto our minds.* (1880)

Malan, C.:

XCI *O Lord, my God, hear Thou the prayer.* (1873)

Maser

XCVI *Lord of all power and might.*

Mendelssohn:

IX *Happy and blessed are those who have endured from Elijah*

VIII *He, watching over Israel, slumbers not from Elijah.*

XII *Hear my prayer.*

X *How lovely are the messengers from St Paul.* (1879)

XIII *I waited for the Lord.*

XV *Judge me, O God, and plead my cause.* (1877)

XIV *Let all men praise the Lord.* (1873)

XI *Sleepers awake a voice is calling from St Paul.* (1870)

XVI *Why rage the heathen*

Mozart:

Judge me, O Lord. (1869)

XC *Out of the deep have I called unto Thee.* (1873)

XVII *Plead Thou my cause, O Lord* (1869)

.XVIII *Praise the Lord, O my Soul.*

Norris, Thomas:

XIX *Hear my prayer, O Lord.*

Novello, Vincent,

LXXIX *The Lord loveth the gates of Zion.*

Ouseley:

XX *From the rising of the sun.* (1871)

XXI *How goodly are thy tents, O Jacob.*

XXII *I know the Lord is great.*

XXIII *Is it nothing to you all ye that pass by.*

Pergolesi:

LXXXIX *Glory to God in the highest. (1873)*

Purcell, Henry:

XCIV *Thou knowest Lord, the secrets of our hearts*

Reynolds:

LXX *My God, my God, look upon me. (1869)*
My God, my God, why hast Thou forsaken me? (1870)

Richardson, V.:

LXXIII *O how amiable are Thy dwellings. (1869)*

Rogers, B.

LXXV *Teach me, O Lord, the way of Thy statutes.*

Scott, John:

XXIV *Praise the Lord, O Jerusalem. (1869)*

Shore, William

LXXVI *Holiest, breath an ev'ning blessing.*

Spohr:

LXXX *As pants the heart. (1869)*
 XXV *Blest are the departed (1872)*

Smith, Montem:

XCIV *The night is far spent. (1873)*

Smith, R.A.:

How beautiful upon the mountains. (1869)

Sullivan:

XXVI *O taste and see how gracious.* (1870)

Tallis, Thomas:

LXXXIV *If ye love me, keep my commandments.*

Tucker:

LXXIV *O give thanks unto the Lord.* (1869)

Walmisley:

LXXI *Not unto us, O Lord.*

Weldon:

LXXXV *O praise God in His holiness.* (1869)

Wesley, S. S.:

XXVII *Blessed by the God and Father.* (1879)

XXVIII *O Lord, my God, hear Thou the prayer Thy servant prayeth.* (1872)

Wise:

XXIX *Awake, put on thy strength.* (1870)

LXXVIII *How beautiful are the mountains.* (This item is part of *Awake, put on thy strength* and is cross-referenced in the text to XXIX.)

XXX *Prepare ye the way of the Lord.* (1872)

APPENDIX 3

CHORAL MUSIC OF THE CATHEDRAL CHOIR 1885 - 1889

In this appendix:

SMH refers to *The Sydney Morning Herald* as available on line through *The Australian National Library*.

Material in square brackets does not appear in the SMH advertisements.

Some advertisements mention that a setting of the *Magnificat* was to be sung without mentioning the *Nunc dimittis*. It is unlikely that, in every such case, only the *Magnificat* was sung and the shorter and generally easier setting of the *Nunc dimittis* was not sung. On some occasions the *Nunc dimittis* only is mentioned. There is a stronger case, in that instance, for concluding the *Magnificat* was not sung. In the chronological lists, the advertisements are followed but in the *Classification by Composer and Frequency* at the end of the material on each year, it is assumed that, where one only of the two canticles is mentioned in the advertisement, in fact, both were sung.

saviour

1885

Part 1 – Chronological list

01.03.1885 (Service of intercession for troops proceeding to Egypt.)

In Jewry is God known: Clarke-Whitfeld. SMH 02.03.1885, p. 10.

10.08.1885:

Magnificat and *Nunc dimittis*: Kempton in B flat.

Out of the deep: Mozart. SMH 10.08.1885, p. 7.

13.08.1885:

Magnificat and *Nunc dimittis*: Goss in A.

Thou shall bring them in from Israel in Egypt: [Handel]. SMH 13.08.1885, p. 7.

14.08.1885:

Magnificat and *Nunc dimittis*: Bennett in F.

I am Alpha and Omega: Stainer. SMH 14.08.1885, p. 8.

17.08.1885:

Magnificat and *Nunc dimittis*: Gadsby in C.

What are these that are arrayed in white robes: Stainer, SMH 17.08.1885, p. 7.

19.08.1885:

Magnificat and Nunc dimittis: Stainer in E flat.

I am Alpha and Omega: Stainer. SMH 19.08.1885, p. 9.

20.08.1885:

Magnificat and Nunc dimittis: Arnold in A.

O come, let us worship (solo): Mendelssohn. SMH 20.08.1885, p. 9.

24.08.1885:

Magnificat and Nunc dimittis: Steggall in G.

Out of the deep: Mozart. SMH 24.08.1885, p. 7.

25.08.1885:

Magnificat and Nunc dimittis: Bridge in D.

Lord for Thy tender mercies' sake: Farrant. SMH 25.08.1885, p. 7.

27.08.1885:

Magnificat and Nunc dimittis: Tours in F.

How willing my paternal love from Samson: Handel. SMH 27.08.1885, p. 7.

31.08.1885:

Magnificat and Nunc dimittis: Bridge in D.

I will lift up mine eyes: Clarke-Whitfeld. SMH 31.08.1885, p. 7.

01.09.1885:

Magnificat and Nunc dimittis: Kempton in B flat.

O Saviour of the world: Goss. SMH 01.09.1885, p. 7.

08.09.1885:

Magnificat and Nunc dimittis: Wesley in F.

I will lift up mine eyes: Clarke-Whitfeld. SMH 08.09.1885, p. 10.

10.09.1885:

Magnificat and Nunc dimittis: Bridge in D.

Pro coatis solo from Sabat Mater: Rossini. SMH 10.09.1885, p. 9.

16.09.1885:

Magnificat and Nunc dimittis: Bunnett in F.

Behold how good and joyful: Clarke-Whitfeld. SMH 16.09.1885, p. 9.

17.09.1885:

Magnificat and Nunc dimittis: Kempton in B flat.

Lord, we pray Thee help Thy people: (solo) Mozart. SMH 17.09.1885, p. 10.

22.09.1885

Nunc dimittis: Wesley in F.

O taste and see: Goss. SMH 22.09.1885, p. 8.

23.09.1885:

Magnificat and *Nunc dimittis*: Stainer in E flat.

O Lord my God: Malan. SMH 23.09.1885, p. 9.

24.09.1885:

Magnificat and *Nunc dimittis*: Steggall in G.

Lord cause Thy face (duet) from *Eli*: Costa. SMH 24.09.1885, p. 9.

25.09.1885:

Magnificat and *Nunc dimittis*: Goss in A.

Turn Thy face from my sins: Attwood. SMH 25.09.1885, p. 8.

29.09.1885:

Magnificat and *Nunc dimittis*: Bunnett in F.

I am Alpha and Omega: Stainer. SMH 29.09.1885, p. 10.

30.09.1885:

Magnificat and *Nunc dimittis*: Monk.

O taste and see how gracious the Lord is: Sullivan. SMH 30.09.1885, p. 9.

01.10.1885:

Magnificat and *Nunc dimittis*: Bridge in D.

I will wash my hands in innocency, O Lord: Hopkins. SMH 01.10.1885, p. 10.

02.10.1885:

Magnificat and *Nunc dimittis*: Wesley [in F].

Incline Thine ear: Himmel. SMH 02.10.1885, p. 10.

05.10.1885:

Magnificat and *Nunc dimittis*: Stainer in E flat.

O Lord our governor: Gadsby. SMH 05.10.1885, p. 8.

06.10.1885:

Nunc dimittis: Arnold in A.

What are these that are arrayed in white robes: Stainer. SMH 06.10.1885, p. 7.

07.10.1885:

Magnificat and *Nunc dimittis*: Bunnet in F.

Praise ye the Lord: Garrett. SMH 07.10.1885, p. 9.

09.10.1885:

Magnificat and Nunc dimittis: Kempton in B flat.
O Lord my God: Malan. SMH 09.10.1885, p. 10.

10.10.1885:

Magnificat and Nunc dimittis: Stainer in B flat.
I am Alpha and Omega: Stainer. SMH 10.10.1885, p. 13.

12.10.1885:

Magnificat and Nunc dimittis: Stainer in B flat.
O taste and see how gracious: Sullivan. SMH 12.10.1885, p. 9.

16.10.1885:

Magnificat and Nunc dimittis: Wesley in F.
Comfort, O Lord, the soul of your servant: Crotch. SMH 16.10.1885, p. 9.

17.10.1885:

Magnificat and Nunc dimittis: Tours in F.
Praise the Lord, O my soul: Goss. SMH 17.10.1885, p. 13.

18.10.1885:

Magnificat and Nunc dimittis: Tours in F.
Praise the Lord, O my soul: Goss. SMH 17.10.1885, p. 13.

19.10.1885:

Magnificat and Nunc dimittis: Matthews in D.
Lord for Thy tender mercies' sake: Farrant. SMH 19.10.1885, p. 7.

20.10.1885:

Nunc dimittis: Bridge in D.
Deeper and deeper still and [Waft her] *Angels to the skies* both from *Jeptha*:
 Handel. SMH 20.10.1885, p. 9.

23.10.1885:

Magnificat and Nunc dimittis: Burnett in F.
Therefore with angels and archangels: Novello. SMH 23.10.1885, p. 7.

29.10.1885:

Magnificat and Nunc dimittis: Matthews in D.
Deeper and deeper still and *Waft her angels to the sky* both from *Jeptha*:
 Handel. SMH 22.10.1885, p. 7.

06.11.1885:

Magnificat and Nunc dimittis: Steggall in G.
O pray for the peace of Jerusalem: Malan. SMH 06.11.1885, p. 7.

14.11.1885:

Magnificat and Nunc dimittis: Steggall in G.

King all glorious, Lord of Hosts: [Barnby]. SMH 14.11.1885, p. 13.

16.11.1885:

Magnificat and Nunc dimittis: Stainer in B flat.

Teach me, O Lord, the way of Thy statutes: Attwood. SMH 16.11.1885, p. 9.

18.11.1885:

Magnificat and Nunc dimittis: Arnold in A.

O taste and see how gracious the Lord is: Sullivan. SMH 18.11.1885, p. 11.

19.11.1885:

Magnificat and Nunc dimittis: Bennett in F.

How willing my paternal love from Samson: [Handel]. SMH 19.11.1885, p. 10.

22.11.1885:

Magnificat and Nunc dimittis: Kempton in B flat.

Blessed [be the God] and Father: Wesley. SMH 21.11.1885, p. 11.

23.11.1885:

Magnificat and Nunc dimittis: Kempton in B flat.

What are these that are arrayed in white robes: Stainer. SMH 23.11.1885, p. 7.

26.11.1885:

Magnificat and Nunc dimittis: Tours in F. SMH 26.11.1885, p. 9.

29.11.1885:

Magnificat and Nunc dimittis: Walmisley in D.

Comfort ye my people and Every valley shall be exalted from Messiah: Handel.

How lovely are Thy dwellings: Spohr. SMH 28.11.1885, p. 14.

30.11.1885: (Anniversary of opening of the Cathedral)

Magnificat and Nunc dimittis: Walmisley in D minor.

Comfort ye my people, Every Valley and And the glory of the Lord, all from *Messiah:* Handel. *How lovely are Thy dwellings:* Spohr.

SMH 28.11.1885, p. 11.

03.12.1885:

Nunc dimittis: Goss in A. SMH, 03.12.1885, p. 10.

04.12.1885:

Magnificat and Nunc dimittis: Stainer in E flat.

How lovely are Thy dwellings: Spohr. SMH 04.12.1885, p. 5.

06.12.1885:

Magnificat and Nunc dimittis: Steggall in G.

O give thanks unto the Lord: Jackson. SMH 06.12.1885, p. 11.

07.12.1885:

Magnificat and Nunc dimittis: Goss in A. SMH 07.12.1885, p. 5.

11.12.1885:

Magnificat and Nunc dimittis: Kempton in B flat.

Out of the deep: Mozart. SMH 11.12.1885, p. 8.

14.12.1885:

Magnificat and Nunc dimittis: Tours in F.

Teach me, O Lord, the way of Thy statutes: Attwood. SMH 14.12.1885, p. 9.

15.12.1885:

Nunc dimittis: Stainer in E flat.

Delight thou in the Lord: Ouseley. SMH 15.12.1885, p. 9.

16.12.1885:

Magnificat and Nunc dimittis: Steggall in G.

O give thanks unto the Lord: Jackson. SMH 16.12.1885, p. 12.

17.12.1885:

Magnificat and Nunc dimittis: Goss in A. SMH 17.12.1885, p. 10.

18.12.1885:

Magnificat and Nunc dimittis: Monk in A.

Comfort, O Lord, the soul of Thy servant: Crotch. SMH 18.12.1885, p. 9.

20.12.1885:

Magnificat and Nunc dimittis: Gadsby in C.

What are these that are arrayed in white robes: [Stainer].

SMH 19.12.1885, p. 14.

21.12.1885:

Magnificat and Nunc dimittis: Gadsby in C.

I will lift mine eyes: [Clarke-]Whitfeld. SMH 21.12.1885, p. 7.

24.12.1885

Carols sung by the Choir: *The manger throne, The shepherds' song, and Noel.*

Solo carols: *Nazareth, Old Christmas Night*, SMH 26.12.1885, p. 5.

30.12.1885:

Magnificat and Nunc dimittis: Bridge in D.

O give thanks: Jackson. SMH 30.12.1885, p. 7.

Part 2: Classification by composer and frequency

Anthems

Attwood:	<i>Teach me the way of Thy statutes</i>	1
Barnby:	<i>King all glorious, Lord of Hosts</i>	1
Carols:	<i>The manger throne</i>	1
	<i>The shepherds</i>	1
	<i>Noel</i>	1
Clarke-Whitfeld:	<i>Behold how good and joyful</i>	1
	<i>I will lift up mine eyes</i>	2
	<i>In Jewry is God known</i>	1
Costa:	<i>Lord cause Thy face from Eli</i>	1
Crotch:	<i>Comfort, O Lord, the soul of your servant</i>	1
Farrant:	<i>Lord for Thy tender mercies' sake</i>	1
Gadsby	<i>O Lord our governor</i>	1
Goss:	<i>O Saviour of the world</i>	1
	<i>O taste and see</i>	1
	<i>Praise the Lord, O my soul</i>	1
Handel:	<i>And the glory of the Lord from Messiah</i>	1
	<i>Comfort ye my people from Messiah</i>	1
	<i>Deeper and deeper still from Jetha</i>	1
	<i>How willing my paternal love from Samson</i>	2
	<i>Thou shall bring them in from Israel in Egypt</i>	2
	<i>Waft angels to the sky from Jephtha</i>	1
Jackson:	<i>O give thanks unto the Lord</i>	2
Malan:	<i>O Lord my God</i>	2
	<i>O pray for the peace of Jerusalem</i>	1
Mendelssohn:	<i>O come, let us worship</i>	1
Mozart:	<i>Out of the deep</i>	2

Novello:	<i>Therefore with angels and archangels</i>	1
Ouseley:	<i>Delight thou in the Lord</i>	1
Rossini:	<i>Pro acoatis from Sabat Mater</i>	1
Spohr:	<i>How lovely are Thy dwellings</i>	2
Stainer:	<i>I am Alpha and Omega</i>	3
	<i>What are these that are arrayed in white robes</i>	4
Sullivan:	<i>O taste and see how gracious the Lord is</i>	3
Wesley:	<i>Blessed is the God and father</i>	1
	<i>Comfort, O Lord, the soul of Thy servant</i>	1

Services:

Magnificat and Nunc dimittis:

Arnold in A	3
Bennett in F	1
Bunnett in F	3
Bridge in D	4
Gadsby in C	2
Goss in A	2
Kempton in B flat	5
Monk in F	1
Stainer in B flat	1
Stainer in E flat	4
Steggall in G	2
Tours in F	2
Walmisley in D minor	1

1886

Part 1 – Chronological list

17.01.1886:

Magnificat and Nunc dimittis: Goss in A.
Send out Thy light: Gounod. SMH 16.01.1886, p. 14.

15.02.1886:

Magnificat and Nunc dimittis: Stainer in E flat.
O Lord, our governor: Gadsby. SMH 15.02.1886, p. 6.

04.03.1886:

Magnificat and Nunc dimittis: Gadsby in C.
I am Alpha and Omega: Stainer. SMH 04.03.1886, p. 10.

05.03.1886:

Magnificat and Nunc dimittis: Steggall in G.
Lord, for Thy tender mercies' sake: Farrant. SMH 05.03.1886, p. 7.

07.03.1886:

Magnificat and Nunc dimittis: Stainer in B flat.
O give thanks unto the Lord, for He is good: Jackson. SMH 06.03.1886, p. 14.

08.03.1886:

Magnificat and Nunc dimittis: Stainer in B flat.
Gloria in Excelsis: Monk. SMH 08.03.1886, p. 9.

11.03.1886:

Magnificat and Nunc dimittis: Stainer in E flat.
Ye shall dwell in the land I gave to your fathers: Stainer.
 SMH 11.03.1886, p. 9.

12.03.1886:

Magnificat and Nunc dimittis: Bennett in F.
O taste and see how gracious the Lord is: Sullivan. SMH 12.03.1886, p. 7.

14.03.1886:

Magnificat and Nunc dimittis: Kempton in B.
Blessed is the God and father: Wesley. SMH 13.03.1886, p. 14.

16.03.1886:

Magnificat and Nunc dimittis: Arnold in A.
In Jewry is God known: [Clarke-]Whitfeld. SMH 16.03.1886, p. 10.

17.03.1886:

Magnificat and Nunc dimittis: Goss in A.

Lord, for Thy tender mercies' sake: Farrant. SMH 17.03.1886, p. 10.

19.03.1886:

Magnificat and Nunc dimittis: Monk in A.

Comfort, O Lord, the soul of Thy servant: Crotch. SMH 19.03.1886, p. 7.

24.03.1886:

Magnificat and Nunc dimittis: Bridge in D.

Incline Thine ear unto me: Himmel. SMH 24.03.1886, p. 10.

25.03.1886:

Magnificat and Nunc dimittis: Berthold Tours in F.

Out of the Deep: [Mozart]. SMH 25.03.1886, p. 8

26.03.1886:

Magnificat and Nunc dimittis: Goss in A.

Teach me, O Lord, the way of Thy statutes: Attwood. SMH 26.03.1886, p. 7.

28.03.1886:

Magnificat and Nunc dimittis: Parry in D.

Ye shall dwell in the land that I gave: Stainer. SMH 27.03.1886, p. 14.

29.03.1886:

Magnificat and Nunc dimittis: Parry in D.

What are these that are arrayed in white robes: Stainer. SMH 29.03.1886, p. 7.

31.03.1886:

Magnificat and Nunc dimittis: Bennett in F.

Sleepers awake from St Paul: Mendelssohn. SMH 31.03.1886, p. 10.

02.04.1886:

Magnificat and Nunc dimittis: Wesley in F.

O taste and see how gracious the Lord is: Sullivan. SMH 02.04.1886, p. 7.

03.04.1886:

Magnificat and Nunc dimittis: Steggall in G.

O saviour of the world: Goss. SMH 03.04.1886, p. 14.

05.04.1886:

Magnificat and Nunc dimittis: Steggall in G.

I am Alpha and Omega: Stainer. SMH 05.04.1886, p. 10.

07.04.1886:

Magnificat and Nunc dimittis: Stainer in B flat.

O give thanks unto the Lord, for He is good: Jackson. SMH 06.04.1886, p. 14.

11.04.1886:

Magnificat and Nunc dimittis: Arnold in A.

O taste and see how gracious the Lord is: Goss. SMH 10.04.1886, p. 14.

13.04.1886:

Magnificat and Nunc dimittis: Parry in D.

Out of the deep have I cried unto Thee: Mozart. SMH 13.04.1886, p. 9.

16.04.1886:

Magnificat and Nunc dimittis: Wesley [in F].

O Saviour of the world: Goss. SMH 16.04.1886, p. 7.

19-22.04.1886:

A different portion of the *St Matthew Passion* of Bach was sung on each night as part of Passion Week. SMH 17.04.1886, p. 5.

23.04.1886 (Good Friday):

Passion Music from Messiah: Handel, sung by choir and soloists:

Behold the Lamb of God.

He was despised and rejected

Surely he has born our griefs

And by his stripes.

Concluding voluntary: *Funeral March:* Chopin. SMH 24.04.1886, p. 7.

25.04.1886 (Easter Day morning):

Te deum in F [Dykes].

They have taken away my Lord: Stainer.

Communion Service: Monk in C.

Voluntaries from *Messiah:* Handel. SMH 26.04.1886, p. 5.

25.04.1886 (Easter Day afternoon):

Magnificat and Nunc dimittis: Berthold Tours [in F].

I know that my redeemer liveth (solo) from *Messiah:* Handel.

Hallelujah: Beethoven

Voluntaries from *Messiah:* Handel. SMH 26.04.1886, p. 5.

25.04.1886 (Easter Day evening):

Magnificat and Nunc dimittis: Bridge in D.

Voluntaries from *Messiah:* Handel. SMH 26.04.1886, p. 5.

04.05.1886:

Magnificat and Nunc dimittis: Gadsby in C.
O Saviour of the world, who by Thy cross: Goss. SMH 04.05.1886, p. 10.

05.05.1886:

Magnificat and Nunc dimittis: Goss in A.
Comfort, O Lord, the soul of Thy servant: Crotch. SMH 05.05.1886, p. 10.

06.05.1886:

Magnificat and Nunc dimittis: Kempton in B flat.
O God have mercy (solo) from St Paul: Mendelssohn. SMH 06.05.1886, p. 14.

07.05.1886:

Magnificat and Nunc dimittis: Bridge in D.
O give thanks to the Lord: Jackson. SMH 07.05.1886, p. 8.

08.05.1886:

Magnificat and Nunc dimittis: Steggall in G.
The Lord is loving unto every man: Garrett. SMH 08.05.1886, p. 14.

10.05.1886:

Magnificat and Nunc dimittis: Steggall in G.
I will lift my eyes unto the hills: [Clarke-]Whitfeld. SMH 08.05.1886, p. 8.

11.05.1886:

Magnificat and Nunc dimittis: Walmisley in D minor.
O trust and see how gracious the Lord is: Sullivan. SMH 11.05.1886, p. 7.

12.05.1886

Magnificat and Nunc dimittis: Bennett F.
Incline Thy ear to me: Goss [but possibly Himmel]. SMH 12.05.1886, p. 10.

17.05.1886

Magnificat and Nunc dimittis: Bennett in F.
O pray for the peace of Jerusalem: Goss. SMH 17.05.1886, p. 9.

18.05.1886

Magnificat and Nunc dimittis: Tours in F.
O pray for the peace of Jerusalem: Goss. SMH 18.05.1886, p. 8.

19.05.1886:

Magnificat and Nunc dimittis: Bridge in D.
Therefore with Angels and Archangels and all the company of heaven:
 Novello. SMH 19.05.1886, p. 9.

23.05.1886:

Magnificat and Nunc dimittis: Arnold in A.
I am Alpha and Omega: Stainer. SMH 22.05.1886, p. 13.

24.05.1886:

Magnificat and Nunc dimittis: Arnold in A.
What are these that are arrayed in white robes: Stainer. SMH 24.05.1886, p. 7.

26.05 1886:

Magnificat and Nunc dimittis: Goss in A.
Lord, for Thy tender mercies' sake: [Farrant]. SMH 24.05.1886, p. 7.

28.05.1886:

Magnificat and Nunc dimittis: Kempton in B flat.
O Saviour of the world: Goss. SMH 28.05.1886, p. 8.

29.05.1886:

Litany: Tallis.
Send out Thy light and Thy truth: Gounod. SMH 29.05.1886, p. 13.

30.05.1886:

Magnificat and Nunc dimittis: Kempton in B flat.
O saviour of the world: Goss. SMH 29.05.1886, p. 13.

31.05.1886:

Magnificat and Nunc dimittis: Kempton in B flat.
The Lord is loving unto every man: Garrett. SMH 31.05.1886, p. 7.

04.06.1886 (Ascension Day):

Magnificat and Nunc dimittis: Stainer in A.
 Items 33 to 44 from *Messiah*: Handel. SMH 29.05.1886, p. 13.

07.06.1886:

Magnificat and Nunc dimittis: Stainer in A.
O pray for the peace of Jerusalem: Goss. SMH 07.06.1886, p. 7.

08.06.1886:

Magnificat and Nunc dimittis: Kempton in B flat.
Praise ye the Lord: Garrett. SMH 08.06.1886, p. 7.

09.06.1886:

Magnificat and Nunc dimittis: Bunnett in F.
Incline Thine ear [unto me]: Himmel. SMH 09.06.1886, p. 9.

13.06.1886:

Litany: Tallis.

So beautiful are the feet and Their sound is gone out both from Messiah:
Handel. SMH 12.06.1886, p. 14.

14.06.1886:

Magnificat and Nunc dimittis: Stainer in B flat.

O give thanks to the Lord [for He is good]: Jackson. SMH 14.06.1886, p. 7.

17.06.1886:

Magnificat and Nunc dimittis: Parry in D.

Ye shall dwell in the land [that I gave]: Stainer. SMH 17.06.1886, p. 7.

18.06.1886:

Magnificat and Nunc dimittis: Wesley in F.

Teach me, O Lord, the way of Thy statutes: Attwood. SMH 18.06.1886, p. 7.

19.06.1886:

Magnificat and Nunc dimittis: Parry in D.

Ye shall dwell in the land [that I gave]: Stainer. SMH 17.06.1886, p. 7.

20.06.1886:

Magnificat and Nunc dimittis: Gadsby in C.

Send out Thy light and Thy truth: Hiles. SMH 19.06.1886, p. 14.

21.06.1886:

Magnificat and Nunc dimittis: Stainer in A.

Zadok the priest: Handel. SMH 21.06.1886, p. 4.

24.06.1886:

Magnificat and Nunc dimittis: Parry in D.

O give thanks to the Lord: Goss. SMH 24.06.1886, p. 9.

27.06.1886:

Litany: Tallis.

I will give thanks unto Thee: Barnby. SMH 26.06.1886, p. 11.

30.06.1886:

Magnificat and Nunc dimittis: Kempton in B flat.

O Saviour of the world, [who by Thy cross]: Goss. SMH 30.06.1886, p. 9.

04.07.1886:

Magnificat and Nunc dimittis: Kempton in B flat.

O Lord, our governor, how excellent: Gadsby. SMH 03.07.1886, p. 7.

05.07.1886:

Magnificat and Nunc dimittis: Kempton in B flat.

I am Alpha and Omega: Stainer. SMH 05.07.1886, p. 7.

06.07.1886:

Magnificat and Nunc dimittis: Stainer in A.

Comfort, O Lord, the soul of Thy servant: Crotch. SMH 06.07.1886, p. 7.

08.07.1886:

Magnificat and Nunc dimittis: Stainer in E flat.

Send out Thy light and Thy truth: Hiles. SMH 08.07.1886, p. 7.

11.07.1886:

Litany: Tallis.

O praise the Lord [of heaven]: Goss. SMH 10.07.1886, p. 11.

12.07.1886:

Magnificat and Nunc dimittis: Arnold in A.

O give thanks unto the Lord: Arnold. SMH 12.07.1886, p. 9.

13.07.1886:

Magnificat and Nunc dimittis: Gadsby in C.

Therefore with angels and archangels: Novello. SMH 13.07.1886, p. 7.

15.07.1886:

Magnificat and Nunc dimittis: Tours in F.

I will lift up mine eyes [unto the hills]: [Clarke-]Whitfeld.

SMH 15.07.1886, p. 7.

16.07.1886:

Magnificat and Nunc dimittis: Monk in A.

Praise the Lord for His goodness: Garrett. SMH 16.07.1886, p. 7.

19.07.1886:

Magnificat and Nunc dimittis: Stainer in B flat.

O give thanks unto the Lord [for He is good]: Jackson. SMH 19.07.1886, p. 7.

21.07.1886:

Magnificat and Nunc dimittis: Stainer in A.

Zadok the priest: Handel. SMH 03.07.1886, p. 7.

22.07.1886:

Magnificat and Nunc dimittis: Bunnett in F.

O Lord, our Governor, how excellent is Thy name: Gadsby.

SMH 22.07.1886, p. 9.

23.07.1886:

Magnificat and Nunc dimittis: Parry in D.
O Saviour of the world [who by Thy cross]: Goss. SMH 23.07.1886, p. 7.

27.07.1886:

Magnificat and Nunc dimittis: Stainer in E flat.
Not unto us: Aldrich. SMH 27.07.1886, p. 7.

28.07.1886:

Magnificat and Nunc dimittis: Bridge in D.
Incline Thine ear [unto me]: Himmel. SMH 28.07.1886, p. 9.

29.07.1886:

Magnificat and Nunc dimittis: Tours in F.
Ye shall dwell in the land [that I gave]: Stainer. SMH 29.07.1886, p. 7.

30.07.1886:

Magnificat and Nunc dimittis: Goss in A.
O taste and see [how gracious the Lord is]: Goss. SMH 30.07.1886, p. 7.

31.07.1886:

Magnificat and Nunc dimittis: Walmisley in D minor.
I am Alpha and Omega: Stainer.
Hallelujah. SMH 31.07.1886, p. 11.

05.08.1886:

Magnificat and Nunc dimittis: Gadsby in C.
Therefore with Angels and Archangels and all the company of heaven: Novello.
 SMH 05.08.1886, p. 9.

10.08.1886:

Magnificat and Nunc dimittis: Parry in D.
O praise the Lord of heaven: Goss. SMH 10.08.1886, p. 9.

11.08.1886:

Magnificat and Nunc dimittis: Stainer in E flat.
What are these that are arrayed in white robes: Stainer. SMH 11.08.1886, p. 9.

13.08.1886:

Magnificat and Nunc dimittis: Gadsby in C.
Therefore with Angels and Archangels and all the company of heaven:
 Novello. SMH 13.08.1886, p. 7.

16.08.1886:

Magnificat and Nunc dimittis: Stainer in E flat.
Hosanna in the highest: Stainer. SMH 16.08.1886, p. 7.

17.08.1886:

Magnificat and Nunc dimittis: Steggall in G.
The Lord is loving unto every man: Garrett. SMH 17.08.1886, p. 7.

18.08.1886:

Magnificat and Nunc dimittis: Bridge in D.
O give thanks to the Lord: Jackson. SMH 18.08.1886, p. 7.

19.08.1886:

Magnificat and Nunc dimittis: Arnold in A.
Send out Thy light and Thy truth: Gounod. SMH 19.08.1886, p. 9.

20.08.1886:

Magnificat and Nunc dimittis: Parry in D.
O Lord our Govenor, how excellent is your name: Gadsby.
 SMH 20.08.1886, p. 7.

23.08.1886:

Magnificat and Nunc dimittis: Stainer in B flat.
Praise ye the Lord for his goodness: Garrett. SMH 23.08.1886, p. 7.

25.08.1886:

Magnificat and Nunc dimittis: Stainer in E flat.
O Saviour of the world [who by Thy cross]: Goss. SMH 25.08.1886, p. 10.

26.08.1886:

Magnificat and Nunc dimittis: Kempton in B flat.
How lovely are Thy dwellings: Spohr. SMH 26.08.1886, p. 7.

27.08.1886:

Magnificat and Nunc dimittis: Bunnett in F.
I will lift up my eyes [Clarke-Whitfeld]: SMH 27.08.1886, p. 7.

29.08.1886:

Magnificat and Nunc dimittis: Kempton in B flat.
Praise the Lord, O my soul: Goss. SMH 28.08.1886, p. 11.

30.08.1886:

Magnificat and Nunc dimittis: Hopkins in F.
O Lord, my God: Malan. SMH 30.08.1886, p. 7.

01.09.1886:

Magnificat and Nunc dimittis: Bridge in D.

Praise ye the Lord for His goodness: Garrett. SMH 01.09.1886, p. 9.

05.09.1886 (morning):

Te deum: Dykes in F.

I will lift up mine eyes unto the hills: [Clarke-]Whitfeld.

SMH 04.09.1886, p. 13.

05.09.1886 (afternoon):

Magnificat and Nunc dimittis: Steggall in G.

How lovely are the messengers that preach: Mendelssohn.

SMH 04.09.1886, p. 13.

06.09.1886:

Magnificat and Nunc dimittis: Winchester [in F].

King all glorious: Barnby. SMH 06.09.1886, p. 7.

07.09.1886:

Magnificat and Nunc dimittis: Hopkins in F.

Hosanna in the highest: Stainer. SMH 07.09.1886, p. 7.

08.09.1886:

Magnificat and Nunc dimittis: Bunnett in F.

Therefore with angels and archangels: Novello. SMH 08.09.1886, p. 9.

09.09.1886:

Magnificat and Nunc dimittis: Stainer in E flat.

Ye shall dwell in the land that I gave: Stainer. SMH 09.09.1886, p. 7.

13.09.1886:

Magnificat and Nunc dimittis: Stainer in A.

O pray for the peace of Jerusalem: Goss. SMH 13.09.1886, p. 7.

15.09.1886:

Magnificat and Nunc dimittis: Goss in A.

O praise the Lord of heaven: Goss. SMH 15.09.1886, p. 10.

17.09.1886:

Magnificat and Nunc dimittis: Wesley in F.

O give thanks to the Lord for He is good: Jackson. SMH 17.09.1886, p. 7.

20.09.1886:

Magnificat and Nunc dimittis: Stainer in B flat.

The Lord is loving unto every man: Garrett. SMH 20.09.1886, p. 7.

21.09.1886:

Magnificat and Nunc dimittis: Arnold in A.
Blessed be the God and father: Wesley. SMH 21.09.1886, p. 7.

22.09.1886:

Magnificat and Nunc dimittis: Bridge in D.
What are these that are arrayed in white robes: Stainer. SMH 22.09.1886, p. 9.

23.09.1886:

Magnificat and Nunc dimittis: Steggall in G.
O give thanks unto the Lord: Goss. SMH 23.09.1886, p. 7.

26.09.1886 (morning):

Te deum: Thorne in C.
O give thanks to the Lord for He is good: Jackson. SMH 25.09.1886, p. 13.

26.09.1886 (afternoon):

Magnificat: Walmisley in D minor. *Litany:* Tallis.
Sing, O heavens, and be joyful: Sullivan. SMH 25.09.1886, p. 13.

29.09.1886:

Magnificat and Nunc dimittis: Stainer in E flat.
Send out Thy light and Thy truth: Gounod. SMH 29.09.1886, p. 9.

30.09.1886:

Magnificat and Nunc dimittis: Tours in F.
Judge me, O Lord: Mozart. SMH 30.09.1886, p. 9.

03.10.1886 (morning):

Te deum: Dykes in F.
What are these that are arrayed in white robes: Stainer.
 SMH 02.10.1886, p. 14.

03.10.1886 (afternoon):

Magnificat: Stainer in E flat. *Litany:* Tallis.
O give thanks [unto the Lord]: Goss. SMH 02.10.1886, p. 14.

05.10.1886:

Magnificat and Nunc dimittis: Goss in A.
Ye shall dwell in the land that I gave: Stainer. SMH 05.10.1886, p. 7.

06.10.1886:

Magnificat and Nunc dimittis: Bridge in D.
O Lord, our governor, how excellent: Gadsby. SMH 06.10.1886, p. 9.

08.10.1886:

Magnificat and Nunc dimittis: Wesley in F.
Out of the deep [have I cried unto Thee]: Mozart. SMH 08.10.1886, p. 7.

10.10.1886:

Magnificat and Nunc dimittis: Bunnett in F.
Praise ye the Lord for His goodness: Garrett. SMH 10.10.1886, p. 7.

15.10.1886:

Magnificat and Nunc dimittis: Kempton in B flat.
I will lift up my eyes: [Clarke-]Whitfeld. SMH 15.10.1886, p. 7.

19.10.1886:

Magnificat and Nunc dimittis: Arnold in A.
In Jewry is God known: [Clarke-]Whitfeld. SMH 19.10.1886, p. 7.

22.10.1886:

Magnificat and Nunc dimittis: Bridge in D.
The Lord is loving unto every man: Garrett. SMH 22.10.1886, p. 7.

24.10.1886 (morning):

Te deum: Thorne in C.
Lord, for Thy tender mercies' sake: Farrant. SMH 23.10.1886, p. 14.

24.10.1886 (afternoon):

Magnificat: Stainer in A. *Litany:* Tallis.
Awake thou that sleepest from The Daughter of Jairus: Stainer.
 SMH 23.10.1886, p. 14.

25.10.1886:

Magnificat and Nunc dimittis: Stainer in A.
Hear my prayer: Mendelssohn. SMH 25.10.1886, p. 7.

01.11.1886:

Magnificat and Nunc dimittis: Walmisley in D minor.
I am Alpha and Omega: Stainer. SMH 01.11.1886, p. 7.

02.11.1886:

Magnificat and Nunc dimittis: Goss in A.
What are these that are arrayed in white robes: Stainer. SMH 02.11.1886, p. 7.

03.11.1886:

Magnificat and Nunc dimittis: Parry in D.
O Lord our governor [how excellent]: Gadsby. SMH 03.11.1886, p. 9.

07.11.1886 (morning):*Te deum*: Thorne in C.*O Saviour of the world*: Goss. SMH 06.11.1886, p. 11.**07.11.1886 (afternoon):***Nunc dimittis*: Goss in A. *Litany*: Tallis*Praise the Lord, O my soul*: Goss. SMH 06.11.1886, p. 11.**08.11.1886:***Magnificat* and *Nunc dimittis*: Arnold in A.*Ye shall dwell in the land [that I gave]*: Stainer. SMH 08.11.1886, p. 7.**10.11.1886:***Magnificat* and *Nunc dimittis*: Bunnett in F.*Hosanna in the highest*: Stainer. SMH 10.11.1886, p. 7.**12.11.1886:***Magnificat* and *Nunc dimittis*: Bridge in D.*Judge me, O Lord*: Mozart. SMH 12.11.1886, p. 7.**17.11.1886:***Magnificat* and *Nunc dimittis*: Winchester [in F].*Teach me, O Lord, the way of Thy statutes*: Attwood. SMH 17.11.1886, p. 9.**21.11.1886 (morning):***Te deum*: Thorne in C.*O give thanks unto the Lord*: Goss. SMH 20.11.1886, p. 12.**21.11.1886 (afternoon):***Nunc dimittis*: Stainer in A. *Litany*: Tallis.*I am Alpha and Omega*: Stainer. SMH 20.11.1886, p. 12.**22.11.1886:***Magnificat* and *Nunc dimittis*: Arnold in A.*O taste and see how gracious the Lord is*: Sullivan. SMH 22.11.1886, p. 7.**28.11.1886 (morning):***Te deum*: Sullivan in A.*Hosanna in the highest*: Stainer. SMH 27.11.1886, p. 13.**28.11.1886 (afternoon):***Magnificat*: Walmisley in D minor. *Litany*: Tallis.*And the glory of the Lord from Messiah*: Handel. SMH 27.11.1886, p. 13.

29.11.1886:

Magnificat and Nunc dimittis: Bunnott [in F].
Send out Thy light: Gounod. SMH 29.11.1886, p. 7.

01.12.1886:

Magnificat and Nunc dimittis: Tours in F.
Hosanna in the highest: Stainer SMH 01.12.1886, p. 9.

02.12.1886:

Magnificat and Nunc dimittis: Winchester [in F].
The Lord is loving unto every man: Garrett. SMH 02.12.1886, p. 9.

06.12.1886:

Magnificat: Hopkins in F.
In Jewry is God known: [Clark-]Whitfeld. SMH 06.12.1886, p. 7.

07.12.1886:

Magnificat and Nunc dimittis: Goss in A.
Blessed be the God and Father: Wesley. SMH 07.12.1886, p. 7.

09.12.1886:

Magnificat and Nunc dimittis: Steggall in G.
Judge me O Lord: Mozart. SMH 09.12.1886, p. 9.

12.12.1886 (morning):

Te deum: Colbrook in C.
I will lift up mine eyes: [Clark-]Whitfeld. SMH 11.12.1886, p. 14.

12.12.1886 (afternoon):

Magnificat: Hopkins [in F]; *Litany:* Tallis.
Hear my prayer: Mendelssohn. SMH 11.12.1886, p. 14.

13.12.1886:

Magnificat and Nunc dimittis: Parry in D.
O taste and see how gracious the Lord is: Sullivan. SMH 13.12.1886, p. 7.

14.12.1886:

Magnificat and Nunc dimittis: Stainer in A.
The sacrifices of God: Calkin. SMH 14.12.1886, p. 7.

15.12.1886:

Magnificat and Nunc dimittis: Bridge in D.
O Saviour of the world: Goss. SMH 15.12.1886, p. 9.

20.12.1886:

Magnificat and Nunc dimittis: Stainer in E flat.

Out of the deep [have I cried unto Thee] Mozart. SMH 20.12.1886, p. 7.

21.12.1886:

Magnificat and Nunc dimittis: Stainer in B flat.

O praise the Lord of heaven: Goss. SMH 21.12.1886, p. 7.

22.12.1886:

Magnificat and Nunc dimittis: Winchester in F.

Teach me, O Lord, the way of Thy statutes: Attwood. SMH 22.12.1886, p. 7.

23.12.1886:

Magnificat and Nunc dimittis: Kempton in B flat.

Ye shall dwell in the land [that I gave]: Stainer. SMH 23.12.1886, p. 7.

24.12.1886 (Carol service):

A child this day is born.

A virgin unsotted.

The first nowell.

What child is this.

The angel's story. SMH 24.12.1886. p. 7.

25.12.1886 (morning):

Te deum: Sullivan in A. *Choral Communion:* Monk in A.

Lo, within a manger lies: Goss. SMH 25.12.1886, p. 7.

26.12.1886 (morning):

Te deum: Sullivan in A.

A Song of heaven: Sullivan. SMH 25.12.1886, p. 7.

26.12.1886 (afternoon):

Magnificat: Sullivan in A; *Litany:* Tallis.

Behold I bring you good tidings: Goss. SMH 25.12.1886, p. 7.

27.12.1886:

Magnificat and Nunc dimittis: Wesley in F.

Teach me, Lord, the way of your statutes: Attwood. SMH 27.12.1886, p. 7.

30.12.1886:

Magnificat and Nunc dimittis: Walmisley in D minor.

O give thanks unto the Lord: Goss. SMH 30.12.1886, p. 7.

Part 2: Classification by composer and frequency

Anthems

Carols:	<i>A child this day is born.</i>	1
	<i>A virgin unsotted.</i>	1
	<i>The angel's story</i>	1
	<i>The first nowell.</i>	1
	<i>What child is this.</i>	1
Aldrich:	<i>Not unto us</i>	1
Arnold:	<i>I will give thanks unto the Lord</i>	1
	<i>O give thanks unto the Lord</i>	1
Attwood:	<i>Teach me, O Lord, the way of Thy statutes</i>	5
Barnby:	<i>I will give thanks unto the Lord</i>	1
	<i>I will give thanks unto Thee</i>	2
	<i>King all glorious</i>	1
	<i>The eyes of all await upon Thee O Lord</i>	1
Beethoven:	<i>Hallelujah</i>	1
Best:	<i>The Lord is great in Zion</i>	1
Calkin:	<i>The sacrifices of God</i>	1
Clarke-Whitfeld:	<i>I will lift my eyes unto the hills</i>	6
	<i>In Jewry is God known</i>	3
Crotch:	<i>Christ being raised from the dead</i>	1
	<i>Comfort, O Lord, the soul of Thy servant</i>	3
Elliott	<i>The sun is sinking fast</i>	1
Elvey:	<i>O praise the Lord and call upon His name</i>	1
Farrant:	<i>Lord, for Thy tender mercies' sake</i>	3
Gadsby:	<i>O Lord, our governor, how excellent is Thy name</i>	6
Garrett:	<i>Praise ye the Lord for His goodness</i>	6
	<i>The Lord is loving unto every man</i>	4
Goss:	<i>Behold I bring you good tidings</i>	1

	<i>Hosanna in the highest</i>	3
	<i>Lo, within a manger lies</i>	1
	<i>O give thanks unto the Lord</i>	6
	<i>O praise the Lord of heaven</i>	4
	<i>O pray for the peace of Jerusalem</i>	4
	<i>O Saviour of the world, who by Thy cross</i>	7
	<i>O taste and see how gracious the Lord is</i>	2
	<i>Praise the Lord O my soul</i>	3
Gounod:	<i>Send out Thy light and Thy truth</i>	6
Handel:	<i>And the glory of the Lord from Messiah</i>	2
	<i>Hallelujah from Messiah</i>	2
	<i>How beautiful are the feet</i>	1
	<i>I know that my redeemer liveth (solo) from Messiah</i>	1
	<i>Passion Music from Messiah</i>	1
	<i>Zadok the priest</i>	1
Hiles:	<i>O Saviour of the world</i>	1
	<i>Send out Thy light and Thy truth</i>	2
Himmel:	<i>Incline Thine ear [unto me]</i>	2
	<i>O Saviour of the world</i>	1
Jackson:	<i>O give thanks to the Lord, for He is good</i>	4
Malan:	<i>O Lord, my God</i>	1
Mendelssohn:	<i>Hear my prayer</i>	2
	<i>How lovely are the messengers [from St Paul]</i>	1
Mozart:	<i>I will give thanks unto thee</i>	2
	<i>Judge me, O Lord</i>	5
	<i>Out of the deep have I cried unto Thee</i>	3
Novello:	<i>Therefore with angels and archangels and all the company of heaven</i>	4
Roberts:	<i>Seek thee the Lord while he may be found</i>	2
Spohr:	<i>How lovely are Thy dwellings</i>	1
Stainer:	<i>Awake thou that sleepest from The Daughter of Jairus</i>	1
	<i>Hosanna in the highest</i>	4
	<i>I am Alpha and Omega</i>	8

	<i>Miserere</i>	1
	<i>They have taken away my Lord</i>	1
	<i>What are these that are arrayed in white robes</i>	7
	<i>Ye shall dwell in the land that I gave your fathers</i>	8
Sullivan:	<i>A song of heaven</i>	1
	<i>O taste and see how gracious the Lord is</i>	6
	<i>Sing, O heavens, and be joyful</i>	1
Tattersall:	<i>Ponder my words, O Lord, consider my merit</i>	1
Wesley:	<i>Blessed be the God and father</i>	2
Settings:		
	<i>Communion Service: Monk in A</i>	1
<i>Magnificat and Nunc dimittis:</i>		
	Arnold in A	10
	Bridge in D	11
	Bunnott in F	9
	Foster in E	2
	Gadsby in C	8
	Goss in A	7
	Hopkins in F	4
	Kempton in B flat	9
	Monk in A	1
	Parry in D	12
	Stainer in A	11
	Stainer in B flat	8
	Stainer in E flat	11
	Steggall in G	8
	Sullivan in A	1
	Tours in F	8
	Walmisley in D minor	10
	Wesley in F	4
	Winchester in F	7
<i>Te deum:</i>		
	Colborne in C	2
	Colbrook in C	2
	Dykes in F	3
	Sullivan in A	4
	Thorne in C	7

1887**Part 1: Chronological list****07.02.1887:**

Magnificat and Nunc dimittis: Gadsby in C.

Teach me, O Lord, the way of Thy statutes: Attwood. SMH 07.02.1887, p. 7.

08.02.1887:

Magnificat and Nunc dimittis: Kempton in B flat.

O pray for the peace of Jerusalem: Goss. SMH 08.02.1887, p. 7.

09.02.1887:

Magnificat and Nunc dimittis: Bunnett in F.

Hosanna in the highest: Stainer. SMH 09.02.1887, p. 9.

13.02.1887 (morning):

Te deum: Thorne in C.

Send out Thy light and Thy truth: Gounod. SMH 12.02.1887, p. 11.

13.02.1887 (afternoon):

Nunc dimittis: Stainer in A. *Litany*: Tallis.

Ponder my words. O Lord, consider my meditation: Tattersall.

SMH 12.02.1887, p. 11.

16.02.1887 (morning):

Benedicite: (composer not stated, possibly chanted)

O Saviour of the world [who by Thy Cross]: Goss. SMH 15.02.1887, p. 13.

16.02.1887 (afternoon):

Magnificat: Gadsby in C. *Litany*: Tallis.

You shall dwell in the land that I gave: Stainer. SMH 15.02.1887, p. 3.

17.02.1887:

Magnificat and Nunc dimittis: Stainer in E flat.

O taste and see how gracious the Lord is: Goss. SMH 17.02.1887, p. 7.

18.02.1887:

Magnificat and Nunc dimittis: Steggall in G.

Out of the deep [have I cried unto Thee]: Mozart. SMH 18.02.1887, p. 7.

20.02.1887 (morning):

Te deum [in A]: Sullivan.

O taste and see how gracious the Lord is: Sullivan. SMH 19.02.1887, p. 11.

20.02.1887 (afternoon):

Magnificat: Tours in F. *Litany*: Tallis.

I will give thanks unto the Lord: Barnby. SMH 19.02.1887, p. 11.

22.02.1887:

Magnificat and *Nunc dimittis*: Walmisley in D.

Send out Thy light [and Thy truth]: Hiles. SMH 22.02.1887, p. 7.

23.02.1887:

Magnificat and *Nunc dimittis*: Winchester in F.

Lord for Thy tender mercies' sake: [Farrant]. SMH 23.02.1887, p. 11.

24.02.1887:

Magnificat and *Nunc dimittis*: Stainer in B flat.

O give thanks unto the Lord: Goss. SMH 24.02.1887, p. 7.

03.03.1887:

Magnificat and *Nunc dimittis*: Gadsby in C.

Comfort, O Lord, the soul of Thy servant: Crotch. SMH 03.03.1887, p. 7.

04.03.1887:

Magnificat and *Nunc dimittis*: Bridge in D.

O pray for the peace of Jerusalem: Goss. SMH 04.03.1887, p. 5.

08.04.1887 (Good Friday):

Passion music from *Messiah*: Handel.

Miserere: Stainer. SMH 09.04.1887, p. 10.

10.04.1887 (Easter morning):

Te deum: Dykes in F. *Jubilate*: Ayrton. *Communion Service*: Tours in F.

Christ being raised from the dead: Elvey. SMH 11.04.1887, p. 6.

10.04.1887 (Easter afternoon):

Magnificat and *Nunc dimittis*: Stainer in B flat.

They have taken away my Lord: Stainer. *I know my redeemer liveth* (solo) and *Hallelujah* both from *Messiah*: Handel. SMH 11.04.1887, p. 6.

01.05.1887 (morning):

Te deum: Colborne in C.

What are these that are arrayed in white robes: Stainer.

SMH 30.04.1887, p. 12.

01.05.1887 (afternoon):

Magnificat: Stainer in E flat. *Litany*: Tallis.

Seek ye the Lord while He may be found: Roberts. SMH 30.04.1887, p. 12.

03.05.1887:

Magnificat and Nunc dimittis: Goss in A.

Praise ye the Lord for His goodness: Garrett. SMH 03.05.1887, p. 7.

04.05.1887:

Magnificat and Nunc dimittis: Bunnett [in F].

I am Alpha and Omega: Stainer. SMH 04.05.1887, p. 9.

05.05.1887:

Magnificat and Nunc dimittis: Arnold in A.

The sun is sinking fast: Elliott. SMH 05.05.1887, p. 6.

09.05.1887:

Magnificat and Nunc dimittis: Kempton in B flat.

I will give thanks unto Thee: Mozart. SMH 09.05.1887, p. 7.

11.05.1887:

Magnificat and Nunc dimittis: Bridge in D.

Comfort, O Lord, the soul of Thy servant: Crotch. SMH 10.05.1887, p. 13.

12.05.1887:

Magnificat and Nunc dimittis: Stainer in B flat.

Hosanna in the highest: Goss. SMH 12.05.1887, p. 9.

15.05.1887 (morning):

Te deum: Thorne in C.

Send out Thy light and Thy truth: Gounod. SMH 14.05.1887, p. 11.

15.05.1887 (afternoon):

Magnificat: Steggall in G. *Litany:* Tallis.

O praise the Lord and call upon him now: Elvey. SMH 14.05.1887, p. 11.

16.05.1887:

Magnificat: Steggall in G. *Litany:* Tallis.

O taste and see how gracious: Sullivan. SMH 16.05.1887, p. 7.

17.05.1887:

Magnificat and Nunc dimittis: Gadsby in C.

What are these that are arrayed in white robes: Stainer. SMH 17.05.1887, p. 8.

Ascension Day:

Hallelujah, How beautiful are the feet, and But Thou didst not leave, all from Messiah: Handel. SMH 17.05.1887, p. 8.

18.05.1887:

Magnificat and Nunc dimittis: Parry in D.

The Lord is loving unto every man: Garrett. SMH 18.05.1887, p. 9.

24.05.1887:

Magnificat and Nunc dimittis: Winchester in F.

Judge me, O Lord: Mozart. SMH 24.05.1887, p. 7.

26.05.1887:

Magnificat and Nunc dimittis: Walmisley in D minor.

The Lord is great in Zion: Best. SMH 26.05.1887, p. 7.

27.05.1887:

Magnificat and Nunc dimittis: Bridge in D.

Lord for Thy tender mercies' sake: Farrant. SMH 27.05.1887, p. 7.

29.05.1887 (morning):

Te deum: Thorne in C.

I am the beginning and the end: Stainer. SMH 28.05.1887, p. 12.

29.05.1887 (afternoon):

Magnificat: Tours in F.

The Lord descended from above: Hayes. SMH 28.05.1887, p. 12.

30.05.1887:

Magnificat and Nunc dimittis: Tours in F.

The sun is sinking fast: Elliott. SMH 30.05.1887, p. 7.

31.05.1887:

Magnificat and Nunc dimittis: Stainer in A.

Incline Thine ear: Himmel. SMH 31.05.1887, p. 7.

01.06.1887:

Magnificat and Nunc dimittis: Bunnett in F.

I will give thanks unto Thee, O Lord: Mozart. SMH 01.06.1887, p. 9.

02.06.1887:

Magnificat and Nunc dimittis: Parry in D.

Judge me, O God: Mozart. SMH 02.06.1887, p. 7.

03.06.1887:

Magnificat and Nunc dimittis: Steggall in G.

Send out Thy light and Thy truth: Hiles. SMH 03.06.1887, p. 5.

5.06.1887 (morning):

Te deum: Colborne in C.

I am Alpha and Omega: Stainer. SMH 04.06.1887, p. 12.

05.06.1887 (afternoon):

Nunc dimittis: Walmisley in D minor.

O Lord and governor, how excellent is Thy way [name]: Gadsby.
SMH 04.06.1887, p. 12.

06.06.1887:

Magnificat and *Nunc dimittis*: Walmisley in D minor.

The Lord descended from above: Hayes. SMH 06.06.1887, p. 7.

07.06.1887:

Nunc dimittis: Arnold in A; *Litany*: Tallis

The eyes of all wait upon Thee, O Lord: Barnby. SMH 07.06.1887, p. 7.

09.06.1887:

Magnificat and *Nunc dimittis*: Stainer in B flat.

Seek ye the Lord while He may be found: Roberts. SMH 09.06.1887, p. 8.

10.06.1887:

Magnificat and *Nunc dimittis*: Tours in F.

O pray for the peace of Jerusalem: Goss. SMH 10.06.1887, p. 7.

13.06.1887:

Magnificat and *Nunc dimittis*: Parry in D.

O taste and see how gracious the Lord is: Sullivan. SMH 13.06.1887, p. 7.

14.06.1887:

Magnificat and *Nunc dimittis*: Winchester in F.

In Jewry is God known: [Clarke-]Whitfeld. SMH 14.06.1887, p. 7.

15.06.1887:

Magnificat and *Nunc dimittis*: Foster in E. SMH 15.06.1887, p. 7.

15.06.1887:

Nunc dimittis: Foster in E.

Part 1 and the first 5 numbers of part 2 of *Messiah*: Handel, with organ and orchestral accompaniment. SMH 16.06.1887, p. 9.

17.06.1887 (late afternoon):

Magnificat and *Nunc dimittis*: Gadsby in C.

What are these that are arrayed in white robes?: Stainer.
SMH 17.06.1887, p. 7.

17.06.1887 (evening):

The Daughter of Jairus: Stainer. SMH 17.06.1887, p. 8

19.06.1887 (morning):

Te deum: Dykes in F.

Zadok the priest: Handel. SMH 18.06.1887, p. 11.

19.06.1887(afternoon):

Magnificat and *Nunc dimittis*: Bridge in D.

Hallelujah from *Messiah*: Handel. SMH 18.06.1887, p. 11.

20.06.1887:

Magnificat: Stainer in B flat.

Zadok the priest and *Hallelujah* from *Messiah*, both by Handel.

SMH 20.06.1887, p. 3.

21.06.1887:

Magnificat and *Nunc dimittis*: Bunnett in F.

Send out Thy light and Thy truth: Gounod. SMH 21.06.1887, p. 7.

24.06.1887 (late afternoon):

Magnificat and *Nunc dimittis*: Stanford in B flat.

Hosanna in the highest: Strainer. SMH 14.06.1887, p. 7.

24.06 1887 (evening):

Parts 2 and 3 of *Messiah*: Handel, with organ and orchestral accompaniment.

SMH 23.06.1887, p. 7.

26.06.1887 (morning):

Te deum: Thorne in C.

O give thanks to the Lord: Jackson. SMH 25.06.1887, p. 12.

26.06.1887 (afternoon):

Magnificat: Kempton in B flat. *Litany*: Tallis.

Plead Thou my cause O Lord: Mozart. SMH 25.0.1887, p. 12.

27.06.1887:

Magnificat and *Nunc dimittis*: Kempton in B flat.

Praise the Lord and call upon his name: Elvey. SMH 27.06.1887, p. 7.

28.06.1887:

Magnificat and *Nunc dimittis*: Steggall in G.

The Lord is great in Zion: Best. SMH 28.06.1887, p. 6.

27.06.1887:

Magnificat and *Nunc dimittis*: Kempton in B flat.

Praise the Lord and call upon his name: Elvey. SMH 27.06.1887, p. 7.

30.06.1887:

Magnificat and *Nunc dimittis*: Tours in F.

Thou visitest the earth: Greene. SMH 30.06.1887, p. 7.

10.07.1887 (morning):

Te deum: Colborne in A.

O taste and see how gracious: Sullivan. SMH 09 07.1887, p. 12.

10.07.1887 (afternoon):

Magnificat: Gadsby in C; *Litany*: Tallis.

Praise the Lord, O my soul: [Goss]. SMH 09.07.1887, p. 12.

11.07.1887:

Magnificat and *Nunc dimittis*: Gadsby [in C].

What are these that are arrayed: Stainer. SMH 11.07.1887, p. 7.

13.07.1887:

Magnificat and *Nunc dimittis*: Stainer in E flat.

In [Jewry] is God known, his name is great in Israel: [Clarke-]Whitfeld. SMH 13.07.1887, p. 10.

15.07.1887:

Magnificat and *Nunc dimittis*: Arnold in A.

O praise the Lord and call upon His name: Elvey. SMH 15.07.1887, p. 5.

17.07.1887 (morning):

Te deum: Dykes in F.

O praise the Lord of heaven: Goss. SMH 16.07.1887, p. 12.

17.07.1887 (afternoon):

Nunc dimittis [in F]: Hopkins: *Litany*: Tallis.

Worthy is the lamb and *Amen*, both from *Messiah*: Handel.

SMH 16.07.1887, p. 12.

19.07.1887:

Magnificat and *Nunc dimittis*: Stainer in B flat.

I am Alpha and Omega: Stainer. SMH 19.07.1887, p. 7.

20.07.1887:

Magnificat and *Nunc dimittis*: Bunnett in F.

Comfort, O Lord, the soul of Thy servant: Crotch. SMH 20.07.1887, p. 7.

24.07.1887 (morning):

Te deum: Thorne in C.

Send out Thy light: [Gounod]. SMH 23.07.1887, p. 12.

24.07.1887 (evening)

Magnificat: Stainer in A; *Litany*: Tallis.

O taste and see how gracious: Goss. SMH 23.07.1887, p. 12.

25.07.1887:

Magnificat and *Nunc dimittis*: Stainer in A.

King all glorious: Barnby. SMH 25.07.1887, p. 7.

26.07.1887:

Magnificat and *Nunc dimittis*: Stainer in E flat.

Glory to God in the Highest from Messiah: Handel. SMH 26.07.1887, p. 7.

28.07.1887:

Magnificat and *Nunc dimittis*: Goss in A.

The Lord is loving unto every man: Garrett. SMH 28.07.1887, p. 7.

29.07.1887 :

Nunc dimittis: Foster in A. *Litany*: Tallis

Lauda Sion: Mendelssohn, with organ, piano and string orchestra.

SMH 29.07.1887, p. 3.

31.07.1887 (morning):

Te deum: Sullivan in A.

The Lord is great in Zion: [Best]. SMH 30.07.1887, p. 12.

31.07.1887 (afternoon):

Nunc dimittis: Winchester in F. *Litany*: Tallis.

Judge me O Lord: Mozart.

The sun is sinking fast: Elliott. SMH 30.07.1887, p. 12.

02.08.1887:

Magnificat and *Nunc dimittis*: Parry in D.

Praise ye the Lord for His goodness: Garrett. SMH 02.08.1887, p. 7.

05.08.1887:

Magnificat and *Nunc dimittis*: Winchester in F.

I am Alpha and Omega: Stainer. SMH 05.08.1887, p. 7.

08.08.1887:

Magnificat and Nunc dimittis: Tours in F.

O give thanks unto the Lord: Goss. SMH 08.08.1887, p. 7.

09.08.1887:

Magnificat and Nunc dimittis: Walmisley in D minor.

The Lord is loving unto every man: Garrett. SMH 09.08.1887, p. 7.

10.08.1887:

Magnificat and Nunc dimittis: Goss in A.

O Lord our Governor, how excellent: Gadsby. SMH 10.08.1887, p. 7.

11.08.1887:

Magnificat and Nunc dimittis: Stainer in B flat.

The Lord descended from above: Hayes. SMH 11.08.1887, p. 7.

14.08.1887 (morning):

Te deum: Dykes in F.

O taste and see how gracious the Lord is: Sullivan. SMH 13.08.1887, p. 12.

14.08.1887 (afternoon):

Nunc dimittis: Goss in A. *Litany:* Tallis.

Seek ye the Lord while He may be found: Roberts. SMH 13.08.1887, p. 12.

15.08.1887:

Magnificat and Nunc dimittis: Goss in A.

Praise the Lord, and call upon His name: Elvey. SMH 15.08.1887, p. 5.

16.08.1887:

Magnificat and Nunc dimittis: Gadsby in C.

Send out Thy light and Thy truth: Gounod. SMH 16.08.1887, p. 7.

19.08.1887:

Magnificat and Nunc dimittis: Stainer in A.

Hosanna in the highest: Stainer. SMH 19.08.1887, p. 5.

21.08.1887 (morning):

Te deum: Sullivan [in A].

O Saviour of the world: Goss. SMH 20.08.1887, p. 12.

21.08.1887 (afternoon):

Magnificat: Parry in D.

He, watching over Israel from Elijah: Mendelssohn. SMH 20.08.1887, p. 12.

22.08.1887:

Magnificat and Nunc dimittis: Parry in D.
Out of the deep: Mozart. SMH 22.08.1887, p. 7.

23.08.1887:

Magnificat and Nunc dimittis: Kempton in B flat.
O pray for the peace of Jerusalem: Goss. SMH 23.08.1887, p. 7.

25.08.1887:

Magnificat and Nunc dimittis: Stainer in B flat.
Turn Thy face from my sins: Attwood. SMH 25.08.1887, p. 7.

26.08.1887:

Magnificat and Nunc dimittis: Arnold in A.
How beautiful upon the mountains: Stainer. SMH 26.08.1887, p. 7.

28.08.1887 (morning):

Te deum: Smart in F.
Incline Thy ear unto me: Himmel. SMH 27.08.1887, p. 1.

28.08.1887 (afternoon):

Magnificat: Russell in A. *Litany:* Tallis.
Blessed be the God and Father: Wesley. SMH 27.08.1887, p. 11.

29.08.1887:

Magnificat and Nunc dimittis: Russell in A.
O taste and see how gracious the Lord is: Goss. SMH 20.08.1887, p. 7.

30.08.1887:

Magnificat and Nunc dimittis: Winchester in F.
From all who dwell below the skies: Walmisley. SMH 30.08.1887, p. 7.

31.08.1887:

Magnificat and Nunc dimittis: Goss in A.
Send out Thy light and Thy truth: Gounod. SMH 31.08.1887, p. 9.

01.09.1887:

Magnificat: Parry in D.
The sun is sinking fast: Elliott. SMH 01.09.1887, p. 7.

02.09.1887:

Magnificat: Bridge in D.
The Lord is great in Zion: Best. SMH 02.09.1887, p. 8.

04.09.1887 (morning):*Te deum*: Smart in F.*O Lord our Governor*: Gadsby. SMH 03.09.1887, p. 12.**04.09.1887 (afternoon):***Magnificat*: Stainer in A.*Hallelujah*: Beethoven. SMH 03.09.1887, p. 12.**08.09.1887:***Magnificat* and *Nunc dimittis*: Steggall in G.*What are these*: Stainer. SMH 08.09.1887, p. 7.**09.09.1887:***Nunc dimittis*: Steggall in G.*What are these*: Stainer. SMH 09.09.1887, p. 7.**11.09.1887 (morning):***Te deum*: Dykes in F.*Seek ye the Lord*: Roberts. SMH 10.09.1887, p. 12.**11.09.1887 (afternoon):***Nunc dimittis*: Walmisley in D. *Litany*: Tallis.*Judge me, O Lord*: Mozart. SMH 10.09.1887, p. 12.**13.09.1887:***Magnificat* and *Nunc dimittis*: Arnold in A.*The eyes of all wait upon Thee*: Barnby. SMH 13.09.1887, p. 7.**14.09.1887:***Magnificat* and *Nunc dimittis*: Kempton in B flat.*[O] praise the Lord [and call upon His name]*: Elvey. SMH 14.09 1887, p. 8.**15.09.1887:***Magnificat* and *Nunc dimittis*: Tours in F.*Hosanna in the highest*: Stainer. SMH 15.09.1887, p. 7.**16.09.1887:***Magnificat* and *Nunc dimittis*: Goss in A.*Lord, for Thy tender mercies' sake*: Farrant. SMH 16.09.1887, p. 7.**18.09.1887 (morning):***Te deum*: Colbourne in C.*The Lord is great in Zion*: Best. SMH 17.09.1887, p. 11.

18.09.1887 (afternoon):

Magnificat: Stainer in B flat. *Litany*: Tallis.

The Lord is loving [unto every man]: Garrett. SMH 17.09.1887, p. 11.

19.09.1887:

Magnificat and *Nunc dimittis*: Stainer in B flat.

How beautiful upon the mountains: Stainer. SMH 19.09.1887, p. 7.

20.09.1887:

Magnificat and *Nunc dimittis*: Gadsby in C.

Out of the deep: Mozart. SMH 20.09.1887, p. 7.

25.09.1887 (morning):

How lovely are the messengers from *St Paul*: Mendelssohn.

SMH 24.09.1887, p. 12.

25.09.1887 (afternoon):

Nunc dimittis: Stainer in E flat. *Litany*: Tallis.

It came even to pass: Ouseley. SMH 24.09.1887, p. 12.

27.09.1887:

Magnificat and *Nunc dimittis*: Arnold in A.

O give thanks: Goss. SMH 27.09.1887, p. 7.

28.09.1887:

Magnificat and *Nunc dimittis*: Goss in A.

O taste and see: Goss. SMH 28.09.1887, p. 9.

02.10.1887 (morning):

Te deum: Smart in F.

Send out Thy light: Gounod. SMH 01.10.1887, p.13.

02.10.1887 (afternoon):

Magnificat and *Nunc dimittis*: Stainer in D.

I will give Thee thanks: Barnby.

Thou Lord, our refuge: Mendelssohn. SMH 01.10.1887, p. 13.

05.10.1887:

Magnificat and *Nunc dimittis*: Burnett in D.

O Saviour of the world: Goss. SMH 05.10.1887, p. 9.

06.10.1887:

Magnificat and *Nunc dimittis*: Parry in D.

Teach me, O Lord: Attwood. SMH 06.10.1887, p. 7.

09.10.1887 (morning):

Te deum: Dykes in F.

O taste and see: Sullivan. SMH 08.10.1887, p. 14.

09.10.1887 (afternoon):

Magnificat and *Nunc dimittis*: Stainer in E flat.

What are these [that are arrayed in white robes]: Stainer.

SMH 08.10.1887, p. 14.

12.10.1887:

Magnificat and *Nunc dimittis*: Stainer in D.

Thou Lord our refuge: Mendelssohn. SMH 12.10.1887, p. 7.

13.10.1887:

Magnificat and *Nunc dimittis*: Arnold in A.

It came even to pass: Ouseley. SMH 13.10.1887, p. 9.

14.10.1887:

Magnificat and *Nunc dimittis*: Tours in F.

Praise ye the Lord for his goodness: Garrett. SMH 14.10.1887, p. 7.

16.10.1887 (morning):

Te deum: Colborne in C.

O praise the Lord and call upon His name: Elvey. SMH 15.10.1887, p. 14.

16.10.1887 (afternoon):

Nunc dimittis: Walmisley in D minor.

Fear not, O land: Goss. SMH 15.10.1887, p. 14.

17.10.1887:

Magnificat and *Nunc dimittis*: Winchester F.

O pray for the peace of Jerusalem: Goss. SMH 17.10.1887, p. 7.

18.10.1887:

Magnificat and *Nunc dimittis*: Winchester in F.

Turn Thy face from my sins: Attwood. SMH 18.10.1887, p. 8.

19.10.1887:

Magnificat and *Nunc dimittis*: Kempton in B flat.

O Lord, our governor, [how excellent is Thy name]: Gadsby.

SMH 19.10.1887, p. 9.

20.10.1887:

Magnificat and *Nunc dimittis*: Stainer in E flat.

Bu the Lord is mindful of his own: Mendelssohn. SMH 20.10.1887, p. 9.

24.10.1887:

Magnificat and *Nunc dimittis*: Hopkins in E.
Fear not, O Lord: Goss. SMH 24.10.1887, p. 7.

25.10.1887:

Magnificat and *Nunc dimittis*: Goss in A.
For all that dwell below the skies: Walmisley. SMH 25.10.1887, p. 7.

27.10.1887:

Magnificat and *Nunc dimittis*: Stainer in A.
I will give thanks [unto Thee]: Mozart. SMH 27.10.1887, p. 7.

28.10.1887:

Magnificat and *Nunc dimittis*: Stainer in B flat.
O praise the Lord of heaven: Goss. SMH 28.10.1887, p. 7.

30.10.1887 (morning):

Te deum: Smart in F.
Hosanna in the highest: Stainer. SMH 29.10.1887, p. 12.

30.10.1887 (afternoon):

Nunc dimittis: Arnold in A.
Awake, awake, put on thy strength O Zion: Stainer. SMH 29.10.1887, p. 12.

02.11.1887:

Magnificat and *Nunc dimittis*: Bunnett in F.
Therefore with angels: Novello. SMH 02.11.1887, p. 10.

03.11.1887:

Magnificat and *Nunc dimittis*: Stainer in A.
The Lord is loving unto every man: Garrett. SMH 03.11.1887, p. 7.

04.11.1887:

Magnificat and *Nunc dimittis*: Stainer in B flat.
Praise ye the Lord for his goodness: Garrett. SMH 04.11.1887, p. 7.

07.11.1887:

Magnificat and *Nunc dimittis*: Winchester in F.
How beautiful upon the mountains: Stainer. SMH 07.11.1887, p. 7.

10.11.1887:

Magnificat and *Nunc dimittis*: Stainer in D.
Fear not, O Lord: Goss. SMH 10.11.1887, p. 7.

11.11.1887:

Magnificat and *Nunc dimittis*: Arnold in A.

O taste and see [how gracious the Lord is]: Goss. SMH 11.11.1887, p. 7.

13.11.1887 (morning):

Te deum: Colborne in C.

Blessed are the merciful: Hiles

Sleep this last sleep: Barnby. SMH 12.11.1887, p. 12.

13.11.1887 (afternoon):

Nunc dimittis: Steggall in G. *Litany*: Tallis.

The souls of the righteous are in the hand of God: Elvey.
SMH 12.11.1887, p. 12.

14.11.1887:

Magnificat and *Nunc dimittis*: Steggall in G.

O taste and see: Sullivan. SMH 14.11.1887, p. 7.

16.11.1887:

Magnificat and *Nunc dimittis*: Goss in A.

O Lord, our governor: Gadsby. SMH 16.11.1887, p. 9.

17.11.1887:

Magnificat and *Nunc dimittis*: Gadsby in C.

Blessed be the God and Father: Wesley. SMH 17.11.1887, p. 7.

18.11.1887:

Magnificat and *Nunc dimittis*: Parry in D.

O give thanks [to the Lord, for He is good]: Jackson. SMH 18.11.1887, p. 7.

20.11.1887 (morning):

Te deum: Smart in F.

In [Jewry] is God known: [Clarke-]Whitfield. SMH 19.11.87, p. 14.

20.11.1887 (afternoon):

Magnificat and *Nunc dimittis*: Tours in F. *Litany*: Tallis.

[Ye shall] dwell in the land that I gave your fathers: Stainer.
SMH 19.11.1887, p. 14.

21.11.1887:

Magnificat and *Nunc dimittis*: Tours in F.

It came even to pass: Ouseley. SMH 21.11.1887, p. 7.

22.11.1887:

Magnificat and *Nunc dimittis*: Stainer in A.

I will give thanks [unto Thee]: Mozart. SMH 22.11.1887, p. 7.

24.11.1887:

Magnificat and *Nunc dimittis*: Winchester in F.
Blessed be the merciful: Hiles. SMH 24.11.1887, p. 7.

25.11.1887:

Magnificat and *Nunc dimittis*: Parry in D.
Judge me, O Lord: Mozart. SMH 25.11.1887, p. 7.

27.11.1887 (morning):

Te deum: Sullivan in A.
Seek ye the Lord: Roberts. SMH 26.11.1887, p. 14.

27.11.1887 (afternoon):

Nunc dimittis: Walmisley in D. *Litany*: Tallis.
Hosanna in the highest: Stainer. SMH 26.11.1887, p. 14.

30.11.1887:

Laudes Sion: Mendelssohn. SMH 26.11 1887, p. 14.

05.12.1887:

Magnificat and *Nunc dimittis*: Goss in A.
Hosanna in the highest: Stainer. SMH 05.12.1887, p. 7.

06.12.1887:

Magnificat and *Nunc dimittis*: Winchester in E.
Lord, for Thy tender mercies' sake: Tye. SMH 06.12.1887, p. 7.

07.12.1887:

Magnificat and *Nunc dimittis*: Bridge in D.
O give thanks: Jackson. SMH 07.12.1887, p. 9.

11.12.1887 (morning):

Te deum: Colborne in C.
Judge me, O Lord: Mozart. SMH 10.12.1887, p. 13.

11.12.1887 (afternoon):

Magnificat: Walmisley in D. *Litany*: Tallis.
Blessed be the God and Father: Wesley. SMH 10.12.1887, p. 13.

12.12.1887:

Magnificat and *Nunc dimittis*: Walmisley in D.
Comfort O Lord [the soul of thy servant]: Crotch. SMH 12.12.1887, p. 7.

16.12.1887:

Magnificat and *Nunc dimittis*: Stainer in A.

Seek ye the Lord: Roberts. SMH 19.12.1887, p. 7.

18.12.1887 (morning):

Te deum: Sullivan in A.

Send out Thy light [and Thy truth]: Gounod. SMH 17.12.1887, p. 12.

18.12.1887 (afternoon):

Litany: Tallis.

Comfort ye, Every Valley and *The Glory of the Lord*, both from *Messiah*:

Handel.

SMH 17.12.1887, p. 12.

19.12.1887:

Magnificat and *Nunc dimittis*: Stainer in B flat.

I am Alpha and Omega: Stainer. SMH 19.12.1887, p. 7.

20.12.1887:

Magnificat and *Nunc dimittis*: Arnold in A.

Thou, Lord, are our refuge: Mendelssohn. SMH 20.12.1887, p. 7.

23.12.1887:

Magnificat and *Nunc dimittis*: Stainer in E flat.

Blessed are the merciful: Hiles. SMH 23.12.1887, p. 7.

29.12.1887:

Magnificat and *Nunc dimittis*: Stainer in D.

Therefore with angels: Stainer. SMH 29.12.1887, p. 5.

2: Classification by composer and frequency

Anthems

Attwood:	<i>Teach me, O Lord, the way of Thy statutes</i>	3
	<i>Turn Thy face from my sins</i>	1
Barnby:	<i>I will give thanks unto the Lord</i>	1
	<i>I will give thanks unto Thee</i>	1
	<i>King all glorious</i>	1
	<i>Sleep this last sleep</i>	1
	<i>The eyes of all await upon Thee O Lord</i>	1
Beethoven:	<i>Hallelujah</i>	2
Best:	<i>The Lord is great in Zion</i>	3
Clarke-Whitfeld:	<i>In Jewry is God known</i>	4
Crotch:	<i>Comfort, O Lord, the soul of Thy servant</i>	4
Elliott	<i>The sun is sinking fast</i>	4
Elvey:	<i>Christ being raised from the dead</i>	1
	<i>O praise the Lord and call upon His name</i>	1
	<i>The souls of the righteous are in the hand of God</i>	1
Farrant:	<i>Lord, for Thy tender mercies' sake</i>	3
Gadsby:	<i>O Lord, our governor, how excellent is Thy name</i>	5
Garrett:	<i>Praise ye the Lord for His goodness</i>	4
	<i>The Lord is loving unto every man</i>	5
Goss:	<i>Fear not, O Land</i>	3
	<i>Hosanna in the highest</i>	2
	<i>O give thanks unto the Lord</i>	3
	<i>O praise the Lord of heaven</i>	2
	<i>O pray for the peace of Jerusalem</i>	5
	<i>O Saviour of the world, who by Thy cross</i>	2
	<i>O taste and see how gracious the Lord is</i>	5
	<i>Praise the Lord O my soul</i>	1
Gounod:	<i>Send out Thy light and Thy truth</i>	8

Greene:	<i>Thou visitest the earth</i>	1
Handel:	<i>And the glory of the Lord from Messiah</i>	1
	<i>But Thou didst not leave from Messiah</i>	1
	<i>Comfort ye from Messiah</i>	1
	<i>Every valley from Messiah</i>	1
	<i>Glory to God from Messiah</i>	1
	<i>Hallelujah from Messiah</i>	2
	<i>How beautiful are the feet from Messiah</i>	1
	<i>I know that my redeemer liveth (Solo) from Messiah</i>	1
	<i>Worthy is the Lamb and Amen from Messiah</i>	1
	<i>Part 1 and items 22 to 26 from part 2 of Messiah</i>	1
	<i>Parts 2 and 3 of Messiah</i>	1
	<i>Passion Music from Messiah</i>	1
	<i>Zadok the priest</i>	1
Hayes:	<i>The Lord descended from above</i>	2
Hiles:	<i>Blessed are the merciful</i>	3
	<i>Send out Thy light and Thy truth</i>	2
Himmel:	<i>Incline Thine ear [unto me]</i>	2
Jackson:	<i>O give thanks to the Lord, for He is good</i>	3
Mendelssohn:	<i>But the Lord is mindful of His own</i>	1
	<i>He watching over Israel from Elijah</i>	1
	<i>How lovely are the messengers [from St Paul]</i>	1
	<i>Lauda Sion</i>	2
	<i>Thou Lord, our refuge</i>	3
Mozart:	<i>I will give thanks unto Thee</i>	5
	<i>Judge me, O Lord</i>	6
	<i>Out of the deep [have I cried unto Thee]</i>	3
	<i>Plead Thou my cause O Lord</i>	1
Novello:	<i>Therefore with angels and archangels and all the company of heaven</i>	1
Ouseley:	<i>It came even to pass</i>	3
Roberts:	<i>Seek thee the Lord while He maybe found</i>	6
Stainer:	<i>Awake, awake, put on thy strength O Zion</i>	1
	<i>Hosanna in the highest</i>	6
	<i>How beautiful upon the mountains</i>	3

	<i>I am Alpha and Omega</i>	6
	<i>Miserere</i>	1
	<i>The Daughter of Jairus</i>	1
	<i>Therefore with angels</i>	1
	<i>They have taken away my Lord</i>	1
	<i>What are these that are arrayed in white robes</i>	6
	<i>Ye shall dwell in the land that I gave your fathers</i>	2
Sullivan:	<i>O taste and see how gracious the Lord is</i>	6
Tattersall:	<i>Ponder my words, O Lord, consider my merit</i>	1
Walmisley:	<i>From all who dwell below the skies</i>	1
Wesley:	<i>Blessed be the God and father</i>	2
 Settings:		
Anon:	<i>Benedicite</i> (this may have been chanted)	1
 <i>Communion Service:</i>		
	Tours in F	1
<i>Jubilate:</i>	Ayrton	1
 <i>Magnificat and Nunc dimittis:</i>		
	Arnold in A	10
	Bridge in D	6
	Bunnett in F	7
	Foster in E	3
	Gadsby: in C	10
	Goss in A	10
	Hopkins in F	2
	Kempton in B flat	8
	Parry in D	11
	Russell in A	2
	Stainer in A	10
	Stainer in B flat	12
	Stainer in D	3
	Stainer in E flat	8
	Stanford in B flat	1

Steggall in G	9
Sullivan in A	1
Tours in F	11
Walmisley in D minor	9
Winchester in F	11

Te deum:

Colborne in C	7
Dykes in F	5
Smart in F	4
Sullivan in A	4
Thorne in C	4

1888**Part 1 – Chronological list****01.01.1888 (morning):**

Te deum: Sullivan in A.

The Lord is great in Zion: Best. SMH 31.12.1887, p. 11.

01.01.1888 (afternoon):

Carols and *It came even unto pass*: Ouseley. SMH 31.12.1887, p. 11.

15.01.1888 (morning):

Te deum: Colborne in C.

O give thanks unto the Lord: Jackson SMH 14.01.1888, p. 11.

15.01.1888 (afternoon):

Magnificat and *Nunc dimittis*: Kempton in B flat. *Litany*: Tallis.

O Lord, our governor, how excellent [is Thy name]: Gadsby.

SMH 14.01.1888, p. 11.

22.01.1888 (morning, centennial celebration):

Te deum: Smart in F. *Jubilate* chanted.

O praise the Lord of Heaven: Goss. *Credo*: Clark. SMH 23.01.1888, p. 6.

22.01.1888 (afternoon, centennial celebration with choirs of suburban churches):

Magnificat and *Nunc dimittis*: Hokins in F.

Gloria from the 12th Mass: Mozart. *Hallelujah* from *Messiah*: Handel.

SMH 23.01.1888, p. 6.

22.01.1888 (evening)

Magnificat and *Nunc dimittis*: Bridge in D.

O give thanks unto the Lord: Jackson. SMH 21.01.1888, p. 14.

05.02.1888 (morning):

Te deum: Colborne in C.

O Lord, our govenor, how excellent is Thy name: Gadsby.

SMH 04.02.1888, p. 14.

05.02.1888 (evening):

Magnificat and *Nunc dimittis*: Gadsby in C. *Litany*: Tallis.

It came even to pass: Ouseley. SMH 04.02.1888, p. 7.

06.02.1888:

Magnificat and *Nunc dimittis*: Gadsby in C.

O give thanks unto the Lord: Goss. SMH 06.02.1888, p. 7.

07.02.1888:

Magnificat and Nunc dimittis: Stainer in A.

O taste and see [how gracious the Lord is]: Sullivan. SMH 07.02.1888, p. 7.

09.02.1888:

Magnificat and Nunc dimittis: Stainer in D.

Ye shall dwell in the land [that I gave]: Stainer. SMH 09.02.1888, p. 9.

10.02.1888:

Magnificat and Nunc dimittis: Parry in D.

I am Alpha and Omega: Stainer. SMH 10.02.1888, p. 8.

12.02.1888 (morning):

Te deum: Smart in F.

The Lord is great in Zion: Best. SMH 11.02.1888, p. 11.

12.02.1888 (afternoon):

Magnificat and Nunc dimittis: Stainer in B flat. *Litany:* Tallis.

Fear not, O land: Goss. SMH 11.02.1888, p. 11.

14.02.1888:

Magnificat and Nunc dimittis: Winchester in F.

Blessed are the merciful: Hiles. SMH 14.02.1888, p. 7.

16.02.1888:

Magnificat and Nunc dimittis: Hopkins in F.

But the Lord is mindful of His own: Mendelssohn. SMH 16.02.1888, p. 9.

17.02.1888:

Magnificat and Nunc dimittis: Walmisley in D.

The Lord is loving [unto every man]: Garrett. SMH 17.02.1888, p. 7.

19.02.1888 (morning):

Te deum: Dykes in F.

O Saviour of the world [who by Thy cross]: Goss. SMH 18.02.1888, p. 13.

19.02.1888 (afternoon):

Magnificat and Nunc dimittis: Stainer in B flat. *Litany:* Tallis.

Blessed be the God and Father: Wesley. SMH 18.02.1888, p. 13.

20.02.1888:

Magnificat and Nunc dimittis: Stainer in E flat.

I will lift up mine eyes: Clarke-Whitfeld. SMH 20.02.1888, p. 7.

21.02.1888:

Magnificat and Nunc dimittis: Steggall in G.
The eyes of all wait upon Thee: Barnby. SMH 21.02.1888, p. 7.

22.02.1888:

Magnificat and Nunc dimittis: Goss in A.
O taste and see: Goss. SMH 22.01.1888, p. 9.

23.02.1888:

Magnificat and Nunc dimittis: Parry in D.
Lord for Thy tender mercies' sake: Farrant. SMH 09.02.1888, p. 9.

04.03.1888 (morning):

Te deum: Smart in F.
But the Lord is mindful of his own: Mendelssohn. SMH 03.03.1888, p. 14.

04.03.1888 (afternoon):

Magnificat: Tours in F. *Litany:* Tallis.
The souls of the righteous are in the hand of God: Elvey.
 SMH 03.03.1888, p. 14.

07.03.1888:

Magnificat and Nunc dimittis: Bridge in D.
Ye shall dwell in the land [that I gave]: Stainer. SMH 07.03.1888, p. 10.

08.03.1888:

Magnificat and Nunc dimittis: Parry in D.
Comfort, O Lord, the soul of your servant: Crotch. SMH 08.03.1888, p. 9.

09.03.1888:

Magnificat and Nunc dimittis: Bunnett in F.
Blessed be the God and Father: Wesley. SMH 09.03.1888, p. 9.

11.03.1888 (morning):

Te deum: Colborne in C.
What are these [that are arrayed in white robes]: Stainer.
 SMH 10.03.1888, p. 13.

11.03.1888 (afternoon):

Nunc dimittis: Goss in A. *Litany:* Tallis.
Send out Thy light: Gounod. SMH 10.03.1888, p. 13.

13.03.1888:

Magnificat and Nunc dimittis: Stainer in E flat.
The Lord is great in Zion: Best. SMH 13.03.1888, p. 7.

15.03.1888:

Magnificat and *Nunc dimittis*: Hopkins in F.
I am Alpha and Omega: Stainer. SMH 15.03.1888, p. 9.

16.03.1888:

Magnificat and *Nunc dimittis*: Bunnett in F.
Seek ye the Lord [while He may be found]: Roberts. SMH 16.03.1888, p. 11.

18.03.1888 (morning):

Te deum: Thorne in C.
Judge me, O Lord: Mozart SMH 17.03.1888, p. 13.

18.03.1888 (afternoon) (A memorial service for the late Emperor of the Germans):

Magnificat and *Nunc dimittis*: Winchester in F.
The souls of the righteous are in the hands of God: Elvey
Blessed are the merciful: Hiles. SMH 17.03.1888, p. 13.

18.03.1888 (evening):

Magnificat and *Nunc dimittis*: Parry in D.
Send out Thy light [and Thy truth]: Gounod. SMH 18.03.1888, p. 9.

19.03.1888:

Magnificat and *Nunc dimittis*: Walmisley in D.
O Saviour of the world [who by Thy cross]: Goss. SMH 19.03.1888, p. 7.

20.03.1888:

Magnificat and *Nunc dimittis*: Stainer in B flat.
Fear not, O Lord: Goss. SMH 20.03.1888, p. 9.

21.03.1888:

Magnificat and *Nunc dimittis*: Goss in A.
But the Lord is mindful of His own: Mendelssohn. SMH 21.03.1888, p. 9.

22.03.1888:

Magnificat and *Nunc dimittis*: Stainer in D.
Incline Thy ear, O Lord: Himmel. SMH 22.03.1888, p. 7.

23.03.1888:

Magnificat and *Nunc dimittis*: Gadsby in C.
Blessed are the merciful: [Hiles]. SMH 23.03.1888, p. 7.

25.03.1888 (morning):

Te deum: Sullivan [in A].
O Lord our governor: Gadsby. SMH 24.03.1888, p. 13.

25.03.1888 (afternoon):

Nunc dimittis: Winchester in F. *Litany*: Tallis.

Hosanna in the highest: Stainer. SMH 24.03.1888, p. 13.

26.03.1888:

The Crucifixion: Stainer. SMH 26.03.1888, p. 7.

27.03.1888:

Selection from *St Matthew Passion*: Bach. SMH 27.03.1888, p. 7.

30.03.1888:

Choruses and solos from *Messiah*: Handel. SMH 31.03.1888, p. 8.

01.04.1888 (morning):

Te deum: Smart in F. *Communion*: Monk in C.

They have taken away my Lord: Stainer. SMH 31.03.1888, p. 7.

01.04.1888 (afternoon):

Magnificat and *Nunc dimittis*: Stainer in B flat. *Litany*: Tallis.

Awake thou that sleepest and arise from the dead: Stainer.

SMH 31.03.1888, p. 7.

01.04.1888 (evening):

Magnificat and *Nunc Dimittis*: Stainer in B flat. *Litany*: Tallis.

I will give [thanks] to Thee O Lord: Mozart. SMH 31.03.1888, p. 7.

11.04.1888:

Magnificat and *Nunc dimittis*: Bridge in D.

O Saviour of the world: Stainer.¹ SMH 11.04.1888, p. 9.

12.04.1888:

Magnificat and *Nunc dimittis*: Winchester in F.

The souls of the righteous: Elvey. SMH 12.04.1888, p. 7.

15.04.1888 (morning):

Te deum: Colborne in C.

Blessed be the God and Father: Wesley. SMH 14.04.1888, p. 11.

¹

Although Stainer is stated to be the composer, this is probably a mistake. No anthem of this name is amongst the anthems composed by Stainer and listed by Dibble in *John Stainer A Life in Music*, The Boydell Press, Woodbridge, Suffolk, England, 2007, p.316. The most likely composer is Goss who composed an anthem of this name and which was sung in the Cathedral .

15.04.1888 (afternoon):

Magnificat: Stainer in A. *Litany*: Tallis.

Praise the Lord O my soul: Goss. SMH 14.02.1888, p. 11.

16.04.1888:

Magnificat and *Nunc dimittis*: Stainer in A.

God so loved the world: Stainer. SMH 16.04.1888, p. 7.

18.04.1888:

Magnificat and *Nunc dimittis*: Parry in D.

I am Alpha and Omega: Stainer. SMH 18.04.1888, p. 9.

22.04.1888 (morning):

Te deum: Dykes [in F].

But the Lord is mindful of His own: Mendelssohn. SMH 21.04.1888, p. 13.

22.04.1888 (afternoon):

Nunc dimittis: Stainer in E flat. *Litany*: Tallis.

Hallelujah: Beethoven. SMH 21.04.1888, p. 13.

24.04.1888:

Magnificat and *Nunc dimittis*: Stainer in B flat.

Ye shall dwell in the land [that I gave]: Stainer. SMH 24.04.1888, p. 7.

25.04.1888:

Magnificat and *Nunc dimittis*: Winchester in F.

The Lord is loving unto every man: Garrett. SMH 25.04.1888, p. 9.

26.04.1888:

Magnificat and *Nunc dimittis*: Walmisley in D.

It came even to pass: Ouseley. SMH 26.04.1888, p. 9.

27.04.1888:

Magnificat and *Nunc dimittis*: Steggall in G.

What are these [that are arrayed in white robes]: Stainer.
SMH 27.04.1888, p. 7.

30.04.1888:

Magnificat and *Nunc dimittis*: Smart in E.

The sun is sinking fast: Elliott. SMH 30.04.1888, p. 7.

01.05.1888:

Magnificat and *Nunc dimittis*: Stainer in A.

Teach me, O Lord [the way of Thy statutes]: Attwood. SMH 01.05.1888, p. 7.

02.05.1888:

Magnificat and Nunc dimittis: Bunnett in F.

Therefore with angels and archangels: Novello. SMH 02.05.1888, p. 9.

04.05.1888:

Magnificat and Nunc dimittis: Stainer in E flat.

The eyes of all wait upon Thee: Barnby. SMH 04.05.1888, p. 7.

06.05.1888 (morning):

Te deum: Sullivan in D.

Hosanna in the highest: Stainer. SMH 05.05.1888, p. 14.

06.05.1888 (afternoon):

Nunc dimittis: Stainer.² *Litany:* Tallis.

O pray for the peace of Jerusalem: Barnby. SMH 05.05.1888, p. 14.

06.05.1888 (evening):

The Crucifixion: Stainer. SMH 06.05.1888, p. 7.

07.05.1888:

Magnificat and Nunc dimittis: Stainer in B flat.

Judge me, O Lord: Mozart. SMH 07.05.1888, p. 7.

08.05.1888:

Magnificat and Nunc dimittis: Tours in F.

O pray for the peace of Jerusalem: Goss. SMH 08.05.1888, p. 7.

09.05.1888:

Magnificat and Nunc dimittis: Kempton in B flat.

The souls of the righteous [are in the hand of God]: Elvey.

SMH 09.05.1888, p. 9.

10.05.1888 (evening):

Messiah: Handel. SMH 10.05.1888, p. 7.

13.05.1888 (morning):

Te deum: Dykes in D.

Leave us not, neither forsake us: Stainer. SMH 12.05.1888, p. 13.

13.05.1888 (afternoon):

Magnificat: Winchester in F. *Litany:* Tallis.

King all glorious: Barnby. SMH 12.05.1888, p. 13.

² The key is not stated. Two days before 6 May, the choir sang a setting of Stainer in E flat and the following afternoon sang a service of Stainer in B flat. The setting sung on 06.05.1888 is likely to have been one of these two settings.

16.05.1888:

Magnificat and Nunc dimittis: Bridge in D.
Teach me, O Lord: Attwood. SMH 16.05.1888, p. 9.

17.05.1888

Magnificat and Nunc dimittis: Steggall in G.
Seek ye the Lord: Roberts. SMH 17.05.1888, p. 9.

18.05.1888

Magnificat and Nunc dimittis: Smart in F.
I will give thanks unto the Lord: Mozart. SMH 18.05.1888, p. 7.

20.05.1888 (morning):

Te deum: Thorne in C.
Send out Thy light [and Thy truth]: Gounod. SMH 19.05.1888, p. 13.

20.05.1888 (afternoon):

Nunc dimittis: Parry in D. *Litany*: Tallis.
And all the people saw the thundering: Stainer. SMH 19.05.1888, p. 13.

21.05.1888:

Magnificat and Nunc dimittis: Parry in D.
How beautiful [upon] the mountains: Stainer. SMH 21.05.1888, p. 7.

22.05.1888:

Magnificat and Nunc dimittis: Gadsby in C.
Turn Thy face [from my sins]: Attwood. SMH 22.05.1888, p. 7.

23.05.1888:

Magnificat and Nunc dimittis: Stainer in A.
Incline Thine ear, O Lord: Himmel. SMH 23.05.1888, p. 9.

25.05.1888:

Magnificat and Nunc dimittis: Hopkins in F.
O taste and see how gracious the Lord is: Goss. SMH 25.05.1888, p. 5.

27.05.1888 (morning):

Te deum: Colborne in C.
It came even to pass: Ouseley. SMH 26.05.1888, p. 11.

27.05.1888 (afternoon):

Magnificat: Arnold in A. *Litany*: Tallis.
In humble faith and holy love: Garrett. SMH 26.05.1888, p. 11.

29.05.1888:

Magnificat and *Nunc dimittis*: Kempton in B flat.
It came even to pass: Ouseley. SMH 29.05.1888, p. 7.

31.05.1888:

Magnificat and *Nunc dimittis*: Bunnett in F.
[O] praise the Lord and call upon his name: Elvey. SMH 31.05.1888, p. 7.

01.06.1888:

Magnificat and *Nunc dimittis*: Stainer in A.
How beautiful upon the mountains: Stainer. SMH 01.06.1888, p. 7.

04.06.1888:

Magnificat and *Nunc dimittis*: Goss in A.
O give thanks unto the Lord [for He is good]: Jackson. SMH 04.06.1888, p. 7.

05.06.1888:

Magnificat and *Nunc dimittis*: Stainer in E flat.
Incline Thine ear [unto me, O Lord]: Himmel. SMH 05.06.1888, p. 7.

06.06.1888:

Magnificat and *Nunc dimittis*: Parry in D.
The souls of the righteous [are in the hand of God]: Elvey.
 SMH 06.06.1888, p. 9.

07.06.1888:

Magnificat and *Nunc dimittis*: Stainer in B flat.
I will lift up mine eyes: Clarke-Whitfeld. SMH 07.06.1888, p. 7.

08.06.1888:

Magnificat and *Nunc dimittis*: Arnold in A.
Turn thy face [from my sins]: Attwood. SMH 08.06.1888, p. 7.

10.06.1888 (morning):

Te deum: Calkin in B.
What are these [that are arrayed in white robes]: Stainer.
 SMH 09.06.1888, p. 11.

10.06.1888 (afternoon):

Magnificat: Walmisley in D. *Litany*: Tallis.
It came even to pass: Ouseley. SMH 09.05.1888, p. 11.

11.06.1888:

Magnificat and *Nunc dimittis*: Walmisley in D.
But the Lord is mindful of his own: Mendelssohn. SMH 11.06.1888, p. 7.

12.06.1888:

Magnificat and *Nunc dimittis*: Tours in F.
Hosanna in the highest: Stainer. SMH 12.06.1888, p. 7.

13.06.1888:

Magnificat and *Nunc dimittis*: Bridge in D.
O Saviour of the world: Stainer. SMH 13.06.1888, p. 9.

14.06.1888:

Magnificat and *Nunc dimittis*: Hopkins in F.
In Jewry is God known: Clarke-Whitfeld. SMH 14.06.1888, p. 7.

15.06.1888:

Magnificat and *Nunc dimittis*: Gadsby in C.
In humble faith and holy love: Hiles. SMH 15.06.1888, p. 11.

17.06.1888 (morning):

Te deum: Colborne in C.
Blessed are the merciful: Hiles. SMH 16.06.1888, p. 11.

17.06.1888 (afternoon):

Nunc dimittis: Steggall in G. *Litany*: Tallis.
He, watching over Israel from *Elijah*: Mendelssohn. SMH 16.05.1888, p. 11.

18.06.1888 (Memorial service in relation to the death of the Emperor Frederick):

Te deum: Thorne [in C]. An unidentified anthem. SMH 18.06.1888, p. 8.

18.06.1888:

Magnificat and *Nunc dimittis*: Steggall in G.
Psalms xliii: Mendelssohn. SMH 19.06.1888, p. 7.

19.06.1888:

Magnificat and *Nunc dimittis*: Winchester in F.
O give thanks unto the Lord: Goss. SMH 19.06.1888, p. 7.

21.06.1888:

Magnificat and *Nunc dimittis*: Stainer in A.
O taste and see how gracious the Lord is: Sullivan. SMH 21.06.1888, p. 7.

24.06.1888 (morning):

Te deum: Dykes in F.
God so loved the world from *The Crucifixion*: Stainer.
 SMH 23.06.1888, p. 11.

24.06.1888 (afternoon):

Magnificat: Smart in F. *Litany*: Tallis.

Blessed be the God and Father: Wesley. SMH 23.06.1888, p. 11.

25.06.1888:

Magnificat and *Nunc dimittis*: Smart in [F].

The Lord is great in Zion: Best. SMH 25.06.1888, p. 7.

26.06.1888:

Magnificat and *Nunc dimittis*: Tours in F.

Blessed are the merciful: Hiles. SMH 26.06.1888, p. 7.

27.06.1888:

Magnificat and *Nunc dimittis*: Bunnett in F.

Teach me, O Lord, [the way of Thy statutes]: Attwood. SMH 27.06.1888, p. 9.

28.06.1888:

Magnificat and *Nunc dimittis*: Goss in A.

What are these: Goss. SMH 28.06.1888, p. 7

03.07.1888:

Magnificat and *Nunc dimittis*: Stainer in D.

Incline Thine ear [unto me, O Lord]: Himmel. SMH 03.07.1888, p. 7.

04.07.1888:

Magnificat and *Nunc dimittis*: Bunnett in F.

Lord, for Thy tender mercies' sake: Farrant. SMH 04.07.1888, p. 9.

05.07.1888:

Magnificat and *Nunc dimittis*: Bridge in D.

Seek ye the Lord [while He may be found]: Roberts. SMH 05.07.1888, p. 7.

06.07.1888:

Magnificat and *Nunc dimittis*: Gadsby in C.

O give thanks unto the Lord: Goss. SMH 06.07.1888, p. 7.

07.07.1888:

Magnificat and *Nunc dimittis*: Stainer in D.

Incline Thine ear [unto me, O Lord]: Himmel. SMH 07.07.1888, p. 7.

08.07.1888 (morning):

Te deum: Sullivan in D.

O taste and see [how gracious the Lord is]: Sullivan. SMH 07.07.1888, p. 13.

08.07.1888 (afternoon):

Magnificat and Nunc dimittis: Goss in A. *Litany:* Tallis.
I will give Thee thanks: Mozart. SMH 07.07.1888, p. 13.

09.07.1888:

Magnificat and Nunc dimittis: Goss in A.
I am Alpha and Omega: Stainer. SMH 09.07.1888, p. 7.

10.07.1888:

Magnificat and Nunc dimittis: Winchester [in F]
Teach me, O Lord [the way of Thy statutes]: Attwood. SMH 10.07.1888, p. 7.

12.07.1888:

Magnificat and Nunc dimittis: Bridge in D.
Seek ye the Lord [while he may be found]: Roberts. SMH 12.07.1888, p. 7.

13.07.1888:

Magnificat and Nunc dimittis: Bunnett in F.
O give thanks [to the Lord for He is good]: Jackson. SMH 13.07.1888, p. 7.

15.07.1888 (morning):

Te deum: Thorne in C.
O saviour of the world: Goss. SMH 14.07.1888, p. 13.

15.07.1888 (afternoon):

Magnificat: Walmisley in D minor. *Litany:* Tallis.
Hallelujah: Beethoven. SMH 14.07.1888, p. 13.

17.07.1888:

Magnificat and Nunc dimittis: Smart in F.
Hosanna in the highest: Stainer. SMH 17.07.1888, p. 7.

18.07.1888:

Magnificat and Nunc dimittis: Parry in D.
Send out Thy light [and Thy truth]: Gounod. SMH 18.07.1888, p. 9.

20.07.1888:

Magnificat and Nunc dimittis: Stainer in B flat F.
O taste and see [how gracious the Lord is]: Goss. SMH 20.07.1888, p. 7

22.07.1888 (morning):

Te deum [in F]: Dykes.
The Lord is loving unto every man: Garrett. SMH 21.07.1888, p. 14.

22.07.1888 (afternoon):

Nunc dimittis: Hopkins in F. *Litany*: Tallis.

It came even to pass: Ouseley. SMH 21.07.1888, p. 14.

23.07.1888:

Magnificat and *Nunc dimittis*: Hopkins in F.

Praise ye the Lord [for His goodness]: Garrett. SMH 23.07.1888, p. 7.

24.07.1888:

Magnificat and *Nunc dimittis*: Steggall in G.

O Lord our governor [how excellent is Thy name]: Gadsby.

SMH 24.07.1888, p. 7.

25.07.1888:

Magnificat and *Nunc dimittis*: Kempton in B flat.

Turn Thy face [from my sins]: Attwood. SMH 25.07.1888, p. 7.

26.07.1888:

Magnificat and *Nunc dimittis*: Arnold in A.

O pray for the peace of Jerusalem: Goss. SMH 26.07.1888, p. 7.

30.07.1888:

Magnificat and *Nunc dimittis*: Winchester in F.

Turn Thee again, O Lord: Attwood. SMH 30.07.1888, p. 7.

31.07.1888:

Magnificat and *Nunc dimittis*: Stainer in A.

In humble faith and holy love: Garrett. SMH 31.07.1888, p. 7.

01.08.1888:

Magnificat and *Nunc dimittis*: Stainer in D.

Incline Thy ear, [unto me] O Lord: Himmel. SMH 01.08.1888, p. 7.

02.08.1888:

Magnificat and *Nunc dimittis*: Bunnett in F.

Lord for Thy tender mercies' sake: Farrant. SMH 02.08.1888, p. 7.

03.08.1888:

Magnificat and *Nunc dimittis*: Bridge in D.

Seek ye the Lord: Goss. SMH 03.08.1888, p. 7.

07.08.1888:

Magnificat and *Nunc dimittis*: Goss in A.

What are these [that are arrayed in white robes]: Stainer.

SMH 07.08.1888, p. 7.

08.08.1888:

Magnificat and Nunc dimittis: Tours in F.

The sun is sinking fast: Elliott. SMH 08.08.1888, p. 7.

09.08.1888:

Magnificat and Nunc dimittis: Hopkins in F.

[O] praise the Lord and call upon His name: Elvey. SMH 31.08.1888, p. 7.

10.08.1888:

Magnificat and Nunc dimittis: Gadsby in C.

In humble faith: Garrett. SMH 10.08.1888, p. 7.

12.08.1888 (morning):

Te deum: Sullivan in D.

I am Alpha and Omega: Stainer. SMH 11.08.1888, p. 11.

12.08.1888 (afternoon):

Nunc dimittis: Stainer in A.

Awake, awake, put on thy strength [O Zion]: Stainer. SMH 11.08.1888, p. 11.

13.08.1888:

Magnificat and Nunc dimittis: Stainer in D.

O [praise] the Lord of heaven: Goss. SMH 13.08.1888, p. 7.

14.08.1888:

Magnificat and Nunc dimittis: Arnold in A.

O give thanks unto the Lord: Goss. SMH 14.08.1888, p. 7.

15.08.1888:

Magnificat and Nunc dimittis: Walmisley in D minor.

Therefore with angels [and archangels and all the company of heaven]:

Novello. SMH 15.08.1888, p. 7.

16.08.1888:

Magnificat and Nunc dimittis: Winchester in F.

I will give thanks unto [Thee]: Barnby SMH 16.08.1888, p. 7.

19.08.1888 (morning):

Te deum: Calkin in B flat.

O pray for the peace of Jerusalem: Goss. SMH 18.08.1888, p. 11.

19.08.1888 (afternoon):

Magnificat: Smart in F.

How lovely are Thy messengers from *St Paul:* Mendelssohn.

SMH 18.08.1888, p. 11.

20.08.1888:

Magnificat and Nunc dimittis: Smart in F.

Blessed be the God and Father: Wesley. SMH 20.08.1888, p. 7.

21.08.1888:

Magnificat and Nunc dimittis: Stainer in B flat.

Send out Thy light [and Thy truth]: Gounod. SMH 21.08.1888, p. 7.

22.08.1888:

Magnificat and Nunc dimittis: Parry in D.

If ye love me: Attwood. SMH 22.08.1888, p. 7.

24.08.1888:

Magnificat and Nunc dimittis: Bunnett in F.

The eyes of all await upon Thee: Barnby. SMH 24.08.1888, p. 7.

26.08.1888 (morning):

Te deum: Colborne in C.

King all glorious: Barnby. SMH 25.08.1888, p. 13.

26.08.1888 (afternoon):

Magnificat: Steggall in G.

How lovely are Thy dwellings fair: Spohr. SMH 25.08.1888, p. 13.

27.08.1888:

Magnificat and Nunc dimittis: Gadsby in C.

Fear not, O Lord: Goss. SMH 27.08.1888, p. 7.

29.08.1888:

Magnificat and Nunc dimittis: Hopkins in F.

But the Lord is mindful of his own: Mendelssohn. SMH 29.08.1888, p. 9.

30.08.1888:

Magnificat and Nunc dimittis: Goss in A.

Comfort, O Lord, the soul of Thy servant: Crotch. SMH 30.08.1888, p. 7.

31.08.1888:

Magnificat and Nunc dimittis: Stainer in B flat.

Ye shall dwell in the land [that I gave]: Stainer. SMH 31.08.1888, p. 7.

02.09.1888 (morning):

Te deum: Thorne in C.

It came even to pass: Ouseley. SMH 01.09.1888, p. 11.

02.09.1888 (afternoon):

Magnificat: Stainer in A.

Praise the Lord [O my soul]: Goss. SMH 01.09.1888, p. 11.

03.09.1888:

Magnificat and *Nunc dimittis*: Stainer in A.

Fear not, O Lord: Goss. SMH 03.09.1888, p. 7.

05.09.1888:

Magnificat and *Nunc dimittis*: Bunnett in F.

The souls of the righteous [are in the hand of God]: Elvey.

SMH 05.09.1888, p. 9.

06.09.1888:

Magnificat and *Nunc dimittis*: Steggall in G.

O taste and see how gracious the Lord is: Goss. SMH 06.09.1888, p. 7.

07.09.1888:

Magnificat and *Nunc dimittis*: Arnold in A.

I am Alpha and Omega: Stainer. SMH 07.09.1888, p. 7.

09.09.1888 (morning):

Te deum: Dykes in F.

O Lord give ear: Haydn. SMH 08.09.1888, p. 11.

09.09.1888 (afternoon):

Nunc dimittis: Goss in A.

I will give thanks [unto the Lord]: Barnby. SMH 08.09.1888, p. 11.

11.09.1888:

Magnificat and *Nunc dimittis*: Kempton in B flat.

O give thanks unto the Lord: Jackson. SMH 11.09.1888, p. 7.

12.09.1888:

Magnificat and *Nunc dimittis*: Bridge in D.

Judge me, O Lord: Mozart. SMH 12.09.1888, p. 9.

13.09.1888:

Magnificat and *Nunc dimittis*: Hopkins.

Hosanna in the highest: Stainer. SMH 13.09.1888, p. 7.

14.09.1888:

Magnificat and *Nunc dimittis*: Gadsby in C.

I will lift up mine eyes: [Clarke-]Whitfeld. SMH 14.09.1888, p. 7.

16.09.1888 (morning):*Te deum*: Smart in F.*Blessed be the God and Father*: Wesley. SMH 15.09.1888, p. 7.**16.09.1888 (afternoon):***Magnificat*: Tours in F.*Hear my prayer*: Mendelssohn. SMH 15.09.1888, p. 7.**18.09.1888:***Magnificat* and *Nunc dimittis*: Stainer in B flat.*He, watching over Israel*: Mendelssohn. SMH 18.09.1888, p. 7.**23.09.1888 (morning):***Te deum*: Sullivan in D.*God so loved the world*: [from *The Crucifixion*]: Stainer.

SMH 22.09.1888, p. 13.

23.09.1888 (afternoon):*Nunc dimittis*: Parry in D.*Praise ye the Lord*: Garrett: SMH 22.09.1888, p. 13.**24.09.1888:***Magnificat* and *Nunc dimittis*: Parry in D.*How beautiful uon the mountains*: Stainer. SMH 24.09.1888, p. 7.**25.09.1888:***Magnificat* and *Nunc dimittis*: Stainer in E flat.*The Lord is great in Zion*: Best. SMH 25.09.1888, p. 7.**26.09.1888:***Magnificat* and *Nunc dimittis*: Arnold in A.*O saviour of the world*, [who by Thy cross]: Goss. SMH 26.09.1888, p. 9.**28.09.1888:***Magnificat* and *Nunc dimittis*: Steggall in G.*Psalm xliii*: Mendelssohn. SMH 28.09.1888, p. 7.**29.09.1888:**Performance of Mendelssohn's setting of Psalm 95: *O come let us sing*.

SMH 01.10.1888, p. 8.

30.09.1888 (morning):*Te deum*: Calkin in E flat.*Send out thy light [and Thy truth]*: Gounod. SMH 29.09.1888, p. 11.

30.09.1888 (afternoon):*Nunc dimittis*: Goss in A.*Judge me, O Lord, I will give thanks*: Mozart. SMH 29.09.1888, p. 11.**02.10 1888:***Magnificat* and *Nunc dimittis*: Bridge in D.*Incline Thine ear unto me*: Himmel. SMH 02.10.1888, p. 7.**03.10 1888:***Magnificat* and *Nunc dimittis*: Parry in D.*But the Lord is mindful of His own*: Mendelssohn. SMH 03.10.1888, p. 9.**04.10.1888:***Magnificat* and *Nunc dimittis*: Stainer in D.*Blessed are the merciful*: Hiles. SMH 04.10.1888, p. 7.**05.10.1888:***Magnificat* and *Nunc dimittis*: Goss in A.*Teach me, O Lord, the way of Thy statutes*: Attwood. SMH 05.10.1888, p. 7.**07.10.1888 (morning):***Te deum*: Thorne in C.*The eye[s of all] shall wait upon Thee*: Barnby. SMH 06.10.1888, p. 13.**07.10.1888 (afternoon):***Nunc dimittis*: Arnold in A.*O give thanks unto the Lord*: Goss. SMH 06.10.1888, p. 13.**10.10 1888:***Magnificat* and *Nunc dimittis*: Bridge in D.*O taste and see how gracious the Lord is*: Sullivan. SMH 10.10.1888, p. 9.**11.10.1888:***Magnificat* and *Nunc dimittis*: Stainer in E flat.*O Lord, give ear to me*: Haydn. SMH 11.10.1888, p. 7.**14.10.1888 (morning):***Te deum*: Colborne in C.*O pray for the peace of Jerusalem*: Sullivan. SMH 13.10.1888, p. 13.**14.10.1888 (afternoon):***Magnificat*: Gadsby in C.*What are these [that are arrayed in white robes]*: Stainer.

SMH 13.10.1888, p. 13.

16.10.1888:

Magnificat and Nunc dimittis: Stainer in B flat.

Praise ye the Lord [for His goodness]: Garrett. SMH 16.10.1888, p. 7.

17.10.1888:

Magnificat and Nunc dimittis: Stainer in D.

I will lift up mine eyes: [Clarke-]Whitfeld. SMH 17.10.1888, p. 9.

19.10.1888:

Magnificat and Nunc dimittis: Hopkins in F.

Fear not [O land]: Goss. SMH 19.10.1888, p. 7.

21.10.1888 (morning):

Te deum: Smart in F.

Hear me, O Lord: Elvey. SMH 20.10.1888, p. 14.

21.10.1888 (afternoon):

Magnificat: Winchester in F.

I am Alpha and Omega: Stainer. SMH 20.10.1888, p. 14.

22.10.1888:

Magnificat and Nunc dimittis: Winchester in F.

O give thanks to the Lord: Jackson. SMH 22.10.1888, p. 7.

23.10.1888:

Magnificat and Nunc dimittis: Tours in F.

How sweet the name of Jesus sounds: Spohr. SMH 23.10.1888, p. 7.

24.10.1888:

Magnificat and Nunc dimittis: Kempton in B flat.

Turn Thy face from my sins: Attwood. SMH 24.10.1888, p. 9.

26.10.1888:

Magnificat and Nunc dimittis: Goss in A.

Send out Thy light [and Thy truth]: Hiles. SMH 26.10.1888, p. 7.

28.10.1888 (morning):

Te deum: Dykes in F.

The Lord is loving unto every man: Garrett. SMH 27.10.1888, p. 13.

28.10.1888 (afternoon):

Magnificat: Stainer in A.

O saving victim: Tours. *I will give thanks [unto Thee]:* Mozart.
SMH 27.10.1888, p. 13.

29.10.1888:

Magnificat and *Nunc Dimittis*: Parry in D.
King all glorious: Barnby. SMH 29.10.1888, p. 7.

30.10.1888:

Magnificat and *Nunc dimittis*: Walmisley in D minor.
Hosanna in the highest: Stainer. SMH 30.10.1888, p. 7.

31.10.1888:

Magnificat and *Nunc dimittis*: Bridge in D.
God so loved the world from *The Crucifixion*: Stainer. SMH 31.10.1888, p. 9.

08.11.1888:

Magnificat and *Nunc dimittis*: Stainer in A.
I will lay me down in peace: Gadsby. SMH 08.11.1888, p. 9.

12.11.1888:

Magnificat and *Nunc dimittis*: Bridge in D.
I am Alpha and Omega: Stainer. SMH 12.11.1888, p. 7.

13.11.1888:

Magnificat and *Nunc dimittis*: Stainer in B flat.
O give thanks unto the Lord: Jackson. SMH 13.11.1888, p. 7.

14.11.1888:

Magnificat and *Nunc dimittis*: Parry in D.
I will lift up mine eyes: [Clarke-]Whitfeld. SMH 14.11.1888, p. 9.

15.11.1888:

Magnificat and *Nunc dimittis*: Stainer in D.
O taste and see how gracious the Lord is: Sullivan. SMH 15.11.1888, p. 7.

16.11.1888:

Magnificat and *Nunc dimittis*: Stainer in E flat.
In Jewry is God known: [Clarke-]Whitfeld. SMH 16.11.1888, p. 7.

18.11.1888 (morning):

Te deum: Dykes in F.
Psalm xlii: Mendelssohn. SMH 17.11.1888, p. 14.

18.11.1888 (afternoon):

Nunc dimittis: Kempton in D.
Hallelujah: Beethoven. SMH 17.11.1888, p. 14.

19.11.1888:

Magnificat and Nunc dimittis: Kempton in B flat.

Incline thine ear unto me, O Lord: Himmel. SMH 19.11.1888, p. 7.

20.11.1888:

Magnificat and Nunc dimittis: Tours in F.

O Lord, our governor [how excellent is Thy name]: Gadsby.

SMH 20.11.1888, p. 7.

21.11.1888:

Magnificat and Nunc dimittis: Bunnett in F.

The souls of the righteous are in the hands of the Lord: Elvey.

SMH 21.11.1888, p. 9.

23.11.1888:

Magnificat and Nunc dimittis: Walmisley in D minor.

The Lord is great in Zion: Best. SMH 23.11.1888, p. 7.

26.11.1888:

Magnificat and Nunc dimittis: Goss in A.

Blessed be the merciful: Hiles. SMH 26.11.1888, p. 7.

28.11.1888:

Magnificat and Nunc dimittis: Arnold in A.

Lord for Thy tender mercies' sake: Farrant. SMH 28.11.1888, p. 10.

05.12.1888:

Magnificat and Nunc dimittis: Bridge in D.

The Lord is loving unto every man: Garrett. SMH 05.12 1888, p. 9.

05.12.1888 (service to mark the return of the Primate):

O come, let us worship: Mendelssohn. Presented by the choir, organ and a string group. SMH 04.12.1888, p. 7 and 05.12.1888, p. 6.

06.12.1888:

Magnificat and Nunc dimittis: Tours in E.

O pray for the peace of Jerusalem: Goss. SMH 06.12.1888, p. 9.

07.12.1888:

Magnificat and Nunc dimittis: Stainer in E flat.

O taste and see how gracious the Lord is: Goss. SMH 07.12.1888, p. 7.

10.12 1888:

Magnificat and Nunc dimittis: Stainer in B flat.

I will lay [me] down in peace: Gadsby. SMH 10.12.1888, p. 7.

12.12 1888:

Magnificat and Nunc dimittis: Parry in D.

Send out Thy light [and Thy truth]: Gounod. SMH 12.12.1888, p. 9.

14.12.1888:

Magnificat and Nunc dimittis: Gadsby in C.

God so loved the world from The Crucifixion: Stainer. SMH 14.12.1888, p. 7.

18.12 1888:

Magnificat and Nunc dimittis: Winchester in F.

O praise the Lord for His goodness: Garrett. SMH 18.12.1888, p. 7.

20.12.1888:

Magnificat and Nunc dimittis: Stainer in D.

Incline Thy ear, [unto me] O Lord: Himmel. SMH 20.12.1888, p. 9.

21.12.1888:

Magnificat and Nunc dimittis: Smart in F.

Judge me, O lord: Mozart. SMH 21.12.1888, p. 9.

23.12.1888 (morning):

Te deum: Woodward.

I am Alpha and Omega: Stainer. SMH 22.12.1888, p. 12.

23.12.1888 (afternoon):

Nunc dimittis: Parry in D.

Awake, awake, put on thy strength O Zion: Stainer. SMH 22.12.1888, p. 12.

24.12.1888 (afternoon):

Magnificat and Nunc dimittis: Parry in D. SMH 24.12.1888, p. 7.

24.12.1888 (evening):

Carols: SMH 24.12.1888, p. 7.

25.12.1888 (morning):

Te deum: Calkin in B flat. *Anastasian Creed:* Goss in D.

Arise shine for thy light has come: Elvey. *Kyrie:* Tours. *Nicene Creed* and

Communion Service: Tours in F. SMH 25.12.1888, p. 5 and 26.12.1888, p. 5.

27.12.1888:

Magnificat and Nunc dimittis: Tours in [F]

I will give thanks unto [Thee]: Mozart. SMH 27.12 1888, p. 5.

28.12.1888:

Magnificat and Nunc dimittis: Kempton in B flat.

Psalm xlii: Mendelssohn. SMH 28.12.1888, p. 7.

30.12.1888 (morning):*Te deum*: Sullivan in D.*Behold I bring you good tidings*: Goss. SMH 29.12.1888, p. 11.**30.12.1888 (afternoon):***Nunc dimittis*: Arnold in A.*For unto us a child is born from Messiah*: Handel. SMH 29.12.1888, p. 11.**2: Classification by composer and frequency****Anthems**

Attwood:	<i>If ye love me</i>	1
	<i>Teach me, O Lord, the way of Thy statutes</i>	5
	<i>Turn thee again, O Lord</i>	1
	<i>Turn Thy face from my sins</i>	3
Bach, J. S.,	Selection of choruses and solos	
	From <i>St Matthew Passion</i>	1
Barnby:	<i>I will give thanks unto the Lord</i>	1
	<i>I will give thanks unto Thee</i>	1
	<i>King all glorious</i>	3
	<i>The eyes of all await upon Thee O Lord</i>	3
Beethoven:	<i>Hallelujah</i>	2
Best:	<i>The Lord is great in Zion</i>	6
Clarke-Whitfeld:	<i>I will lift up mine eyes</i>	5
	<i>In Jewry is God known</i>	2
Crotch:	<i>Comfort, O Lord, the soul of Thy servant</i>	2
Elliott	<i>The sun is sinking fast</i>	2
Elvey:	<i>Arise, shine for thy light has come</i>	1
	<i>Hear me, O Lord</i>	1
	<i>O praise the Lord and call upon His name</i>	1
	<i>The souls of the righteous are in the hand of God</i>	5
Farrant:	<i>Lord, for Thy tender mercies' sake</i>	4

Gadsby:	<i>I will lay me down in peace</i>	2
	<i>O Lord, our governor, how excellent is Thy name</i>	5
Garrett:	<i>In humble faith and holy love</i>	3
	<i>Praise ye the Lord for His goodness</i>	4
	<i>The Lord is loving unto every man</i>	5
Goss:	<i>Behold I bring ye good tidings</i>	1
	<i>Fear not, O Lord</i>	5
	<i>O give thanks unto the Lord</i>	5
	<i>O praise the Lord of heaven</i>	2
	<i>O pray for the peace of Jerusalem</i>	5
	<i>O Saviour of the world, who by Thy cross</i>	6
	<i>O taste and see how gracious the Lord is</i>	6
	<i>Praise the Lord O my soul</i>	1
	<i>Seek ye the Lord³</i>	1
Gounod:	<i>What are these</i>	1
	<i>Send out Thy light and Thy truth</i>	7
Handel:	<i>For unto us a child is born from Messiah</i>	1
	<i>Hallelujah from Messiah</i>	2
	<i>Choruses and solos from Messiah</i>	1
	<i>Messiah</i>	1
	<i>Zadok the priest</i>	1
Hiles:	<i>Blessed are the merciful</i>	7
	<i>In humble faith and holy [love]</i>	1
	<i>Send out Thy light and Thy truth</i>	1
Himmel:	<i>Incline Thine ear [unto me O Lord]</i>	3
Jackson:	<i>O give thanks to the Lord, for He is good</i>	7
Mendelssohn:	<i>But the Lord is mindful of His own</i>	6
	<i>He, watching over Israel from Elijah</i>	2
	<i>Hear my prayer</i>	1
	<i>How lovely are the messengers that preach</i>	
	<i>from St Paul</i>	1
	<i>Psalm xliii, O come let us sing</i>	3

³

It is likely that *Seek ye the Lord*, attributed to Goss, is in fact a composition of Roberts and the following anthem *What are these*, also attributed to Goss, is *What are these that are arrayed in white robes* by Stainer. In the absence of a list of the compositions of Goss, the point cannot be resolved.

Mozart:	<i>Gloria from the Twelfth Mass</i> ⁴	1
	<i>I will give thanks unto Thee</i>	5
	<i>Judge me, O Lord</i>	6
Novello:	<i>Therefore with angels and archangels and all the company of heaven</i>	2
Ouseley:	<i>It came even to pass</i>	8
Roberts:	<i>Seek [ye] the Lord while He maybe found</i>	4
Spohr:	<i>How sweet the name of Jesus sounds</i>	1
Stainer:	<i>And all the people saw the thundering</i>	1
	<i>Awake, awake, put on thy strength O Zion</i>	4
	<i>Awake thou that sleepest and arise from the dead</i>	1
	<i>God so loved the world from The Crucifixion</i>	4
	<i>How beautiful upon the mountains</i>	3
	<i>Hosanna in the highest</i>	6
	<i>I am Alpha and Omega</i>	9
	<i>Leave us not neither forsake us</i>	1
	<i>O Saviour of the world</i>	1
	<i>The Crucifixion</i>	1
	<i>They have taken away my Lord</i>	1
	<i>What are these that are arrayed in white robes</i>	5
	<i>Ye shall dwell in the land that I gave your fathers</i>	2
Sullivan:	<i>O pray for the peace of Jerusaleum</i>	1
	<i>O taste and see how gracious the Lord is</i>	5
Tours:	<i>O saving victim</i>	1
Wesley:	<i>Blessed be the God and Father</i>	6

Settings:

<i>Anastasian Creed:</i>	Goss	1
<i>Benedicite:</i>	Anon. This may have been chanted.	1

⁴ Today, this work is regarded as not composed by Mozart and most likely composed by Wenzel Müller (1767-1835). See Landon, H. C. Robbins: *The Mozart Compendium*, Thames and Hudson Ltd, London, 1990, p. 352.

Communion Service:

Goss in C	1
Tours in F	2

Magnificat and Nunc dimittis:

Arnold in A	11
Bridge in D	14
Bunnett in F	11
Gadsby in C	11
Goss in A	14
Hopkins in F	11
Kempton in B flat	8
Kempton in D	1
Parry in D	18
Smart in F	7
Stainer in A	13
Stainer in B flat	15
Stainer in D	10
Stainer in E flat	9
Steggall in G	9
Sullivan in A	1
Tours in F	10
Walmisley in D minor	9
Winchester in F	13

Te deum:

Calkin in B flat	3
Colborne in C	7
Dykes in D	1
Dykes in F	7
Stainer in F	5
Sullivan in A	4
Sullivan in D	2
Thorne in C	6
Sullivan in A	4
Sullivan in D	2
Woodward:	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1889

Part 1 – Chronological list

08.02.1889:

Magnificat and *Nunc dimittis*: Gadsby in C.
The Lord is great in Zion: Best. SMH 08.02.1889, p. 5.

11.02.1889:

Magnificat and *Nunc dimittis*: Stainer in E flat.
O taste and see how gracious the Lord is: Goss. SMH 11.02.1889, p. 7.

12.02.1889:

Magnificat and *Nunc dimittis*: Arnold in A.
Fear not, O Lord: Goss. SMH 12.02.1889, p. 7.

14.02.1889:

Magnificat and *Nunc dimittis*: Stainer in B flat.
I am Alpha and Omega: Stainer. SMH 14.02.1889, p. 7.

15.02.1889:

Magnificat and *Nunc dimittis*: Tours in F.
The Lord is loving: Garrett. SMH 15.02.1889, p. 5.

17.02.1889 (morning):

Te deum: Sullivan in A.
O come let us wonder: Mendelssohn. SMH 16.02.1889, p. 10.

17.02.1889 (afternoon):

Magnificat: Hopkins in F.
In Jewry is God known: [Clarke-]Whitfeld. SMH 16.02.1889, p. 10.

18.02.1889:

Magnificat and *Nunc dimittis*: Hopkins in F.
What are these [that are arrayed in white robes]: Stainer.
SMH 18.02.1889, p. 5.

19.02.1889:

Magnificat and *Nunc dimittis*: Kempton in B flat.
Hosanna in the highest: Stainer. SMH 19.02.1889, p. 7.

21.02.1889:

Magnificat and *Nunc dimittis*: Smart in E.
Judge me. O Lord: Mozart. SMH 21.02.1889, p. 7.

22.02.1889:

Magnificat and *Nunc dimittis*: Steggall in G.

Seek ye the Lord [while He may be found]: Roberts, SMH 22.02.1889, p. 5.

24.02.1889 (morning):

Te deum: Woodward in E flat.

Praise the Lord [O my soul]: Goss. SMH 23.02.1889, p. 11.

24.02.1889 (afternoon):

Magnificat: Gadsby in C.

Stand up and bless the Lord: Goss. SMH 23.02.1889, p. 11.

26.02.1889:

Magnificat and *Nunc dimittis*: Walmisley in D minor.

The souls of the righteous [are in the hand of God]: Elvey.
SMH 26.02.1889, p. 7.

27.02.1889:

Magnificat and *Nunc dimittis*: Burnett in E.

Blessed are the merciful: Hiles. SMH 27.02.1889, p. 7.

28.02.1889:

Magnificat and *Nunc dimittis*: Stainer in D.

O give thanks unto the Lord: Goss. SMH 28.02.1889, p. 7.

01.03.1889:

Magnificat and *Nunc dimittis*: Stainer in A.

Incline Thine ear [unto me], O Lord: Himmel SMH 01.03.1889, p. 5.

04.03.1889:

Magnificat and *Nunc dimittis*: Stainer in D.

Teach me, O Lord, the way of Thy statutes: Attwood. SMH 04.03.1889, p. 5.

05.03.1889:

Magnificat and *Nunc dimittis*: Goss in A.

O Saviour of the world, who by Thy cross: Goss. SMH 05.03.1889, p. 5.

06.03.1889:

Magnificat and *Nunc dimittis*: Parry in D.

Lord for Thy tender mercies' sake: Farrant. SMH 06.03.1889, p. 7.

07.03.1889:

Magnificat and *Nunc dimittis*: Bridge in D.

Turn Thy face from my sins: Attwood. SMH 07.03.1889, p. 7.

08.03.1889:

Magnificat and *Nunc dimittis*: Kempton in B flat.

I will lay me down in peace: Gadsby. SMH 08.03.1889, p. 7.

10.03.1889 (Morning):

Benedicite: (composer not mentioned, possibly chanted).

How lovely [beautiful] upon the mountains: Stainer. SMH 09.03.1889, p. 11.

10.03.1889 (Afternoon):

Magnificat and *Nunc dimittis*: Winchester in F.

Fear not, O Land, be glad and rejoice: Goss. SMH 09.03.1889, p. 11.

11.03.1889:

Magnificat and *Nunc dimittis*: Winchester in F.

Stand up and bless the Lord, your God: Goss. SMH 11.03.1889, p. 7.

12.03.1889:

Magnificat and *Nunc dimittis*: Tours in F.

What are these that are arrayed in white robes: Stainer. SMH 12.03.1889, p. 7.

13.03.1889:

Magnificat and *Nunc dimittis*: Bunnett in F.

In Jewry is God known: [Clarke-]Whitfeld. SMH 13.03.1889, p. 7.

14.03.1889:

Magnificat and *Nunc dimittis*: Walmisley in D minor.

I will lift up mine eyes unto the hills: [Clarke-]Whitfeld. SMH 14.03.1889, p. 7.

15.03.1889:

Magnificat and *Nunc dimittis*: Gadsby in C.

The Lord descended from above: Hayes. SMH 15.03.1889, p. 5.

18.03.1889:

Magnificat and *Nunc dimittis*: Smart in F.

O taste and see how gracious the Lord is: Sullivan. SMH 18.03.1889, p. 7.

19.03.1889:

Magnificat and *Nunc dimittis*: Steggall in G.

O give thanks unto the Lord [for He is good]: Jackson. SMH 19.03.1889, p. 7.

20.03.1889:

Magnificat and *Nunc dimittis*: Arnold in A.

O pray for the peace of Jerusalem: Goss. SMH 20.03.1889, p. 7.

24.03.1889:

Magnificat and Nunc dimittis: Winchester in F.

Fear not, O Lord, be glad and rejoice: Goss. SMH 24.03.1889, p. 7.

25.03.1889:

Magnificat and Nunc dimittis: Stainer in B flat.

O saving victim, by whose death: Tours. SMH 25.03.1889, p. 7.

26.03.1889:

Magnificat and Nunc dimittis: Winchester in F.

Fear not, O land, be glad and rejoice: Goss. SMH 26.03.1889, p. 7.

27.03.1889:

Magnificat and Nunc dimittis: Goss in A.

Therefore with angels and archangels: Novello. SMH 27.03.1889, p. 7.

29.03.1889:

Magnificat and Nunc dimittis: Parry in D.

It came even to pass: Ouseley. SMH 29.03.1889, p. 7.

31.03.1889 (Morning):

Te deum: Dykes in F.

O taste and see how gracious the Lord is: Goss. SMH 30.03.1889, p. 11.

31.03.1889 (afternoon):

Magnificat and Nunc dimittis: Stainer in D.

Blessed are the merciful: Hiles. SMH 30.03.1889, p. 11.

08.04.1889:

Magnificat and Nunc dimittis: Tours in F.

Blessed are the merciful: Hiles. SMH 08.04.1889, p. 7.

10.04.1889:

Magnificat and Nunc dimittis: Bridge in D.

[Teach] me, O Lord, the way of Thy statutes: Attwood. SMH 10.04.1889, p. 7.

11.04.1889:

Magnificat and Nunc dimittis: Stainer in A.

Blessed be the God and Father: Wesley. SMH 11.04.1889, p. 7.

12.04.1889:

Magnificat and Nunc dimittis: Stainer in E.

The Lord is great in Zion: Best. SMH 12.04.1889, p. 7.

16.04.1889: *The Crucifixion*: Stainer. SMH 18.04.1889, p. 7.

17.04.1889: *The Daughters of Jairus*: Gounod. SMH 18.04.1889, p. 7.

18.04.1889: *The Crucifixion*: Stainer. SMH 18.04.1889, p. 7.

19.04.1889 (Good Friday service):

God so loved the world from *The Crucifixion*: Stainer.

Behold the lamb of God from *Messiah*: Handel.

Surely He hath borne our griefs from *Messiah*: Handel.

And with His stripes from *Messiah*: Handel.

All we like sheep from *Messiah*: Handel.

He was despised (solo) from *Messiah*: Handel. SMH 20.04.1889, p. 9.

21.04.1889 (Easter Day morning):

Te deum: Smart in F. *Jubilate*: Tours. *Kyrie* and *Nicene Creed*: Tours.

Why seek ye the living among the dead: Goss. SMH 22.04.1889, p. 5.

21.04.1889 (Easter Day afternoon):

Magnificat and *Nunc dimittis*: Tours in F.

I know that my redeemer liveth (solo) and *Hallelujah* from *Messiah*: Handel.

SMH 22.04.1889, p. 5.

21.04.1889 (Easter Day evening):

They have taken away my Lord: Stainer. SMH 22.04.1889, p. 5.

23.04.1889

Magnificat and *Nunc dimittis*: Goss in A.

I will give thanks [unto Thee]: Mozart. SMH 23.04.1889, p. 7.

24.04.1889

Magnificat and *Nunc dimittis*: Bunnett in [F].

They have taken away my Lord: Stainer. SMH 24.04.1889, p. 7.

25.04.1889

Magnificat and *Nunc dimittis*: Bridge in D.

O give thanks [unto the Lord]: Goss. SMH 25.04.1889, p. 7.

28.04.1889 (morning):

Te deum: Sullivan. *Jubilate*: Macfarren.

O give thanks unto the Lord: Goss. SMH 27.04.1889, p. 11.

28.04.1889 (afternoon):

Magnificat: Stainer in B flat. *Litany*: Tallis

Stand up and bless the Lord your God: Goss. SMH 27.04.1889, p. 11.

06.05.1889 (farewell to Barry):

King all glorious: Barnby. *Litany:* Tallis. *O saving victim:* Tours.
SMH 06.05.1889, p. 5.

12.05.1889 (morning):

Te deum: Dykes in F.

O taste and see how gracious the Lord is: Sullivan. SMH 11.05.1889, p. 11.

12.05.1889 (afternoon):

Magnificat: Stainer in B flat

It came even to pass: Ouseley. SMH 11.05.1889, p. 11.

19.05.1889 (morning):

Te deum: Calkin [in B flat].

Ye shall dwell in the land [that I gave your fathers]: Stainer.

SMH 18.05.1889, p. 11.

19.05.1889 (afternoon):

Nunc dimittis: Winchester [in F]. *Litany:* Tallis.

I am Alpha and Omega: Stainer. SMH 18.05.1889, p. 11.

26.05.1889 (morning):

Te deum: Sullivan in D.

I will lift up mine eyes [unto the hills]: [Clarke-]Whitfeld.

SMH 25.05.1889, p. 9.

26.05.1889 (afternoon):

Magnificat: Gadsby in C.

Unto Thee have I cried: Elvey. SMH 25.05.1889, p. 9.

26.05.1889 (evening):

Magnificat and *Nunc dimittis:* Bridge in D.

O give thanks [unto the Lord]: Goss. SMH 25.05.1889, p. 7.

09.06.1889 (morning):

Te deum: Sullivan in D.

Send out Thy light and Thy truth: Gounod. SMH 08.06.1889, p. 11.

09.06.1889 (afternoon):

[*Magnificat* and *Nunc dimittis*]: Walmisley in D minor. *Litany:* Tallis.

The Lord descended from above: Hayes. SMH 08.06.1889, p. 11.

16.06.1889 (morning):*Te deum*: Tours in F.*In humble faith and holy love*: Garrett. SMH 15.06.1889, p. 11.**16.06.1889 (afternoon):***Magnificat*: Stainer in A. *Litany*: Tallis.*It even came to pass*: Ouseley. SMH 15.06.1889, p. 11.**23.06.1889 (morning):***Te deum*: Thorne in C. *Jubilate*: Macfarren in D.*But the Lord is mindful of His own*: Mendelssohn. SMH 22.06.1889, p. 11.**23.06.1889 (afternoon):***Nunc dimittis*: Steggall in G. *Litany*: Tallis.*Psalm 43*: Mendelssohn. SMH 22.06.1889, p. 11.**30.06.1889 (morning):***Te deum*: Smart in F.*O give thanks [to the Lord, for He is good]*: Jackson. SMH 29.06.1889, p. 11.**30.06.1889 (afternoon):***Magnificat*: Smart in F. *Litany*: Tallis.*I will lay me down in peace*: Gadsby. SMH 29.06.1889, p. 11.**14.07.1889 (morning):***Te deum*: Sullivan in D.*O taste and see how gracious the Lord is*: Goss. SMH 13.07.1889, p. 11.**14.07.1889 (afternoon):***Magnificat*: Stainer in A. *Litany*: Tallis.*Praise [ye] the Lord for His goodness*: Garrett. SMH 13.07.1889, p. 11.**28.07.1889 (morning):***Te deum*: Colborne in C.*Stand up and bless the Lord*: Goss. SMH 27.07.1889, p. 11.**28.07.1889 (afternoon):***Nunc dimittis*: Hopkins in F. *Litany*: Tallis.*Seek ye the Lord [while He may be found]*: Roberts. SMH 27.07.1889, p. 11**11.08.1889 (morning):***Te deum*: Smart in F.*God so loved the world [from The Crucifixion]*: Stainer.

SMH 10.08.1889, p. 11.

11.08.1889 (afternoon):

Nunc dimittis: Winchester in F. *Litany*: Tallis.

Psalms 43: Mendelssohn. SMH 10.08.1889, p. 11.

18.08.1889 (morning):

Te deum: Thorne in C.

The Lord is loving unto every man: Garrett. SMH 17.08.1889, p. 11.

18.08.1889 (afternoon):

Magnificat: Gadsby in C. *Litany*: Tallis.

It [came even] to pass: [Ouseley]. SMH 17.08.1889, p. 11.

01.09.1889 (morning):

Te deum: Smart in F. *Jubilate*: Macfarren in C.

Hosanna in the highest: Stainer. SMH 31.08.1889, p. 11.

01.09.1889 (afternoon):

Magnificat: Stainer in E flat. *Litany*: Tallis.

Praise the Lord O my soul: [Goss]. SMH 31.08.1889, p. 11.

08.09.1889 (morning):

Te deum: Colborne in C.

In humble faith and holy love: Garrett. SMH 07.09.1889, p. 11.

08.09.1889 (afternoon):

Nunc dimittis: Stainer [in E flat]. *Litany*: Tallis.

Fear not, O Land, [be glad and rejoice]: Goss. SMH 07.09.1889, p. 11.

15.09.1889 (morning):

Te deum: Thorne in C.

Turn Thy face from my sins: Attwood. SMH 14.09.1889, p. 11.

15.09.1889 (afternoon):

Magnificat: Gadsby in C. *Litany*: Tallis.

Stand up and bless the Lord your God: Goss. SMH 14.09.1889, p. 11.

29.09.1889 (morning):

Te deum: Sullivan [key not mentioned].

If with all your hearts [solo from *Elijah*]: Mendelssohn.

SMH 28.09.1889, p.11.

29.09.1889 (afternoon):

[*Magnificat* and *Nunc dimittis*]: Parry in D. *Litany*: Tallis.

God so loved the world [from *The Crucifixion*]: Stainer.

SMH 28.09.1889, p. 11.

20.10.1889 (morning):

Te deum: Sullivan [Key not mentioned].

Stand up and bless the Lord your God: Goss. SMH 19.10.1889, p. 11.

20.10.1889 (afternoon):

Magnificat: Winchester [in F].

I will lay me down in peace: Gadsby. SMH 19.10.1889, p. 11.

27.10.1889 (morning):

Te deum: Colborne in C.

O give thanks to the Lord for He is good: Jackson. SMH 26.10.1889, p. 11.

27.10.1889 (afternoon):

Magnificat: Walmisley in D minor.

Judge me O Lord: Mozart. SMH 26.10.1889, p. 11.

03.11.1889 (morning):

Te deum: Dykes in F.

The Lord is great in Zion: Best. SMH 02.11.1889, p. 11.

03.11.1889 (afternoon):

[*Magnificat* and *Nunc dimittis*]: Stainer in B flat. *Litany*: Tallis.

Send out Thy light [and Thy truth]: Gounod. SMH 02.11.1889, p. 11.

23.11.1889 (morning):

Te deum: Colborne in C.

God so loved the world [from *The Crucifixion*]: Stainer.

SMH 22.11.1889, p. 11.

23.11.1889 (afternoon):

Magnificat: Stainer in E flat. *Litany*: Tallis.

Seek ye the Lord [while He may be found]: Roberts. SMH 22.11.1889, p. 11.

30.11.1889:

The Last Judgement: Spohr. SMH 30.11.1889, p. 11.

01.12.1889 (morning):

Te deum: Dykes in F.

Hosanna in the highest: Stainer. SMH 30.11.1889, p. 11.

01.12.1889 (afternoon):

Magnificat: Garrett in F.

Send out Thy light [and Thy truth]: Gounod. SMH 30.11.1889, p. 11.

04.12.1889:

The Last Judgement; Spohr. SMH 04.12.1889, p. 11.

08.12 1889 (morning):

Benedicite: (composer not named, possibly chanted).

The Lord is great in Zion: Best. SMH 07.12.1889, p. 11.

08.12.1889 (afternoon):

Magnificat: Bunnett in F. *Litany*: Tallis.

O taste and see how gracious the Lord is: Goss. SMH 07.12.1889, p. 11.

15.12.1889 (morning):

Benedicite: (composer not named, possibly chanted).

Blessed are the merciful: Hiles. SMH 14.12.1889, p. 11.

15.12.1889 (afternoon):

Magnificat: Parry in D. *Litany*: Tallis.

O give thanks [unto the Lord]: Goss. SMH 14.12.1889, p. 11.

24.12.1889 (carol service):

Carols: *The manger throne*: Steggall.

Hymn for Christmas Day: Goss.

The angel's song: Elliott.

Two Old German Carols including *Silent Night*.

SMH 25.12.1889, p. 3.

25.12.1889 (morning):

Te Deum, Jubilate and *Kyrie*: Tours in F.

And suddenly there was with the angels (solo) from *Messiah*: Handel.

Glory to God from *Messiah*: Handel. SMH 26.12 1889, p. 5.

2: Classification by composer and frequency

Anthems

Attwood:	<i>Teach me, O Lord, the way of Thy statutes</i>	2
	<i>Turn Thy face from my sins</i>	2
Barnby:	<i>King all glorious</i>	1
Best:	<i>The Lord is great in Zion</i>	4
Clarke-Whitfeld:	<i>I will lift up mine eyes unto the hills</i>	1
	<i>In Jewry is God known</i>	2
Elvey:	<i>The souls of the righteous are in the hand of God</i>	1
	<i>Unto Thee have I cried</i>	2
Farrant:	<i>Lord, for Thy tender mercies' sake</i>	1
Gadsby:	<i>I will lay me down in peace</i>	3
Garrett:	<i>In humble faith and holy love</i>	2
	<i>Praise ye the Lord for His goodness</i>	1
	<i>The Lord is loving unto every man</i>	2
Goss:	<i>Fear not, O Lord, be glad and rejoice</i>	5
	<i>O give thanks unto the Lord</i>	4
	<i>O pray for the peace of Jerusalem</i>	1
	<i>O Saviour of the world, who by Thy cross</i>	1
	<i>O taste and see how gracious the Lord is</i>	4
	<i>Praise the Lord O my soul</i>	1
	<i>Stand up and bless the Lord our God</i>	6
Gounod :	<i>Send out Thy light and Thy truth</i>	3
	<i>The Daughter of Jairus⁵</i>	1
Handel:	<i>Hallelujah from Messiah</i>	1
	<i>I know that my redeemer liveth from Messiah</i>	1
Hayes:	<i>The Lord descended from above</i>	1
Hiles:	<i>Blessed are the merciful</i>	3
Himmel:	<i>Incline Thine ear [unto me O Lord]</i>	2

⁵ It is likely that this work was composed by Stainer and not Gounod.

Hopkins:	<i>Why seek ye the living among the dead</i>	1
Jackson:	<i>O give thanks to the Lord, for He is good</i>	2
Mendelssohn:	<i>But the Lord is mindful of His own</i>	1
	<i>If with all your hearts from Elijah</i>	1
	<i>O come let us wonder</i>	1
	<i>Psalm xliii, O come let us sing</i>	2
Mozart:	<i>I will give thanks unto Thee</i>	1
	<i>Judge me, O Lord</i>	1
Ouseley:	<i>It came even to pass</i>	3
Roberts:	<i>Seek [ye] the Lord while He may be found</i>	3
Stainer:	<i>God so loved the world from The Crucifixion</i>	3
	<i>Hosanna in the highest</i>	3
	<i>How beautiful upon the mountains</i>	1
	<i>I am Alpha and Omega</i>	2
	<i>What are these that are arrayed in white robes</i>	2
Sullivan:	<i>O taste and see how gracious the Lord is</i>	1
Tours:	<i>O saving victim by whose death</i>	2
Wesley:	<i>Blessed be the God and Father</i>	1
Settings:		
<i>Benedicite:</i>	Anon. This may have been chanted.	2
<i>Communion Service:</i>		
	Tours in F	1
<i>Jubilate:</i>	Macfarren in D	3
<i>Magnificat and Nunc dimittis:</i>		
	Arnold in A	2
	Bridge in D	3
	Bunnett in F	3
	Gadsby in C	5
	Garrett in F	1
	Goss in A	2

	Hopkins in F	3
	Kempton in B flat	2
	Parry in D	4
	Smart in F	4
	Stainer in A	4
	Stainer in B flat	5
	Stainer in D	2
	Stainer in E flat	4
	Steggall:	3
	Tours in E	1
	Tours in F	5
	Walmisley in D minor	2
	Winchester in F	5
<i>Te deum:</i>	Colborne in C	3
	Dykes in F	7
	Smart in F	3
	Sullivan in A	2
	Sullivan	2
	Thorne in C	3
	Tours in F	1
	Woodward in E flat	1

Consolidation of Cumulative lists for 1885 to 1889

Anthems

Aldrich (1647-1710):		
	<i>Not unto us</i>	1886
Arnold (1740-1802):		
	<i>I will give thanks unto the Lord</i>	1886
	<i>O give thanks unto the Lord</i>	1886
Attwood (1765-1838):		
	<i>If ye love me</i>	1888
	<i>Teach me. O Lord, the way of Thy statutes</i>	1885
	<i>Turn Thee again O Lord</i>	1888
	<i>Turn Thy face from my sins</i>	1887
Bach (1685-1750):	Selection of choruses and solos	
	from <i>St Matthew Passion</i>	1888
Barnby (1838-1896):		
	<i>I will give thanks unto the Lord</i>	1886
	<i>I will give thanks unto thee</i>	1886
	<i>King all glorious, Lord of Hosts</i>	1885
	<i>Sleep this last sleep</i>	1887
	<i>The eyes of all await upon Thee, O lord</i>	1886
Beethoven (1770-1827):		
	<i>Hallelujah</i>	1886
Best (1826-1897):	<i>The Lord is great in Zion</i>	1886
Calkin (1827-1905):		
	<i>The sacrifices of God</i>	1886
Carols:		
	<i>A child this day is born</i>	1886
	<i>A virgin unspotted</i>	1886
	<i>Noel</i>	1885
	<i>The angel's story</i>	1886
	<i>The first nowell</i>	1886
	<i>The manger throne</i>	1885
	<i>The shepherds</i>	1885
	<i>What child is this</i>	1886

Clarke-Whitfield (1770-1836):		
	<i>Behold how good and joyful</i>	1885
	<i>I will lift up mine eyes unto the hills</i>	1885
	<i>In Jewry is God known</i>	1885
Costa (1806-1884):	<i>Lord cause Thy face from Eli</i>	1885
Crotch (1775-1847):		
	<i>Christ being raised from the dead</i>	1886
	<i>Comfort, O Lord, the soul of your servant</i>	1885
Elliott (1833-1915):		
	<i>The sun is sinking fast</i>	1886
Elvey (1816-1893):	<i>Arise, shine, Thy light has come</i>	1888
	<i>Christ being raised from the dead</i>	1887
	<i>Hear me O Lord</i>	1888
	<i>O praise the Lord and call upon His name</i>	1886
	<i>The souls of the righteous are in the hands of God</i>	1887
	<i>Unto Thee have I cried</i>	1889
Farrant (1530-1589):		
	<i>Lord for Thy tender mercies' sake</i>	1885
Gadsby (1842-1907):		
	<i>I will lay me down in peace</i>	1888
	<i>O Lord, our governor, how excellent is Thy name</i>	1885
Garrett (1834-1897):		
	<i>In humble faith and holy love</i>	1888
	<i>Praise ye the Lord for his goodness</i>	1887
	<i>The Lord is loving unto every man</i>	1887
Goss (1800-1880):	<i>Behold I bring you good tidings</i>	1886
	<i>Fear not, O Lord, be glad and rejoice</i>	1887
	<i>Hosanna in the highest</i>	1886
	<i>Lo, within a manger lies</i>	1886
	<i>O give thanks unto the Lord</i>	1886
	<i>O praise the Lord of heaven</i>	1886
	<i>O pray for the peace of Jerusalem</i>	1886
	<i>O Saviour of the world, who by Thy cross</i>	1885
	<i>O taste and see how gracious the Lord is</i>	1885
	<i>Praise the Lord, O my soul</i>	1885
	<i>Stand up and bless the Lord our God</i>	1889

	<i>Seek ye the Lord</i> ⁶	1888
	<i>What are these</i> ⁷	1888
Gounod (1818-1893):		
	<i>Send out Thy light and Thy truth</i>	1886
Greene (1694-1755):		
	<i>Thou visitest the earth</i>	1887
Handel (1685-1759):		
	<i>And the glory of the Lord from Messiah</i>	1885
	<i>But Thou didst not leave from Messiah</i>	1887
	<i>Comfort ye my people from Messiah</i>	1885
	<i>Deeper and deeper still from Jeptha</i>	1885
	<i>Every valley from Messiah</i>	1887
	<i>Glory to God from Messiah</i>	1887
	<i>Hallelujah from Messiah</i>	1886
	<i>How beautiful are the feet from Messiah</i>	1886
	<i>How willing my paternal love from Samson</i>	1885
	<i>I know that my redeemer liveth from Messiah</i>	1886
	<i>Messiah</i>	1887
	<i>Passion Music from Messiah</i>	1886
	<i>Thou shall bring them in from Israel in Egypt</i>	1885
	<i>Waft angels to the sky from Jeptha</i>	1885
	<i>Worthy is he lamb and Amen from Messiah</i>	1887
	<i>Zadok the priest</i>	1884
Hayes (1707-1777):	<i>The Lord descended from above</i>	1887
Hiles (1826-1904):	<i>Blessed are the merciful</i>	1887
	<i>In humble faith and holy love</i>	1888
	<i>O saviour of the world</i>	1886
	<i>Send out Thy light and Thy truth</i>	1886
Himmel (1765-1814):		
	<i>Incline Thine ear [unto me, O Lord]</i>	1886
	<i>O saviour of the world</i>	1886
Hopkins (1818-1901):		
	<i>Why seek ye the living among the dead</i>	1889

⁶ It is likely that *Seek ye the Lord*, attributed to Goss, is a composition of Roberts.

⁷ It is likely that this anthem, attributed to Goss, is *What are these that are arrayed in white robes* a composition by Stainer.

Jackson (1730-1776):		
	<i>O give thanks unto the Lord, for He is good</i>	1885
Malan (-):	<i>O Lord my God</i>	1885
	<i>O pray for the peace of Jerusalem</i>	1885
Mendelssohn (1809-1847):		
	<i>But the Lord is mindful of his own</i>	1887
	<i>If with all your hearts from Elijah</i>	1889
	<i>He watching over Israel from Elijah</i>	1887
	<i>Hear my prayer</i>	1886
	<i>How lovely are the messengers that preach</i>	
	from <i>St Paul</i>	1886
	<i>Lauda Sion</i>	1887
	<i>O come, let us worship</i>	1885
	<i>Psalm xliii, O come let us sing</i>	1888
	<i>Thou Lord, our refuge</i>	1887
Mozart (1756-1701):		
	<i>Gloria from the Twelfth Mass</i>	1888
	<i>I will give thanks unto Thee</i>	1886
	<i>Hear my prayer</i>	1886
	<i>Judge me, O Lord</i>	1886
	<i>Out of the deep have I cried unto Thee</i>	1885
Novello (1781-1861):		
	<i>Therefore with angels and archangels</i>	1885
Ouseley (1825-1889):		
	<i>Delight thou in the Lord</i>	1885
	<i>It came even to pass</i>	1887
Roberts (1750-1836):		
	<i>Seek ye the Lord while he may be found</i>	1886
Rossini (1792-1868):		
	<i>Pro acoatis from Sabat Mater</i>	1885
Spohr (1784-1859):	<i>How lovely are Thy dwellings</i>	1885
	<i>How sweet the name of Jesus sounds</i>	1888
Stainer (1840-1901):		
	<i>And all the peoplw saw the thunderings</i>	1888
	<i>Awake, awake, put on thy strength O Zion</i>	1887
	<i>Awake thou that sleepest</i>	
	from <i>The Daughter of Jairus</i>	1886

<i>God so loved the world from The Crucifixion</i>	1888
<i>Hosanna in the highest</i>	1886
<i>How beautiful upon the mountains</i>	1887
<i>I am Alpha and Omega</i>	1885
<i>Leave us not neither forsake us</i>	1888
<i>Miserere</i>	1886
<i>O saviour of the world</i>	1888
<i>The Crucifixion</i>	1888
<i>The Daughter of Jairus</i>	1887
<i>Therefor with angels</i>	1887
<i>They have taken away my Lord</i>	1886
<i>What are these that are arrayed in white robes</i>	1885
<i>Ye shall dwell in the land that I gave your fathers</i>	1886
Sullivan (1842-1900):	
<i>A song of heaven</i>	1886
<i>O pray for the peace of Jerusalem</i>	1888
<i>O taste and see how gracious the Lord is</i>	1885
<i>Sing O heavens and be joyful</i>	1886
Tattersall (-): <i>Ponder my words, O Lord, consider my merit</i>	1886
Tours (1838-1897):	
<i>In Thee, O lord have I put my trust.</i>	1881
<i>O saving victim by whose death</i>	1888
Walmisley (1814-1856):	
<i>O taste and see how gracious the Lord is</i>	1887
Wesley (1810-1876):	
<i>Blessed be the Lord and Father</i>	1885
<i>Comfort, O Lord, the soul of Thy servant</i>	1885
Services:	
Anon: <i>Benedicite</i> [This may have been chanted.]	1886
<i>Athanasius Creed:</i> Goss (1800-1880)	1888
<i>Communion Service:</i>	
Goss (1800-1880) in C	1888
Monk (1819-1900) in A	1886
Tours (1838-1897) in F	1888
<i>Jubilate:</i> Macfarren (1813-1887) in D	1889

Magnificat and Nunc dimittis:

Arnold (1740-1802) in A	1885
Bennett (1816-1875) in F	1885
Bridge (1844-1924) in D	1885
Bunnett (1834-1923) in F	1885
Foster (1898- ?) in E	1886
Gadsby (1842-1907) in C	1885
Garrett (1834-1897) in F	1889
Goss (1800-1880) in A	1885
Hopkins (1818-1901) in F	1886
Kempton ⁸ in B flat	1885
Kempton in D	1888
Monk (1819 – 1900) in	1885
Parry (1848-1918) in D	1886
Russell (1812-1924) in A	1887
Smart ⁹ in F	1888
Stainer (1840-1901) in A	1886
Stainer in B flat	1885
Stainer in D	1887
Stainer in E flat	1885
Stanford (1852-1924) in B flat	1887
Steggall (1826-1905) in G	1885
Sullivan (1842-1900) in A	1886
Tours (1838-1897) in F	1885
Walmisley (1814-1856) in D minor	1885
Wesley (1810-1876) in F	1885
Winchester in F	1886

Te deum:

Calkin (1827-1705) in B flat	1888
Colborne in C	1886
Colbrook in C	1886
Dykes (1823-1876) in D	1888
Dykes in F	1886
Smart ¹⁰ in F	1887

⁸ The composer may have been Thomas Kempton, a minor English composer of the eighteenth century.

⁹ There are three possibilities: Sir George Smart (1776-1879), Henry Smart (1778-1823), the brother of George and Henry Thomas Smart (1813-1879) the son of Henry.

¹⁰ See footnote 9.

Stainer (1840-1901) in D	1888
Sullivan (1842-1900) in A	1886
Sullivan in D	1888
Thorne (? – 1573) in C	1886
Tours (1838-1897) in F	1889
Woodward (1848-1934) in E flat	1888

APPENDIX 4

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1890-1909

In this appendix:

SMH refers to *The Sydney Morning Herald* as available on line through *The Australian National Library*.

Material in square brackets does not appear in the SMH advertisements.

Some advertisements mention that a setting of the *Magnificat* was to be sung without mentioning the *Nunc dimittis*. It is unlikely that, in every such case, only the *Magnificat* was sung and the shorter and generally easier setting of the *Nunc dimittis* was not sung. On some occasions the *Nunc dimittis* only is mentioned. There is a stronger case, in that instance, for concluding the *Magnificat* was not sung. In the chronological lists, the advertisements followed but in the *Classification by Composer and Frequency* at the end of the material on each year, it is assumed that, where one only of the two canticles is mentioned in the advertisement, in fact, both were sung.

1890

Part 1 – Chronological list

19.01.1890 (morning):

Te deum: Colbourne in C.

I am Alpha and Omega: Stainer. SMH 18.01.1890, p. 11.

19.01.1890 (afternoon):

Magnificat: Bunnett in F. *Litany*: Tallis.

O give thanks unto the Lord: [Goss]. SMH 18.01.1890, p. 11.

26.01.1890 (morning):

Te deum: Tours in F.

O taste and see how gracious the Lord is: Goss. SMH 25.01.1890, p. 11.

26.01.1890 (afternoon):

Nunc dimittis: Tours in F. *Litany*: Tallis.

Send out thy light: Hiles. SMH 25.01.1890, p. 11.

16.02.1890 (morning):

Te deum: Colbourne in C.

There is a name I love to hear: Spohr. SMH 15.02.1890, p. 10.

16.02.1890 (afternoon):

Magnificat: Gadsby in C. *Litany*: Tallis.

Ye shall dwell in the land: Stainer. SMH 15.02.1890, p. 10.

23.02.1890 (morning):

Benedicite: [setting not mentioned, possibly chanted].

Unto Thee have I cried: Elvey. SMH 22.02.1890, p. 11.

23.02.1890 (afternoon):

Magnificat: Steggall in G. *Litany*: Tallis.

Fear not, O Lord: Goss. SMH 22.02.1890, p. 11.

02.03.1890 (morning):

Benedicite: [setting not mentioned, possibly chanted].

Blessed be the merciful: Hiles. SMH 01.03.1890, p. 11.

02.03.1890 (afternoon):

Magnificat: Winchester in F. *Litany*: Tallis.

Psalm 43: Mendelssohn. SMH 01.03.1890, p. 11.

09.03.1890 (morning):

Benedicite [setting not mentioned, possibly chanted].

In Jewry is God known: [Clarke-]Whitfeld. SMH 08.03.1890, p. 11.

09.03.1890 (afternoon):

Magnificat: Winchester in F. *Litany*: Tallis.

King all glorious: Barnby. SMH 08.03.1890, p. 11.

16.03.1890 (morning):

Benedicite [setting not mentioned, possibly chanted].

Teach me O Lord: [Attwood]. SMH 15.03.1890, p. 10.

16.03.1890 (afternoon):

Magnificat: Garrett in F. *Litany*: Tallis.

Turn Thy face from my sins: Attwood. SMH 15.03.1890, p. 10.

23.03.1890 (morning):

Benedicite: [setting not mentioned, possibly chanted].

Lord, for Thy tender mercies' sake: Farrant. SMH 22.03.1890, p. 11.

23.03.1890 (afternoon):

Magnificat: Stainer in D. *Litany*: Tallis.

Seek ye the Lord: Roberts. SMH 22.03.1890, p. 11.

30.03.1890 (morning):

Benedicite [setting not mentioned, possibly chanted].

Daughters of Jerusalem: Elvey. SMH 29.03.1890, p. 11.

30.03.1890 (afternoon):

Magnificat: Bridge in D. *Litany*: Tallis.

Hosanna in the highest: Stainer. SMH 29.03.1890, p. 11.

01.04.1890: *Daughters of Jerusalem*: [Elvey]. SMH 04.04.1890, p. 7.

04.04.1890 (Good Friday):

Passion Music from Messiah: Handel, choir accompanied on the organ.
SMH 05.04.1890, p. 7.

06.04.1890 (Easter Sunday morning):

Te deum and *Jubilate*: Tours in F.
Blessed be the God and Father: Wesley. SMH 05.04.1890, p. 10.

06.04.1890 (Easter Sunday afternoon):

Magnificat: Gadsby in C.
Awake, awake and put on thy strength: Stainer. SMH 05.04.1890, p. 10.

06.04.1890 (Easter Sunday evening)

Magnificat: Garrett in F.
Christ being raised from the dead: Elvey. SMH 05.04.1890, p. 10.

13.04.1890 (morning):

Te deum: Smart in F.
Stand up and bless the Lord: Goss. SMH 12.04.1890, p. 11.

13.04.1890 (afternoon):

Magnificat: Stainer in B flat. *Litany:* Tallis.
Christ being raised from the dead: Elvey. SMH 12.04.1890, p. 11.

20.04.1890 (morning):

Te deum: Colborne in C.
Hallelujah: Beethoven. SMH 19.04.1890, p. 9.

20.04.1890 (afternoon):

Magnificat: Stainer in A.
Praise the Lord: Goss. SMH 19.04.1890, p. 9.

27.04.1890 (morning):

Te deum: Dykes in F.
O praise the Lord of heaven: Goss. SMH 26.04.1890, p. 11.

27.04.1890 (afternoon):

Magnificat: Winchester in F. *Litany:* Tallis.
O give thanks: Goss. SMH 03.05.1890, p. 11.

04.05.1890 (morning):

Te deum: Tours in F.
Send out thy light: Gounod. SMH 03.05.1890, p. 11.

04.05.1890 (afternoon):

Magnificat: Bunnett in F. *Litany:* Tallis.
O give thanks unto the Lord: Gounod. SMH 03.05.1890, p. 11.

11.05.1890 (morning):

Te deum: Sullivan in A.

I will give thanks: Mozart. SMH 10.05.1890, p. 11.

11.05.1890 (afternoon):

Magnificat: Parry in D. *Litany*: Tallis.

Stand up and bless the Lord your God: Goss. SMH 10.05.1890, p. 11.

18.05.1890 (morning):

Te deum: Tours in F.

Lift up your heads from Messiah: Handel. SMH 17.05.1890, p. 9.

18.05.1890 (afternoon):

Magnificat: Walmisley in D minor. *Litany*: Tallis.

Hallelujah from Messiah: Handel. SMH 17.05.1890, p. 9.

18.05.1890 (evening):

Magnificat and Nunc dimittis: Garrett in F.

Leave us not, neither forsake us: Stainer. SMH 17.05.1890, p. 9.

25.05.1890 (morning):

Te deum: Smart in F.

O Holy Ghost: Macfarren. SMH 24.05.1890, p. 9.

25.05.1890 (afternoon):

Magnificat: Hopkins in F. *Litany*: Tallis.

How lovely are the messengers from St Paul: Mendelssohn. SMH 24.05.1890, p. 9.

01.06.1890 (morning):

Te deum: Colborne in C.

Seek ye the Lord: Roberts. SMH 31.05.1890, p. 9.

01.06.1890 (afternoon):

Magnificat: Stainer in E flat. *Litany*: Tallis.

I am Alpha and Omega: Stainer. SMH 31.05.1890, p. 9.

08.06.1890 (morning):

Te deum: Thorne in C.

God so loved the world from The Crucifixion: Stainer. SMH 07.06.1890, p. 9.

08.06.1890 (afternoon):

Magnificat: Gadsby in C. *Litany*: Tallis.

Blessed are the merciful: Hiles. SMH 07.06.1890, p. 9.

15.06.1890 (morning):

Te deum: Tours in F.

I waited for the Lord: Mendelssohn. SMH 14.06.1890, p. 9.

15.06.1890 (afternoon):

Magnificat: Gadsby in C. *Litany*: Tallis.

Blessed are the merciful: Hiles. SMH 14.06.1890, p. 9.

22.06.1890 (morning):

Te deum: Sullivan in A.

He watching over Israel from *Elijah*: Mendelssohn. SMH 21.06.1890, p. 9.

22.06.1890 (afternoon):

Magnificat: Stainer in B flat.

In Jewry is God known: [Clarke-]Whitfeld. SMH 21.06.1890, p. 9.

29.06.1890 (morning):

Te deum: Smart in F.

How lovely are thy dwellings fair: Spohr. SMH 28.06.1890, p. 9.

29.06.1890 (afternoon):

Magnificat: Hopkins in F. *Litany*: Tallis.

Ye shall dwell in the land: Stainer. SMH 28.06.1890, p. 9.

13.07.1890 (morning):

Te deum: Colborne in C.

O taste and see how gracious the Lord is: Goss. SMH 12.07.1890, p. 9.

13.07.1890 (afternoon):

Magnificat: Parry in D. *Litany*: Tallis.

43rd Psalm: Mendelssohn. SMH 12.07.1890, p. 9.

27.07.1890 (morning):

Te deum: Smart in F. *Jubilate*: Macfarren.

The heavens are telling from *The Creation*: Haydn. SMH 26.07.1890, p. 9.

27.07.1890 (afternoon):

Magnificat: Winchester in F. *Litany*: Tallis.

To the Cherubin from the *Te deum*: Handel. SMH 26.07.1890, p. 9.

03.08.1890 (morning):

Te deum: Colborne in C.

O come let us worship: Mendelssohn. SMH 02.08.1890, p. 7.

03.08.1890 (afternoon):

Magnificat: Gadsby in C. *Litany*: Tallis.

The Lord is great in Zion: Best. SMH 02.08.1890, p. 7.

10.08.1890 (morning):

Te deum: Dykes in F.

[O] praise the Lord of heaven: Goss. SMH 09.08.1890, p. 9.

10.08.1890 (afternoon):

Magnificat: Burnett in F. *Litany*: Tallis.

How sweet the name: Spohr. SMH 09.08.1890, p. 9.

17.08.1890 (morning):

Te deum: Smart in F.

Stand up and bless the Lord your God: Goss. SMH 09.08.1890, p. 9.

17.08.1890 (afternoon):

Magnificat: Goss in A. *Litany*: Tallis.

He, watching over Israel from Elijah: Mendelssohn. SMH 16.08.1890, p. 9.

24.08.1890 (morning):

Te deum: Thorne in C.

Praise the Lord, O my soul: Garrett. SMH 23.08.1890, p. 9.

24.08.1890 (afternoon):

Magnificat: Hopkins in F. *Litany*: Tallis.

O taste and see how gracious the Lord is: Goss. SMH 23.08.1890, p. 9.

31.08.1890 (morning):

Te deum: Colborne in C.

How lovely are the messengers from St Paul: Mendelssohn. SMH 30.08.1890, p. 9.

31.08.1890 (afternoon):

Magnificat: Stainer in A. *Litany*: Tallis.

It came even to pass: Ouseley. SMH 30.08.1890, p. 9.

07.09.1890 (morning):

Te deum: Sullivan in A.

I am Alpha and Omega: Stainer. SMH 06.09.1890, p. 9.

07.09.1890 (afternoon):

Magnificat: Stainer in D.

O Saviour of the world: Goss. SMH 06.09.1890, p. 9.

14.09.1890 (morning):

Te deum: Tours in F.

In Jewry is God known: [Clarke-]Whitfeld. SMH 13.09.1890, p. 9.

14.09.1890 (afternoon):

Magnificat: Walmisley in D minor. *Litany*: Tallis.

Hosanna in the highest: Stainer. SMH 13.09.1890, p. 9.

21.09.1890 (morning):

Te deum: Dykes in F.

How beautiful upon the mountains: Stainer. SMH 20.09.1890, p. 9.

21.09.1890 (afternoon):

Magnificat: Winchester in F. *Litany*: Tallis.

Hallelujah: Beethoven. SMH 20.09.1890, p. 9.

28.09.1890 (morning):

Te deum: Colborne in C.

In Jewry is God known: [Clarke-]Whitfeld. SMH 27.09.1890, p. 9.

28.09.1890 (afternoon):

Magnificat: Gadsby in C. *Litany*: Tallis.

O give thanks: Jackson. SMH 27.09.1890, p. 9.

05.10.1890 (morning):

Te deum: Colborne in C.

The heavens are telling from The Creation: Haydn. SMH 04.10.1890, p. 9.

05.10.1890 (afternoon):

Magnificat: Stainer in A. *Litany*: Tallis.

Ye shall dwell in the land: Stainer. SMH 04.10.1890, p. 9.

09.10.1890 (Enthronement of Saumerez Smith as Metropolitan and Primate):

Hymn: *Now thank we all out God*.

Choir: *Hallelujah* from *Messiah*: Handel.

Venite and psalm: chanted.

Responses: Tallis.

Anthem: *How lovely are the messengers* from *St Paul*: Mendelssohn.

Hymn: *The king of love my shepherd is*.

Kyrie: *Smart in F*.

Anthem: *O Saviour of the world*: Goss.

Gloria: *Smart in F*.

Concluding voluntary: "Vienna" March. SMH 10.10 1890, p. 3.

12.10.1890 (morning):

Te deum: [composer not mentioned] in C.

The Lord is great in Zion: W. T. Best. SMH 11.10.1890, p. 9.

12.10.1890 (afternoon)

Magnificat: Stainer in D. *Litany*: Tallis.

O taste and see how gracious the Lord is: Sullivan. SMH 11.10.1890, p. 9.

19.10.1890 (morning):

Te deum: Smart in F.

To the cherubin and seraphin: Handel. SMH 18.10.1890, p. 9.

19.10.1890 (afternoon):

Magnificat: Winchester. *Litany*: Tallis.

Lord, how wilt Thou forget me: Mendelssohn. SMH 18.10.1890, p. 9.

26.10.1890 (morning):

Te deum: Dykes.

O come let us worship: Mendelssohn. SMH 25.10.1890, p. 9.

26.10.1890 (afternoon):

Magnificat: Stainer in A. *Litany*: Tallis.

The Lord is loving unto every man: Garrett. SMH 25.10.1890, p. 9.

02.11.1890 (morning):

Te deum: Tours in F.

Thou wilt keep him in perfect peace: Williams. SMH 01.11.1890, p. 9.

02.11.1890 (afternoon):

Magnificat: Morley in A. *Litany*: Tallis.

What are these that are arrayed in white robes: Stainer. SMH 01.11.1890, p. 9.

02.11.1890 (morning):

Te deum: Thorne in C.

O taste and see how gracious the Lord is: Sullivan. SMH 01.11.1890, p. 9.

02.11.1890 (afternoon):

Magnificat: Winchester. *Litany*: Tallis.

Ye shall dwell in the land: Stainer. SMH 01.11.1890, p. 9.

16.11.1890 (morning):

Te deum and *Jubilate*: Tours in F.

Sing a song of praise: Stainer. SMH 15.11.1890, p. 9.

16.11.1890 (afternoon):

Magnificat: Tours in F. *Litany*: Tallis.

O saving victim: Tours. SMH 15.11.1890, p. 9.

23.11.1890 (morning):

Te deum: Smart in F.

Sing a song of praise: Stainer. SMH 22.11.1890, p. 9.

23.11.1890 (afternoon):

Magnificat: Tours in F. *Litany*: Tallis.

O saving victim: Tours. SMH 22.11.1890, p. 9.

30.11.1890:

Choruses from *Messiah* Handel, namely: *Comfort ye, Every valley shall be exalted, And the glory of the Lord, Behold a virgin shall conceive and O thou that tellest.* SMH 29.11.1890, p.16.

07.12.1890 (morning):

Benedicite: [setting not mentioned, possibly chanted].

Hosanna in the highest: Stainer. SMH 06.12.1890, p. 9.

07.12.1890 (afternoon):

Magnificat: Morley in A. *Litany*: Tallis.

Thou will keep him in perfect peace: Williams. SMH 06.12.1890, p. 9.

14.12.1890 (morning):

Benedicite: [setting not mentioned, possibly chanted].

O taste and see how gracious the Lord is: Goss. SMH 13.12.1890, p. 9.

14.12.1890 (afternoon):

Magnificat: Parry in D. *Litany*: Tallis.

Send out Thy light: Gounod. SMH 13.12.1890, p. 9.

21.12.1890 (morning):

Benedicite [setting not mentioned, possibly chanted].

O Saviour of the world: Goss. SMH 20.12.1890, p. 9.

21.12.1890 (afternoon):

Magnificat: Bridge in D. *Litany*: Tallis.

The Lord is loving unto every man: Garrett. SMH 20.12.1890, p. 9.

25. 12. 1890 (morning):

Voluntary: *Every valley* from *Messiah* Handel.

Hymn: *Christians awake*.

Te deum: Smart [in F].

Anthem: *Behold I bring you glad tidings* [from *Messiah*: Handel]

Concluding Voluntary: *O thou that tellest glad tidings* from *Messiah*: Handel.

SMH: 26.12.1890, p. 5.

25.12.1890 (afternoon):

Voluntary: *Rejoice greatly* from *Messiah*: Handel.

Hymn: *O come all ye faithful*.

Three carols sung by the choir.

Concluding Voluntary: *For unto us* from *Messiah*: Handel. SMH: 26.12.1890, p. 5.

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	<i>How sweet the name</i>	1
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ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1891

Part 1 – Chronological list

01.02.1891 (morning):

Te deum: Smart in F.

O come let us worship: Mendelssohn. SMH 31.01.1891, p. 9.

01.02.1891 (afternoon):

Magnificat: Stainer in A. *Litany*: Tallis.

I will give thanks: Mozart. SMH 21.01.1891, p. 9.

08.02.1891 (morning):

Te deum: Dykes in F.

Seek ye the Lord: [Roberts]. SMH 07.02.1891, p. 9.

08.02.1891 (afternoon):

Magnificat: Winchester in F. *Litany*: Tallis.

The heavens are telling from The Creation: Haydn. SMH 07.02.1891, p. 9.

10.02.1891(afternoon):

Magnificat and *Nunc dimittis*: Bunnett.

I am Alpha and Omega: Stainer. SMH 11.02.1891, p. 6.

08.03.1891 (morning):

Benedicite: [setting not mentioned, possibly chanted].

Blessed be the God and father: Wesley. SMH 07.03.1890, p. 9.

08.03.1891 (afternoon):

Magnificat: Stainer in A. *Litany*: Tallis.

How lovely are Thy dwellings fair: Goss. SMH 07.03.1891, p. 9.

15.03.1891 (morning):

Benedicite: [setting not mentioned, possibly chanted].

Lord, how long wilt Thou forget me: Mendelssohn. SMH 14.03.1890, p. 9.

15.03.1891 (afternoon):

Magnificat: Stainer in D.

O taste and see: Goss. SMH 14.03.1891, p. 9.

22.03.1891 (morning):

Benedicite: [setting not mentioned, possibly chanted].

Daughters of Jerusalem: Elvey. SMH 21.03.1890, p. 9.

22.03.1891 (afternoon):

Magnificat: Tours in F.

Hosanna in the highest: Goss. SMH 21.03.1891, p. 9.

23.03.1891:

The Daughters of Jerusalem: Gounod, and other items. SMH 23.03.1891, p. 5.

24.03.1891:

Selections from *Messiah*: Handel. SMH 23.03.1891, p. 5.

25.03.1891:

Selections from *The St Matthew Passion*: Bach. SMH 23.03.1891, p. 5.

26.03.1891:

The Daughters of Jerusalem: Gounod. SMH 23.03.1891, p. 5.

27.03.1891:

Miserere: Stainer.

Selections from *Messiah*: Handel. SMH 27.03.1891, p. 5

29.03.1891:

Passion Music from *Messiah*: Handel.

Behold the lamb of God.

Surely he hath borne our griefs.

And with his stripes. SMH 28.03.1891, p. 8.

31.03.1891 (Easter Day morning):

Te deum: Tours in F.

Extracts from *The Last Judgment*: Spohr.

I will give thee thanks: Mozart.

Hallelujah from *Messiah*: Handel. SMH 30.03.1891, p. 5.

31.03.1891 (Easter Day afternoon):

Magnificat and *Nunc dimittis*: Ellis.

Break forth into joy: Stainer [but probably Barnby]. SMH 30.03.1891, p. 5.

12.04.1891 (morning):

Te deum: Dykes in F.

I will give Thee thanks: Mozart. SMH 11.04.1891, p. 9.

12.04.1891 (afternoon):

Magnificat: Gadsby in C.

Hear my prayer: Mendelssohn. SMH 11.04.1891, 9.

19.04.1891 (morning):

Te deum: Thorne in C.

To the cherubin from *Te deum*: Handel. SMH 18.04.1891, p. 9.

19.04.1891 (afternoon):

Magnificat: Hopkins in F. *Litany*: Tallis.

The heavens are telling from *The Creation*: Haydn. SMH 18.04.1891, p. 9.

03.05.1891 (morning):

Te deum: Sullivan in D.

Seek ye the Lord: Roberts. SMH 02.05.1891, p. 9.

03.05.1891 (afternoon):

Magnificat: Gadsby in C. *Litany:* Tallis.

Blessed be the God and Father: Wesley. SMH 02.05.1891, p. 9.

10.05.1891 (morning):

Te deum: Thorne in C.

Leave me not, neither forsake me: Stainer. SMH 09.05.1891, p. 9.

10.05.1891 (afternoon):

Magnificat: Parry in D. *Litany:* Tallis.

Lift up your heads from Messiah: Handel. SMH 09.05.1891, p. 9.

17.05.1891 (morning):

Te deum: Tours in F.

King all glorious: Barnby. SMH 16.05.1891, p. 9.

17.05.1891 (afternoon):

Magnificat: Stainer in E flat. *Litany:* Tallis.

And all the peoples saw the thunderings and lightnings: Stainer.
SMH 16.05.1891, p. 9.

24.05.1891 (morning, ordination service):

Selections from *The Last Judgment:* Spohr. SMH 23.05.1891, p. 9.

24.05.1891 (afternoon):

In humble faith and holy love: Garrett. SMH 23.05.1891, p. 9.

31.05.1891 (morning):

Te deum: Thorne in C.

Stand up and bless the Lord your God: Goss. SMH 30.05.1891, p. 9.

31.05.1891 (afternoon):

Magnificat: Stainer in B flat. *Litany:* Tallis.

The marvellous work from The Creation: Haydn. SMH 30.05.1891, p. 9.

07.06.1891 (morning):

Te deum: Smart in F.

O come let us worship: Mendelssohn. SMH 06.06.1891, p. 9.

07.06.1891 (afternoon):

Magnificat: Garrett in C. *Litany:* Tallis.

Awake, awake, put on thy strength: Stainer. SMH 06.06.1891, p. 9.

14.06.1891 (morning):

Te deum: Tours in F.

Praise the Lord: Goss. SMH 13.06.1891, p. 9.

21.06.1891 (morning):

Te deum: Smart in F.

I am Alpha and Omega: Stainer. SMH 20.06.1891, p. 8.

21.06.1891 (afternoon):

Magnificat: Stainer in A. *Litany*: Tallis.

Lead kindly light: Stainer. SMH 20.06.1891, p. 8.

28.06.1891 (morning):

Hallelujah: Beethoven. SMH 27.06.1891, p. 9.

28.06.1891 (afternoon):

Great is Jehovah: Schubert. SMH 27.06.1891, p. 9.

19.07.1891 (morning):

Te deum: Smart in F.

O Saviour of the world: Goss. SMH 18.07.1891, p. 9.

19.07.1891 (afternoon):

Magnificat: Stainer in A. *Litany*: Tallis.

The Lord is great in Zion: Best. SMH 18.07.1891, p. 9.

26.07.1891 (morning):

Te deum: Colborne in C.

Seek ye the Lord: Roberts. SMH 25.07.1891, p. 9.

26.07.1891 (afternoon):

Magnificat: Gadsby in C; *Litany*: Tallis..

How lovely are Thy dwellings: Spohr. SMH 25.07.1891, p. 9.

02.08.1891 (morning):

Te deum: Dykes in F.

Praise the Lord: Garrett. SMH 01.08.1891, p. 9.

02.08.1891 (afternoon):

Magnificat: Winchester [in F]. *Litany*: Tallis.

Stand up and bless the Lord: Goss. SMH 01.08.1891, p. 9.

09.08.1891 (morning):

Te deum: Tours in F.

Lord, how long wilt Thou forget me?: Mendelssohn. SMH 08.08.1891, p. 9.

09.08.1891 (afternoon):

Magnificat: Bunnott in F. *Litany*: Tallis.

Distracted with care and anguish: Haydn. SMH 08.08.1891, p. 9.

16.08.1891 (morning):

Te deum: Smart in F.

It came even to pass: Ouseley. SMH 15.08 1891, p. 9.

23.08.1891 (morning):

Te deum: Thorne in C.

I waited for the Lord from *Hymn of Praise*: Mendelssohn. SMH 22.08.1891, p. 9.

23.08.1891 (afternoon):

Magnificat: Garrett in D. *Litany*: Tallis.

Judge me, O Lord: Mendelssohn. SMH 22.08.1891, p. 9.

30.08.1891 (morning):

Te deum: Tours in F.

The Lord is loving: Garrett. SMH 29.08 1891, p. 9.

30.08.1891 (afternoon):

Magnificat: Tours in F. *Litany*: Tallis.

Praise ye the Lord: Garrett. SMH 29.08.1891, p. 9.

06.09.1891 (morning):

Te deum: Smart in F.

O give thanks: Jackson. SMH 05.09.1891, p. 9.

06.09.1891 (afternoon):

Magnificat: Stainer in A.

I am Alpha and Omega: Stainer. SMH 05.09.1891, p. 9.

13.09.1891 (morning):

Te deum: Tours in F.

O pray for the peace of Jerusalem: Goss. SMH 12.09 1891, p. 9.

13.09.1891 (afternoon):

Magnificat: Tours in F. *Litany*: Tallis.

To the cherubin and seraphin: Handel. SMH 12.09.1891, p. 9.

20.09.1891 (morning):

Te deum: Colborne in C.

Send out thy light: Gounod. SMH 12.09.1891, p. 9.

20.09.1891 (afternoon):

Magnificat: Stainer in A.

Hallelujah: Beethoven. SMH 12.09.1891, p. 9.

27.09.1891 (morning):

Te deum: Tours in F.

The heavens are telling from *The Creation*: Haydn. SMH 26.09.1891, p. 9.

27.09.1891 (afternoon):

Magnificat: Stainer in B flat. *Litany*: Tallis.

Rejoice, ye choirs everlasting: Gounod. SMH 26.09.1891, p. 9.

04.10.1891 (morning):

Te deum: Thorne in C.

Seek ye the Lord: Roberts. SMH 03.10 1891, p. 9.

04.10.1891 (afternoon):

Magnificat: Morley [in C]. *Litany*: Tallis.

I will lift up mine eyes: [Clarke-]Whitfeld. SMH 03.10.1891, p. 9.

11.10.1891 (morning):

Te deum: Smart in F.

In Jewry God is well known: [Clarke-]Whitfeld. SMH 10.10.1891, p. 9.

11.10.1891 (afternoon):

Magnificat: Morley [in C]. *Litany*: Tallis.

I will lift up mine eyes: [Clarke-]Whitfeld. SMH 10.10.1891, p. 9.

18.10.1891 (morning):

Te deum: Dykes in F.

How lovely are the messengers: Mendelssohn. SMH 17.10.1891, p. 9.

18.10.1891 (afternoon):

Magnificat: Gadsby in C. *Litany*: Tallis.

I am Alpha and Omega: Stainer. SMH 17.10.1891, p. 9.

25.10.1891 (morning):

Te deum: Colborne in C.

Stand up and bless the Lord: Goss. SMH 24.10.1891, p. 9.

25.10.1891 (afternoon):

Magnificat: Stainer in B flat. *Litany*: Tallis.

Blessed are the merciful: Hiles. SMH 24.10.1891, p. 9.

01.11.1891 (morning):

Te deum: Dykes in F.

What are these arrayed in white: Stainer. SMH 31.10.1891, p. 9.

01.11.1891 (afternoon):

Magnificat: Stainer in D. *Litany*: Tallis.

Psalm 43: Mendelssohn. SMH 31.10.1891, p. 9.

08.11.1891 (morning):

Te deum: Thorne in C.

Out of the deep: Mozart. SMH 07.11.1891, p. 9.

08.11.1891 (afternoon):

Magnificat: Garrett in D. *Litany*: Tallis.

Unto thee have I cried: Elvey. SMH 07.11.1891, p. 9.

15.11.1891 (morning):

Te deum: Winchester in D.

Lord, how long whilst Thou forsake [or forget] me?: Mendelssohn. SMH 14.11.1891, p. 9.

15.11.1891 (afternoon):

Magnificat: Walmisley in D minor. *Litany*: Tallis.

I was glad: Elvey. SMH 14.11.1891, p. 9.

22.11.1891 (morning):

Te deum: Smart in F.

I am Alpha and Omega: Stainer. SMH 21.11.1891, p. 9.

22.11.1891 (afternoon):

Magnificat: Morley in C. *Litany*: Tallis.

If with all your hearts from Elijah: Mendelssohn. SMH 1.11.1891, p. 9.

29.11.1891 (morning):

Benedicite: [setting not mentioned, possibly chanted].

It is high time to awake out of sleep: Barnby. SMH 21.11.1891, p. 9.

29.11.1891 (afternoon):

Magnificat: Tours in F. *Litany*: Tallis.

Incline thine ear: Himmel. SMH 1.11.1891, p. 9.

06.12.1891 (morning):

Benedicite: [setting not mentioned, possibly chanted].

But the Lord is mindful: Mendelssohn. SMH 05.12.1891, p. 9.

06.12.1891 (afternoon):

Magnificat: Winchester in F. *Litany*: Tallis.

The Lord is loving: Garrett. SMH 05.12.1891, p. 9.

13.12.1891 (morning):

Benedicite: [setting not mentioned, possibly chanted].

The souls of the righteous: Elvey. SMH 12.12 1891, p. 9.

13.12.1891 (afternoon):

Magnificat: Winchester in F. *Litany*: Tallis.

O pray for the peace of Jerusalem: Goss. SMH 12.12.1891, p. 9.

20.12.1891 (morning):

Benedicite: [setting not mentioned, possibly chanted].

O Saviour of the world: Goss. SMH 19.12 1891, p. 9.

20.12.1891 (afternoon):

Comfort ye and Every valley from Messiah: Handel. SMH 19.12.1891, p. 9.

24.12.1891 (Carol service)

Choir and congregation:

The First Nowell.

When Christ was born.

Twass in the days when Caesar ruled.

The Angel's Story.

Christ divine, Thee we sing.

Far away, angels sing, night and day.

Holy night, peaceful night.

The Manger Throne.

All my heart this night rejoices.

Lo the darkness deepens. SMH 25.12.1891. p. 5.

27.12.1891

Te deum: Colborne in C.

Behold I bring you glad tidings of great joy: Goss. SMH 26.12.1891. p. 7.

Part 2 Cumulative index:**Anthems**

Bach:	Selection from <i>The St Matthew Passion</i>	1
Barnby:	<i>It is high time to awake out of sleep</i>	1
	<i>King all glorious</i>	1
Beethoven:	<i>Hallelujah</i>	3
Best:	<i>The Lord is great in Zion</i>	1
Clarke-Whitfeld:	<i>I will lift up mine eyes</i>	1
	<i>In Jewry God is known</i>	1
Elvey:	<i>I was glad</i>	1
	<i>The souls of the righteous</i>	1
	<i>Unto Thee have I cried</i>	1
Garrett:	<i>But the Lord is loving</i>	1
	<i>In humble faith and holy love</i>	1
	<i>Praise the Lord</i>	3
Goss:	<i>How lovely are Thy dwellings fair</i>	1
	<i>O pray for the peace of Jerusalem</i>	1
	<i>O Saviour of the world</i>	1
	<i>O taste and see</i>	1

	<i>Praise the Lord</i>	1
	<i>Stand up and bless the Lord your God</i>	4
Gounod:	<i>Daughters of Jerusalem</i>	3
	<i>How lovely are the messengers</i>	1
	<i>Rejoice, ye choirs everlasting</i>	1
	<i>Send out thy light</i>	1
Handel:	<i>And by his stripes from Messiah</i>	1
	<i>Behold the lamb of God from Messiah</i>	1
	<i>Comfort ye from Messiah</i>	1
	<i>Every valley from Messiah</i>	1
	<i>Hallelujah from Messiah</i>	1
	<i>Lift up your heads from Messiah</i>	1
	<i>Selection from Messiah</i>	2
	<i>Surely he hath borne our griefs</i>	
	<i>from Messiah</i>	1
	<i>To the Cherubin and Seraphin</i>	
	<i>from Te deum</i>	2
Haydn:	<i>Distracted with care and anguish</i>	1
	<i>The heavens are telling from The Creation</i>	2
	<i>The marvellous work from The Creation</i>	1
Hiles:	<i>Blessed are the merciful</i>	1
Himmel:	<i>Incline Thine ear</i>	1
Jackson:	<i>O give thanks</i>	1
Mendelssohn:	<i>But the Lord is mindful</i>	1
	<i>Hear my prayer</i>	1
	<i>How lovely are the messengers</i>	1
	<i>I waited for the Lord from Hymn of Praise</i>	1
	<i>If with all your hearts from Elijah</i>	1
	<i>Judge me, O Lord</i>	1
	<i>Lord, how long wilt Thou forget me</i>	3
	<i>O come let us worship</i>	1
	<i>Psalm 43</i>	1
Mozart:	<i>I will give Thee thanks</i>	3
	<i>Out of the deep</i>	1
Ouseley:	<i>It came even to pass</i>	1
Roberts:	<i>Seek ye the Lord</i>	5
Schubert:	<i>Great is Jehovah</i>	1

Spohr:	<i>Selections from The Last Judgment</i>	2
	<i>How lovely are thy dwellings</i>	2
Stainer:	<i>And all the peoples saw the thunderings</i>	
	<i>and the lightnings</i>	1
	<i>Awake, awake, out on thy strength</i>	1
	<i>Break forth into joy</i>	1
	<i>Hosanna in the highest</i>	1
	<i>I am Alpha and Omega</i>	4
	<i>Lead kindly light</i>	1
	<i>Leave me not neither forsake me</i>	1
	<i>Miserere</i>	1
	<i>What are these arrayed in white</i>	1
Wesley:	<i>Blessed be the God and father</i>	1
Part 2: Settings		
<i>Benedicite:</i>	[setting not mentioned, possibly chanted]	6
<i>Litany:</i>	Tallis	26
<i>Magnificat and Nunc Dimittis (or one of them):</i>		
	Bunnott in F	1
	Ellis	1
	Gadsby in C	5
	Garrett in D	2
	Morley in C	2
	Parry in D	1
	Stainer in A	7
	Stainer in B flat	3
	Stainer in D	2
	Stainer in E flat	1
	Tours in F	2
	Walmisley in D	1
	Winchester in F	4
<i>Te deum:</i>	Barrett in C	1
	Colborne in C	3
	Dykes in F	7
	Smart in F	7
	Sullivan in D	1
	Thorne in C	6
	Tours in F	9
	Winchester in D	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1892

Part 1 – Chronological list

17.01.1892 (Memorial Service to mark the death of the Duke of Clarence):

Opening Voluntary: *Funeral March*: Chopin.

Blessed are the dead from *The Last Judgment*: Spohr.

God so loved the world from *The Crucifixion*: Stainer.

The souls of the righteous: Elvey.

Concluding Voluntary: *Dead March* from *Saul*: Handel.

SMH 18.01.1892, p. 5.

14.02.1892 (morning):

Te deum: Tours in F.

Hallelujah: Beethoven. SMH 13.02.1892, p. 9.

14.02.1892 (afternoon):

Magnificat: Walmisley in D minor. *Litany*: Tallis.

Awake put on thy strength O Zion: [Stainer]. SMH 13.02.1892, p. 9.

21.02.1892 (morning):

Te deum: Sullivan in D.

O come let us worship: Mendelssohn. SMH 20.02.1892, p. 9.

21.02.1892 (afternoon):

Magnificat: Hopkins in F.

The heavens are telling from *The Creation*: Haydn. SMH 20.02.1892, p. 9.

28.02.1892 (morning):

Te deum: Winchester in F.

In Jewry is God known: [Clarke-Whitfeld]. SMH 27.02.1892, p. 9.

28.02.1892 (afternoon):

Magnificat: Gadsby in C. *Litany*: Tallis.

The Lord shall comfort Zion: Hiles. SMH 27.02.1892, p. 9.

27.03.1892 (morning):

Benedicite. [setting not mentioned, possibly chanted].

Judge me, O God: Mozart. SMH 26.03.1892, p. 9.

27.03.1892 (afternoon):

Magnificat: Bridge in D. *Litany*: Tallis.

Blessed be the God and Father: Wesley. SMH 26.03.1892, p. 9.

11.04.1892 (evening): *The Crucifixion*: Stainer. SMH 12.04.1892, p. 5.

12.04.1892 (evening): Selections from *Messiah*: Handel. SMH 12.04.1892, p. 5.

13.04.1892 (evening): *Daughters of Jerusalem*: Gounod. SMH 12.04.1892, p. 5.

14.04.1892 (evening): *The Crucifixion*: Stainer. SMH 12.04.1892, p. 5.

15.04.1892 (evening): *Passion Music* from *Messiah*. SMH 12.04.1892, p. 5.

16.04.1892 (Good Friday service):

Passion Music from *Messiah*: Handel.

Behold the Lamb.

Surely he hath borne.

And with his stripes.

All we like sheep.

He trusted in God. SMH 16.04.1892, p. 7.

17.04.1892 (Easter day morning service):

Te deum: Smart in F. *Jubilate*: Ayrton

Praise his awful name from *The Last Judgment*: Spohr. SMH 18.04.1892, p. 8.

17.04.1892 (Easter day afternoon service):

Magnificat: Stainer in B flat.

I will give thanks: Mozart.

Hallelujah from *Messiah*: Handel. SMH 18.04.1892, p. 8.

17.04.1892 (Easter day evening service):

Magnificat and *Nunc dimittis*: Winchester [in D]

Christ being raised from the dead: [Elvey]. SMH 18.04.1892, p. 8.

19.06.1892 (morning):

Te deum: Colborne in C.

The souls of the righteous: Elvey. SMH 18.06.1892, p. 9.

19.06.1892 (afternoon):

Magnificat: Winchester in F. *Litany*: Tallis.

Stand up and bless the Lord: Goss. SMH 18.06.1892, p. 9.

19.06.1892 (morning):

Te deum: Sullivan in D.

I am Alpha and Omega: Stainer. SMH 18.06.1892, p. 9.

19.06.1892 (afternoon):

Magnificat: Tours in F. *Litany*: Tallis.

O come let us worship: Mendelssohn. SMH 18.06.1892, p. 9.

03.07.1892 (morning):

Te deum: Macfarren.

How beautiful upon the mountains: Smith. SMH 02.07.1892, p. 9.

03.07.1892 (afternoon):

Magnificat: Stainer in A. *Litany*: Tallis.

Blessing and honour: Spohr. SMH 02.07.1892, p. 9.

10.07.1892 (morning):

Te deum: Hopkins [in F].

But the Lord is mindful: Mendelssohn. SMH 09.07.1892, p. 9.

10.07.1892 (afternoon):

Magnificat: Bridge in D. *Litany*: Tallis.

In humble faith and holy love: Garrett. SMH 09.07.1892, p. 9.

17.07.1892 (morning):

Te deum: Smart [in F].

In humble faith and holy love: Garrett. SMH 16.07.1892, p. 9.

17.07.1892 (afternoon):

Magnificat: Tours in F. *Litany*: Tallis.

I will give thanks: Mozart. SMH 16.07.1892, p. 9.

24.07.1892 (morning):

Te deum: Dykes in F.

In Jewry is God known: [Clarke-Whitfeld]. SMH 23.07.1892, p. 9.

24.07.1892 (afternoon):

Magnificat: Hopkins in F. *Litany*: Tallis.

O give thanks: Jackson. SMH 23.07.1892, p. 9.

31.07.1892 (morning):

Te deum: Colborne in C.

Turn thy face: Attwood. SMH 30.07.1892, p. 9.

31.07.1892 (afternoon):

Magnificat: Stainer in E flat. *Litany*: Tallis.

O taste and see: Goss. SMH 30.07.1892, p. 9.

07.08.1892 (morning):

Te deum: Hopkins [in F].

Hear my prayer: Kent. SMH 16.08.1892, p. 9.

07.08.1892 (afternoon):

Magnificat: Stainer in A. *Litany*: Tallis.

Hosanna in the highest: Stainer. SMH 20.08.1892, p. 9.

14.08.1892 (morning):

Te deum: Macfarren [in F].

Incline thy ear: Himmel. SMH 13.08.1892, p. 9.

14.08.1892 (afternoon):

Magnificat: Winchester in F. *Litany*: Tallis.

The marvellous work from The Creation: Haydn. SMH 13.08.1892, p. 9.

21.08.1892 (morning):

Te deum: Tours in F.

Praise the Lord: Goss. SMH 20.08 1892, p. 9.

21.08.1892 (afternoon):

Magnificat: Morley in A. *Litany*: Tallis.

I will lift up mine eyes: Clarke-Whitfeld. SMH 20.08.1892, p. 9.

28.08.1892 (morning):

Te deum: Sullivan in D.

Judge me O God: [Mozart]. SMH 27.08 1892, p. 9.

28.08.1892 (afternoon):

Magnificat: Stainer in E flat. *Litany*: Tallis.

Where withal shall a young man cleanse his heart: Elvey. SMH 27.08.1892, p. 9.

04.09.1892 (morning):

Te deum: Dykes.

O give thanks: Jackson. SMH 03.09.1892, p. 9.

04.09.1892 (afternoon):

Magnificat: Bridge in F. *Litany*: Tallis.

Stand up and bless the Lord: Goss. SMH 03.09.1892, p. 9.

11.09.1892 (morning):

Te deum: Colborne in C.

I am Alpha and Omega: Stainer. SMH 10.09.1892, p. 9.

11.09.1892 (afternoon):

Magnificat: Winchester in F. *Litany*: Tallis.

Seek ye the Lord: Roberts. SMH 10.09.1892, p. 9.

18.09.1892 (morning):

Te deum: Dykes.

O give thanks: Jackson. SMH 17.09.1892, p. 9.

18.09.1892 (afternoon):

Magnificat: Smart in F. *Litany*: Tallis.

I will give thanks [unto Thee]: Barnby. SMH 17.09.1892, p. 9.

25.09.1892 (morning):

Te deum: Hopkins in F.

They that put their trust in the Lord: Goss. SMH 24.09.1892, p. 9.

25.09.1892 (afternoon):

Magnificat: Stainer in A. *Litany*: Tallis.

I will give Thee thanks: Mozart. SMH 24.09.1892, p. 9.

09.10.1892 (morning):

Te deum: Macfarren in G.

Comfort O Lord: Crotch. SMH 08.10.1892, p. 9.

09.10.1892 (afternoon):

Magnificat: Stainer in E flat. *Litany*: Tallis.

Send out thy light: Hiles. SMH 08.10.1892, p. 9.

16.10.1892 (morning):

Te deum: Sullivan in A.

Hear my prayer: Kent. SMH 15.10.1892, p. 9.

16.10.1892 (afternoon):

Magnificat: Stainer in A.

Hosanna in the highest: Stainer. SMH 15.10.1892, p. 9.

23.10.1892 (morning):

Te deum: Tours in F.

O come let us worship: Mendelssohn. SMH 22.10.1892, p. 9.

23.10.1892 (afternoon):

Magnificat: Winchester in F. *Litany*: Tallis.

The Lord is loving: Garrett. SMH 22.10.1892, p. 9.

30.10.1892 (morning):

Te deum: Hopkins in G.

The Lord is great in Zion: Best. SMH 29.10.1892, p. 9.

30.10.1892 (afternoon):

Magnificat: Tours in F. *Litany*: Tallis.

O Lord and governor: Gadsby. SMH 29.10.1892, p. 9.

20.11.1892 (morning):

Te deum: Dykes in F.

I will give Thee thanks: Mozart. SMH 19.11.1892, p. 9.

20.11.1892 (afternoon):

Magnificat: Morley in A. *Litany*: Tallis.

It came even to pass: Ouseley. SMH 19.11.1892, p. 9.

04.12.1892 (morning):

Benedicite: [setting not mentioned, possibly chanted].

But the Lord is mindful: Mendelssohn. SMH 03.12.1892, p. 9.

04.12.1892 (afternoon):

Magnificat: Tours in F. *Litany*: Tallis.

Turn Thy face from my sins: Attwood. SMH 03.12.1892, p. 9.

11.12.1892 (morning):

Benedicite: [setting not mentioned, possibly chanted].

O pray for the peace of Jerusalem: Goss. SMH 10.12.1892, p. 9.

11.12.1892 (afternoon):

Magnificat: Tours in F. *Litany*: Tallis.

O Saviour of the world: Goss. SMH 10.12.1892, p. 9.

18.12.1892 (morning):

Benedicite: [setting not mentioned, possibly chanted].

But the Lord is mindful: Mendelssohn. SMH 17.12.1892, p. 9.

18.12.1892 (afternoon):

Selections from *Messiah*: Handel. SMH 17.12.1892, p. 9.

25.12.1892 (morning):

Opening voluntary: *Pastoral Symphony* from *Messiah*: Handel.

Te deum: Woodward [in D] *Jubilate*: Macfarren in G. Responses: Tallis: *Festal*.

The hallowed day: Stainer.

Closing voluntary: *O Thou that tellest* from *Messiah*: Handel.

SMH 24.12.1892, p. 9 and 26.12.1892, p. 6.

25.12.1892 (afternoon):

Selections from *Messiah*: Handel. SMH 24.12.1892, p. 9.

25.12.1892 (evening):

Nine carols (not named). SMH 24.12.1892, p. 9.

Part 2 Cumulative index:**Anthems**

Attwood:	<i>Turn Thy face from my sins</i>	3
Barnby:	<i>I will thanks [unto Thee]</i>	1
Beethoven:	<i>Hallelujah</i>	1
Best:	<i>The Lord is great in Zion</i>	1
Clarke-Whitfeld	<i>I will lift up mine eyes</i>	1
	<i>In Jewry is God known</i>	2
Crotch:	<i>Comfort O Lord</i>	1
Elvey:	<i>Christ being raised from the dead</i>	1
	<i>The souls of the righteous</i>	2
	<i>Where withal shall a young man cleanse his heart</i>	1
Gadsby:	<i>O Lord and governor, how excellent</i>	1
Garrett:	<i>In humble faith and holy love</i>	2
	<i>The Lord is loving</i>	1
Goss:	<i>O pray for the peace of Jerusalem</i>	1
	<i>O Saviour of the world</i>	1
	<i>O taste and see</i>	1
	<i>Praise the Lord, O my soul</i>	1
	<i>Stand up and bless the Lord</i>	2
	<i>They that put their trust in the Lord</i>	1
Gounod:	<i>Daughters of Jerusalem</i>	1
Handel:	<i>All we like sheep from Messiah.</i>	1
	<i>And with his stripes from Messiah.</i>	1
	<i>Behold the lamb from Messiah.</i>	1
	<i>Hallelujah from Messiah</i>	1
	<i>He trusted in God from Messiah.</i>	1
	<i>Passion music from Messiah</i>	2
	<i>Selections from Messiah</i>	2
	<i>Surely he hath borne from Messiah</i>	1
Haydn:	<i>The heavens are telling from The Creation</i>	1
	<i>The marvellous work from The Creation</i>	1
Hiles:	<i>The Lord shall comfort Zion</i>	1

Himmel:	<i>Incline Thy ear</i>	1
Jackson:	<i>O give thanks to the Lord</i>	2
Kent:	<i>Hear my prayer</i>	2
Mendelssohn:	<i>But the Lord is mindful</i>	3
	<i>O come let us worship</i>	3
Mozart:	<i>I will give thanks</i>	4
	<i>Judge me, O God</i>	2
Ouseley:	<i>It came even to pass</i>	1
Roberts:	<i>Seek ye the Lord while He may be found</i>	1
Smith:	<i>How beautiful upon the mountains</i>	1
Spohr:	<i>Blessing and honour</i>	1
	<i>Blessed are the departed from The Last Judgment</i>	1
	<i>Praise his awful name from The Last Judgment</i>	1
Stainer:	<i>Awake put on thy strength, O Zion</i>	1
	<i>God so loved the world from The Crucifixion</i>	1
	<i>Hosanna in the highest</i>	2
	<i>I am Alpha and Omega</i>	3
	<i>The Crucifixion</i>	2
	<i>The hallowed day</i>	1
Wesley:	<i>Blessed be the God and Father</i>	1
Settings		
<i>Benedicite:</i>	Setting not mentioned, possible chanted.	5
<i>Jubilate:</i>	Ayrton	1
	Macfarren in G	1
<i>Litany:</i>	Tallis	21
<i>Magnificat and Nunc dimittis (or one of them):</i>		
	Bridge in D	3
	Bridge in F	1
	Gatsby in C	1
	Hopkins in F	2
	Morley in A	3
	Smart in F	1
	Stainer in A	4
	Stainer in B flat	1

Stainer in E flat	3
Tours in F	7
Walmisley in D minor	1
Winchester in D	6

Te deum:

Colborne in C	3
Dykes in F	3
Hopkins in F	5
Hopkins in G	1
Macfarren in G	2
Smart in F	1
Sullivan in A	1
Sullivan in D	4
Tours in F	2
Winchester in F	1
Woodward in D	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1893

Part 1 – Chronological list

01.01.1893 (morning):

Selections from *Messiah*: Handel. SMH 31.12.1893, p. 9.

27.03.1893 (Holy Week):

The Crucifixion: Stainer. SMH 28.03.1893, p. 5.

28.03.1893 (Holy Week):

Selections from *Messiah*: Handel. SMH 28.03.1893, p. 5.

29.03.1893 (Holy Week):

The Crown of Thorns: Packer. SMH 28.03.1893, p. 5

02.04.1893 (Easter Day morning):

Opening Voluntary: *I know my redeemer liveth* from *Messiah*: Handel.

Te deum: Smart in F. *Jubilate*: Ayrton's chant. *Responses*: Tallis' Festal.

Why seek ye the living amongst the dead?: Stainer. SMH 03.04.1893, p. 5.

02.04.1893 (Easter Day afternoon)

Voluntaries from *Messiah*: Handel.

Magnificat: Tours in F.

I know my redeemer liveth, solo from *Messiah*: Handel.

Hallelujah from *Messiah*: Handel. SMH 03.04.1893, p. 5.

02.04.1893 (Easter Day evening):

Voluntaries from *Messiah*: Handel.

Magnificat: Winchester in F.

But Thou didst not leave: Mallan. SMH 03.04.1893, p. 5.

24.12.1893 (morning):

Behold a virgin and *O Thou that tellest* from *Messiah*: Handel.

SMH 25.12.1893, p. 5.

24.12.1893 (afternoon):

Comfort ye my people, Ev'ry valley and *And the glory of the Lord*: from *Messiah*:

Handel. SMH 25.12.1893, p. 5.

24.12.1893 (evening):

Carols: *Far away, The Angel's song* and *Twas in the days when Caesar ruled*.

SMH 25.12.1893, p. 5.

25.12. 1893 (Morning):

Opening voluntary: *Pastoral Symphony* from *Messiah*: Handel.

Te deum, Jubilate and *Kyrie*: Sullivan in D. *Preces* and *Responses*: Tallis Festival.

For behold, darkness, The people that walked in darkness and *For unto to us a*

Child is born all from *Messiah*: Handel. SMH 26.12.1893, p. 5.

25.12.1893 (Evening):

And behold I bring you good tidings: Goss. SMH 26.12.1893, p. 5.

Part 2 Cumulative index:**Anthems**

Goss:	<i>And behold I bring you good tidings</i>	1
Handel:	<i>And the glory of the Lord from Messiah</i>	2
	<i>Behold a virgin from Messiah</i>	1
	<i>Comfort ye my people from Messiah</i>	1
	<i>For unto us a child is born from Messiah</i>	1
	<i>Hallelujah from Messiah</i>	1
	<i>O thou that tellest from Messiah</i>	1
	<i>Selections from Messiah</i>	2
Malan:	<i>But Thou didst not leave</i>	1
Packer:	<i>The Crown of Thorns</i>	1
Stainer:	<i>The Crucifixion</i>	1
	<i>Why seek ye the living amongst the dead</i>	1
Settings:		
<i>Jubilate:</i>	Ayrton's chant.	1
	Sullivan in D	1
<i>Magnificat and Nunc dimittis (or one of them):</i>		
	Tours in F	1
	Winchester in F	1
<i>Te deum:</i>	Smart in F	1
	Sullivan in D	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1894

Part 1 – Chronological list

21.03.1894:

The Crucifixion: Stainer. SMH 21.03.1894, p. 7.

22.03.1894:

The Daughters of Jerusalem: Gounod. SMH. 23.03.1894, p. 5.

23.03.1894

Passion Music from *Messiah*: Handel. SMH 23.03.1894, p. 5.

24.03.1894:

Passion Music from *Messiah*: Handel. SMH 24.03.1894, p. 9.

25.03.1894 (Easter Day morning):

Why seek ye he living amongst the dead?: Stainer. SMH 26.03.1894, p. 6.

25.03.1894 (Easter Day afternoon):

Hallelujah from *Messiah*: Handel. SMH 26.03.1894, p. 6.

25.03.1894 (Easter Day evening):

They have taken away: Stainer. SMH 26.03.1894, p. 6.

14.10.1894 (evening):

Magnificat and *Nunc dimittis*: Garrett in E flat.

All men all things from *Lobgesung*: Mendelssohn. 13.10.1894, p.6.

23.12.1894:

Magnificat and *Nunc dimittis*: Winchester in F.

Arise, shine, Thy light has come: Goss.

Carols by the choir:

Holy night

Come ye lofty

The manager throne

All my heart this night rejoices

Twins in the days when Caesar ruled

Lo the darkness deepens.

SMH 24.12.1894, p. 6.

25.12.1894 (Christmas Day morning):

Opening Voluntary: *Pastoral Symphony* from *Messiah* Handel.

Te deum: Sullivan in D. *Kyrie*: Sullivan in D.

For behold, darkness, (solo), The people that walk and For unto us a child is born from *Messiah*: Handel.

Closing Voluntary: *Glory to God* from *Messiah*: Handel. SMH 26.12.1894, p. 5.

25.12.1894 (Christmas Day evening):*Behold, I bring you good tidings:* Goss.

10 Carols. SMH 26.12.1894, p. 5.

Part 2 Cumulative index:**Anthems**

Goss:	<i>Arise, shine, thy light has come</i>	1
	<i>Behold, I bring you good tidings</i>	1
Gounod:	<i>Daughter of Jerusalem</i>	1
Handel:	<i>For unto us a child is born from Messiah</i>	1
	<i>Hallelujah from Messiah</i>	1
	<i>Passion Music from Messiah</i>	2
Mendelssohn:	<i>All men all things from Lobgesang</i>	1
Stainer:	<i>The Crucifixion</i>	1
	<i>They have taken away</i>	1
	<i>Why seek ye the living amongst the dead?</i>	1

Settings

<i>Kyrie:</i>	Sullivan in D	1
<i>Magnificat and Nunc dimittis (or one of them):</i>		
	Garrett in E flat	1
	Winchester in F	1
<i>Te deum:</i>	Sullivan in D	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1895

Part 1 – Chronological list

08.04.1895:

Crown of Thorns: Packer. SMH 09.04.1895, p. 5

09.04.1895:

Daughter of Jerusalem: Gounod. SMH 09.04.1895, p. 5.

10.04 1895

Selections of the Passion Music from *Messiah*: Handel. SMH 09.04.1895, p. 5.

11.04.1895:

Crown of Thorns: Packer. SMH 09.04.1895, p. 5.

12.04.1895 (Good Friday):

The following from *Messiah* Handel:

Behold the lamb of God (choir).

He trusted in God (choir)

He was despised (solo)

Thy rebuke hath broken (solo)

Surely he has born our griefs (choir)

Behold and see (solo)

And with his stripes (choir)

But thou didst not leave (solo)

All we like sheep (choir)

Concluding voluntary: *Dead March* from *Saul*: Handel. SMH 13.04.1895, p. 9.

14.04.1895 (Easter Day morning):

Te deum: Dykes in F. *Jubilate*: Ayrton's Chant.

They have taken away my Lord: Stainer. SMH 15.04.1895, p. 6.

14.04.1895 (Easter Day afternoon and evening):

Magnificat: Winchester in F.

Why seek ye the living among the dead: Hopkins. SMH 15.04.1895, p. 6.

30.05.1895:

Deus misereatur: Littleton in F.

Awake, awake, and put on thy strength, O Zion: Stainer. SMH 31.05.1895, p. 3.

13.08.1895 (Memorial service for massacred missionaries):

The souls of the righteous: Elvey.

Blessed are the departed from *The Last Judgment*: Spohr. SMH 14.08.1895, p. 3.

06.10.1895 (Thanksgiving for rain, morning):

Te deum: Smart in F. *Jubilate*: Chant by Goodson.

Hallelujah from *Messiah*: Handel. SMH 07.10.1895, p. 7.

06.10.1895 (Thanksgiving for rain, afternoon):

Magnificat: Bridge in D.

Ye shall dwell in the land: Stainer. SMH 07.10.1895, p. 7.

06.10.1895 (Thanksgiving for rain, evening):*Magnificat* and *Nunc dimittis*: Stainer in A.*O give thanks*: Jackson. SMH 07.10.1895, p. 7.**25.12.1895 (morning):***Te deum* and *Benedictus*: Woodward in D.*Hallowed Day*: Stainer. SMH 26.12.1895, p. 5.**25.12.1895 (evening):***Magnificat* and *Nunc dimittis*: Winchester in D.*Hallelujah* from *Messiah*: Handel. SMH 26.12.1895, p. 5.**Part 2 – Cumulative Index****Anthems:**

Elvey:	<i>The souls of the righteous</i>	1
Gounod:	<i>Daughter of Jerusalem</i>	1
Handel:	Selections of the Passion Music from <i>Messiah</i>	1
	<i>All we like sheep</i> from <i>Messiah</i>	1
	<i>And with his stripes</i> from <i>Messiah</i>	1
	<i>Behold the lamb of God</i> from <i>Messiah</i>	1
	<i>Hallelujah</i> from: <i>Messiah</i>	2
	<i>He trusted in God</i> from <i>Messiah</i>	1
	<i>Surely He has borne our griefs</i> from <i>Messiah</i>	1
Hopkins:	<i>Why seek ye the living among the dead</i>	1
Jackson:	<i>O give thanks</i>	1
Packer:	<i>The Crown of Thorns</i>	2
Spohr:	<i>Blessed are the departed</i> from <i>The Last Judgment</i>	1
Stainer:	<i>Awake, awake, and put on thy strength, O Zion</i>	1
	<i>Hallowed Day</i>	1
	<i>They have taken away my Lord</i>	1
	<i>Ye shall dwell in the land</i>	1

Settings:

<i>Benedictus</i> :	Woodward in D	1
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Magnificat and *Nunc dimittis* (or one of them):

Bridge in D	1
Stainer in A.	1

	Winchester in D	1
	Winchester in F	1
<i>Te deum:</i>	Dykes in F	1
	Woodward in D	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1896

Part 1 – Chronological list

31.03.1896:

The Crucifixion: Stainer. SMH 28.03.1896, p. 6.

01.04.1896:

Passion Music from Messiah: Handel. SMH 28.03.1896, p. 6.

02.04.1896:

The Crown of Thorns: Packer. SMH 28.03.1896, p. 6.

03.04.1896:

Passion Music from Messiah: Handel. SMH 28.04.1896, p. 6.

05.04.1896 (Easter Day morning):

Te deum and *Kyrie*: Tours in F. *Jubilate*: Goodson. *Responses*: Tallis.

They have taken away my Lord: Stainer. SMH 06.04.1896, p. 5.

05.04.1896 (Easter Day afternoon):

Magnificat and *Nunc dimittis*: Winchester in F. SMH 06.04.1896, p. 5.

05.04.1896 (Easter Day evening):

Magnificat and *Nunc dimittis*: Winchester in F.

Hallelujah from *Messiah*: Handel SMH 06.04.1896, p. 5.

Voluntaries for all three services were “judicious extracts” from *Messiah*.

02.06.1896 (Diocesan Festival):

Nunc dimittis: Foster in F.

The Lord is loving unto every man: Garrett. SMH 03.06.1896, p. 7.

29.09.1896:

Opening voluntaries: *Ye people, rend your hearts and not your garments* and *If with all your hearts*, the latter from *Elijah*: Mendelssohn.

Te deum: Smart in F. *Versicles*: Tallis.

It even came to pass: Gore Ouseley. *O taste and see*: Sullivan.

Concluding voluntary: *And the glory of the Lord* from *Messiah*: Handel. SMH 30.09.1896, p. 7.

30.11.1896 (anniversary of consecration):

Magnificat and *Nunc dimittis*: not identified.

Awake, awake, put on thy strength: Stainer. SMH 02.12 1896, p. 6.

24.12.1896:

Carols: *Lo, within a manger lies*

Far away

A wondrous sight

Child divine SMH 25.12.1896, p. 4.

25.12.1896 (Christmas Day morning):*Te deum* and *Benedictus*: Woodward in D.*There were shepherds abiding in the fields*: Tours. SMH 26.12.1896, p. 7.**Part 2 Cumulative Index****Anthems**

Garrett:	<i>The Lord is loving unto every man</i>	1
Handel:	<i>Hallelujah</i> from <i>Messiah</i>	1
	<i>Passion Music</i> from <i>Messiah</i>	2
Ouseley:	<i>It came even to pass</i>	1
Packer:	<i>The Crown of Thorns</i>	1
Stainer:	<i>Awake, awake, put on thy strength</i>	1
	<i>The Crucifixion</i>	1
	<i>They have taken away my Lord</i>	1
Sullivan:	<i>O taste and see</i>	1
Tours:	<i>There were shepherds abiding in the fields</i>	1

Settings:

<i>Benedictus</i> :	Woodward in D	1
<i>Kyrie</i> :	Tours in F	1
<i>Jubilate</i> :	Goodson	1

Magnificat and *Nunc dimittis* (one of them):

	Foster	1
	Winchester in F	1
<i>Te deum</i> :	Smart in F	1
	Tours in F	1
	Woodward in D	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1897

Part 1 – Chronological list

10.04.1897 (evening):

Selection from *Messiah*: Handel. SMH 10.04.1897, p. 6.

11.04.1897 (evening):

The Crucifixion: Stainer. SMH 10.04.1897, p. 6.

12.04.1897 (evening):

The Daughters of Jerusalem: Gounod. SMH 10.04.1897, p. 6.

13.04.1897 (evening):

Psalms ii and xxii, *Cast Thy burden* and other choral pieces of Mendelssohn: SMH 10.04.1897, p. 6.

14.04.1897 (evening):

Passion music from *Messiah*: Handel. SMH 10.04.1897, p. 6.

15.04.1897 (evening):

The Daughters of Jerusalem: Gounod. SMH 10.04.1897, p. 6.

16.04.1897 (Good Friday morning):

Te deum: Stainer's Gregorian setting. *Benedictus*: Peregrine tone.

There is joy from [The] *Crown of Thorns*: Packer. SMH 17.04.1897, p. 7.

16.04.1897 (Good Friday afternoon):

Litany, chanted.

The Story of the Cross: Hurst. SMH 17.04.1897, p. 7.

16.04.1897 (Good Friday evening):

Passion Music from *Messiah*: Handel. SMH 17.04.1897, p. 7.

18.04.1897 (Easter Day morning):

Te deum: Smart in F. *Jubilate*: Ouseley chant. *Kyrie*: Montague Younger.

Break forth into Joy: Barnby. SMH 19.04.1897, p. 5.

18.04.1897 (Easter Day afternoon):

Nunc dimittis: Winchester in F.

They have taken away our Lord: Stainer. SMH 19.04.1897, p. 5.

18.04.1897 (Easter Day evening)

Magnificat and *Nunc dimittis*: Winchester in F.

Awake thou that sleepest from *The Daughter of Jairus*: Stainer.

Hallelujah from *Messiah*: Handel. SMH 19.04.1897, p. 5.

27.05.1897 (Ascension day):

Leave us not: Stainer. SMH 28.05 1897, p. 7.

20.06.1897 (morning):

Venite: chant composed by Montague Younger. *Jubilate:* Russell.

Zadock the Priest: Handel. SMH 21.06.1897, p. 5.

20.06.1897 (afternoon) (United Church Choirs):

Magnificat and Nunc dimittis: Stainer in C. *Responses:* Tallis.

Lift up your heads and Hallelujah both from *Messiah:* Handel.
SMH 21.06.1897, p. 5.

20.06.1897 (evening):

Magnificat and Nunc dimittis: Gadsby in C.

Great and wonderful from *The Last Judgement:* Spohr. SMH 21.06.1897, p. 5.

22.06.1897 (Celebration of the 60th anniversary of Queen Victoria's Coronation):

Te deum: Smart in F. *Responses:* Tallis festal.

Hallelujah from *Messiah:* Handel. SMH 23.06.1897, p. 5.

05.09.1897 (Federation Conference):

Te deum: Smart in F.

Lift up your heads from *Messiah:* Handel. SMH 06.09.1897, p. 9.

(“Federation March” composed by Montague Younger played as a voluntary.)

30.11.1897 (evening):

Magnificat and Nunc dimittis: Smart in F.

Awake, awake, put on Thy strength: Stainer. SMH 01.12.1897, p. 9.

25.12.1897 (morning):

Te deum: Tours in F. *Kyrie and Nicene Creed:* Tours

Zion that bringest good tidings: Stainer. SMH 27.12.1897, p. 5.

25.12.1897 (evening):

Magnificat and Nunc dimittis: Tours in F.

Hallelujah from *Messiah:* Handel.

Selection of carols including:

The Babe of Bethlehem

Far away

A wondrous sight

Child divine

O Christmas night

We three kings of orient

Christ was born on Christmas day

Twass in the days when Caesar ruled

Lo, the darkness deepens

SMH 27.12.1897, p. 5.

Part 2: Cumulative Index**Anthems:**

Barnby:	<i>Break forth into joy</i>	1
Gounod:	<i>The Daughters of Jerusalem</i>	2
Handel:	<i>Hallelujah from Messiah</i>	4
	<i>Lift up your heads from Messiah</i>	2
	<i>Passion music from Messiah</i>	2
	<i>Selection from Messiah</i>	1
	<i>Zadok the Priest</i>	1
Hurst:	<i>The Story of the Cross</i>	1
Mendelssohn:	<i>Psalms ii and xxii and other choral pieces</i>	1
Packer:	<i>There is Joy from The Crown of Thorns</i>	1
Spohr:	<i>Great and wonderful from The Last Judgment</i>	1
Stainer:	<i>Awake, awake, put on Thy strength</i>	1
	<i>Awake thou that sleepeth from</i>	
	<i>The Daughter of Jairus</i>	1
	<i>Leave us not</i>	1
	<i>The Crucifixion</i>	1
	<i>They have taken away our Lord</i>	1
	<i>Zion that bringest good tidings</i>	1

Settings:

<i>Jubilate:</i>	Russell	1
<i>Kyrie:</i>	Montague Younger	1
	Tours [in F]	1

Magnificat and Nunc Dimittis:

	Gadsby in C	1
	Stainer in C	1
	Smart in F	12
<i>Te deum:</i>	Smart in F	2
	Stainer's Gregorian setting	1
	Tours in F	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1898

Part 1 – Chronological list

08.03.1898:

Te deum: Smart in F. SMH 09.03.1897, p. 8.

04.04.1898:

The Crucifixion: Stainer. SMH 08.04.1897, p. 4.

05.04.1898:

Gethsemane: [Williams]. SMH 08.04.1897, p. 4.

06.04.1898:

Passion Music from *Messiah*: SMH .07.04.1897, p. 6.

07.04.1898:

Gethsemane: [Williams]. SMH 08.04.1897, p. 4.

08.04.1898 (Good Friday morning):

From the throne of His cross from *The Crucifixion*: Stainer. SMH 09.04.1897, p. 9.

08.04.1898 (Good Friday evening):

The Crucifixion: Stainer. SMH 09.04.1897, p. 9.

10.04.1898 (Easter Day morning):

Te deum: Martin. *Jubilate*: chanted.

Kyrie: Montague Younger. *Responses*: Tallis Festal.

The Lord is my strength: Martin. SMH 11.04.1897, p. 5.

10.04.1898 (Easter Day afternoon):

Break forth into joy: [Barnby]. SMH 11.04.1897, p. 5.

10.04.1898 (Easter Day evening):

Magnificat and *Nunc dimittis*: Stainer in B flat.

Break forth into joy: [Barnby].

Hallelujah from *Messiah*: Handel. SMH 11.04.1898, p. 5.

28.05.1898 (Memorial service for Gladstone):

If we believe: Goss.

Blessed be the God and Father: Wesley. SMH 30.05.1898, p. 5.

07.06.1898 (Diocesan Church Society Festival):

Parts of *And all the people saw the thunderings*: Stainer. SMH 08.06.1898, p. 3.

16.10.1898:

The Daughter of Jairus: Stainer. SMH 17.10.1898, p. 3.

30.11.1898:

Magnificat: Stainer in B flat;

Praise the Lord: Goss. SMH 01.12.1898, p. 6.

25.12.1898 (morning):

Te deum: Tours in F.

Thus speaketh the Lord of Hosts: Stainer, SMH, 26.12.1898, p. 6.

25.12.1898 (afternoon):

Magnificat and *Nunc dimittis*: Gadsby in C.

For unto us a child is born from Messiah: Handel, SMH, 26.12.1898, p. 6.

25.12.1898 (evening):

Magnificat and *Nunc dimittis*: Tours in F.

The Hallowed Day: Stainer.

Carols sung by the choir:

Christ was born, nowell
Twass in the days that Caesar ruled:
Silent Night
We three kings
Far away
Wake all music's magic powers
Child divine
Lo, the darkness deepens

SMH, 26.12.1898, p. 6.

Part 2: Cumulative Index**Anthems:**

Barnby:	<i>Break forth into joy</i>	2
Goss:	<i>If we believe</i>	1
	<i>Praise the Lord</i>	1
Handel:	<i>For unto us a child is born from Messiah</i>	1
	<i>Hallelujah from Messiah</i>	1
	<i>Passion Music from Messiah</i>	1
Martin:	<i>The Lord is my strength</i>	1
Stainer:	<i>And all the people saw the thunderings</i>	1
	<i>From the throne of His cross from The Crucifixion</i>	1
	<i>The Crucifixion</i>	2
	<i>The Daughter of Jairus</i>	1
	<i>The hallowed day</i>	1
	<i>Thus speaketh the Lord of Hosts</i>	1

Wesley:	<i>Blessed be the God and Father</i>	1
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Williams:	<i>Gethsemane</i>	2
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Settings:

<i>Kyrie:</i>	Montague Younger	1
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Magnificat and Nunc Dimittis:

Gadsby in C	1
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Stainer in B flat	2
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Tours in F	1
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<i>Te deum:</i>	Martin	1
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Smart in F	1
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Tours in F	1
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ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1899

Part 1 – Chronological list

01.01.1899 (ordination service):

How lovely are the messengers: Mendelssohn. SMH 02.01.1899, p. 6.

01.01.1899 (afternoon)

Magnificat and Nunc dimittis: Winchester in F.

O Zion that bringest good tidings: [Stainer]. SMH 02.101.1899, p. 6.

01.01.1899 (evening)

Magnificat and Nunc dimittis: Winchester in F.

Thus said the Lord of hosts: Stainer.

Carols: *Child divine*
 Christ was born on Christmas Day
 Far Away
 Lo the darkness deepens
 Noel
 Twass in the days when Caesar reigned
 Wake all music's magic power
 We three kings

SMH 02.01.1899, p. 6

27.03.1899

Passion Music from *Messiah*: Handel. SMH 28.03.1899, p. 4.

28.03.1899

The Daughters of Jerusalem: Gounod. SMH 28.03.1899, p. 4.

29.03.1899

Hear my prayer: Mendelssohn. SMH 28.03.1899, p. 4.

20.05.1899 (morning)

Te deum: Smart in F.

Leave us not, neither forsake us: Stainer. SMH 21.05 1899, p. 4.

20.05.1899 (evening)

Magnificat and Nunc dimittis: Smart in F. SMH 21.05 1899, p. 4.

30.11 1899

Magnificat and Nunc dimittis: Smart in F.

Stand up and bless the Lord: Goss.

Hallelujah from *Messiah*: Handel. SMH 02.12.1899, p. 4.

24.12.1899

Selections from *Messiah*: Handel.

Carols: *Angel's Song*
 Child divine

Holy Night
The first noel
The manger throne
We three kings of orient

SMH 25.12.1899, p. 6.

28.12.1899 (Funeral of Montague Younger):

[*The*] *souls of the righteous*: Elvey. SMH 29.12.1899, p. 3.

Part 2 – Cumulative Index

Anthems:

Elvey:	[<i>The</i>] <i>souls of the righteous</i>	1
Goss:	<i>Stand up and bless the Lord</i>	1
Gounod:	<i>Daughters of Jerusalem</i>	1
Handel:	Passion Music from <i>Messiah</i>	1
	Selections from <i>Messiah</i>	1
Mendelssohn:	<i>Hear my prayer</i>	1
	<i>How lovely are the messengers</i>	
	[from <i>St Paul</i>]	1
Stainer:	<i>Leave us not, neither forsake us</i>	1
	<i>O Zion that bringest good tidings</i>	1

Settings:

Magnificat and Nunc dimittis:

	Smart in F	1
	Winchester in F	2
<i>Te deum</i> :	Smart in F	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1900

Part 1 – Chronological list

13.04.1900:

From the throne of His Cross from *The Crucifixion*: Stainer.
SMH 13.04.1900, p. 5.

15.04.1900 (Easter Day, morning):

Te deum: Martin [in C].
Break into Joy: Barnby. SMH 16.04.1900, p. 6.

15.04.1900 (Easter Day, afternoon):

Nunc dimittis: Winchester [in D].
They have taken away my Lord: [Stainer]. SMH 16.04.1900, p. 6.

15.04.1900 (Easter Day, evening):

Magnificat: Stainer [Particular setting not mentioned.]
The Lord is my strength: [Martin].
Hallelujah from *Messiah*: Handel. SMH 16.04.1900, p. 6

20.05.1900

Hallelujah from *Messiah*: Handel. SMH 22.05.1900, p. 5

17.06.1900 (morning):

Te deum: Colborne [in C].
Zadock the priest: Handel. SMH 18.06.1900, p. 9.

17.06.1900 (afternoon):

I am Alpha and Omega: Stainer. SMH 18.06.1900, p. 9.

17.06.1900 (evening):

Magnificat and *Nunc dimittis*: Stanford in B flat.
Blessed be the Lord thy God: Bridge. SMH 18.06.1900, p. 9.

19.08.1900 (morning):

Te deum: Tours in F.
Zadock the Priest: Handel. SMH 20.08.1900, p. 5.

19.08.1900 (evening):

Magnificat and *Nunc dimittis*: Martin in B flat.
I saw the Lord: Stainer. SMH 20.08.1900, p. 5.

24.08.1900 (Consecration of a bishop):

Communion Service: Martin. *Whoso dwelleth under the defence* [Martin].
Send out Thy light and Thy truth: Gounod. SMH 25.06.1900, p. 7.

23.09.1900:

Hear my prayer: Mendelssohn. SMH 22.09.1900, p. 6.

01.12.1900 (evening):

Magnificat and Nunc dimittis: Stanford in A.

Hail, gladdening light: Martin. SMH 01.12.1900, p. 10.

24.12.1900 (evening):

For unto us from Messiah: Handel

Carols:

It came upon the midnight clear

Lo, the darkness deepens

The first nowell

Twass in the days when Caesar ruled

When I view the mother holding

SMH 25.12.1900, p. 5.

25.12.1900 (morning):

Te deum: Stanford in B flat.

Alleluia, O Zion, that bringest good tidings: Stainer. SMH 26.12.1900, p. 5.

25.12.1900 (evening):

Magnificat and Nunc dimittis: Martin in B flat

Carols SMH 26.12.1900, p. 5.

Part 2; Cumulative Index**Anthems**

Barnby:	<i>Break into joy</i>	1
Bridge:	<i>Blessed be the Lord thy God</i>	1
Gounod:	<i>Send out Thy light and Thy truth</i>	1
Handel:	<i>For unto us from Messiah</i>	1
	<i>Hallelujah from Messiah</i>	2
	<i>Zadok the priest</i>	2
Martin:	<i>Hail gladdening light</i>	1
	<i>The Lord is my strength</i>	1
Mendelssohn:	<i>Hear my prayer</i>	1
Stainer:	<i>Alleluia, O Zion, that bringest good tidings</i>	1
	<i>From the throne of His Cross</i>	
	from <i>The Crucifixion</i>	1
	<i>I am Alpha and Omega</i>	1
	<i>I saw the Lord</i>	1
	<i>They have taken away my Lord</i>	1

Settings

Communion Service:	Martin	1
<i>Magnificat</i> :	Stainer	1
<i>Magnificat</i> and <i>Nunc dimittis</i> (or one of them):		
	Martin in B flat	2
	Stanford in B flat.	1
	Winchester [in D]	1
<i>Te deum</i> :	Colborne [in C]	1
	Martin in C	1
	Stanford in B flat	1
	Tours in F	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1901

Part 1 – Chronological list

13.01.1901 (Memorial Service)

I am the resurrection: Merbecke. SMH 14.01.1901, p. 8.

27.01.1901:

Te deum: Stainer in B flat.

Come unto Him: Gounod. SMH 28.01.1901, p. 7.

02.02.1901 (Memorial service for Queen Victoria, morning):

I am the resurrection and the life: Merbecke.

If we believe that Jesus died: Goss. SMH 04.02.1901, p. 7.

02.02.1901 (Memorial service for Queen Victoria, evening):

All ye who weep: Faure. SMH 04.02.1901, 7.

01.04.1901:

Rédemption Part 1: Gounod. SMH 02.04.1901, p. 7.

03.04.1901:

Rédemption Part 1: Gounod. SMH 02.04.1901, p. 7.

04.04.1901:

Gethsemane: Williams. SMH 05.04.1901, p. 5.

05.04.1901 (morning):

Benedictus: Massey.

Beloved, love one another: Stainer. SMH 06.04.1901, p. 9.

05.04.1901 (evening):

The Crucifixion: Stainer. SMH 06.04.1901, p. 8.

07.04.1901 (morning):

Te deum: Stanford in B flat.

Achieved is the glorious work from The Creation: Haydn. SMH 08.04.1901, p. 5.

07.04.1901

Hallelujah from *Messiah*: Handel SMH 08.04.1901, p. 5.

02.06.1901 (morning):

Te deum: Stainer in B flat.

Stand up and bless the Lord: Goss. SMH 03.06.1901, p. 8.

02.06.1901 (evening):

Magnificat and *Nunc dimittis*: Myles Foster.

I saw the Lord: Stainer. SMH 03.06.1901, p. 8.

11.08.1901 (morning):

Te deum: Stainer in B flat.

I am the resurrection and the life: Dykes/Merbecke. SMH 12.08.1901, p. 7.

11.08.1901 (evening):

Day of mourning from *Requiem*: Mozart. SMH 12.08.1901, p. 7.

03.10.1901:

Magnificat and *Nunc dimittis*: Turle.

I am Alpha and Omega: Stainer. SMH 02.10.1901, p. 4.

06.10.1901 (evening):

Rejoice in the Lord, O ye righteous: Martin. SMH 7.10.1901, p. 6.

28.11.1901 (morning):

Te deum: Barnby in E. SMH 29.11.1901, p. 6.

28.11.1901 (evening):

Magnificat and *Nunc dimittis*: Myles Foster.

Te deum: Stanford in G.

Hallelujah from *Messiah*: Handel SMH 29.11.1901, p. 6.

24.12.1901:

Magnificat and *Nunc dimittis*: Martin.

Carols:

Christ was born on Christmas Day

In terra pax

Twass in the days when Caesar ruled

SMH 25.12.1901, p. 5.

25.12.1901 (morning):

Te deum: Stanford in B flat. *Benedictus* and *Kyrie*: George Martin in E flat.

Noel: Gounod. SMH 26.12.1901, p. 5.

25.12.1901 (evening):

For unto us from *Messiah*: Handel.

Carols SMH 26.12.1901, p. 5.

Part 2 – Cumulative List

Faure:	<i>All ye who weep</i>	1
Goss:	<i>If we believe that Jesus died</i>	1
	<i>Stand up and bless the Lord</i>	1
Gounod:	<i>Come unto him</i>	1
	<i>Noel</i>	1
	<i>Rédemption</i> , part 1	2

Handel:	<i>For unto us from Messiah</i>	1
	<i>Hallelujah from Messiah</i>	2
Haydn:	<i>Achieved is the glorious work from The Creation</i>	1
Martin:	<i>Rejoice in the Lord O ye righteous</i>	1
Merbecke:	<i>I am the resurrection and the life</i>	3
Mozart:	<i>Day of mourning from Requiem</i>	1
Stainer:	<i>Beloved, love one another</i>	1
	<i>I am Alpha and Omega</i>	1
	<i>I saw the Lord</i>	1
	<i>The Crucifixion</i>	1
Williams:	<i>Gethsemene</i>	1
Settings:		
<i>Benedictus:</i>	Massey	1
<i>Kyrie:</i>	Martin in E flat	1
<i>Magnificat and Nunc dimittis:</i>		
	Myles Foster [in F]	2
	Turle	1
<i>Te deum:</i>	Barnby in E	1
	Stainer in B flat	3
	Stanford in B flat	2
	Stanford in G	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1902

Part 1 – Chronological list

26.01.1902:

Benedictus: Massey

The heavens are telling from *The Creation*: Haydn. SMH 27.01.1901, p. 9.

28.03.1902 (Good Friday morning):

O Saviour of the World: Goss. SMH 29.03.1902, p. 9.

28.03.1902 (Good Friday afternoon):

The Story of the Cross: Massey. SMH 29.03.1902, p. 9.

28.03.1902 (Good Friday evening):

Part 1 of *Rédemption*: Gounod. SMH 29.03.1902, p. 9.

30.03.1902 (Easter Day morning):

Achieved is the glorious work from *The Creation*: Haydn. SMH 31.03.1902, p. 5.

30.03.1902 (Easter Day afternoon):

Break forth into joy: Barnby. SMH 31.03.1902, p. 5.

30.03.1902 (Easter Day evening):

Hallelujah from *Messiah*: Handel. SMH 31.03.1902, p. 5.

20.05.1902:

Communion Service: Martin in C.

Arise, O Lord, unto Thy resting place: Gerard Cobb.

Send out Thy light and Thy truth: Gounod. SMH 21.05.1902, p. 5.

08.06.1902 (morning):

Te deum: Martin in A.

Hallelujah from *Messiah*: Handel. SMH 09.06.1902, p. 5.

08.06.1902 (evening):

Achieved is the glorious work from *The Creation*: Haydn.

Hallelujah from *Messiah*: Handel. SMH 09.06.1902, p. 5.

17.06.1902:

Nunc dimittis: Tonus peregrinis. SMH 18.06.1902, p. 5.

22.06.1902:

O Saviour of the world: Goss. SMH 23.06.1902, p. 5.

28.07.1902:

Elijah, part 1: Mendelssohn. SMH 29.07.1902, p. 6.

09.08.1902 (morning):

O harken Thee unto the voice of my calling, my King and my God: [Joseph] Massey. *Litany*: Tallis.

Zadok the priest: Handel. SMH 11.08.1902, p. 8.

09.08.1902 (afternoon):

Christ our Lord and governor: [anon] SMH 11.08.1902, p. 8.

09.08.1902 (evening):

Te deum: Stanford [in B flat]:

Zadok the priest: Handel. SMH 11.08.1902, p. 8.

17.08.1902:

Communion setting: Martin.

Send out Thy light: Gounod. SMH 18.08.1902, p. 5.

17.09.1902:

Te deum: Stanford in B flat.

Hymn of Praise: Mendelssohn. SMH 08.09.1902, p. 15.

23.11.1902

Elijah Part 1: Mendelssohn. SMH 25.11.1902, p. 5.

30.11.1902 (morning):

Te deum: Stainer in B flat.

Communion setting: Merbecke. SMH 29.11.1902, p. 8.

30.11.1902 (evening):

Magnificat and Nunc dimittis: Ealton Fanning in C.

I saw the Lord: Stainer. SMH 29.11.1902, p. 8.

21.12.1902

Selection from *The last judgement*: Spohr. SMH 22.12.1902, p. 8.

24.12.1902:

Carols:

A wondrous sight

Come to the manger (Massey)

Good Christian people (Massey)

Jesus gentle master

The first nowell

SMH 25.12.1902, p. 5.

25.12 1902 (morning):

Te deum: Stanford in B flat. *Kyrie*: Martin in C.

Final Chorus from *Rédemption*: Gounod. SMH 26.12.1902, p. 5.

25.12.1902 (evening):

Glory to God and Rejoice greatly both from *Messiah*: Handel.

SMH 26.12.1902, p. 5.

Part 2 – Cumulative List

Anthems

Anon:	<i>O Christ our Lord and governor</i>	1
Barnby:	<i>Break forth into joy</i>	1
Cobb:	<i>Arise O Lord, unto Thy resting place</i>	1
Goss:	<i>O Saviour of the world</i>	2
Gounod:	Final chorus from <i>Rédemption</i>	1
	<i>Rédemption</i> part 1	1
	<i>Send out Thy light and Thy truth</i>	2
Handel:	<i>Glory to God</i> from <i>Messiah</i>	1
	<i>Hallelujah</i> from <i>Messiah</i>	3
	<i>Zadok the priest</i>	1
Haydn:	<i>Achieved is the glorious work</i> from <i>The Creation</i>	2
	<i>The heavens are telling</i> from <i>The Creation</i>	1
Massey, Joseph:	<i>O hearken Thee unto the voice of my calling</i>	1
	<i>The Story of the Cross</i>	1
Mendelssohn:	<i>Elijah</i> , part 1	2
	<i>Hymn of praise</i>	1
Spohr:	Selection from <i>The last judgment</i>	1
Stainer:	<i>I saw the Lord</i>	1

Settings

<i>Benedictus</i> :	Massey	1
<i>Communion Service</i> :		
	Martin in C	1
<i>Litany</i> :	Tallis	1
<i>Magnificat and Nunc dimittis</i> (or one of them)		
	Elaton Faning	1
	Tonus peregenis	1

Te deum:

Martin in A
Stanford in B flat

1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1903

Part 1 – Chronological list

22.02.1903 (morning)

Te deum: Stanford [in B flat]. *Litany*: Tallis.

O Lord how manifold are thy works: Barnby. SMH 23.02.1903, p. 5.

22.02.1903 (evening):

Recitatives and choruses from *Messiah*: Handel. SMH 23.03.1903, p. 5.

07.04.1903:

St Matthew Passion: Bach. SMH 08.04.1903, p. 9.

08.04.1903:

Rédemption: Gounod. SMH 08.04.1903, p. 9.

10.04.1903:

O Saviour of the world: Goss. SMH 11.04.1903, p. 9.

12.04.1903 (morning):

Te deum: Stanford in B flat.

Achieved is the glorious work from *The Creation*: Haydn. SMH 13.04.1901, p. 5.

12.04.1903 (afternoon):

Magnificat: Stanford in B flat.

Break forth into joy: Barnby. SMH 13.04.1903, p. 5.

12.04.1903 (evening):

Magnificat: Ealton Fanning in C

Hallelujah from *Messiah*: Handel SMH 13.04.1903, p. 5.

12.07.1903:

St Paul Part 1: Mendelssohn. SMH 13.07.1903, p. 8.

20.12.1903:

The Last Judgment: Spohr. SMH 21.12.1903, p. 9.

25.12.1903 (morning):

Te deum: Stanford in B flat.

Carols: Christus, Nates, and Nowell. SMH 26.12.1903, p. 7.

25.12 1903 (evening):

O sing to God: Gounod.

Carols. SMH 26.12.1903, p. 7.

Part 2 – Cumulative List

Anthems

Bach:	<i>St Matthew Passion</i>	1
Barnby:	<i>Break into joy</i>	1
	<i>O Lord how manifold are Thy works</i>	1
Goss:	<i>O Saviour of the world</i>	1
Gounod:	<i>O sing to God</i>	1
	<i>Rédemption</i>	1
Handel:	<i>Hallelujah from Messiah</i>	1
	<i>Recitatives and choruses from Messiah</i>	1
Haydn:	<i>Achieved is the glorious work from The Creation</i>	1
Mendelssohn:	<i>St Paul, part 1</i>	1
Spohr:	<i>The Last Judgment</i>	1

Settings

<i>Litany:</i>	Tallis	1
<i>Magnificat:</i>	Ealton Faning in C	1
<i>Te deum:</i>	Stanford [in B flat]	3

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1904

Part 1 – Chronological list

04.02.1904:

Magnificat: Stanford [in B flat].

Ye shall dwell in the land: Stainer. SMH 05.02.1904, p. 3.

07.02.1904 (morning):

O Lord our governor: Gadsby. SMH 08.02.1904, p. 8.

07.02.1904 (evening):

Fear not, O Lord: Goss.

Hallelujah from Messiah: Handel. SMH 08.02.1904, p. 8.

06.03.1904 (morning):

Send out Thy light: Gounod. SMH 08.03.1904, p. 7.

06.03.1904 (evening):

Blessed be the God and Father: Wesley. SMH 08.03.1904, p. 7.

27.03.1904:

The Crown of Thorns: Charles S. Packer. SMH 28.03.1904, p. 5.

29.03.1904:

Rédemption: Gounod. SMH 30.03.1904, p. 8.

30.03.1904:

St Matthew Passion: Bach. SMH 30.03.1904, p. 8.

31.03.1904:

The Crown of Thorns: Charles S. Packer. SMH 30.03.1904, p. 8.

01.04.1904:

The Crucifixion: Stainer. SMH 02.04.1904, p. 8.

03.04.1904 (morning):

Te deum: Stainer

Hallelujah from Messiah: Handel. SMH 04.04.1904, p. 6.

03.04.1904 (evening):

They have taken away my Lord: Stainer

Hallelujah from Messiah: Handel. SMH 04.04.1904, p. 6.

05.09.1904:

Magnificat: Martin in B flat.

Hallelujah: Beethoven. SMH 06.09.1904, p. 6.

31.07.1904:

Part 1 of *St Paul*: Mendelssohn. SMH 30.07.1904, p. 7.

24.09.1904:

Part 1 of *Elijah*: Mendelssohn. SMH 26.09.1904, p. 14.

18.12.1904:

The Last Judgment: Spohr. SMH 19.12.1904, p. 7.

24.12.1904:

Carols: *Up brothers, up! The wind is in the north.*

Christ was born on Christmas day.

A wondrous night.

Twas in the days when Caesar ruled.

Come to the manger: Massey.

Good Christian people all: Massey. SMH 26.12 1904, p. 5.

25 12.1904 (morning):

Te deum: Harwood. *Kyrie*: Martin.

Carol: *Come to the manger*: [Massey]. SMH 26.12.1904, p. 5.

25.12.1904 (afternoon)

Magnificat: Stanford [in B flat]. SMH 26.12.1904, p. 5.

25.12.1904 (evening)

Magnificat: Lee Williams in C. *Nunc dimittis*: Chant composed by Massey.

O sing to God: Gounod. Carols. SMH 26.12 1904, p. 5.

Part 2 – Cumulative List**Anthems**

Bach:	<i>St Matthew Passion</i>	1
Beethoven:	<i>Hallelujah</i>	1
Gadsby:	<i>O Lord our governor</i>	1
Goss:	<i>Fear not, O Lord</i>	1
Gounod:	<i>Rédemption</i>	1
	<i>Send out thy light</i>	1
	<i>O sing to God</i>	1
Handel:	<i>Hallelujah</i> from <i>Messiah</i>	3
Mendelssohn:	<i>Elijah</i> , part 1	1
	<i>St Paul</i> , part 1	1

Packer:	<i>The Crown of Thorns</i>	2
Spohr:	<i>The Last Judgment</i>	1
Stainer:	<i>The Crucifixion</i>	1
	<i>They have taken away my Lord</i>	1
	<i>Ye shall dwell in the land</i>	1
Wesley:	<i>Blessed be the God and Father</i>	1
Settings:		
<i>Magnificat:</i>	Martin in B flat	1
	Stanford [in B flat]	2
	Williams in C	1
<i>Te deum:</i>	Harwood	1
	Stainer	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1905

Part 1 – Chronological list

01.01.1905 (morning):

Te deum: Stanford in B flat.

Carol: *O wondrous night*. SMH 03.01.1905, p. 8.

01.01.1905 (evening)

Magnificat: Stanford in B flat.

O sing to God: Gounod, Carols. SMH 03.01.1905, p. 8.

02.04.1905

Part 1 of *Rédemption*: Gounod. SMH 03.04.1905, p. 10.

16.04.1905:

Passion Music [possibly selections from *The St Matthew Passion*]: Bach. SMH 15.04.1905, p. 14.

18.04.1905:

St Matthew Passion: Bach. SMH 16.04.1905, p. 6.

21.04.1905:

Part 1 of *Rédemption*: Gounod. SMH 22.04.1905, p. 10.

23.04.1905 (morning):

Te deum: Martin in C. *Kyrie*: Martin.

Most glorious Lord of life: West. SMH 24.04.1905, p. 5.

23.04.1905 (evening):

Hallelujah from *Messiah*: Handel. SMH 24.04.1905, p. 5.

28.05.1905 (Empire Day):

Te deum: Joseph Massey.

O Lord our God be with us: Stainer. SMH 30.05.1905, p. 3.

24.09.1905:

Te deum: Stanford in B flat.

Part 1 of *St Paul*: Mendelssohn. SMH 23.05.1905, p. 18.

22.10.1905:

Te deum: Stanford in B flat.

For His is the sea: Mendelssohn. SMH 23.20.1905, p. 8.

12.11.1905 (Memorial service):

O Lord, save the king: Stainer. SMH 13.12.1905, p. 6.

26.11.1905:

Magnificat and *Nunc dimittis*: Martin in B flat.

It came even to pass: Ouseley. SMH 25.11.1905, p. 18.

03.12.1905:

Cantata, *Come let us sing*: Mendelssohn. SMH 04.12.1905, p. 5.

07.12 1905:

Blest are the departed: Spohr. SMH 07.12.1905, p. 7.

25.12 1905 (evening):

Te deum: Lloyd in E flat.

Noel: Gounod.

Carols including two composed by Joseph Massey. SMH 26.12.1905, p. 5.

Part 2 – Cumulative List**Anthems**

Bach:	Passion music [possibly selections from <i>St Matthew Passion</i>]	1
	<i>St Matthew Passion</i>	1
Gounod:	<i>Noel</i>	1
	<i>O sing to God</i>	1
	<i>Rédemption</i> , part 1	2
Mendelssohn:	<i>Come let us sing</i> , a cantata	1
	<i>For His is the sea</i>	1
	<i>O God save the king</i>	1
	<i>St Paul</i> , part 1	1
Ouseley:	<i>It came even to pass</i>	1
Spohr:	<i>Blest are the departed</i>	1
Stainer:	<i>Our God be with us</i>	1
West:	<i>Most glorious Lord of life</i>	1

Settings

<i>Kyrie:</i>	Martin [in E flat]	1
Magnificat:	Stanford in B flat	1
<i>Magnificat and Nunc dimittis</i> (or one of them):		
	Martin in B flat	1
	Stanford in B flat	1
<i>Te deum:</i>	Lloyd in E flat	1
	Martin in C	1
	Stanford in B flat	3
	Massey, Joseph	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1906

Part 1 – Chronological list

07.02.1906:

Burial sentences: Merbecke.

Blessed are the departed from *The Last Judgment*: Spohr. SMH 08.02.1906, p. 7.

18.03.1906:

Gallia: Gounod. SMH 19.03.1906, p. 5.

08.04.1906:

St Matthew Passion: Bach. SMH 09.04.1906, p. 5.

09.04.1906:

Excerpts from *Mors et Vita*: Gounod. SMH 09.04.1906, p. 5.

10.04.1906:

St Matthew Passion: Bach. SMH 10.04.1906, p. 6.

11.04.1906:

Psalm 51: Stainer.

Part 1 of *Rédemption*: Gounod. SMH 13.04.1906, p. 5.

12.04.1906:

Gallia: Gounod.

O Saviour of the world: Goss. SMH 12.04.1906, p. 6.

13.04.1906:

Part 1 of *Rédemption*: Gounod. SMH 13.04.1906, p. 5.

15.04.1906 (morning):

Te deum: Anon. *Kyrie*: Martin in C. SMH 16.04.1906, p. 8.

15.04.1906 (afternoon):

Magnificat: Martin in B flat.

Hallelujah from *Messiah*: Handel. SMH 16.04.1906, p. 8.

11.11.1906:

Te deum: Stainer in A.

Rise up arise: Mendelssohn. *I saw the Lord*: Stainer. SMH 10.11.1906, p. 3.

30.11.1906:

Lobgesang: Mendelssohn. SMH 01.12.1906, p. 6.

Part 2 – Cumulative List**Anthems:**

Bach:	<i>St Matthew Passion</i>	2
Goss:	<i>O Saviour of the world</i>	1
Gounod:	<i>Gallia</i>	2
	Excepts from <i>Mors et Vita</i>	1
	<i>Rédemption</i> , part 1	2
Handel:	<i>Hallelujah</i> from <i>Messiah</i>	1
Mendelssohn:	<i>Lobgesang</i>	1
	<i>Rise up, arise</i>	1
Spohr:	<i>Blessed are the departed</i> from <i>The Last Judgment</i>	1
Stainer:	<i>I saw the lord</i>	1
	<i>Psalm 51</i>	1

Settings:

<i>Burial Sentences:</i>	Merbecke	1
<i>Kyrie:</i>	Martin in C	1
<i>Magnificat:</i>	Martin in B flat	1
<i>Te deum:</i>	Anon	1
	Stainer in A	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1907

Part 1 – Chronological list

10.03.1907:

Psalm 51: Stainer. *Gallia*: Gounod. SMH 11.03.1907, p. 5.

24.03.1907:

Psalm 51: Stainer. *St Matthew Passion*: Bach. SMH 25.03.1907, p. 5.

26.03.1907 (evening):

Passion Music from *Messiah*: Handel. SMH 23.03.1907, p. 17.

27.03.1907:

St Matthew Passion: Bach. SMH 23.03.1907, p. 5.

28.03.1907:

Gethsemane: Williams. SMH 29.03.1907, p. 6.

29.03.1907 (morning):

Kyrie: Merbecke

O Saviour of the World: Goss. SMH 30.03.1907, p. 6.

29.03.1907 (evening):

Rédemption: Gounod. SMH 29.03.1907, p. 6.

21.07.1907:

Lobgesang: Mendelssohn. SMH 27.07.1907, p. 11.

22.09.1907:

Ave Verum: Gounod. SMH 23.09.1907, p. 6.

27.10.1907:

Lauda Sion: Mendelssohn. SMH 26.10.1907, p. 19.

22.12.1907 (afternoon):

Advent and Christmas portions of *Messiah*: Handel. SMH 21.12.1907, p. 3.

25.12.1907 (morning):

Te deum: Stanford in B flat. SMH 26.12.1907, p. 5.

25.12.1907 (evening):

Magnificat: Manton in B flat.

Unto us a child is born, SMH 26.12.1907, 5.

Part 2 – Cumulative List**Anthems:**

Bach:	<i>St Matthew Passion</i>	2
Gounod:	<i>Ave verum</i>	1
	<i>Gallia</i>	1
	<i>Rédemption</i>	1
Handel:	Advent and Christmas music from <i>Messiah</i>	1
	Passion Music from <i>Messiah</i>	1
Mendelssohn:	<i>Lauda Sion</i>	1
	<i>Lobgesang</i>	1
Stainer:	<i>Psalm 51</i>	2
Williams:	<i>Gethsemene</i>	1

Settings:

<i>Kyrie:</i>	Merbecke	1
<i>Magnificat:</i>	Manton in B flat	1
<i>Te deum</i>	Stanford in B flat	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1908

Part 1 – Chronological list

16.02.1908:

God, thou art great: Spohr. SMH 15.02.1908, p. 23.

22.03.1907:

I wrestle and I pray: Bach and *Gallia*: Gounod. SMH 21.03.1908, p. 3.

13.04.1908:

The Crown of Thorns: Packer. SMH 14.04.1908, p. 6.

14.04.1908:

Selections from *St Matthew Passion*: Bach. SMH 14.04.1908, p. 6.

15.04.1908:

Selections from *Messiah*: Handel. SMH 14.04.1908, p. 6.

16.04.1908:

Rédemption Part 1: Gounod. SMH 14.04.1908, p. 6.

17.04.1908:

The Crucifixion: Stainer. SMH 14.04.1908, p. 6.

19.04.1908 (morning):

Word of God incarnate: Elgar. SMH 19.04.1908, p. 1.

19.04.1908 (evening):

The Story of the Cross: [Massey]. SMH 19.04.1908, p. 1.

21.06.1908:

Rédemption Part 2: Gounod. SMH 20.06.1908, p. 18.

07.12.1908:

Christmas Oratorio first 4 parts: Bach. SMH 08.12.1908, p. 8.

20.12.1908:

Christmas Oratorio first 4 parts: Bach. SMH 19.12.1908, p. 11.

25.12.1908 (morning):

Te Deum: Smart in F

Come and thank Him: Bach. SMH 26.12.1908, p. 9.

25.12.1908 (evening):

Come and thank Him: Bach.

Hear, king of angels: Bach. SMH 26.12.1908, p. 9.

Part 2 – Cumulative List**Anthems**

Bach:	<i>Christmas Oratorio</i> Parts 1-4	2
	<i>Come and thank Him</i>	2
	<i>Hear, king of angels</i>	1
	<i>I wrestle and I pray</i>	1
	<i>Selections from St Matthew Passion</i>	1
Elgar:	<i>Word of God incarnate</i>	1
Gounod:	<i>Gallia</i>	1
	<i>Rédemption</i> Part 1	1
	<i>Rédemption</i> Part 2	1
Handel:	<i>Selections from Messiah</i>	1
Packer:	<i>The Crown of Thorns</i>	1
Spohr:	<i>God, thou art great</i>	1
Stainer:	<i>The Crucifixion</i>	1

Services

<i>Te deum:</i>	Smart in F	1
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ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1909

Part 1 – Chronological list

14.02.1909 (afternoon):

Selections from *Elijah*: Mendelssohn. SMH 13.02.1909, p. 17.

09.04.1909 (afternoon):

The Story of the Cross: [Massey]. SMH 10.04.1909, p. 8.

09.04.1909 (evening):

The Crucifixion: Stainer. SMH 10.04.1909, p. 8.

11.04.1909 (evening):

Hallelujah: Beethoven.

Hallelujah from *Messiah*: Handel. SMH 10.04.1909, p. 22.

21.04.1909 (funeral of the Primate):

Burial Sentences: Merbecke

Happy are the blest from *St Paul*: Mendelssohn. SMH 21.04.1909, p. 8.

25.04.1909 (morning):

From Thy love as a father from *Rédemption*: Gounod. SMH 26.04.1909, p. 5.

25.04.1909 (evening):

The sun shall be no more thy light: Woodward. SMH 26.04.1909, p. 5.

16.05.1909:

Rédemption, Part 2: Gounod. SMH 15.05.1909, p. 3.

29.08.1909 (morning):

All the people saw the thunderings: Stainer, SMH 28.08.1909, p. 3.

29.08.1909 (evening):

I wrestle and pray: Bach, SMH 28.08.1909, p. 3.

05.09.1909 (morning):

Rejoice ye with Jerusalem: Stainer. SMH 04.09.1909, p. 18.

05.09.1909 (evening):

Blessed be the God and Father: Wesley. SMH 04.09.1909, p. 18.

12.09.1909 (morning):

Come thou Holy Spirit: Burnett. SMH 11.09.1909, p. 18.

12.09.1909 (evening):

Beloved let us love one another and *Awake thou that sleepest*: Stainer. SMH 11.09.1909, p. 18.

19.09.1909 (morning):

The Lord is loving unto every man: Garrett. SMH 18.09.1909, p. 3.

19.09.1909 (evening):

Ho, every one that thirsteth: Martin. SMH 18.09.1909, p. 3.

26.09.1909 (morning):

Judge me O God: Mendelssohn. SMH 25.09.1909, p. 3.

26.09.1909 (evening):

O saving victim: Gounod. SMH 25.09.1909, p. 3.

03.10.1909 (morning):

O come let us worship: Mendelssohn. SMH 02.10.1909, p. 17.

03.10.1909 (evening):

Blessed angel spirits: Tchaikovsky. SMH 02.10.1909, p. 17.

10.10.1909 (morning):

Peace I leave with you: Button. SMH 09.10.1909, p. 3.

10.10.1909 (evening):

O worship the Lord: Hollins. SMH 09.10.1909, p. 3.

17.10.1909 (morning):

The sun shall no more: Woodward. SMH 16.10.1909, p. 3.

17.10.1909 (evening):

Your thankful songs upraise: Weber. SMH 16.10.1909, p. 3.

24.10.1909 (morning):

The earth is my possession: Gounod. SMH 23.10.1909, p. 26.

24.10.1909 (evening):

Far from the world: Parker. SMH 23.10.1909, p. 26.

31.10.1909 (morning):

He watching over Israel: Mendelssohn. SMH 30.10.1909, p. 18.

31.10.1909 (evening):

Hallelujah: Beethoven. SMH 30.10.1909, p. 18.

07.11.1909 (morning):

Jesu word of God incarnate: Elgar. SMH 06.11.1909, p. 10.

07.11.1909 (evening):

The lord is loving unto every man: Garrett. SMH 06.11.1909, p. 10.

13.11.1909 (afternoon):

Blessed is he who cometh: Gounod. SMH 15.11.1909, p. 8.

14.11.1909 (morning):

Blessed are the men who fear him: Mendelssohn. SMH 13.11.1909, p. 3.

14.11.1909 (evening):

Zadok the priest: Handel. SMH 13.11.1909, p. 3.

17.11.1909 (consecration of Wright):

Hallelujah from Messiah: Handel.

Your thankful songs upraise: Weber.

Te Deum: Stanford in B flat. Responses: Tallis' Festival.

Come, Holy Spirit, come: Barnett.

Blessed is he who cometh in the name of the Lord: Gounod.

Sanctus and Gloria: Massey. SMH 19.11.1909, p. 11.

21.11.1909 (morning):

Therefore with angels and archangels: Hopkins. SMH 20.11.1909, p. 24.

21.11.1909 (evening):

Whosoever dwelleth under the defence of the most high: Martin.

SMH 20.11.1909, p. 24.

28.11.1909 (morning):

O for a closer walk with God: Foster. SMH 27.11.1909, p. 17.

28.11.1909 (evening):

Lovely appear: Gounod. SMH 27.11.1909, p. 17.

30.11.1909 (Patronal festival):

Magnificat and Nunc Dimitts: Garrett in E flat.

I was glad when they said unto me: Horsley.

Hallelujah from Messiah: Handel SMH 01.12.1909, p. 14.

05.12.1909 (morning):

Hosanna in the highest: Stainer. SMH 04.12.1909, p. 3.

05.12.1909 (evening):

Hearken unto me: Sullivan. SMH 04.12.1909, p. 3.

12.12.1909 (morning):

The wilderness: Wesley. SMH 11.12.1909, p. 17.

12.12.1909 (evening):

And a highway shall be there: Wesley. SMH 11.12.1909, p. 17.

19.12.1909 (morning):

Comfort ye my people: Handel. SMH 18.12.1909, p. 3.

19.12.1909 (evening):

Awake, put on thy strength: Stainer. SMH 18.12.1909, p. 3.

24.12 1909:

Carols sung by the choir:

The author of peace

Holy night

Come to the manger (Massey)

O Christmas morn

A wondrous sight

The first nowell

Twass in the days when caesar reigned

Good Christian people all

SMH 25.12.1909 p. 8.

25.12.1909 (morning):

Te deum: Woodward.

O come to the manger: [Joseph] Massey. SMH 27.12 1909.

25.12.1909 (afternoon):

Magnificat: Stainer in E flat.

O sing to God: Gounod. SMH 27.12 1909

Part 2 – Cumulative List

Bach:	<i>I wrestle and I pray</i>	1
Barnett:	<i>Come, Holy Spirit, come</i>	1
Beethoven:	<i>Hallelujah</i>	2
Burnett:	<i>Come thou Holy Spirit</i>	1
Button:	<i>Peace I leave with you</i>	1
Carols:	<i>A wondrous sight</i>	1
	<i>Come to the manger (Massey)</i>	2
	<i>Good Christian people all</i>	1
	<i>Holy night</i>	1
	<i>O Christmas morn</i>	1
	<i>The author of peace</i>	1
	<i>The first nowell</i>	1
	<i>Twass in the days when caesar reigned</i>	1
Elgar:	<i>Jesu word of God incarnate</i>	1
Foster:	<i>O for a closer walk with God</i>	1
Garrett:	<i>The Lord is loving unto every man</i>	2
Gounod:	<i>Blessed is he who cometh in the name of the Lord</i>	2
	<i>From thy love as a father from Rédemption</i>	1
	<i>Lovely appear</i>	1
	<i>O saving victim</i>	1
	<i>O sing to God</i>	1
	<i>Rédemption Part 2</i>	1
	<i>The earth is my possession</i>	1

Handel:	<i>Comfort ye my people from Messiah</i>	1
	<i>Hallelujah from Messiah</i>	3
	<i>Zadok the priest</i>	1
Hollins:	<i>O worship the Lord</i>	1
Hopkins:	<i>Therefore with angels and archangels</i>	1
Martin:	<i>Ho, every one who thirsteth</i>	1
	<i>Whosoever dwelleth under the defence of the most high</i>	1
Massey, Joseph:	<i>Come to the manger</i>	1
	<i>The Story of the Cross</i>	1
Mendelssohn:	<i>Blessed are the men who fear him</i>	1
	<i>Happy are the blest from St Paul</i>	1
	<i>He watching over Israel from Elijah</i>	1
	<i>Judge me O God</i>	1
	<i>O come let us worship</i>	1
	<i>Selections from Elijah</i>	1
Merbecke:	<i>Burial sentences</i>	1
Parker:	<i>Far from the world</i>	1
Stainer:	<i>All the people saw the thunderings</i>	2
	<i>Awake, put on Thy strength</i>	1
	<i>Awake thou that sleepest</i>	1
	<i>Beloved let us love one another</i>	1
	<i>Hosanna in the highest</i>	1
	<i>Rejoice ye with Jerusalem</i>	1
	<i>The Crucifixion</i>	1
Tchaikovsky:	<i>Blessed angel spirits</i>	1
Weber:	<i>Your thankful songs upraise</i>	2
Wesley:	<i>And a highway shall be there</i>	1
	<i>Blessed be the God and Father</i>	1
	<i>The wilderness</i>	1
Woodward:	<i>The sun shall be no more thy light</i>	2
Settings		
<i>Gloria:</i>	Massey	1

Magnificat and Nunc dimittis:

Garrett	1
Stainer in E flat	1

<i>Sanctus:</i>	Massey	1
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<i>Te deum:</i>	Stanford in B flat	1
	Woodward	1

Consolidated list for 1890 to 1909

The year in which an anthem or setting was first sung appears adjacent to the name of the anthem. A number of new anthems and settings were added to the repertoire of the Choir in the years 1890 to 1909. These are marked by the year in which the new anthem or setting was first sung being in bold figures. Not all anthems and settings that were sung prior to 1890 were sung again in the years 1890 to 1909. There is a cross (+) against the year of the anthems which the choir sang before 1890 and which were sung between 1890 and 1909. Where there is no cross, the anthem was not sung between 1890 and 1909.

Anthems

Attwood (1740 – 1719):

<i>Teach me O Lord</i>	1890
<i>Turn Thy face from my sins</i>	1870+

Bach (1685-1750):

<i>Come and thank him</i>	1908
<i>Christmas Oratorio</i> Parts 1 - 4	1908
<i>Hear, king of angels</i>	1908
<i>I wrestle and I pray</i>	1890
<i>Selection from St Matthew Passion</i>	1888+
<i>St Matthew Passion</i>	1886

Barnby (1838-1896):

<i>Break forth into joy</i>	1897
<i>I will give thanks unto Thee</i>	1886+
<i>It is high time to awake out of sleep</i>	1891
<i>King all glorious, Lord of Hosts</i>	1885
<i>O Lord how manifold are Thy works</i>	1903

Barnett (-):

<i>Peace I leave with you</i>	1909
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Beethoven (1770-1827):

<i>Hallelujah</i>	1872
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Best (1826-1897): *The Lord is great in Zion*

1886+

Bridge (1844-1924):

<i>Blessed be the Lord thy God</i>	1900
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Burnett (-):

<i>Come thou Holy Spirit</i>	1890
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Button (-):

<i>Peace I leave with you</i>	1890
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Carols:	<i>A wondrous sight</i>	1909
	<i>Come to the manger (Massey)</i>	1909
	<i>Good Christian people all</i>	1909
	<i>Holy night</i>	1909
	<i>O Christmas morn</i>	1909
	<i>The author of peace</i>	1909
	<i>The first nowell</i>	1909
	<i>Twass in the days when caesar reigned</i>	1909
Clarke-Whitfeld (1770-1836):		
	<i>I will lift up mine eyes unto the hills</i>	1869+
	<i>In Jewry God is known</i>	1869+
Cobb (-):	<i>Arise, O Lord unto thy resting place</i>	1902
Crotch (1775-1847):		
	<i>Comfort, O Lord, the soul of your servant</i>	1885+
Elgar (1857-1934):	<i>Jesu word of God incarnate</i>	1890
Elvey (1816 – 1893):		
	<i>Christ being raised from the dead</i>	1880+
	<i>I was glad when they said unto me</i>	1870+
	<i>The souls of the righteous are in the hand of God</i>	1880+
	<i>Unto Thee have I cried</i>	1881+
	<i>Where withal shall a young man cleanse his heart</i>	1892
Farant (1530-1589):	<i>Lord for Thy tender mercies' sake</i>	1890
Fauré (1845-1924):	<i>All ye who weep</i>	1901
Foster (-):	<i>O for closer walk with God</i>	1890
Gadsby (1842-1907):		
	<i>O lord and governor, how excellent is Thy name</i>	1882
Garrett (1834-1897):		
	<i>But the Lord is loving unto every man</i>	1881+
	<i>In humble faith and holy love</i>	1888+
	<i>Praise the Lord</i>	1886+
	<i>The Lord is loving unto every man</i>	1892+
Goss (1800-1880):		
	<i>And behold I bring you good tidings</i>	1869+
	<i>Arise, shine, Thy light has come</i>	1894
	<i>Behold I bring you glad tidings of great joy</i>	1869+
	<i>Fear not, O Lord</i>	1890
	<i>How lovely are thy dwellings fair</i>	1891
	<i>If we believe that Jesus died</i>	1873+

<i>O praise the Lord of heavens</i>	1890
<i>O pray for the peace of Jerusalem</i>	1886+
<i>O Saviour of the world, who by Thy cross</i>	1883+
<i>O taste and see how gracious the Lord is</i>	1884+
<i>Praise the Lord O my soul</i>	1885+
<i>Stand up and bless the Lord</i>	1870+
<i>They that put their trust in the Lord</i>	1892

Gounod (1818-1893):

<i>Ave verum</i>	1907
<i>Blessed is he who cometh in the name of the Lord</i>	1890
<i>Daughters of Jerusalem</i>	1890
<i>Come unto him</i>	1901
<i>From Thy love as a father from Rédemption</i>	1890
<i>Gallia</i>	1906
<i>How lovely are the messengers</i>	1891
<i>Lovely appear</i>	1890
<i>Selections from Mors et vita</i>	1906
<i>Noel</i>	1901
<i>O saving victim</i>	1890
<i>O sing to God</i>	1890
<i>Rédemption, final chorus</i>	1902
<i>Rédemption, Part 1</i>	1901
<i>Rédemption, Part 2</i>	1901
<i>Rejoice, ye choirs everlasting</i>	1891
<i>Send out Thy light and Thy truth</i>	1884+
<i>The earth is my possession</i>	1909

Handel (1685-1759):

<i>Advent and Christmas music from Messiah</i>	1907
<i>All we like sheep from Messiah</i>	1881+
<i>And the glory of the Lord from Messiah</i>	1881+
<i>And with his stripes from Messiah</i>	1886+
<i>Behold a virgin from Messiah</i>	1893
<i>Behold I bring you glad tidings</i>	1890
<i>Behold the lamb of God from Messiah</i>	1884+
<i>Comfort ye my people from Messiah</i>	1882+
<i>Every valley from Messiah</i>	1887+
<i>For unto us a child is born from Messiah</i>	1872+
<i>Glory to God from Messiah</i>	1902
<i>Hallelujah from Messiah</i>	1869+
<i>He trusted in God from Messiah</i>	1892
<i>Lift up your heads from Messiah</i>	1869+
<i>O thou that tellest from Messiah</i>	1881+
<i>Passion music from Messiah</i>	1890
<i>Selection from Messiah</i>	1891
<i>Surely he hath borne our griefs from Messiah</i>	1886+
<i>To Thee Cherubin and Seraphin</i>	
from <i>Te deum</i>	1877+
<i>Zadok the priest</i>	1877+

Haydn (1732-1809):		
	<i>Achieved is the glorious work from The Creation</i>	1901
	<i>Distracted with care and anguish</i>	1891
	<i>The heavens are telling from The Creation</i>	1870+
	<i>The marvelous work from The Creation</i>	1891
Hiles (1826-1904):	<i>Blessed are the merciful</i>	1888+
	<i>The Lord shall comfort Zion</i>	1892
	<i>Send out Thy light</i>	1890
Himmel (1765-1814):		
	<i>Incline Thine ear unto me, O Lord</i>	1886+
Hollins (1864-1942):		
	<i>O worship the Lord</i>	1890
Hopkins (1818-1901):		
	<i>Therefore with angels and archangels</i>	1882+
	<i>Why seek ye the living among the dead</i>	1895
Hurst (1849-1934):	<i>The Story of the Cross</i>	1897
Jackson (1730-1776):		
	<i>O give thanks unto the Lord, for He is good</i>	1885+
Kent (1700-1776):	<i>Hear my prayer</i>	1892
Macfarren (1813-1887):		
	<i>O Holy Ghost</i>	1890
Malan (-):	<i>But thou didst not leave</i>	1893
Martin (1844-1916):		
	<i>Hail gladdening light</i>	1900
	<i>Ho, every one that thirsteth</i>	1890
	<i>Rejoice in the Lord O ye righteous</i>	1901
	<i>The Lord is my strength</i>	1898
	<i>Whosoever dwelleth under the defence</i>	
	<i>of the most high</i>	1890
Massey, Joseph (1854-1953):		
	<i>O come to the manger</i>	1909
	<i>O hearken thee unto the voice of my calling</i>	1902
	<i>The Story of the Cross</i>	1902
Mendelssohn (1809-1847):		
	<i>All men all things from Lobgesung</i>	1894
	<i>Blessed are the men who fear him:</i>	1890
	<i>But the Lord is mindful of his own</i>	1887+

<i>Elijah, Part 1</i>	1902
<i>For His is the sea</i>	1905
<i>Happy are the blest from St Paul</i>	1890
<i>He watching over Israel from Elijah</i>	1887+
<i>Hear my prayer</i>	1886+
<i>How lovely are the messengers [from St Paul]</i>	1881+
<i>Hymn of Praise</i>	1902
<i>I waited for the Lord from Hymn of praise</i>	1890
<i>If with all your hearts from Elijah</i>	1881+
<i>Judge me, O God</i>	1877+
<i>Lauda Sion</i>	1907
<i>Lobgesang</i>	1906
<i>Lord, how long wilt Thou forget me</i>	1891
<i>O come let us worship</i>	1885+
<i>O God save the king</i>	1905
<i>Psalms ii and xxii</i>	1897
<i>Psalms 43, O come let us sing</i>	1888+
<i>Rise up, arise</i>	1906
<i>Selections from Elijah</i>	1891
<i>St Paul, Part 1</i>	1903
Merbecke (c.1505 - 1585):	
<i>Burial Sentences</i>	1890
<i>I am the resurrection and the life</i>	1901
Mozart (1756-1701):	
<i>Day of mourning from Requiem</i>	1901
<i>I will give Thee thanks</i>	1886+
<i>Judge me, O God (Lord)</i>	1869
<i>Out of the deep have I cried unto Thee</i>	1872+
Ouseley (1825-1889):	
<i>It came even to pass</i>	1884+
Packer (1810-1883):	
<i>The Crown of Thorns</i>	1893
<i>There is joy from The Crown of Thorns</i>	1897
Parker (1863- 1919):	
<i>Far from the world</i>	1890
Roberts (1750-1836):	
<i>Seek ye the Lord while He may be found</i>	1886+
Schubert (1797-1828):	
<i>Great is Jehovah</i>	1891
Spohr (1784-1859):	
<i>Blessing and honour</i>	1892
<i>Blessed are the departed from The Last Judgment</i>	1872+
<i>God, thou art great</i>	1908

<i>Great and wonderful from The Last Judgment</i>	1897
<i>How lovely are the dwellings</i>	1885+
<i>How sweet the name</i>	1890
<i>Praise his awful name from The Last Judgment</i>	1892
<i>Selections from The Last Judgment</i>	1891
<i>The Last Judgment</i>	1903
<i>There is a name I love to hear</i>	1890
Smith (1780-1929): <i>How beautiful upon the mountains</i>	1892
Stainer (1840-1901):	
<i>Alleluia, O Zion that bringest good tidings</i>	1900
<i>And all the peoples saw the thunderings</i>	1885+
<i>Awake, awake, put on Thy strength</i>	1887+
<i>Awake thou that sleepest from</i>	
<i> The Daughter of Jairus</i>	1886
<i>Beloved let us love one another</i>	1890
<i>Break forth into joy</i>	1891
<i>From the throne of His cross from The Crucifixion</i>	1898
<i>God so loved the world from The Crucifixion</i>	1890
<i>Hallowed day</i>	1895
<i>Hosanna in the highest</i>	1886+
<i>How beautiful upon the mountains</i>	1890
<i>I am Alpha and Omega</i>	1885+
<i>I saw the Lord</i>	1901
<i>Lead kindly light</i>	1891
<i>Leave us not nor forsake us</i>	1890
<i>Miserere</i>	1887+
<i>Our God be with us</i>	1905
<i>Rejoice ye with Jerusalem</i>	1890
<i>The Crucifixion</i>	1888
<i>The Daughter of Jairus</i>	1898
<i>The hallowed day</i>	1892
<i>They have taken away my Lord</i>	1886+
<i>Thus speaketh the Lord of Hosts</i>	1898
<i>What are these that are arrayed in white robes</i>	1880+
<i>Why seek ye the living amongst the dead</i>	1893
<i>Ye that (shall) dwell in the land I gave</i>	1886+
<i>Zion that bringest good tidings</i>	1897
Sullivan (1842-1900):	
<i>Hearken unto me</i>	1890
<i>O taste and see how gracious the Lord is</i>	1870+
Tchaikovsky (1840-1893):	
<i>Blessed angel spirits</i>	1890
Tours (1839-1897): <i>There were shepherds abiding in the fields</i>	1896
Weber (1786-1826): <i>Your thankful songs upraise</i>	1909

Wesley (1810-1896):
And a highway shall be there **1890**
Blessed be the God and Father 1885+
The wilderness **1890**

West (-): *Most glorious lord of life* **1905**

Williams (1853-1935):
Gethsemene **1901**
Thou will keep him in perfect peace **1890**

Woodward: (1848-1934):
The sun shall be no more thy light

Settings

Benedicite: Anon, possibly chanted. 1886+

Benedictus: Massey 1902
Woodward (1848-1934) in D **1895**

Burial sentences: Merbecke (c.1505 - 1585) **1906**

Communion Service:

Martin in C **1900**

Gloria: Massey **1890**
Smart in F **1890**

Jubilate: Ayrton 1887+
Goodson 1896
Macfarren [in D] **1890**
Macfarren in G **1892**
Russell **1897**
Sullivan (1842-1900) in D **1893**
Tours (1838-1897) in F **1890**

Kyrie: Martin in C **1906**
Martin in E flat **1901**
Montague Younger **1897**
Sullivan (1842-1900) in D **1894**
Tours (1838-1897) in F **1896**

Litany: Tallis

Magnificat and Nunc Dimittis:

	Bridge in D	1890
	Bridge in F	1892
	Bunnett in F	1885+
	Dykes in F	1895
	Elaton Faning	1902
	Ellis	1883+
	Foster in F	1896
	Gadsby (1842-1907) in C	1885+
	Garrett (1834-1897) in D	1891
	Garrett in E flat	1894
	Garrett in F	1889+
	Goss (1800-1880) in A	1890
	Hopkins (1818-1901) in F	1890
	Manton in B flat	1907
	Martin in B flat	1900
	Morley in A	1890
	Morley in C	1891
	Parry (1848-1918) in D	1882+
	Smart in F	1879+
	Stainer (1840-1901) in A	1890
	Stainer in B flat	1880+
	Stainer in C	1897
	Stainer in D	1879+
	Stainer in E flat	1880+
	Stanford in B flat	1900
	Steggall (1826-1905) in G	1890
	Tours (1838-1897) in F	1880+
	Turle	1901
	Walmisley (1814-1856) in D	1885+
	Williams in C	1904
	Winchester in D	1886+
	Winchester in F	1886+
<i>Responses:</i>	Tallis	
<i>Sanctus:</i>	Massey	1909
<i>Te deum:</i>	Barnby in E	1901
	Barrett in C	1891
	Colborne in C	1886+
	Dykes in F	1886+
	Harwood	1904
	Lloyd in E flat	1905
	Massey, Joseph	1905
	Martin in A	1902
	Martin in C	1898
	Smart in F	1874+
	Stainer (Gregorian setting)	1897

Stainer in A	1906
Stainer in B flat	1901
Stanford in B flat	1900
Stanford in G	1901
Sullivan in A	1890
Sullivan in D	1888+
Thorne in C	1886+
Tours (1838-1897) in F	1889+
Walmisley (1814-1856) in D minor	1890
Winchester in D	1891
Winchester in F	1890
Woodward in D	1892

Music for Holy Week

1890:

01.04.1890: *The Daughters of Jerusalem*: [Gounod]. SMH 04.04.1890, p. 7.

04.04. 1890 (Good Friday):

Passion Music from Messiah: Handel, choir accompanied on the organ.
SMH 05.04.1890, p. 7.

1891:

23.03.1891:

The Daughters of Jerusalem: Gounod, and other items. SMH 23.03.1891, p. 5.

24.03.1891:

Selections from *Messiah*: Handel. SMH 23.03.1891, p. 5.

25.03.1891:

Selections from *St Matthew Passion*: Bach. SMH 23.03.1891, p. 5.

26.03.1891:

The Daughters of Jerusalem: Gounod. SMH 23.03.1891, p. 5.

27.03.1891:

Miserere: Stainer.

Selections from *Messiah*: Handel. SMH 27.03.1891, p. 5

29.03.1891:

Passion Music from *Messiah*: Handel

Behold the lamb of God

Surely he hath borne our griefs.

And with his stripes. SMH 28.03.1891, p. 8.

1892:

11.04.1892 (evening): *The Crucifixion*: Stainer. SMH 12.04.1892, p. 5.

12.04.1892 (evening): Selections from *Messiah*: Handel. SMH 12.04.1892, p. 5.

13.04.1892 (evening): *Daughters of Jerusalem*: Gounod. SMH 12.04.1892, p. 5.

14.04.1892 (evening): *The Crucifixion*: Stainer. SMH 12.04.1892, p. 5.

15.04.1892 (evening): *Passion Music* from *Messiah*. SMH 12.04.1892, p. 5.

16.04.1892 (Good Friday service):

Passion Music from *Messiah*: Handel.

Behold the Lamb.

Surely he hath borne.

And with his stripes.

All we like sheep.

He trusted in God. SMH 16.04.1892, p. 7.

1893:**27.03.1893 (Holy Week):**

The Crucifixion: Stainer. SMH 28.03.1893, p. 5.

28.03.1893 (Holy Week):

Selections from *Messiah*: Handel. SMH 28.03.1893, p. 5.

29.03.1893 (Holy Week):

The Crown of Thorns: Packer. SMH 28.03.1893, p. 5

1894:**21.03.1894:**

The Crucifixion: Stainer. SMH 21.03.1894, p. 7.

22.03.1894:

The Daughters of Jerusalem: Gounod. SMH. 23.03.1894, p. 5.

23.03.1894

Passion Music from *Messiah*: Handel. SMH 23.03.1894, p. 5.

24.03.1894:

Passion Music from *Messiah*: Handel SMH 24.03.1894, p. 9.

1895:

08.04.1895: *The Crown of Thorns*: Packer. SMH 09.04.1895, p. 5

09.04.1895:

Daughter of Jerusalem: Gounod. SMH 09.04.1895, p. 5.

10.04 1895

Selections of the Passion Music from *Messiah*: Handel. SMH 09.04 1895, p. 5.

11.04.1895:

The Crown of Thorns: Packer. SMH 09.04.1895, p. 5.

12.04.1895 (Good Friday):

The following from *Messiah* Handel:

Behold the lamb of God (choir).

He trusted in God (choir)

He was despised (solo)

Thy rebuke hath broken (solo)

Surely he has born our griefs (choir)

Behold and see (solo)

And with his stripes (choir)

But thou didst not leave (solo)

All we like sheep (choir)

1896:**31.03.1896:**

The Crucifixion: Stainer. SMH 28.03.1896, p. 6.

01.04.1896:

Passion Music from *Messiah*: Handel. SMH 28.03.1896, p. 6.

02.04.1896:

The Crown of Thorns: Packer. SMH 28.03.1896, p. 6.

03.04.1896:

Passion Music from *Messiah*: Handel. SMH 28.04.1896, p. 6.

1897:**11.04.1897 (evening):**

The Crucifixion: Stainer. SMH 12.04.1897, p.7.

12.04.1897 (evening):

The Daughters of Jerusaleum: Gounod. SMH 12.04.1897, p. 7.

13.04.1897 (evening):

Psalms ii and xxii, *Cast Thy burden* and other choral pieces of Mendelssohn:
SMH 10.04.1897, p. 6.

14.04.1897 (evening):

Passion music from *Messiah*: Handel. SMH 10.04.1897, p. 6.

15.04.1897 (evening):

The Daughters of Jerusalem: Gounod. SMH 10.04.1897, p. 6.

16.04.1897 (Good Friday morning):

Te deum: Stainer's Gregorian setting. *Benedictus*: Peregrine tone.

There is joy from [The] Crown of Thorns: Packer. SMH 17.04.1897, p. 7.

16.04.1897 (Good Friday afternoon):

Litany, chanted.

The story of the cross: Hurst. SMH 17.04.1897, p. 7.

16.04.1897 (Good Friday evening):

Passion Music from Messiah: Handel. SMH 17.04.1897, p. 7.

1898:**04.04.1898:**

The Crucifixion: Stainer. SMH 08.04.1897, p. 4

05.04.1898:

Gethsemane: [Williams]. SMH 08.04.1897, p. 4.

06.04.1898:

Passion Music from Messiah: SMH .07.04.1897, p. 6.

07.04.1898:

Gethsemane: [Williams]. SMH 08.04.1897, p. 4.

08.04.1898 (Good Friday morning):

From the throne of His cross from The Crucifixion: Stainer. SMH .09.04.1897, p. 9.

08.04.1898 (Good Friday evening):

The Crucifixion: Stainer. SMH 09.04.1897, p. 9.

1899:**27.03.1899**

Passion Music from Messiah: Handel. SMH 28.03.1899, p. 4.

28.03.1899

The Daughters of Jerusalem: Gounod SMH 28.03.1899, p. 4.

29.03.1899

Hear my prayer: Mendelssohn. SMH 28.03.1899, p. 4.

1900:**13.04.1900:**

From the Throne of His Cross from The Crucifixion: Stainer.
SMH 13.04.1900, p. 5.

1901:**01.04.1901:**

Rédemption Part 1: Gounod. SMH 02.04.1901, p. 7

03.04.1901:

Rédemption Part 1: Gounod. SMH 02.04.1901, p. 7

04.04.1901:

Gethsemane: Williams. SMH 05.04.1901, p. 5.

05.04.1901 (morning):

Benedictus: Massey.

Beloved, love one another: Stainer. SMH 08.04.1901, p. 5.

05.04.1901 (evening):

The Crucifixion: Stainer. SMH 06.04.1901, p. 9.

1902:**28.03.1902 (Good Friday morning):**

O Saviour of the World: Goss, SMH 29.03.1902, p. 9.

28.03.1902 (Good Friday afternoon):

The Story of the Cross: Massey, SMH 29.03.1902, p. 9.

28.03.1902 (Good Friday evening):

Part 1 of *Rédemption*: Gounod, SMH 29.03.1902, p. 9.

1903:**07.04.1903:**

St Matthew Passion: Bach. SMH 08.04.1903, p. 9.

08.04.1903:

Rédemption: Gounod. SMH 08.04.1903, p. 9.

10.04.1903:

O Saviour of the world: Goss. SMH 11.04.1903, p. 9.

1904:**27.03.1904:**

The Crown of Thorns: Charles S. Packer. SMH 28.03.1904, p. 5.

29.03.1904:

Redemption: Gounod. SMH 30.03.1904, p. 8.

30.03.1904:

St Matthew Passion: Bach. SMH 30.03.1904, p. 8.

31.03.1904:

The Crown of Thorns: Charles S. Packer. SMH 30.03.1904, p. 8.

01.04.1904:

The Crucifixion: Stainer. SMH 02.04.1904, p. 8.

1905:**16.04.1905:**

Passion Music [probably selections from *St Matthew Passion*]: Bach. SMH, 15.04.1905, p. 14.

18.04.1905:

St Matthew Passion: Bach. SMH 16.04.1905, p. 6.

21.04.1905:

Part 1 of *Rédemption*: Gounod. SMH, 22.04.1905, p. 10.

1906:**08.04.1906:**

St Matthew Passion: Bach. SMH 09.04.1906, p. 5.

09.04.1906:

Excerpts from *Mors et Vita*: Gounod. SMH 09.04.1906, p. 5.

10.04.1906:

St Matthew Passion: Bach. SMH 10.04.1906, p. 6.

11.04.1906:

Psalm 51: Stainer.

Part 1 of *Rédemption*: Gounod. SMH 13.04.1906, p. 5.

12.04.1906:

Gallia: Gounod.

O Saviour of the world; Goss. SMH 12.04.1906, p. 6.

13.04.1906:

Part 1 of *Rédemption*: Gounod. SMH 13.04.1906, p. 5.

1907:**24.03.1907:**

Psalm 51: Stainer. *St Matthew Passion*: Bach. SMH 23.03.1907, p. 17.

26.03.1907 (evening):

Passion Music from *Messiah*: Handel. SMH 23.03.1907, p. 17.

27.03.1907:

St Matthew Passion: Bach. SMH 23.03.1907, p. 5.

28.03.1907:

Gethsemane: Williams. SMH 29.03.1907, p. 6.

29.03.1907 (morning):

Kyrie: Merbecke

O Saviour of the World: Goss. SMH 30.03.1907, p. 6.

29.03.1907 (evening):

Rédemption: Gounod. SMH 29.03.1907, p. 6.

1908:

13.04.1908:

The Crown of Thorns: Packer. SMH 14.04.1908, p. 6.

14.04.1908:

Selections from *St Matthew Passion*: Bach. SMH 14.04.1908, p. 6.

15.04.1908:

Selections from *Messiah*: Handel. SMH 14.04.1908, p. 6.

16.04.1908:

Rédemption Part 1: Gounod. SMH 14.04.1908, p. 6.

17.04.1908:

The Crucifixion: Stainer. SMH 14.04.1908, p. 6.

1909:

09.04.1909 (afternoon):

The Story of the Cross: [Joseph Massey]. SMH 10.04.1909, p. 8.

09.04.1909 (evening):

The Crucifixion: Stainer. SMH 10.04.1909, p. 8.

APPENDIX 5

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1910 – 1919

Part 1 – Chronological list

02.01.1910 (morning):

Blessed is he: Gounod. SMH 01.01.1910, p. 19.

02.01.1910 (evening):

O Zion that bringest good tidings: Stainer. SMH 01.01.1910, p. 19.

09.01.1910 (morning):

The first nowell (carol). SMH 08.01.1910, p. 16.

09.01.1910 (evening):

There shall a star come forth from Jacob: [Mendelssohn]. SMH 08.01.1910, p. 16.

16.01.1910 (morning):

Therefore with angels and archangels: Hopkins. SMH 15.01.1910, p. 22.

23.01.1910 (morning):

Anthem of peace: Barnby. SMH 22.01.1910, p. 3.

23.01.1910 (evening):

Art thou the Christ: Stainer. SMH 22.01.1910, p. 3.

30.01.1910 (morning):

There shall a star [come forth] from Jacob: Mendelssohn. SMH 29.01.1910, p. 3.

30.01.1910 (morning):

Rejoice ye with Jerusalem: Stainer. SMH 29.01.1910, p. 3.

06.02.1910 (morning):

Ho, everyone that thirsteth: Martin. SMH 05.02.1910, p. 8.

06.02.1910 (evening):

Blessed be the God and Father: Wesley. SMH 05.02.1910, p. 18.

13.02.1910 (morning):

He watching over Israel [from Elijah]: Mendelssohn. SMH 12.02.1910, p. 3.

13.02.1910 (evening):

Here by Babylon's wave: Gounod. SMH 12.02.1910, p. 3.

20.02.1910 (morning):

O for a closer walk with God: Foster. SMH 19.02.1910, p. 3.

20.02.1910 (evening):

I wrestle and I pray: Bach. SMH 19.02.1910, p. 3.

27.02.1910 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 26.02.1910, p. 17.

27.02.1910 (evening):

Hear my prayer O God: Mendelssohn. SMH 26.02.1910, p. 17.

06.03.1910 (morning):

O Saviour of the world: Goss. SMH 05.03.1910, p. 19.

06.03.1910 (evening):

All ye that cried unto the Lord: Mendelssohn. SMH 05.03.1910, p. 19.

13.03.1910 (morning):

Blessed Jesu: Dvorak. SMH 12.03.1910, p. 24.

13.03.1910 (afternoon):

Passion Music [from St Matthew Passion]: Bach. SMH 12.03.1910, p. 24.

13.03.1910 (evening):

The Story of the Cross: J[oseph] Massey. SMH 12.03.1910, p. 24.

20.03.1910 (morning):

All glory laud and honour: Bach. SMH 19.03.1910, p. 12.

20.03.1910 (afternoon):

Passion Music [from St Matthew Passion]: Bach. SMH 19.03.1910, p. 12.

20.03.1910 (evening):

Lo the children of the Hebrews: Gounod. SMH 19.03.1910, p. 12.

25.03.1910 (morning):

Jesu word of God incarnate: Elgar. SMH 26.03.1910, p. 13.

27.03.1910 (Easter morning)

Te deum: Stanford. *Sanctus* and *Gloria:* Massey.

O give thanks: Wolstenholme. SMH 28.03.1910, p. 8.

27.03.1910 (Easter evening):

Hallelujah: Beethoven.

Hallelujah from Messiah: Handel. SMH 28.03.1910, p. 8.

03.04.1910 (morning):

Christ is risen: Roberts. SMH 02.04.1910, p. 3.

03.04.1910 (evening):

Break forth into song: Barnby. SMH 02.04.1910, p. 3.

10.04.1910 (morning):

For us the Christ is made a victim: Gounod. SMH 09.04.1910, p. 22.

10.04.1910 (evening):

Awake thou that sleepest: Stainer. SMH 09.04.1910, p. 22.

17.04.1910 (morning):

Therefore with angels and archangels: Hopkins. SMH 16.04.1910, p. 22.

17.04.1910 (evening):

Blessed be the God and Father: Wesley. SMH 16.04.1910, p. 22.

24.04.1910 (morning):

Come thou Holy Spirit: Barnett. SMH 23.04.1910, p. 3.

24.04.1910 (evening):

From Thy love as a father: Gounod. SMH 23.04.1910, p. 3.

01.05.1910 (morning):

As the hart pants: Mendelssohn. SMH 30.04.1910, p. 3.

01.05.1910 (evening):

O for a closer walk with God: Foster. SMH 30.04.1910, p. 3.

08.05.1910 (morning):

Unfold ye portals: Gounod. SMH 07.05.1910, p. 24.

08.05.1910 (evening):

King all glorious: Barnby. SMH 07.05.1910, p. 24.

15.05.1910 (morning):

The sun shall be no more light: Sullivan. SMH 14.05.1910, p. 17.

15.05.1910 (evening):

From Thy love as a father: Gounod. SMH 14.05.1910, p. 17.

20.05.1910 (memorial service for the late king)

Service: Merbecke.

As the face of death is turned towards the God of life: Massey.
SMH 21.05.1910, p. 13.

22.05.1910 (morning):

Blessed angel spirits: Tchaikovsky. SMH 21.05.1910, p. 17.

22.05.1910 (evening):

I saw the Lord: Stainer. SMH 21.05.1910, p. 17.

29.05.1910 (morning):

I am Alpha and Omega: Stainer. SMH 28.05.1910, p. 10.

29.05.1910 (evening):

And the people saw: Stainer. SMH 28.05.1910, p. 10.

05.06.1910 (morning):

Come unto Him: Gounod. SMH 04.06.1910, p. 3.

05.06.1910 (evening):

Whoso dwelleth under the defence: Martin. SMH 04.06.1910, p. 3.

12.06.1910 (morning):

O love the Lord: Sullivan. SMH 11.06.1910, p. 3.

12.06.1910 (evening):

King all glorious: Barnby. SMH 11.06.1910, p. 3.

19.06.1910 (morning):

O saving victim: Gounod. SMH 18.06.1910, p. 3.

19.06.1910 (evening):

Behold, God the Lord passed by: Mendelssohn. SMH 18.06.1910, p. 3.

26.06.1910 (morning):

O taste and see how gracious the Lord is: Goss. SMH 25.06.1910, p. 3.

26.06.1910 (evening):

The Lord has commanded his children: Mendelssohn. SMH 25.06.1910, p. 3.

03.07.1910 (morning):

Peace I leave with you: Button. SMH 02.07.1910, p. 17.

03.07.1910 (evening):

Come unto Him: Gounod. SMH 02.07.1910, p. 17.

10.07.1910 (morning):

Send out Thy light: Gounod. SMH 09.07.1910, p. 19.

10.07.1910 (evening):

Awake thou that sleepest: Stainer. SMH 09.07.1910, p. 19.

17.07.1910 (morning):

Come thou Holy Spirit: Martin. SMH 16.07.1910, p. 3.

17.07.1910 (evening):

God who madest earth and heaven: Lohr. SMH 16.07.1910, p. 3.

24.07.1910 (morning):

O come let us worship: Mendelssohn. SMH 16.07.1910, p. 17.

24.07.1910 (evening):

Send out Thy light: Gounod. SMH 16.07.1910, p. 17.

31.07.1910 (morning):

How lovely are thy dwellings: Spohr. SMH 30.07.1910, p. 6.

31.07.1910 (evening):

Ho, everyone that thirsteth: Martin. SMH 30.07.1910, p. 6.

07.08.1910 (morning):

Jesu word of God incarnate: Gounod (but possibly Elgar). SMH 06.08.1910, p. 17.

07.08.1910 (evening):

Hail gladdening light: Martin. SMH 06.08.1910, p. 17.

14.08.1910 (morning):

Stand up and bless the Lord: Goss. SMH 13.08.1910, p. 3.

14.08.1910 (afternoon):

Art thou weary: Lloyd. SMH 13.08.1910, p. 3.

21.08.1910 (morning):

O love the Lord: Sullivan. SMH 20.08.1910, p. 16.

21.08.1910 (evening):

Ascribe unto the Lord: Wesley. SMH 20.08.1910, p. 16.

28.08.1910 (morning):

Who is like unto Thee: Sullivan. SMH 27.08.1910, p. 3.

28.08.1910 (evening):

Wherewithall shall a young man: Elvey. SMH 27.08.1910, p. 3.

04.09.1910 (morning):

Come thou Holy Spirit: Barnett. SMH 03.09.1910, p. 16.

04.09.1910 (evening):

O worship the Lord: Hollins. SMH 03.09.1910, p. 16.

11.09.1910 (morning):

The Lord hath commanded [his children]: Mendelssohn. SMH 10.09.1910, p. 3.

11.09.1910 (evening):

Rejoice in the Lord: Martin. SMH 10.09.1910, p. 3.

18.09.1910 (morning):

He is watching over Israel [from Elijah]: Mendelssohn. SMH 17.09.1910, p. 3.

18.09.1910 (evening):

Your thoughtful songs upraise: Weber. SMH 17.09.1910, p. 3.

25.09.1910 (morning):

Harken O Lord: Mackenzie. SMH 24.09.1910, p. 25.

25.09.1910 (evening):

Be not afraid [from *Elijah*]: Mendelssohn. SMH 24.09.1910, p. 25.

02.10.1910 (morning):

Peace I leave you: Button. SMH 01.10.1910, p. 26.

02.10.1910 (evening):

Stand up and bless the Lord: Goss. SMH 01.10.1910, p. 26.

09.10.1910 (morning):

And all the people saw: Stainer. SMH 08.10.1910, p. 25.

09.10.1910 (evening):

I saw the Lord: Stainer. SMH 08.10.1910, p. 25.

16.10.1910 (morning):

As the hart pants: Mendelssohn. SMH 15.10.1910, p. 3.

16.10.1910 (evening):

Ho, everyone that thirsteth: Martin. SMH 15.10.1910, p. 3.

23.10.1910 (morning):

O saving victim: Gounod. SMH 22.10.1910, p. 24.

23.10.1910 (evening):

Behold God the Lord passed by: Mendelssohn. SMH 22.10.1910, p. 24.

30.10.1910 (morning):

Ascribe unto the Lord: Wesley. SMH 22.10.1910, p. 24.

30.10.1910 (evening):

Who is like unto Thee: Sullivan. SMH 22.10.1910, p. 24.

06.11.1910 (morning):

Come unto Him: [Gounod]. SMH 05.11.1910, p. 11.

06.11.1910 (evening):

Hail gladdening light: Martin. SMH 05.11.1910, p. 11.

13.11.1910 (morning):

From Thy love as a father: Gounod. SMH 12.11.1910, p. 6.

13.11.1910 (evening):

Praise the Lord: Goss. SMH 12.11.1910, p. 6.

20.11.1910 (morning):

Hear king of angels: Bach. SMH 19.11.1910, p. 3.

20.11.1910 (evening):

How lovely are thy dwelling places: Brahms. SMH 19.11.1910, p. 3.

27.11.1910 (morning):

Praise His awful name: Spohr. SMH 26.11.1910, p. 26.

27.11.1910 (evening):

Rise up, arise: Mendelssohn. SMH 26.11.1910, p. 26.

04.12.1910 (morning):

Sleepers awake: Mendelssohn. SMH 03.12.1910, p. 3.

04.12.1910 (evening):

Hosanna in the highest: Stainer. SMH 03.12.1910, p. 3.

11.12.1910 (morning):

Harken unto me: Sullivan. SMH 10.12.1910, p. 26.

11.12.1910 (evening):

Comfort ye [from *Messiah*]: Handel. SMH 10.12.1910, p. 26.

18.12.1910 (morning):

Day of mourning: Mozart. SMH 17.12.1910, p. 26.

18.12.1910 (afternoon):

Selection from *Messiah*: Handel. SMH 17.12.1910, p. 26.

18.12.1910 (evening):

Awake, awake: Stainer. SMH 17.12.1910, p. 26.

24.12.1910 (evening):

Carol service. SMH 24.12.1910, p. 19.

25.12.1910:

Hallelujah: Beethoven.

Unto us a child is born from *Messiah*: Handel. SMH 26.12.1910, p. 8.

Part 2 – Cumulative list**Anthems**

Bach:	<i>All glory laud and honour</i>	1
	<i>Hear king of angels</i>	1
	<i>I wrestle and I pray</i>	1
	<i>Passion Music</i> [probably from <i>St Matthew Passion</i>]	2

Barnby:	<i>Anthem of peace</i>	1
	<i>Break forth into song</i>	1
	<i>King all glorious</i>	2
Barnett:	<i>Come thou Holy Spirit</i>	2
Beethoven:	<i>Hallelujah</i>	2
Brahms:	<i>How lovely are thy dwelling places from Requiem</i>	1
Button:	<i>Peace I leave with you</i>	2
Carol:	<i>The first nowell</i>	1
Dvorak:	<i>Blessed Jesu</i>	1
Elgar:	<i>Jesu word of God incarnate</i>	1
Elvey:	<i>Wherewith all shall a young man</i>	1
Farrant:	<i>Lord for Thy tender mercies' sake</i>	1
Foster:	<i>O for a closer walk with God</i>	2
Goss:	<i>O Saviour of the world</i>	1
	<i>O taste and see how gracious the Lord is</i>	1
	<i>Praise the Lord</i>	1
	<i>Stand up and bless the Lord</i>	2
Gounod:	<i>Blessed is he</i>	1
	<i>Come unto Him</i>	3
	<i>For us Christ is made a victim</i>	1
	<i>From Thy love as a father</i>	3
	<i>Here by Babylon's wave</i>	1
	<i>Jesu word of God incarnate</i>	1
	<i>Lo, the children of the Hebrews</i>	1
	<i>O saving victim</i>	2
	<i>Send out thy light</i>	2
	<i>Unfold ye portals</i>	1
Handel:	<i>Comfort ye from Messiah</i>	1
	<i>Hallelujah from Messiah</i>	1
	<i>Selection from Messiah</i>	1
	<i>Unto us a child is born from Messiah</i>	1
Hollins:	<i>O worship the Lord</i>	1
Hopkins:	<i>Therefore with angels and archangels</i>	2
Lloyd:	<i>Art thou weary</i>	1

Lohr:	<i>God that madest earth and heaven</i>	1
Martin:	<i>Come thou Holy Spirit</i>	1
	<i>Hail gladdening light</i>	2
	<i>Ho, everyone that thirsteth</i>	3
	<i>Rejoice in the Lord</i>	1
	<i>Whoso dwelleth under the defence</i>	1
Massey, Joseph.	<i>As the face of death is turned</i>	
	<i>towards the God of life</i>	1
	<i>The Story of the Cross</i>	1
Mackenzie:	<i>Hearken O Lord</i>	1
Mendelssohn:	<i>All ye that cried unto the Lord</i>	1
	<i>As the hart pants</i>	2
	<i>Be not afraid [from Elijah]</i>	1
	<i>Behold God the Lord passed by</i>	2
	<i>He watching over Israel [from Elijah]</i>	2
	<i>Hear my prayer</i>	1
	<i>Hosanna in the highest</i>	1
	<i>O come let us worship</i>	1
	<i>Rise up, arise</i>	1
	<i>Sleepers awake</i>	1
	<i>The Lord has commanded his children</i>	2
	<i>There shall a star come forth from Jacob</i>	1
Mozart:	<i>Day of mourning</i>	1
Roberts:	<i>Christ is risen</i>	1
Spohr:	<i>How lovely are thy dwellings</i>	1
	<i>Praise His awful name</i>	1
Stainer:	<i>And the people saw</i>	2
	<i>Art thou the Christ</i>	1
	<i>Awake, awake</i>	1
	<i>Awake thou that sleepest</i>	2
	<i>I saw the Lord</i>	2
	<i>I am Alpha and Omega</i>	1
	<i>O Zion that bringest good tidings</i>	1
	<i>Rejoice ye with Jerusalem</i>	1
Sullivan:	<i>Hearken unto me</i>	1
	<i>O love the Lord</i>	2
	<i>The sun shall be no more his light</i>	1
	<i>Who is like unto Thee</i>	2
Tchaikovsky:	<i>Blessed angel spirits</i>	1

Weber:	<i>Your thoughtful songs upraise</i>	1
Wesley:	<i>Ascribe unto the Lord</i>	2
	<i>Blessed be the God and Father</i>	2
Wolstenholme:	<i>O give thanks</i>	1

Settings

<i>Burial Sentences:</i>	Merbecke	1
<i>Gloria:</i>	Massey	1
<i>Sanctus:</i>	Massey	1
<i>Te deum:</i>	Stanford	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1911

Part 1 – Chronological list

01.01.1911 (morning):

Rejoice in the Lord: Hollins. SMH 31.12.1910, p. 3.

01.01.1911 (evening):

Thus speaketh the Lord: Stainer. SMH 31.12.1910, p. 3.

08.01.1911 (morning):

O Zion that bringest good tidings: Stainer. SMH 07.01.1911, p. 16.

08.01.1911 (evening):

There shall a star [come forth] from Jacob: Mendelssohn. SMH 07.01.1911, p. 16.

22.01.1911 (morning):

[Therefore] with angels: Hopkins. SMH 21.01.1911, p. 22.

22.01.1911 (evening):

Thus speaketh the Lord: Stainer. SMH 21.01.1911, p. 22.

29.01.1911 (morning):

Rejoice ye: Stainer. SMH 28.01.1911, p. 8.

29.01.1911 (evening):

Rejoice in the Lord: Hollins. SMH 28.01.1911, p. 8.

05.02.1911 (morning):

O come let us worship: Mendelssohn. SMH 04.02.1911, p. 24.

05.02.1911 (evening):

I will wash my hands in innocency: Hopkins. SMH 04.02.1911, p. 24.

12.02.1911 (morning):

O Lord our governor: Gatsby. SMH 11.02.1911, p. 25.

12.02.1911 (evening):

The heavens are telling from The Creation: Haydn. SMH 11.02.1911, p. 25.

19.02.1911 (morning):

Blessed is he: Gounod. SMH 18.02.1911, p. 24.

19.02.1911 (evening):

Ascribe unto the Lord: [Wesley]. SMH 18.02.1911, p. 24.

26.02.1911 (morning):

The earth is the Lord's and the fullness thereof: Hollins. SMH 27.02.1911, p. 6.

26.02.1911 (afternoon):

Come let us sing: Mendelssohn. SMH 27.02.1911, p. 6.

26.02.1911 (evening):

Thanks be to God from Elijah: Mendelssohn. SMH 27.02.1911, p. 6.

05.03.1911 (morning):

All ye that cried: Mendelssohn. SMH 04.03.1911, p. 3.

05.03.1911 (evening):

O for a closer walk with God: Foster. SMH 04.03.1911, p. 3.

12.03.1911 (morning):

Lo, my shepherd: Haydn. SMH 11.03.1911, p. 18.

12.03.1911 (evening):

Henceforth when you hear his voice: Mendelssohn. SMH 11.03.1911, p. 18.

19.03.1911 (morning):

God whose nature: Wesley. SMH 18.03.1911, p. 12.

19.03.1911 (evening):

Ascribe unto the Lord: [Wesley]. SMH 18.03.1911, p. 12.

26.03.1911 (morning):

[Lord,] for Thy tender mercies' sake: Farrant. SMH 25.03.1911, p. 10.

26.03.1911 (evening):

Come unto Him: Gounod. SMH 25.03.1911, p. 10.

02.04.1911 (morning):

Jesu word of God incarnate: Elgar. SMH 01.04.1911, p. 23.

02.04.1911 (afternoon):

As the hart pants: Mendelssohn. SMH 01.04.1911, p. 23.

02.04.1911 (evening):

The Cross of Calvary: Gounod. SMH 01.04.1911, p. 23.

09.04.1911 (morning):

The earth is my possession: Gounod. SMH 08.04.1911, p. 10.

09.04.1911 (afternoon):

Gallia and Lo, the child of the Hebrews saved: Gounod.

Miserere: Stainer. SMH 14.04.1911, p. 5.

09.04.1911 (evening):

All glory laud and honour: Bach. SMH 08.04.1911, p. 10.

10.04.1911:

The Story of the Cross: Massey. SMH 14.04.1911, p. 7.

11.04.1911:

St Matthew Passion: Bach. SMH 14.04.191, p. 7.

12.04.1911:

Rédemption Part 1. Gounod. SMH 14.04.1911, p. 7.

13.04.1911:

The Crucifixion: Stainer. SMH 14.04.1911, p. 7.

14.04.1911 (Good Friday morning):

Kyrie: Merbecke.

O Saviour of the world: Goss. SMH 15.04.1911, p. 15.

14.04.1911 (Good Friday afternoon):

The Story of the Cross: Massey. SMH 15.04.1911, p. 15.

14.04.1911 (Good Friday evening):

Miserere: Stainer

The Crucifixion: Stainer. SMH 15.04.1911, p. 15.

16.04.1911 (Easter morning):

Te deum: Basil Harwood. *Kyrie*: Mendelssohn. *Communion*: Tours in F.

O give thanks unto the Lord: Wolstenholme. SMH 17.04.1911, p. 11.

16.04.1911 (Easter evening):

Magnificat: Stanford in B flat. *Hallelujah*: Beethoven.

Hallelujah from *Messiah*: Handel SMH, 17.04.1911, p. 11.

23 04.1911 (morning):

Christ is risen: Roberts. SMH 22.04.1911, p. 3.

23.04.1911 (evening):

As it began at dawn: Martin. SMH 22.04.1911, p. 3.

07.05.1911 (morning):

For us the Christ: Gounod. SMH 06.05.1911, p. 24.

07.05.1911 (evening):

Blessed be the God and Father: Wesley. SMH 06.05.1911, p. 24.

14.05.1911 (morning):

For Thy love as a father: Gounod. SMH 13.05.1911, p. 3.

14.05.1911 (evening):

Who is like unto thee: Sullivan. SMH 13.05.1911, p. 3.

21.05.1911 (morning):

As the hart pants: Mendelssohn. SMH 20.05.1911, p. 3.

21.05.1911 (evening):

I saw the Lord: Stainer. SMH 20.05.1911, p. 3.

25.05.1911:

Rédemption Part 2: Gounod. SMH 27.05.1911, p. 12

28.05.1911 (morning):

Unfold [ye portals]: Gounod. SMH 27.05.1911, p. 3.

28.05.1911 (evening):

King all glorious: Barnby. SMH 27.05.1911, p. 3.

04.06.1911 (morning):

Peace I leave with you: Button. SMH 03.06.1911, p. 3.

04.06.1911 (evening):

And all the people saw: Stainer. SMH 03.06.1911, p. 3.

11.06.1911 (morning):

Come up hither: Spohr. SMH 10.06.1911, p. 23.

11.06.1911 (evening):

The word: Gounod. SMH 10.06.1911, p. 23.

18.06.1911 (morning):

I am Alpha and Omega: Stainer. SMH 17.06.1911, p. 3.

18.06.1911 (evening):

Behold, God the Lord passed by: Mendelssohn. SMH 17.06.1911, p. 3.

25.06.1911 (morning):

The Lord our God be with us: Stainer. SMH 24.06.1911, p. 16.

25.06.1911 (evening):

Zadok the priest: Handel. SMH 24.06.1911, p. 16.

02.07.1911 (morning):

He watching over Israel [from Elijah]: [Mendelssohn]. SMH 01.07.1911, p. 3.

02.07.1911 (evening):

Your thankful songs upraise: [Weber]. SMH 01.07.1911, p. 3.

09.07.1911 (morning):

How lovely are thy dwellings fair: Spohr. SMH 08.07.1911, p. 18.

09.07.1911 (evening):

Hail gladdening light: Martin. SMH 08.07.1911, p. 18.

16.07.1911 (morning):

Jesu word of God incarnate: Elgar. SMH 15.07.1911, p. 11.

16.07.1911 (evening):

God that madest earth: Lohr. SMH 15.07.1911, p. 11.

23.07.1911 (morning):

Blessed are the men: Mendelssohn. SMH 22.07.1911, p. 5.

23.07.1911 (evening):

God came from Teman: Steggall. SMH 22.07.1911, p. 5.

30.07.1911 (morning):

Therefore with angels: Hopkins. SMH 29.07.1911, p. 6.

30.07.1911 (evening):

Whosoever dwelleth: Martin. SMH 29.07.1911, p. 6.

06.08.1911 (morning):

Lord, let us hear Thy voice: Mendelssohn. SMH 05.08.1911, p. 10.

06.08.1911 (evening):

Send out Thy light: Gounod. SMH 05.08.1911, p. 10.

13.08.1911 (morning):

Ho, everyone that thirsteth: Martin. SMH 12.08.1911, p. 8.

13.08.1911 (evening):

How lovely is thy dwelling place from *Requiem*: Brahms. SMH 12.08.1911, p. 8.

20.08.1911 (morning):

God whose nature: Wesley. SMH 19.08.1911, p. 10.

20.08.1911 (evening):

I wrestle and I pray: Bach. SMH 19.08.1911, p. 10.

27.08.1911 (morning):

See what love: Mendelssohn. SMH 26.08.1911, p. 10.

27.08.1911 (evening):

Here by Babylon's wave: Monk. SMH 26.08.1911, p. 10.

03.09.1911 (morning):

[*Lord*] *let us hear Thy voice*: Mendelssohn. SMH 02.09.1911, p. 10.

03.09.1911 (evening):

Ascribe unto the Lord: Wesley. SMH 02.09.1911, p. 10.

10.09.1911 (morning):

Come and thank him: Bach. SMH 09.09.1911, p. 10.

10.09.1911 (evening):

Harken O Lord: Mackenzie. SMH 09.09.1911, p. 10.

17.09.1911 (morning):

Hear, king of angels: Bach. SMH 16.09.1911, p. 10.

17.09.1911 (evening):

I waited for the Lord: Mendelssohn. SMH 16.09.1911, p. 10.

24.09.1911 (morning):

Come thou Holy Ghost: Barnett. SMH 23.09.1911, p. 10.

24.09.1911 (evening):

Come all ye weary: Gounod. SMH 23.09.1911, p. 10.

01.10.1911 (morning):

Hearts that love thee: Mendelssohn. SMH 30.09.1911, p. 10.

01.10.1911 (evening):

Wherewithall shall a young man: Elvey. SMH 30.09.1911, p. 10.

08.10.1911 (morning):

The Wilderness: Wesley. SMH 07.10.1911, p. 10.

08.10.1911 (evening):

And a highway shall be there: Wesley. SMH 07.10.1911, p. 10.

15.10.1911 (morning):

Far from the world: Parker. SMH 14.10.1911, p. 12.

15.10.1911 (evening):

Love and thank him: Bach. SMH 14.10.1911, p. 12.

22.10.1911 (morning):

Come let us worship: Mendelssohn. SMH 21.10.1911, p. 12.

22.10.1911 (evening):

The radiant morn: Woodward. SMH 21.10.1911, p. 12.

29.10.1911 (morning):

How lovely [are thy dwellings fair]: Spohr. SMH 21.10.1911, p. 12.

29.10.1911 (evening):

In humble faith: [Garrett or Sullivan]. SMH 21.10.1911, p. 12.

05.11.1911 (morning):

The Lord has commanded: Mendelssohn. SMH 04.11.1911, p. 26.

05.11.1911 (evening):

Whosoever dwelleth: Martin. SMH 04.11.1911, p. 26.

12.11.1911 (morning):

Kiss the son: Parker. SMH 11.11.1911, p. 11.

12.11.1911 (evening):

I will wash my hands: Martin (possibly by Hopkins). SMH 11.11.1911, p. 11.

19.11.1911 (morning):

Thus spake: Spohr. SMH 18.11.1911, p. 3.

19.11.1911 (evening):

I will wash my hands: Martin. SMH 18.11.1911, p. 3.

26.11.1911 (morning):

And all the people saw: Stainer. SMH 25.11.1911, p. 25.

26.11.1911 (evening):

King all glorious: Barnby. SMH 25.11.1911, p. 25.

30.11.1911 (Consecration of the Bishop of Bathurst)

Beloved let us love one another: Stainer.

Lord let us hear thy voice from *Athalie*: Mendelssohn.

God is a spirit: Spohr. SMH 01.12.1911, p. 13.

30.11.1911 (Patronal festival):

Magnificat: Alfred Fisher. *Nunc dimittis*: Joseph Massey.

Psalm chant: Joseph Massey.

Oh could we catch the song: Joseph Massey. SMH 01.12.1911, p. 13.

01.12.1911:

Beloved, let us love one another: Stainer.

Lord, let us hear your voice from *Athalie*: Mendelssohn.

God is a spirit: Spohr. SMH 02.12.1911, p. 13.

03.12.1911 (morning):

Hosanna in the highest: Stainer. SMH 02.12.1911, p. 3.

03.12.1911 (evening):

Praise his awful name: Spohr. SMH 02.12.1911, p. 3.

10.12.1911 (morning):

Out of the deep: Martin. SMH 09.12.1911, p. 18.

10.12.1911 (evening):

Comfort ye from *Messiah*: Handel. SMH 09.12.1911, p. 18.

17.12.1911 (morning):

Ye who from his ways: Mendelssohn: SMH 16.12.1911, p. 31.

17.12.1911 (evening):

Jehovah now cometh: Spohr. SMH 16.12.1911, p.31.

24.12 1911:

Choir: *While shepherds watched* (Packer) *The three doves*
 Merrily the Christmas bells *Noel* (Adam)
 Come to the manger (Massey)
 Silver lamps in a distant shrine (Stainer)

25.12.1911 (Christmas morning):

Te deum: Woodward in D. *Communion:* Tours in F.

Come and thank Him from *The Christmas Oratorio* J. S. Bach.

SMH 26.12.1911, p. 5.

25.12.1911 (Christmas evening):

Magnificat: Martin in B flat. *Nunc dimittis:* Massey in E. *Responses:* Tallis Festival.
Carols. SMH 26.12.1911, p. 5.

31.12.1911 (morning):

Glory to God from *Messiah:* Handel. SMH 30.12.1911, p. 3.

31.12.1911 (evening):

Hear, king of angels: Bach. SMH 30.12.1911, p. 3.

Part 2 – Cumulative list

Bach	<i>All glory laud and honour</i>	1
	<i>Come and thank him</i> from <i>The Christmas Oratorio</i>	1
	<i>Hear king of angels</i>	2
	<i>I wrestle and I pray</i>	1
	<i>Love and thank him</i>	1
	<i>St Matthew Passion</i>	1
Barnby:	<i>King all glorious</i>	2
Barnett:	<i>Come Holy Ghost</i>	1
Beethoven:	<i>Hallelujah</i>	1
Brahms:	<i>How lovely is Thy dwelling place</i> from <i>Requiem</i>	1
Button:	<i>Peace I leave with you</i>	1

Carols:	<i>Come to the manger</i> (Massey)	1
	<i>Merrily the Christmas bells</i>	1
	<i>Noel</i> (Adam)	1
	<i>Silver lamps in a distant shrine</i> (Stainer)	1
	<i>The three doves</i>	1
	<i>While shepherds watched</i> (Packer)	1
Elgar:	<i>Jesu word of God incarnate</i>	2
Elvey:	<i>Wherewithall shall a young man</i>	1
Farrant:	<i>For Thy tender mercies' sake</i>	1
Foster:	<i>O for a closer walk with God</i>	1
Garrett:	<i>In humble faith</i>	1
Gatsby:	<i>O Lord our governor</i>	1
Goss:	<i>O Saviour of the world</i>	1
Gounod:	<i>Blessed is he</i>	1
	<i>Come all ye weary</i>	1
	<i>Come unto Him</i>	1
	<i>For thy love as a father</i>	1
	<i>For us the Christ</i>	1
	<i>Gallia</i>	1
	<i>Lo, the child of the Hebrews saved</i>	1
	<i>Rédemption Part 1</i>	1
	<i>Rédemption Part 2</i>	1
	<i>Send out Thy light</i>	1
	<i>The Cross of Calvary</i>	1
	<i>The earth is my possession</i>	1
	<i>The word</i>	1
	<i>Unfold [ye portals]</i>	1
Handel:	<i>Comfort ye from Messiah</i>	1
	<i>Glory to God from Messiah</i>	1
	<i>Hallelujah from Messiah</i>	1
	<i>Zadok the priest</i>	1
Haydn:	<i>Lo, my shepherd</i>	1
	<i>The heavens are telling from The Creation</i>	1
Hollins:	<i>Rejoice in the Lord</i>	2
	<i>The earth is the Lord's and the fullness thereof</i>	1
Hopkins:	<i>I will wash my hands in innocence</i>	1
	<i>Therefore with angels</i>	2
Lohr:	<i>God that madest earth</i>	1

Mackenzie:	<i>Hearken unto the Lord</i>	1
Martin:	<i>As it began at dawn</i>	1
	<i>Hail gladdening light</i>	1
	<i>Ho everyone that thirsteth</i>	1
	<i>I will wash my hands</i>	2
	<i>Out of the deep</i>	1
	<i>Whosoever dwelleth</i>	2
Massey, Joseph:	<i>Oh, could we catch the song</i>	1
	<i>The Story of the Cross</i>	2
Mendelssohn:	<i>All ye that cried</i>	1
	<i>As the hart pants</i>	2
	<i>Behold, God the Lord passed by</i>	1
	<i>Blessed are the men</i>	1
	<i>Come let us sing</i>	1
	<i>He watching over Israel [from Elijah]</i>	1
	<i>Hearts that love Thee</i>	1
	<i>Henceforth when you hear his voice</i>	1
	<i>Lord, let us hear your voice from Athalie</i>	2
	<i>I waited for the Lord</i>	1
	<i>Lord let us hear Thy voice</i>	2
	<i>O come let us worship</i>	2
	<i>See what love</i>	1
	<i>Thanks be to God from Elijah</i>	1
	<i>The Lord has commanded</i>	1
	<i>There shall a star come forth from Jacob</i>	1
	<i>Ye who from his ways</i>	1
Monk:	<i>Here by Babylon's wave</i>	1
Parker:	<i>Far from the world</i>	1
	<i>Kiss the son</i>	1
Roberts:	<i>Christ is risen</i>	1
Spohr:	<i>Come up hither</i>	1
	<i>God is a spirit</i>	2
	<i>How lovely are Thy dwellings fair</i>	2
	<i>Jehovah now cometh</i>	1
	<i>Praise his awful name</i>	1
	<i>Thus spake</i>	1
Stainer:	<i>And all the people saw</i>	2
	<i>Beloved let us love one another</i>	2
	<i>Hosanna in the highest</i>	1
	<i>I am Alpha and Omega</i>	1
	<i>I saw the Lord</i>	1
	<i>Miserere</i>	2
	<i>O Zion that bringest good tidings</i>	1

	<i>Rejoice ye</i>	1
	<i>The Crucifixion</i>	2
	<i>The Lord our God be with us</i>	1
	<i>Thus speakest the Lord</i>	2
Steggall:	<i>God came from Teman</i>	1
Sullivan:	<i>Who is like unto Thee</i>	1
Weber:	<i>Your thankful songs upraise</i>	1
Wesley:	<i>And a highway shall be there</i>	1
	<i>Ascribe unto the Lord</i>	3
	<i>Blessed be the God and father</i>	1
	<i>God whose nature</i>	2
	<i>The Wilderness</i>	1
Wolstenholme:	<i>O give thanks unto the Lord</i>	1
Woodward:	<i>The radiant morn</i>	1

Settings

<i>Communion service:</i>	Tours in F	2
<i>Kyrie:</i>	Mendelssohn	1
	Merbecke:	1
<i>Magnificat and Nunc dimittis (or one of them):</i>		
	Fisher	1
	Martin in B flat	1
	Massey in E	2
	Stanford	1
<i>Responses:</i>	Tallis' <i>Festival</i>	1
<i>Te deum</i>	Harwood	1
	Woodward in D	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1912

07.01.1912 (morning):

Thus speaketh the Lord: Stainer. SMH 06.01.1912, p. 3.

07.01.1912 (evening):

Holy night: Rivers. SMH 06.01.1912, p. 3.

21.01.1912 (morning):

Mighty Lord and king all glorious: Bach. SMH 20.01.1912, p. 24.

21.01.1912 (evening):

God who made heaven and earth: Lohr. SMH 20.01.1912, p. 24.

28.01.1912 (morning):

O come let us worship: Mendelssohn. SMH 27.01.1912, p. 10.

28.01.1912 (evening):

Hark! hark! The song of angels singing: [Anon]. SMH 27.01.1912, p. 10.

04.02.1912 (morning):

Blessed are the men: Mendelssohn. SMH 03.02.1912, p. 3.

04.02.1912 (evening):

Crossing the bar: Woodward. SMH 03.02.1912, p. 3.

11.02.1912 (morning):

The earth is the Lord's: Hollins. SMH 10.02.1912, p. 3.

11.02.1912 (evening):

Thanks be to God: Mendelssohn. SMH 10.02.1912, p. 3.

18.02.1912 (morning):

As the hart pants: Mendelssohn. SMH 17.02.1912, p. 18.

18.02.1912 (evening):

Blessed be the God and Father: Wesley. SMH 17.02.1912, p. 18.

25.02.1912 (morning):

Crossing the bar: Woodward. SMH 24.02.1912, p. 12.

25.02.1912 (afternoon):

God thou art great: a cantata by Spohr. SMH 24.02.1912, p. 12.

25.02.1912 (evening):

Come all ye weary: Gounod. SMH 24.02.1912, p. 12.

27.02.1912:

Crossing the bar: Woodward. SMH 26.02.1912, p. 7.

03.03.1912 (morning):

Come unto Him: Gounod. SMH 02.03. 1912, p. 3.

03.03.1912 (evening):

Far from the world: Parker. SMH 02.03.1912, p. 3.

10.03.1912 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 09.03.1912, p. 20.

10.03.1912 (evening):

I wrestle and I pray: Bach. SMH 09.03.1912, p. 20.

17.03.1912 (morning):

Blessed Jesus: Dvorak. SMH 16.03.1912, p. 27.

17.03.1912 (evening):

Hear my prayer: Mendelssohn. SMH 16.03.1912, p. 27.

24.03.1912 (morning):

Blessed Jesus: Dvorak. SMH 23.03.1912, p. 13.

24.03.1912 (evening):

Hear my prayer: Mendelssohn. SMH 23.03.1912, p. 13.

31.03.1912 (morning):

In Thee, O Lord, have I put my trust: Weldon. SMH 30.03.1912, p. 14.

31.03.1912 (afternoon):

St Matthew Passion, Bach, a selection. *Miserere:* Stainer. SMH 30.03.1912, p. 14.

31.03.1912 (evening):

All glory laud and honour: Bach. SMH 30.03.1912, p. 14.

02.04.1912:

Miserere: [Stainer]. SMH 05.04.1912, p. 10.

03.04.1912:

Gallia: Gounod. SMH 05.04.1912, p. 10.

04.04.1912:

Rédemption Part 1: [Gounod]. SMH 05.04.1912, p. 10.

05.04.1912:

The Crucifixion: Stainer. SMH 05.04.1912, p. 10.

14.04.1912 (morning):

O give thanks unto the Lord: Wolstonholme. SMH 13.04.1912, p. 3.

14.04.1912 (evening):

Break forth into joy: Barnby. SMH 13.04.1912, p. 3.

21.04.1912 (morning):

Out of the deep: Martin. SMH 20.04.1912, p. 3.

21.04.1912 (evening):

Awake thou that sleepest: Stainer. SMH 20.04.1912, p. 3.

28.04.1912 (morning):

From Thy love as a father: Gounod. SMH 27.04.1912, p. 20.

28.04.1912 (evening):

Blessing, honour, glory: Spohr. SMH 27.04.1912, p. 20.

05.05.1912 (morning):

Blessed is He: Gounod. SMH 04.05.1912, p. 23.

05.05.1912 (evening):

O gladsome light: Sullivan. SMH 04.05.1912, p. 23.

12.05.1912 (morning):

Come Holy Ghost: Blair. SMH 11.05.1912, p. 22.

12.05.1912 (evening):

O Holy Ghost: Macfarren. SMH 11.05.1912, p. 22.

19.05.1912 (morning):

O risen lord: Barnby. SMH 18.05.1912, p. 3.

19.05.1912 (evening):

King all glorious: Barnby. SMH 18.05.1912, p. 19.

26.05.1912 (morning):

Come, Thou Holy Spirit: Barnett. SMH 25.05.1912, p. 3.

26.05.1912 (evening):

Come, My soul: Martin. SMH 25.05.1912, p. 3.

02.06.1912 (evening):

I saw the Lord: Stainer. SMH 01.06.1912, p. 25.

09.06.1912 (morning):

Blessed angel spirits: Tchaikovsky. SMH 08.06.1912, p. 22.

09.06.1912 (evening):

I am Alpha [and Omega]: Stainer. SMH 08.06.1912, p. 22.

16.06.1912 (morning):

Thanks be to God: Mendelssohn. SMH 15.06.1912, p. 3.

16.06.1912 (evening):

The Lord is my light and my salvation: Packer. SMH 15.06.1912, p. 3.

23.06.1912 (morning):

Wash me thoroughly: Wesley. SMH 22.06.1912, p. 26.

23.06.1912 (evening):

Hail, gladdening Light: Packer. SMH 22.06.1912, p. 26.

30.06.1912 (morning):

In Thee, O lord, have I put my trust: Weldon. SMH 29.06.1912, p. 19.

30.06.1912 (evening):

How lovely are Thy dwellings from Requiem: Brahms. SMH 29.06.1912, p. 19.

07.07.1912 (morning):

Holy Spirit come: Martin. SMH 06.07.1912, p. 3.

07.07.1912 (evening):

Whoso dwelleth: [Martin]. SMH 06.07.1912, p. 3.

14.07.1912 (morning):

He watching over Israel [from Elijah]: Mendelssohn. SMH 13.07.1912, p. 3.

14.07.1912 (evening):

Ascribe unto the Lord: Wesley. SMH 13.07.1912, p. 3.

21.07.1912 (morning):

Blessed is he: Gounod. SMH 20.07.1912, p. 3.

21.07.1912 (evening):

O gladsome light: Sullivan. SMH 20.07.1912, p. 3.

28.07.1912 (morning):

And all the people saw: Stainer. SMH 27.07.1912, p. 3.

28.07.1912 (evening):

Stand up and bless the Lord: Goss. SMH 27.07.1912, p. 3.

04.08.1912 (morning):

Come Holy Ghost: Blair. SMH 03.08.1912, p. 19.

04.08.1912 (evening):

I waited for the Lord: Mendelssohn. SMH 03.08.1912, p. 19.

11.08.1912 (morning):

How lovely are Thy temples: Spohr. SMH 10.08.1912, p. 3.

11.08.1912 (evening):

Ho, everyone that thirsteth: Martin. SMH 10.08.1912, p. 3.

18.08.1912 (morning):

Give ear, O Lord: Oberthier. SMH 17.08.1912, p. 3.

18.08.1912 (evening):

Your thankful songs: Weber. SMH 17.08.1912, p. 3.

25.08.1912 (morning):

Thou wilt keep him: Williams. SMH 24.08.1912, p. 19.

25.08.1912 (evening):

Blessings, honour, [glory: Spohr]. SMH 24.08.1912, p. 19.

01.09.1912 (morning):

Come unto him: Gounod. SMH 31.08.1912, p. 3.

01.09.1912 (evening):

God who madest: Lohr. SMH 31.08.1912, p. 3.

08.09.1912 (morning):

O come let us worship: Mendelssohn. SMH 07.09.1912, p. 3.

08.09.1912 (evening):

Far from the world: Parker. SMH 07.09.1912, p. 3.

15.09.1912 (morning):

Jesu word of God: Gounod. SMH 14.09.1912, p. 21.

15.09.1912 (evening):

Come and thank Him: Bach. SMH 14.09.1912, p. 21.

22.09.1912 (morning):

O praise the name of the Lord: Bach. SMH 21.09.1912, p. 3.

22.09.1912 (evening):

Come my soul: Martin. SMH 21.09.1912, p. 3.

29.09.1912 (morning):

All ye that cried: Mendelssohn. SMH 28.09.1912, p. 25.

29.09.1912 (evening):

Who is like Thee: Sullivan. SMH 28.09.1912, p. 25.

06.10.1912 (morning):

O Holy Ghost: Macfarren. SMH 05.10.1912, p. 14.

06.10.1912 (evening):

In humble faith: Garrett. SMH 05.10.1912, p. 14.

13.10.1912 (morning):

O worship the Lord: Wesley. SMH 12.10.1912, p. 14.

13.10.1912 (evening):

How amiable: Fanning. SMH 12.10.1912, p. 14.

20.10.1912 (morning):

Come all ye weary: Gounod. SMH 19.10.1912, p. 13.

20.10.1912 (evening):

All men, all things: Mendelssohn. SMH 19.10.1912, p. 13.

27.10.1912 (morning):

O love the Lord: Sullivan. SMH 26.10.1912, p. 3.

27.10.1912 (evening):

Rejoice in the Lord: Martin. SMH 26.10.1912, p. 3.

03.11.1912 (morning):

Jesu, word of God: Elgar. SMH 04.11.1912, p. 21.

03.11.1912 (evening):

Whoso dwelleth under the defence: Martin. SMH 04.11.1912, p. 21.

10.11.1912 (morning):

For his is the sea: Mendelssohn. SMH 09.11.1912, p. 3.

10.11.1912 (evening):

O gladsome light: Sullivan. SMH 09.11.1912, p. 3.

17.11.1912 (morning):

Blessed is he: Gounod. SMH 16.11.1912, p. 3.

17.11.1912 (evening):

The Lord is my light: Parker. SMH 16.11.1912, p. 3.

01.12.1912 (morning):

Hosanna in the highest: Stainer. SMH 30.11.1912, p. 25.

01.12.1912 (evening):

Harken unto me: Sullivan. SMH 30.11.1912, p. 25.

08.12.1912 (morning):

Sleepers awake: Mendelssohn. SMH 07.12.1912, p. 25.

08.12.1912 (evening):

Babylon is destroyed: Spohr. SMH 07.12.1912, p. 25.

15.12.1912 (morning):

The Wilderness: Wesley. SMH 14.12.1912, p. 27.

15.12.1912 (evening):

And a highway shall be there: Wesley. SMH 14.12.1912, p. 27.

22.12.1912 (morning):

The earth is my possession: Gounod. SMH 21.12.1912, p. 27.

22.12.1912 (evening):

The night is departing: Mendelssohn. SMH 21.12.1912, p. 27.

25.12.1912 (carol service)

<i>The first nowell</i>	<i>Christ was born on Christmas Day</i>
<i>A wondrous sight</i>	<i>Twas in the days when Caesar ruled</i>
<i>Good Christian people all</i>	<i>Come to the manger (Massey)</i>
<i>Song for Christmas (Adam)</i>	<i>On Christmas morn (Mackenzie)</i>
<i>The three doves</i>	

SMH 25.12.1912, p. 10.

25.12.1912 (morning):

Te deum: Williams. *Kyrie*: Tours.

For unto us [a child is born] from *Messiah*: Handel. SMH 26.12.1912, p. 8.

25.12.1912 (evening):

Magnificat: Stanford in B flat.

Thus speakest the Lord of Hosts: Stainer. *Carols*: SMH 26.12.1912, p. 8.

29.12.1912 (morning):

Alleluia O Zion: Stainer. SMH 28.12.1912, p. 22.

29.12.1912 (evening):

Glory be to God: Bach. SMH 28.12.1912, p. 22.

Part 2 – Cumulative list

Anon:	<i>Hark! Hark! The song of angels singing</i>	1
Bach:	<i>All glory laud and honour</i>	1
	<i>Come and thank him</i>	1
	<i>Glory be to God</i>	1
	<i>I wrestle and I pray</i>	1
	<i>Mighty lord and king all glorious</i>	1
	<i>O praise the name of the Lord</i>	2
	<i>Selection from St Matthew Passion</i>	1

Barnby:	<i>Break forth into joy</i>	1
	<i>King all glorious</i>	1
	<i>O risen Lord</i>	1
Barnett:	<i>Come, thou Holy Spirit</i>	1
Blair:	<i>Come Holy Ghost</i>	2
Brahms:	<i>How lovely are Thy dwellings from Requiem</i>	1
Carols:	<i>A wondrous sight</i>	1
	<i>Christ was born on Christmas Day</i>	1
	<i>Come to the manger (Massey)</i>	1
	<i>Good Christian people all</i>	1
	<i>On Christmas morn (Mackenzie)</i>	1
	<i>Song for Christmas (Adam)</i>	1
	<i>The first Nowell</i>	1
	<i>The three doves</i>	1
	<i>Twass in the days when Caesar ruled</i>	1
Dvorak:	<i>Blessed Jesus</i>	2
Elgar:	<i>Jesu, word of God</i>	1
Fanning:	<i>How amiable</i>	1
Farrant:	<i>Lord for Thy tender mercies' sake</i>	1
Garrett:	<i>In humble faith</i>	1
Goss:	<i>Stand up and bless the lord</i>	1
Gounod:	<i>Blessed is He</i>	3
	<i>Come all ye weary</i>	2
	<i>Come unto Him</i>	2
	<i>From thy love as a father</i>	1
	<i>Gallia</i>	1
	<i>God Thou art great</i>	1
	<i>Jesu word of God</i>	1
	<i>Rédemption Part 1</i>	1
	<i>The earth is my possession</i>	1
Handel:	<i>For unto us a child is born from Messiah</i>	1
Hollins:	<i>The earth is the Lord's</i>	1
Lohr:	<i>God who madest heaven and earth</i>	2
Macfarren:	<i>O Holy Ghost</i>	2

Martin:	<i>Come, my soul</i>	2
	<i>Ho, every one that thirsteth</i>	1
	<i>Holy Spirit come</i>	1
	<i>Out of the deep</i>	1
	<i>Rejoice in the Lord</i>	1
	<i>Whosoever dwelleth under the defence</i>	2
Mendelssohn:	<i>All men, all things</i>	1
	<i>All ye that cried</i>	1
	<i>As the hart pants</i>	1
	<i>Blessed are the men</i>	1
	<i>For his is the sea</i>	1
	<i>He watching over Israel</i>	1
	<i>Hear my prayer</i>	2
	<i>I waited for the Lord</i>	1
	<i>O come let us worship</i>	2
	<i>Sleepers awake</i>	1
	<i>Thanks be to God from Elijah</i>	2
	<i>The night is departing</i>	1
Oberthier:	<i>Give ear, O Lord</i>	1
Packer:	<i>Hail, gladdening light</i>	1
	<i>The Lord is my light and my salvation</i>	1
Parker:	<i>Far from the world</i>	2
	<i>The Lord is my light</i>	1
Rivers:	<i>Holy night</i>	1
Spohr:	<i>Babylon is destroyed</i>	1
	<i>Blessing, honour, glory</i>	2
	<i>How lovely are Thy temples</i>	1
Stainer:	<i>Alleluia O Zion</i>	1
	<i>And all the people saw</i>	1
	<i>Awake thou that sleepest</i>	1
	<i>Hosanna in the highest</i>	1
	<i>I am Alpha and Omega</i>	1
	<i>I saw the Lord</i>	1
	<i>Miserere</i>	2
	<i>The Crucifixion</i>	1
	<i>Thus speaketh the Lord of hosts</i>	2
Sullivan:	<i>Harken unto me</i>	1
	<i>O gladsome light</i>	3
	<i>O love the Lord</i>	1
	<i>Who is like thee</i>	1
Tchaikovsky:	<i>Blessed angel spirits</i>	1

Weber:	<i>Your thankful songs</i>	1
Weldon:	<i>In Thee, O Lord, have I put my trust</i>	2
Wesley:	<i>And a highway shall be there</i>	1
	<i>Ascribe unto the Lord</i>	1
	<i>Blessed be the God and Father</i>	1
	<i>O worship the Lord</i>	1
	<i>The Wilderness</i>	1
	<i>Wash me thoroughly</i>	1
Williams:	<i>Thou wilt keep him</i>	1
Wolstoneholme:	<i>O give thanks unto the Lord</i>	1
Woodward:	<i>Crossing the bar</i>	3
Settings		
Stanford:	<i>Magnificat and Nunc dimittis in B flat</i>	1
Tours:	<i>Kyrie</i>	1
Williams:	<i>Te deum</i>	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1913

05.01.1913 (evening):

Alleluia O Zion: Stainer. SMH 04.01.1913, p. 24.

12.01.1913 (evening):

Thus speaketh the Lord of Host: Stainer. SMH 11.01.1913, p. 23.

19.01.1913 (evening):

O sing to God your hymns of gladness: Gounod. SMH 18.01.1913, p. 25.

26.01.1913 (evening):

Mighty Lord and King all glorious: Bach. SMH 25.01.1913, p. 25.

02.02.1913 (morning):

O sing to God your hymns of gladness: Gounod. SMH 01.02.1913, p. 3.

02.02.1913 (evening):

The earth is the Lord's: Hollins. SMH 01.02.1913, p. 3.

09.02.1913 (morning):

Wash me thoroughly: Wesley. SMH 08.02.1913, p. 25.

09.02.1913 (evening):

Far from the world: Parker. SMH 08.02.1913, p. 25.

16.02.1913 (morning):

Lo my shepherd: Haydn. SMH 15.02.1913, p. 24.

16.02.1913 (evening):

The King of love: Gounod. SMH 15.02.1913, p. 24.

23.02.1913 (morning):

Come all ye who are weary: Gounod. SMH 22.02.1913, p. 3.

23.02.1913 (evening):

O God whose nature: Wesley. SMH 22.02.1913, p. 3.

02.03.1913 (morning):

All ye that cried: Mendelssohn. SMH 01.03.1913, p. 22.

02.03.1913 (afternoon):

Come unto him: Gounod. SMH 01.03.1913, p. 22.

09.03.1913 (morning):

Lo, everyone that thirsteth: Martin. SMH 08.03.1913, p. 17.

09.03.1913 (afternoon):

Gallia: Gounod. SMH 08.03.1913, p. 17.

09.03.1913 (evening):

I wrestle and I pray: Bach. SMH 08.03.1913, p. 17.

16.03.1913 (morning):

The earth is my possession: Gounod. SMH 15.03.1913, p. 25.

16.03.1912 (afternoon):

[Selections from] *St Matthew Passion*: Bach. SMH 15.03.1913, p. 25.

16.03.1913 (evening):

Lo, the children of the Hebrews: Gounod. SMH 15.03.1913, p. 25.

21.03.1913 (Good Friday afternoon)

The Crucifixion: Stainer. SMH 22.03.1913, p. 17.

21.03.1913 (Good Friday evening)

O Saviour of the world: Goss SMH 22.03.1913, p. 17.

23.03.1913 (Easter morning):

Te deum: Stanford in B flat. *Benedicite*: (chanted). *Communion*: Tours.

O give thanks unto the Lord: Wolstoneholme. SMH 24.03.1913, p. 7.

23.03.1913 (Easter evening):

Magnificat: Fanning in C.

Hallelujah from *Messiah*: Handel.

Hallelujah: Beethoven. SMH 24.03.1913, p. 7.

30.03.1913 (morning):

Christ is risen: Roberts. SMH 29.03.1913, p. 24.

30.03.1913 (evening):

Blessing, glory, wisdom: Bach. SMH 29.03.1913, p. 24.

06.04.1913 (morning):

For us, the Christ: Gounod. SMH 05.04.1913, p. 24.

06.04.1913 (evening):

Break forth into joy: Barnby. SMH 05.04.1913, p. 24.

13.04.1913 (morning):

Awake my glory: Barnby. SMH 12.04.1913, p. 17.

13.04.1913 (evening):

Blessed be the God: Wesley. SMH 12.04.1913, p. 17.

20.04.1913 (morning):

Jesu, word of God: Elgar. SMH 19.04.1913, p. 23.

20.04.1913 (evening):

Stand up and bless the Lord: [Goss]. SMH 19.04.1913, p. 23.

27.04.1913 (morning):

Ascribe unto the Lord: Wesley. SMH 26.04.1913, p. 27.

27.04.1913 (evening):

Blessing and honour: Spohr. SMH 26.04.1913, p. 27.

04.05.1913 (morning):

O risen Lord: Barnby. SMH 03.05.1913, p. 23.

04.05.1913 (evening):

Lift up your heads from Messiah: Handel. SMH 03.05.1913, p. 23.

11.05.1913 (morning):

Come Holy Ghost: Blair. SMH 10.05.1913, p. 24.

11.05.1913 (evening):

Come, thou Holy Spirit: Bunnett. SMH 10.05.1913, p. 24.

18.05.1913 (morning):

Come up hither: Spohr. SMH 17.05.1913, p. 12.

18.05.1913 (evening):

I am Alpha [and Omega]: Stainer. SMH 17.05.1913, p. 12.

25.05.1913 (morning):

Blessed angel spirit: Tchaikovsky. SMH 24.05.1913, p. 3.

25.05.1913 (evening):

In humble faith: Garrott. SMH 24.05.1913, p. 3.

01.06.1913 (morning):

With angels and archangels: Hopkins. SMH 31.05.1913, p. 19.

01.06.1913 (evening):

God who madest earth: Lohr. SMH 31.05.1913, p. 19.

08.06.1913 (morning):

Peace I leave with you: Button. SMH 07.06.1913, p. 3.

08.06.1913 (evening):

I waited for the Lord: Mendelssohn. SMH 07.06.1913, p. 3.

15.06.1913 (morning):

Come all ye weary: Gounod. SMH 14.06.1913, p. 3.

15.06.1913 (evening):

Come my soul: Martin. SMH 14.06.1913, p. 3.

22.06.1913 (morning):

In Thee O Lord: Welden. SMH 21.06.1913, p. 3.

22.06.1913 (evening):

O how amiable: Fanning. SMH 21.06.1913, p. 3.

29.06.1913 (morning):

I waited for the Lord: Mendelssohn. SMH 28.06.1913, p. 19.

29.06.1913 (evening):

Whoso dwelleth: Martin. SMH 28.06.1913, p. 19.

06.07.1913 (morning):

In Thee O Lord: Welden. SMH 05.07.1913, p. 19.

06.07.1913 (evening):

O gladsome light: Sullivan. SMH 05.07.1913, p. 19.

13.07.1913 (morning):

O taste and see: Goss. SMH 12.07.1913, p. 3.

13.07.1913 (evening):

Far from the world: Parker. SMH 12.07.1913, p. 3.

20.07.1913 (morning):

How lovely are Thy dwellings fair: Spohr. SMH 19.07.1913, p. 3.

20.07.1913 (evening):

Hail gladdening light: Martin. SMH 19.07.1913, p. 3.

27.07.1913 (morning):

O love the Lord: Sullivan. SMH 26.07.1913, p. 12.

27.07.1913 (evening):

O for a closer walk with God: Foster. SMH 26.07.1913, p. 12.

03.08.1913 (morning):

Jesu word of God: Elgar. SMH 02.08.1913, p. 19.

03.08.1913 (evening):

Send out Thy light: Gounod. SMH 02.08.1913, p. 19.

10.08.1913 (morning):

Lord, how long: Mendelssohn. SMH 09.08.1913, p. 23.

10.08.1913 (evening):

The radiant morn: Woodward. SMH 09.08.1913, p. 23.

17.08.1913 (morning):

Incline thine ear: Martin. SMH 16.08.1913, p. 23.

17.08.1913 (evening):

Wherewithal shall a young man: Elvey. SMH 16.08.1913, p. 23.

24.08.1913 (morning):

The sun shall be no more: Woodward. SMH 23.08.1913, p. 3.

24.08.1913 (evening):

Ye shall dwell in the land: Stainer. SMH 23.08.1913, p. 3.

31.08.1913 (morning):

O Holy Ghost: Macfarren. SMH 30.08.1913, p. 3.

31.08.1913 (evening):

O worship the Lord: Hollins. SMH 30.08.1913, p. 3.

07.09.1913 (morning):

As the hart pants: Spohr. SMH 06.09.1913, p. 3.

07.09.1913 (evening):

I saw the Lord: Stainer. SMH 06.09.1913, p. 3.

14.09.1913 (morning):

The king of love: Gounod. SMH 13.09.1913, p. 3.

14.09.1913 (evening):

Hail gladdening light: Martin. SMH 13.09.1913, p. 3.

21.09.1913 (morning):

O Saviour of the world: Goss. SMH 20.09.1913, p. 29.

21.09.1913 (evening):

And all the people saw: Stainer. SMH 20.09.1913, p. 29.

28.09.1913 (morning):

For his is the sea: Mendelssohn. SMH 27.09.1913, p. 3.

28.09.1913 (evening):

O how amiable are Thy dwellings: Farrant. SMH 27.09.1913, p. 3.

05.10.1913 (morning):

Stand up and bless the Lord: Goss. SMH 04.10.1913, p. 25.

05.10.1913 (evening):

Awake thou that sleepest: Stainer. SMH 04.10.1913, p. 25.

12.10.1913 (morning):

Holy Spirit, come: Martin. SMH 11.10.1913, p. 25.

12.10.1913 (evening):

O gladsome light: Sullivan. SMH 11.10.1913, p. 25.

19.10.1913 (morning):

Come unto him: Gounod. SMH 18.10.1913, p. 3.

19.10.1913 (evening):

God be merciful: Wesley. SMH 18.10.1913, p. 3.

26.10.1913 (morning):

The Lord is gracious: Lloyd. SMH 25.10.1913, p. 3.

26.10.1913 (evening):

Like as a hart pants: [Anon]. SMH 25.10.1913, p. 3.

02.11.1913 (morning):

Hearts feel that love: Mendelssohn. SMH 01.11.1913, p. 3.

02.11.1913 (evening):

O come let us worship: Mendelssohn. SMH 01.11.1913, p. 3.

09.11.1913 (morning):

Ho everyone that thirsteth: Martin. SMH 08.11.1913, p. 3.

09.11.1913 (evening):

The Lord is loving: Lloyd. SMH 08.11.1913, p. 3.

16.11.1913 (morning):

Let thy merciful kindness: Barnby. SMH 15.11.1913, p. 3.

16.11.1913 (evening):

Come my soul: Martin. SMH 15.11.1913, p. 3.

23.11.1913 (morning):

Blessed is he who cometh: Gounod. SMH 22.11.1913, p. 3.

23.11.1913 (evening):

King all glorious: Barnby. SMH 22.11.1913, p. 3.

07.12.1913 (morning):

And the glory of the Lord [from *Messiah*]: Handel. SMH 06.12.1913, p. 14.

07.12.1913 (evening):

Lo the children of the Hebrews: Gounod. SMH 06.12.1913, p. 14.

14.12.1913 (morning):

The Wilderness: Wesley. SMH 13.12.1913, p. 3.

14.12.1913 (evening):

And a highway shall be here: Wesley. SMH 13.12.1913, p. 3.

21.12.1913 (morning):

Awake [awake and put on thy strength]: Stainer. SMH 20.12.1913, p. 3.

21.12.1913 (evening):

Hearken unto me: Sullivan. SMH 20.12.1913, p. 3.

24.12.1913:

Carols:

The first Nowell

A wondrous sight

Holy night

Tw'as in the days when Caesar reigned

Come to the manger (composed by Massey)

Good Christian people all

The three doves (composed by Massey)

SMH 25.12 1933, p. 8.

25.12.1913 (morning):

Te deum: Woodward in D. *Communion:* Tours in F.

Rejoice in the Lord: Hollins. SMH 26.12.1913, p. 5.

25.12.1913 (evening):

Magnificat: Menton in B flat.

For unto us a child is born from Messiah: Handel

Carols including *The three doves* and *Merrily the Christmas Bells*.

SMH 26.12.1913, p. 5.

28.12.1913 (morning):

There were shepherds from Messiah: Handel. SMH 27.12.1913, p. 17.

28.12.1913 (evening):

Where withal shall a young man: Elvey. SMH 27.12.1913, p. 17.

Part 2 – Cumulative list

Anon:	<i>Like as a hart pants</i>	1
Bach:	<i>Blessing, glory, wisdom</i>	1
	<i>I wrestle and I pray</i>	1
	<i>Mighty lord and king all glorious</i>	1
	<i>Selections from St Matthew Passion</i>	2
Barnby:	<i>Awake my glory</i>	1
	<i>Break forth into joy</i>	1
	<i>King all glorious</i>	1
	<i>Let thy merciful kindness</i>	1
	<i>O risen Lord</i>	1

Beethoven:	<i>Hallelujah</i>	1
Blair:	<i>Come Holy Ghost</i>	1
Button:	<i>Peace I leave with you</i>	1
Bunnett:	<i>Come, thou Holy Spirit</i>	1
Carols:	<i>A wondrous sight</i>	1
	<i>Come to the manger (Massey)</i>	1
	<i>Good Christian people all</i>	1
	<i>Holy Night</i>	1
	<i>Merrily the Christmas bells</i>	1
	<i>The first nowell</i>	1
	<i>The three doves (Massey)</i>	2
Elgar:	<i>Jesu, word of God incarnate</i>	2
Elvey:	<i>Wherewithal shall a young man</i>	2
Fanning:	<i>O how amiable</i>	1
Farrant:	<i>O how amiable are thy dwellings</i>	1
Foster:	<i>O for a closer walk with God</i>	1
Garrott:	<i>In humble faith</i>	1
Goss:	<i>O Saviour of the world</i>	2
	<i>O taste and see</i>	1
	<i>Stand up and bless the Lord</i>	2
Gounod:	<i>Blessed is he who cometh</i>	1
	<i>Come all ye who are weary</i>	2
	<i>Come unto him</i>	2
	<i>For us, the Christ</i>	1
	<i>Gallia</i>	1
	<i>Lo the children of the Hebrews</i>	2
	<i>O sing to God your hymn of gladness</i>	2
	<i>Send out thy light</i>	1
	<i>The earth is my possession</i>	1
Handel:	<i>The king of love</i>	2
	<i>And the glory of the Lord from Messiah</i>	1
	<i>For unto us a child is born from Messiah</i>	1
	<i>Hallelujah from Messiah</i>	1
	<i>Lift up your heads from Messiah</i>	1
Haydn:	<i>There were shepherds from Messiah</i>	1
	<i>Lo my shepherd</i>	1

Hollins:	<i>O worship the Lord</i>	1
	<i>Rejoice in the Lord</i>	1
	<i>The earth is the Lord's</i>	1
Hopkins:	<i>With angels and archangels</i>	1
Lloyd:	<i>The Lord is gracious</i>	1
	<i>The Lord is loving</i>	1
Lohr:	<i>God who madest earth</i>	1
Macfarren	<i>O Holy Ghost</i>	1
Martin:	<i>Come my soul</i>	2
	<i>Hail gladdening light</i>	2
	<i>Holy Spirit come</i>	1
	<i>Incline thine ear</i>	1
	<i>Lo, everyone that thirsteth</i>	2
	<i>Whoso dwelleth</i>	1
Mendelssohn:	<i>All ye that cried</i>	1
	<i>For his is the sea</i>	1
	<i>Hearts feel that love</i>	1
	<i>I waited for the Lord</i>	2
	<i>Lord how long</i>	1
	<i>O come let us worship</i>	1
Parker:	<i>Far from the world</i>	2
Roberts:	<i>Christ is risen</i>	1
Spohr:	<i>As the hart pants</i>	1
	<i>Blessing and honour</i>	1
	<i>Come up hither</i>	1
	<i>How lovely are thy dwellings fair</i>	1
Stainer:	<i>Alleluia O Zion</i>	1
	<i>And all the people saw</i>	1
	<i>Awake , awake and put on thy strength</i>	1
	<i>Awake thou that sleepest</i>	1
	<i>I am Alpha and Omega</i>	1
	<i>I saw the Lord</i>	1
	<i>The Crucifixion</i>	1
	<i>Thus speaketh the Lord of hosts</i>	1
	<i>Ye shall dwell in the land</i>	1
Sullivan:	<i>Harken unto me</i>	1
	<i>O gladsome light</i>	2
	<i>O love the Lord</i>	1

Tchaikovsky:	<i>Blessed angel spirits</i>	1
Weldon:	<i>In Thee, O Lord</i>	2
Wesley:	<i>And a highway shall be here</i>	1
	<i>Ascribe unto the Lord</i>	1
	<i>Blessed be the God and Father</i>	1
	<i>God be merciful</i>	1
	<i>O God whose nature</i>	1
	<i>The wilderness</i>	1
	<i>Wash me thoroughly</i>	1
Wolstoneholme:	<i>O give thanks unto the Lord</i>	1
Woodward	<i>The radiant morn</i>	1
	<i>The sun shall be no more</i>	1

Settings

<i>Benedicite</i>		1
<i>Communion Service:</i>		
	Tours in F	2
<i>Magnificat and Nunc dimittis:</i>		
	Fanning in C	1
	Menton in B flat	1
<i>Te deum:</i>	Stanford in B flat	1
	Woodward in D	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1914

04.01.1914 (morning):

O Zion that bringest good tidings: Stainer. SMH 03.01.1914, p. 13.

04.01.1914 (evening):

Thus speaketh the Lord: Stainer. SMH 03.01.1914, p. 13.

11.01.1914 (morning):

Mighty Lord and King all glorious: Bach. SMH 10.01.1914, p. 17.

11.01.1914 (evening):

Thou shall be strong: Mendelssohn. SMH 10.01.1914, p. 17.

18.01.1914 (morning):

Therefore with angels and archangels: Hopkins. SMH 17.01.1914, p. 3.

18.01.1914 (evening):

Stand up and bless the Lord your God: Goss. SMH 17.01.1914, p. 3.

25.01.1914 (morning):

O come let us sing: Mendelssohn. SMH 24.01.1914, p. 19.

25.01.1914 (evening):

How lovely are the messengers: Mendelssohn. SMH 24.01.1914, p. 19.

01.02.1914 (morning):

O come let us sing: Mendelssohn. SMH 31.01.1914, p. 3.

01.02.1914 (evening):

How lovely are the messengers: Mendelssohn. SMH 31.01.1914, p. 3.

08.02.1914 (morning):

Lord, let us hear Thy voice: Mendelssohn. SMH 07.02.1914, p. 3.

08.02.1914 (evening):

The earth is the Lord's: Hollins. SMH 07.02.1914, p. 3.

15.02.1914 (morning):

The Lord is gracious: Lloyd. SMH 14.02.1914, p. 3.

15.02.1914 (evening):

The heavens are telling [from The Creation]: Haydn. SMH 14.02.1914, p. 3.

22.02.1914 (morning):

He is watching over Israel [from Elijah] Mendelssohn. SMH 21.02.1914, p. 3.

22.02.1914 (evening):

Sing a song of praise: West. SMH 21.02.1914, p. 3.

01.03.1914 (morning):

Come unto him: Gounod. SMH 28.02.1914, p. 26.

01.03.1914 (evening):

Far from the world: Parker. SMH 28.02.1914, p. 26.

08.03.1914 (morning):

Rend your hearts [and not your garments: West]. SMH 07.03.1914, p. 3.

08.03.1914 (evening):

O for a closer walk with God: [Foster]. SMH 07.03.1914, p. 3 and p. 15.

Rend your hearts [and not your garments: West]. SMH 07.03.1914, p. 3.

15.03.1914 (morning):

O taste and see how gracious the Lord is: Macfarren. SMH 14.03.1914, p. 3.

15.03.1914 (evening):

Bow down thine ear: Parker. SMH 14.03.1914, p. 3.

22.03.1914 (morning):

Wash me thoroughly: Wesley. SMH 21.03.1914, p. 3.

22.03.1914 (evening):

Ho, everyone that thirsteth: Martin. SMH 21.03.1914, p. 3.

29.03.1914 (morning):

Lord, how long wilt thou forget me?: Mendelssohn. SMH 28.03.1914, p. 3.

29.03.1914 (evening):

As the hart pants for the waterbrooks: Mendelssohn. SMH 28.03.1914, p. 3.

05.04.1914 (morning):

The earth is my possession: Gounod. SMH 04.04.1914, p. 3.

05.04.1914 (afternoon):

Passion Music [Probably extracts from *St Matthew Passion*] Bach.

SMH 04.04.1914, p. 3.

05.04.1914 (evening):

Lo the children of the Hebrews: Gounod. SMH 04.04.1914, p. 3.

06.04.1914 (evening):

St Matthew Passion: Bach. SMH 07.04.1914, p. 4.

07.04.1914 (evening):

Gallia: Gounod. SMH 11.04.1914, p. 4.

09.04.1914 (evening):

Rédemption [Part 1]: Gounod. SMH 11.04.1914, p. 4.

11.04.1914:

The Crucifixion: Stainer. SMH 11.04.1914, p.4.

12.04.1914 (morning):

Te deum: Woodward.

Christ is risen from the dead: J. V. Roberts. SMH 13.04.1914, p. 17.

12.04.1914 (evening):

Hallelujah: Beethoven.

Hallelujah from Messiah: Handel. SMH 13.04.1914, p. 17.

19.04.1914 (morning):

For us the Christ: Gounod. SMH 18.04.1914, p. 3.

19.04.1914 (evening):

Blessing and honour: Spohr. SMH 18.04.1914, p. 3.

26.04.1914 (morning):

Jesu, word of God: Elgar. SMH 25.04.1914, p. 3.

26.04.1914 (evening):

Trust thou in God: Mendelssohn. SMH 25.04.1914, p. 3.

03.05.1914 (morning):

O taste and see: Macfarren. SMH 02.05.1914, p. 28.

03.05.1914 (evening):

Blessed be the God: Wesley. SMH 02.05.1914, p. 28.

10.05.1914 (morning):

Sing a song of praise: West. SMH 09.05.1914, p. 3.

10.05.1914 (evening):

Ascribe unto the Lord: Wesley. SMH 09.05.1914, p. 3.

17.05.1914 (morning):

Blessed is he: Gounod. SMH 16.05.1914, p. 15.

17.05.1914 (evening):

As the hart pants [for the waterbrooks]: Mendelssohn. SMH 16.05.1914, p. 15.

21.05.1914:

Te deum: [Anon].

Rédemption, Part 2: Gounod. SMH 22.05.1914, p. 10.

24.05.1914 (morning):

King all glorious: Barnby. SMH 23.05.1914, p. 25.

24.05.1914 (evening):

Zadok the priest: Handel. SMH 23.05.1914, p. 25.

31.05.1914 (morning):

Come, Holy Ghost: Blair. SMH 30.05.1914, p. 15.

31.05.1914 (evening):

God came from Teman: Steggall. SMH 30.05.1914, p. 15.

07.06.1914 (morning):

Come up hither: Spohr. SMH 06.06.1914, p. 26.

07.06.1914 (evening):

I am Alpha and Omega: Stainer. SMH 06.06.1914, p. 26.

14.06.1914 (morning):

Hymn to the Trinity: Tchaikovsky. SMH 13.06.1914, p. 27.

14.06.1914 (evening):

I saw the Lord: Stainer. SMH 13.06.1914, p. 27.

21.06.1914 (morning):

From Thy love as a father: Gounod. SMH 20.06.1914, p. 13.

21.06.1914 (evening):

Praise the Lord: West. SMH 20.06.1914, p. 13.

28.06.1914 (morning):

O come let worship: Mendelssohn. SMH 27.06.1914, p. 27.

28.06.1914 (evening):

God be merciful: Wesley. SMH 27.06.1914, p. 27.

05.07.1914 (morning):

Therefore with angels [and archangels]: Hopkins. SMH 04.07.1914, p. 3.

05.07.1914 (evening):

He watching over Israel from *Elijah*: Mendelssohn. SMH 04.07.1914, p. 3.

12.07.1914 (morning):

Peace I leave with you: Button. SMH 11.07.1914, p. 3.

12.07.1914 (evening):

Stand up and bless the Lord: Goss. SMH 11.07.1914, p. 3.

19.07.1914 (morning):

O saving victim: Gounod. SMH 18.07.1914, p. 3.

19.07.1914 (evening):

By Babylon's wave: Gounod. SMH 18.07.1914, p. 3.

26.07.1914 (morning):

Rejoice ye with Jerusalem: Stainer. SMH 25.07.1914, p. 14.

26.07.1914 (evening):

Awake thou that sleepest: Stainer. SMH 25.07.1914, p. 14.

02.08.1914 (morning):

O Saviour of the world: Goss. SMH 01.08.1914, p. 3.

02.08.1914 (evening):

Bow down Thine ear O Lord: Parker. SMH 01.08.1914, p. 3.

09.08.1914 (morning):

In Thee have I put my trust: Weldon. SMH 08.08.1914, p. 20.

09.08.1914 (evening):

Whosoever dwelleth under the defence of the most high: Martin.
SMH 08.08.1914, p. 20.

16.08.1914 (morning):

The Lord is gracious and merciful: Lloyd. SMH 15.08.1914, p. 3.

16.08.1914 (evening):

Why, my soul, are thou so vexed: Mendelssohn. SMH 15.08.1914, p. 3.

23.08.1914 (morning):

Holy Ghost: Dvorak. SMH 22.08.1914, p. 3.

23.08.1914 (evening):

Bow down Thine ear O Lord: Parker. SMH 22.08.1914, p. 3.

30.08.1914 (morning):

[And all the people saw] the thunderings and the lightnings: Stainer.
SMH 29.08.1914, p. 22.

30.08.1914 (evening):

I waited for the Lord: Mendelssohn. SMH 29.08.1914, p. 22.

06.09.1914 (morning):

Come all ye weary: Gounod. SMH 05.09.1914, p. 3.

06.09.1914 (evening):

God who madest earth: Lohr. SMH 05.09.1914, p. 3.

13.09.1914 (morning):

Let Thy merciful kindness O Lord: Barnby. SMH 12.09.1914, p. 13.

13.09.1914 (evening):

The Lord is my light: Parker. SMH 12.09.1914, p. 13.

27.09.1914 (morning):

Blessed art the men: Mendelssohn. SMH 26.09.1914, p. 3.

27.09.1914 (evening):

Father of Heaven: Walmisley. SMH 26.09.1914, p. 3.

04.10.1914 (morning):

O saving victim: Gounod. SMH 03.10.1914, p. 16.

04.10.1914 (evening):

Whosoever dwelleth: Martin. SMH 03.10.1914, p. 16.

11.10.1914 (morning):

O Holy Ghost: Macfarren. SMH 10.10.1914, p. 17.

11.10.1914 (evening):

O thou that hearest prayer: Davies. SMH 10.10.1914, p. 17.

18.10.1914 (morning):

My voice shall Thou hear: Wesley. SMH 17.10.1914, p. 5.

18.10.1914 (evening):

Come, my soul: Martin. SMH 17.10.1914, p. 5.

25.10.1914 (morning):

In Thee O Lord: Weldon. SMH 24.10.1914, p. 6.

25.10.1914 (evening):

O gladsome light: Sullivan. SMH 24.10.1914, p. 6.

01.11.1914 (morning):

Jesu, word of God: Elgar. SMH 31.10.1914, p. 3.

01.11.1914 (evening):

The Lord is gracious: Lloyd. SMH 31.10.1914, p. 3.

08.11.1914 (morning):

My voice shall Thou hear: Wesley. SMH 07.11.1914, p. 3.

08.11.1914 (evening):

O thou that hearest prayer: Davies. SMH 07.11.1914, p. 3.

15.11.1914 (morning):

Holy Spirit come: Martin. SMH 14.11.1914, p. 11.

15.11.1914 (evening):

By Babylon's wave: Gounod. SMH 14.11.1914, p. 11.

22.11.1914 (evening):

Almighty and everlasting God: Gibbons. SMH 21.11.1914, p. 11.

29.11.1914 (morning):

Hosanna in the highest: Stainer. SMH 28.11.1914, p. 3.

29.11.1914 (evening):

Harken unto me: Lloyd. SMH 28.11.1914, p. 3.

06.12.1914 (morning):

And the glory of the Lord [from Messiah]: Handel. SMH 05.12.1914, p. 16.

06.12.1914 (evening):

Destroyed is Babylon: Spohr. SMH 05.12.1914, p. 16.

13.12.1914 (morning):

The Wilderness: Wesley. SMH 12.12.1914, p. 19.

13.12.1914 (evening):

And a highway shall be there: Wesley. SMH 12.12.1914, p. 19.

20.12.1914 (morning):

Sleepers awake: Mendelssohn. SMH 19.12.1914, p. 22.

20.12.1914 (evening):

Praise His awful name Spohr. SMH 19.12.1914, p. 22.

25.12.1914 (morning):

Te deum: Stanford in B flat. *Responses:* Tallis Festival.

Communion service: Massey. *Nazareth:* Gounod. SMH 26.12.1914, p. 10.

25.12.1914 (evening):

Magnificat: Stanford in B flat.

O sing to God your hymns of gladness: Gounod. SMH 26.12.1914, p. 10.

27.12.1914 (morning):

For unto us from Messiah: Handel. SMH 26.12.1914, p. 2.

27.12.1914 (evening):

Carols. SMH 26.12.1914, p. 2.

Part 2 – Cumulative list

Bach:	<i>Mighty Lord and King all glorious</i>	1
	<i>Passion Music</i>	
	<i>(possibly excerpts from St Matthew Passion)</i>	1
	<i>St Matthew Passion</i>	1
Barnby:	<i>King all glorious</i>	1
	<i>Let Thy merciful kindness, O lord</i>	1
Beethoven:	<i>Hallelujah</i>	1
Blair:	<i>Come, Holy Ghost</i>	1
Button:	<i>Peace I leave with you</i>	1
Davies:	<i>O Thou that hearest prayer</i>	2
Dvorak:	<i>Holy Ghost</i>	1
Elgar:	<i>Jesu, word of God incarnate</i>	2
Foster:	<i>O for a closer walk with God</i>	1
Gibbons:	<i>Almighty and everlasting God</i>	1
Goss:	<i>O Saviour of the world</i>	1
	<i>Stand up and bless the Lord your God</i>	2
Gounod:	<i>Blessed is he</i>	1
	<i>By Babylon's wave</i>	2
	<i>Come all ye weary</i>	1
	<i>Come unto him</i>	1
	<i>For us the Christ</i>	1
	<i>From Thy love as a father</i>	1
	<i>Gallia</i>	1
	<i>Lo, the children of the Hebrews</i>	1
	<i>Nazareth</i>	1
	<i>O saving victim</i>	2
	<i>O sing to God your hymns of gladness</i>	1
	<i>Rédemption [Part 1]</i>	1
	<i>Rédemption [Part 2]</i>	1
	<i>The earth is my possession</i>	1
Handel:	<i>And the glory of the Lord from Messiah</i>	1
	<i>For unto us from Messiah</i>	1
	<i>Hallelujah from Messiah</i>	1
	<i>Zadok the priest</i>	1
Haydn:	<i>The heavens are telling [from The Creation]</i>	1

Hollins:	<i>The earth is the Lord's</i>	1
Hopkins:	<i>Therefore with angels and archangels</i>	2
Lloyd:	<i>Hearken unto me</i>	1
	<i>The Lord is gracious and merciful</i>	3
Lohr:	<i>God who madest earth</i>	1
Macfarren:	<i>O Holy Ghost</i>	1
	<i>O taste and see how gracious the Lord is</i>	2
Martin:	<i>Come, my soul</i>	1
	<i>Ho, everyone that thirsteth</i>	1
	<i>Holy Spirit come</i>	1
	<i>Whosoever dwelleth under</i> <i>the defence of the most high</i>	2
Mendelssohn:	<i>As the hart pants for the waterbrooks</i>	2
	<i>Blessed are the men</i>	1
	<i>He is watching over Israel [from Elijah]</i>	2
	<i>How lovely are the messengers</i>	2
	<i>I waited for the Lord</i>	1
	<i>Lord how long wilt Thou forget me</i>	1
	<i>Lord let us hear thy voice</i>	1
	<i>O come let us sing</i>	2
	<i>O come let us worship</i>	1
	<i>Sleepers awake</i>	1
	<i>Thou shall be strong</i>	1
	<i>Trust thou in God</i>	1
	<i>Why, my soul, are thou so vexed</i>	1
Parker:	<i>Bow down Thine ear O lord</i>	3
	<i>Far from the world</i>	1
	<i>The Lord is my light</i>	1
Roberts:	<i>Christ is risen from the dead</i>	1
Spohr:	<i>Blessing and honour</i>	1
	<i>Come up hither</i>	1
	<i>Destroyed is Babylon</i>	1
	<i>Praise His awful name</i>	1
Stainer:	<i>And all the people saw the</i> <i>thunderings and lightnings</i>	1
	<i>Awake thou that sleepest</i>	1
	<i>I am Alpha and Omega</i>	1
	<i>I saw the Lord</i>	1
	<i>O Zion that bringest good tidings</i>	1
	<i>Rejoice ye with Jerusalem</i>	1
	<i>The Crucifixion</i>	1

	<i>Thus speaketh the Lord</i>	1
Steggall	<i>God came from Teman</i>	1
Sullivan:	<i>O gladsome light</i>	1
Tchaikovsky:	<i>Hymn to the Trinity</i>	1
Walmisley	<i>Father of heaven</i>	1
Weldon:	<i>In Thee, O Lord, have I put my trust</i>	2
Wesley:	<i>Ascribe unto the Lord</i>	1
	<i>And a highway shall be there</i>	1
	<i>Blessed be the God and Father</i>	1
	<i>God be merciful</i>	1
	<i>My voice shall thou hear</i>	2
	<i>The Wilderness</i>	1
	<i>Wash me thoroughly</i>	1
West:	<i>Praise the Lord</i>	1
	<i>Rend your hearts [and not your garments]</i>	1
	<i>Sing a song of praise</i>	2
Settings		
<i>Communion Service: Massey</i>		1
<i>Magnificat and Nunc dimittis:</i>		
	Stanford in B flat	1
<i>Responses:</i>	Tallis	1
<i>Te deum:</i>	Stanford in B flat	1
	Woodward	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1915

03.01.1915 (morning):

My voice shall Thou hear: Wesley. SMH 02.01.1915, p. 10.

03.01.1915 (evening):

Bow down Thine ear: Parker. SMH 02.01.1915, p. 10.

10.01.1915 (morning):

Mighty Lord [and King all glorious]: Bach. SMH 09.01.1915, p. 10.

10.01.1915 (evening):

For His is the sea: Mendelssohn. SMH 09.01.1915, p. 10.

17.01.1915 (morning):

My voice shall Thou hear: Wesley. SMH 16.01.1915, p. 24.

17.01.1915 (evening):

Bow down Thine ear: Parker. SMH 16.01.1915, p. 24.

24.01.1915 (morning):

O come let us sing: Mendelssohn. SMH 23.01.1915, p. 24.

24.01.1915 (evening):

Therefore with angels [and archangels]: Hopkins. SMH 23.01.1915, p. 24.

31.01.1915 (morning):

Whoso dwelleth under the defence of the most high: Martin. SMH 30.01.1915, p. 6.

31.01.1915 (evening):

He watching over Israel [from Elijah]: Mendelssohn. SMH 30.01.1915, p. 6.

07.02.1915 (morning):

The earth [is Thy possession]: Gounod. SMH 06.02.1915, p. 19.

07.02.1915 (evening):

God be merciful: Wesley. SMH 06.02.1915, p. 19.

14.02.1915 (morning):

Ascribe unto the Lord: Wesley. SMH 13.02.1915, p. 19.

14.02.1915 (evening):

The heavens are telling [from The Creation]: Haydn. SMH 13.02.1915, p. 19.

21.02.1915 (morning):

Wash me thoroughly: Wesley. SMH 20.02.1915, p. 19.

21.02.1915 (evening):

Bow down thine ear: Parker. SMH 20.02.1915, p. 19.

28.02.1915 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 27.02.1915, p. 19.

28.02.1915 (evening):

Ho, everyone [that thirsteth] Martin. SMH 27.02.1915, p. 19.

07.03.1915 (morning):

Rend your heart [and not your garments]: West. SMH 06.03.1915, p. 19.

07.03.1915 (evening):

God who madest earth: Lohr. SMH 06.03.1915, p. 19.

14.03.1915 (morning):

O taste and see how gracious the Lord is: Macfarren. SMH 13.03.1915, p. 21.

14.03.1915 (evening):

With Jesus will I watch: Bach. SMH 13.03.1915, p. 21.

21.03.1915 (morning):

Come unto Him: Gounod. SMH 20.03.1915, p. 3.

21.03.1915 (afternoon):

As the hart pants after waterbrooks: Mendelssohn. SMH 20.03.1915, p. 3.

21.03.1915 (evening):

With Jesus will I watch: Bach. SMH 20.03.1915, p. 3.

28.03.1915:

St Matthew Passion: Bach. SMH 30.03.1915, p. 5.

30.03.1915:

Gallia: Gounod. SMH 30.03.1915, p. 5.

01.04.1915:

Rédemption Part 1: Gounod. SMH 27.03.1915, p. 8.

02.04.1915 (morning):

Jesu, word of God incarnate: Elgar. SMH 03.04.1915, p. 14.

02.04.1915 (evening):

The Crucifixion: Stainer. SMH 03.04.1915, p. 14.

04.04.1915 (Easter day morning):

Te deum: Woodward.

Christ is now risen from the dead: [J. V. Roberts]. SMH 05.04.1915, p. 19.

04.04.1915 (Easter day evening):

Magnificat: Stainer.

Hallelujah: Beethoven. *Hallelujah* from *Messiah:* Handel. SMH 05.04.1915, p. 19.

11.04.1915 (morning):

For us the Christ: Gounod. SMH 10.04.1915, p. 16.

11.04.1915 (evening):

Break forth into joy: Barnby. SMH 10.04.1915, p. 16.

18.04.1915 (morning):

O saving victim: Gounod. SMH 17.04.1915, p. 21.

18.04.1915 (evening):

Blessed be the God [and Father]: Wesley. SMH 17.04.1915, p. 21.

25.04.1915 (morning):

Sing a song of praise: West. SMH 24.04.1915, p. 24.

25.04.1915 (evening):

Blessing, glory, wisdom: Bach. SMH 24.04.1915, p. 24.

02.05.1915 (morning):

My voice shalt Thou hear: Wesley. SMH 01.05.1915, p. 17.

02.05.1915 (evening):

Awake thou that sleepest: Stainer. SMH 01.05.1915, p. 17.

09.05.1915 (morning):

The Lord is gracious: Lloyd. SMH 08.05.1915, p. 22.

09.05.1915 (evening):

Whosoever dwelleth under the defence of the most high: Martin.
SMH 08.05.1915, p. 22.

16.05.1915 (morning):

Unfold ye portals: Gounod. SMH 15.05.1915, p. 17.

16.05.1915 (evening):

King all glorious: Barnby. SMH 15.05.1915, p. 17.

23.05.1915 (morning):

And all the people saw: Stainer. SMH 22.05.1915, p. 22.

23.05.1915 (evening):

Zadok the priest: Handel. SMH 22.05.1915, p. 22.

30.05.1915 (morning):

Holy, holy, holy: Spohr. SMH 29.05.1915, p. 22.

30.05.1915 (evening):

Come my soul: Martin. SMH 29.05.1915, p. 22.

06.06.1915 (morning):

Blessed angel spirits: Tchaikovsky. SMH 05.06.1915, p. 22.

06.06.1915 (evening):

Zadok the priest: Handel. SMH 05.06.1915, p. 22.

13.06.1915 (morning):

Keep innocence: Macfarren. SMH 12.06.1915, p. 22.

13.06.1915 (evening):

Father of heaven: Walmisley. SMH 05.06.1915, p. 22.

20.06.1915 (morning):

Come all ye who are weary: Gounod. SMH 19.06.1915, p. 17.

20.06.1915 (evening):

We give Thee thanks: MacCarren. SMH 19.06.1915, p. 17.

27.06.1915 (morning):

The sun shall be: Woodward. SMH 26.06.1915, p. 22.

27.06.1915 (evening):

Blessing and honour: Bach. SMH 26.06.1915, p. 22.

04.07.1915 (morning):

My voice shalt Thou hear: Wesley. SMH 03.07.1915, p. 22.

04.07.1915 (evening):

O saving victim: Gounod. SMH 03.07.1915, p. 22.

11.07.1915 (morning):

O taste and see [how gracious the Lord is]: Macfarren. SMH 10.07.1915, p. 22.

11.07.1915 (evening):

The Lord is my light: [Parker]. SMH 10.07.1915, p. 22.

18.07.1915 (morning):

Jesu word of God incarnate: Elgar. SMH 17.07.1915, p. 22.

18.07.1915 (evening):

Ascribe unto the Lord: Wesley. SMH 17.07.1915, p. 22.

25.07.1915 (morning):

How lovely are Thy dwellings fair: Spohr. SMH 24.07.1915, p. 17.

25.07.1915 (evening):

Here by Babylon's wave: Gounod. SMH 24.07.1915, p. 17.

01.08.1915 (morning):

O Saviour of the world: Goss. SMH 31.07.1915, p. 19.

01.08.1915 (evening):

Happy and blest: Mendelssohn. SMH 31.07.1915, p. 19.

08.08.1915 (morning):

In Thee, O Lord: Weldon. SMH 07.08.1915, p. 17.

08.08.1915 (evening):

I waited for the Lord: Mendelssohn. SMH 07.08.1915, p. 17.

15.08.1915 (morning):

Ho, everyone that thirsteth: Martin. SMH 14.08.1915, p. 6.

15.08.1915 (evening):

O thou that hearest prayer: Davies. SMH 14.08.1915, p. 6.

22.08.1915 (morning):

God be merciful: Wesley. SMH 21.08.1915, p. 16.

22.08.1915 (evening):

Come unto Him: Gounod. SMH 21.08.1915, p. 16.

29.08.1915 (morning):

We give Thee thanks: Macfarren. SMH 28.08.1915, p. 17.

29.08.1915 (evening):

Almighty and everlasting God: Gibbons. SMH 29.08.1915, p. 17.

05.09.1915 (morning):

Jesu word of God incarnate: Elgar. SMH 04.09.1915, p. 6.

05.09.1915 (evening):

Whoso dwelleth under the defence of the most high: Martin.
SMH 04.09.1915, p. 6.

12.09.1915 (morning):

Praise the Lord my soul: Wesley. SMH 11.09.1915, p. 4.

12.09.1915 (evening):

Send out thy light: Gounod. SMH 11.09.1915, p. 4.

19.09.1915 (morning):

Lo my shepherd: Haydn. SMH 18.09.1915, p. 21.

19.09.1915 (evening):

Blessed are the men: [Mendelssohn]. SMH 18.09.1915, p. 21.

26.09.1915 (morning):

From Thy love as a father: Macfarren. SMH 25.09.1915, p. 21.

26.09.1915 (afternoon):

Gallia: Gounod. *Double Chorus:* Wesley.

SMH 27.09.1915, p. 10 and SMH 25.09.1915, p. 21.

26.09.1915 (evening):

Seek ye the Lord: Roberts. SMH 25.09.1915, p. 21.

03.10.1915 (morning):

We give Thee thanks: Macfarren. SMH 02.10.1915, p. 21.

03.10.1915 (evening):

Praise the Lord: Wesley. SMH 02.10.1915, p. 21.

10.10.1915 (morning):

He, watching over Israel [from *Elijah*]: Mendelssohn. SMH 09.10.1915, p. 4.

10.10.1915 (evening):

Come my soul: Martin. SMH 09.10.1915, p. 4.

17.10.1915 (morning):

O saving victim: Gounod. SMH 16.10.1915, p. 14.

17.10.1915 (evening):

Awake, thou that sleepest: Stainer. SMH 16.10.1915, p. 14.

24.10.1915 (morning):

The sacrifices of God: Calkin. SMH 23.10.1915, p. 4.

24.10.1915 (evening):

As the hart desireth: Allitsen. SMH 23.10.1915, p. 4.

31.10.1915 (morning):

Come, Lord: Stainer. SMH 30.10.1915, p. 21.

31.10.1915 (evening):

Lovely appear: Gounod. SMH 30.10.1915, p. 21.

07.11.1915 (morning):

My voice shalt Thou hear: Wesley. SMH 06.11.1915, p. 21.

14.11.1915 (morning):

Hearken, Lord: Massey. SMH 13.11.1915, p. 3.

14.11.1915 (evening):

Far from the world: Parker. SMH 13.11.1915, p. 3.

21.11.1915 (morning):

Come unto him: Gounod. SMH 20.11.1915, p. 21.

21.11.1915 (evening):

How beautiful upon the mountains: Stainer. SMH 20.11.1915, p. 21.

28.11.1915 (morning):

Hosanna in the highest: Stainer. SMH 27.11.1915, p. 21.

28.11.1915 (evening):

Great and wonderful: Spohr. SMH 27.11.1915, p. 21.

05.12.1915 (morning):

The earth is thy possession: Gounod. SMH 04.12.1915, p. 14.

05.12.1915 (evening):

Destroyed is Babylon: Spohr. SMH 04.12.1915, p. 14.

12.12.1915 (morning):

Come up hither: Spohr. SMH 11.12.1915, p. 3.

12.12.1915 (evening):

Hearken unto me: Sullivan. SMH 11.12.1915, p. 3.

19.12.1915 (morning):

Blessed is he: Gounod. SMH 18.12.1915, p. 4.

19.12.1915:

The Last Judgment: Spohr. SMH 18.12.1915, p. 4.

19.12.1915 (evening):

[And] *the glory of the Lord* [from *Messiah*]: Handel. SMH 18.12.1915, p.4.

24.12.1915:

Choir:	<i>Christ was born on Christmas Day</i>	<i>Nowell</i>
	<i>Holy night, peaceful night</i>	<i>The first nowell</i>
	<i>Three doves came out of the eastern sky</i>	<i>(Massey)</i>
	<i>Come to the manger (Massey)</i>	<i>Merrily ring the Christmas Bells</i>
	<i>Good Christians all</i>	<i>Lo the darkness deepens</i>

SMH 25.12.1915, p.10.

25.12.1915 (morning):

Te deum: Woodward.

Selected items from *Messiah*: Handel. SMH 19.12.1915, p. 6.

25.12.1915 (evening):

Magnificat: Martin in G.

Nazareth: Gounod. SMH 19.12.1915, p. 6.

Part 2 – Cumulative list**Anthems**

Allitsen:	<i>As the hart desireth</i>	1
Bach:	<i>Blessing and honour</i>	1
	<i>Blessing, glory, wisdom</i>	1
	<i>Mighty lord [and king all glorious]</i>	1
	<i>St Matthew Passion</i>	1
	<i>With Jesus will I watch</i>	2
Barnby:	<i>Break forth into joy</i>	1
	<i>King all glorious</i>	1
Beethoven:	<i>Hallelujah</i>	1
Calkin:	<i>The sacrifices of God</i>	1
Carols:	<i>Christ was born on Christmas Day</i>	1
	<i>Come to the manger (Massey)</i>	1
	<i>Good Christians all</i>	1
	<i>Holy night, peaceful night</i>	1
	<i>Lo the darkness deepens</i>	1
	<i>Merrily ring the Christmas bells</i>	1
	<i>Nowell</i>	1
	<i>The first nowell</i>	1
	<i>Three doves came out of the eastern sky</i>	1
Davies:	<i>O thou that hearest prayer</i>	1
Elgar:	<i>Jesu, word of God incarnate</i>	3
Farrant:	<i>Lord for thy tender mercies' sake</i>	1
Gibbons:	<i>Almighty and everlasting God</i>	1
Goss:	<i>O Saviour of the world</i>	1
Gounod:	<i>Blessed is he</i>	1
	<i>Come all ye weary</i>	1
	<i>Come unto Him</i>	3
	<i>For us the Christ</i>	2
	<i>Gallia</i>	2
	<i>Here by Babylon's wave</i>	1
	<i>Lovely appear</i>	1
	<i>Nazareth</i>	1

	<i>O saving victim</i>	3
	<i>Rédemption, Part 1</i>	1
	<i>Send out thy light</i>	1
	<i>The earth is thy possession</i>	2
	<i>Unfold ye portals</i>	1
Handel:	<i>And the glory of the Lord from Messiah</i>	1
	<i>Hallelujah from Messiah</i>	1
	<i>Selected items from Messiah</i>	1
	<i>Zadok the priest</i>	2
Haydn:	<i>Lo my shepherd</i>	1
	<i>The heavens are telling from The creation</i>	1
Hopkins:	<i>Therefore with angels and archangels</i>	1
Lloyd:	<i>The Lord is gracious</i>	1
Lohr:	<i>God who madest earth</i>	1
Macfarren:	<i>From thy love as a father</i>	1
	<i>Keep innocence</i>	1
	<i>O taste and see how gracious the Lord is</i>	2
	<i>We give Thee thanks</i>	3
Martin:	<i>Come my soul</i>	2
	<i>Ho, everyone that thirsteth</i>	2
	<i>Whosoever dwelleth under the defence</i>	
	<i>of the most high</i>	3
Massey:	<i>Harken, Lord</i>	1
Mendelssohn:	<i>As the hart pants after waterbrooks</i>	1
	<i>Blessed are the men</i>	1
	<i>For his is the sea</i>	1
	<i>Happy and blest</i>	1
	<i>He watching over Israel [from Elijah]</i>	2
	<i>I waited for the Lord</i>	1
	<i>O come let us sing</i>	1
Parker:	<i>Bow down thine ear</i>	3
	<i>Far from the world</i>	1
	<i>The Lord is my light</i>	1
Roberts:	<i>Christ is now risen from the dead</i>	1
	<i>Seek ye the Lord</i>	1
Spohr:	<i>Come up hither</i>	1
	<i>Destroyed is Babylon</i>	1
	<i>Great and wonderful</i>	1
	<i>Holy, holy, holy</i>	1

	<i>How lovely are thy dwellings fair</i>	1
	<i>The Last Judgment</i>	1
Stainer:	<i>And all the people saw</i>	1
	<i>Awake thou that sleepest</i>	2
	<i>Come Lord</i>	1
	<i>Hosanna in the highest</i>	1
	<i>How beautiful upon the mountains</i>	1
	<i>The Crucifixion</i>	1
Sullivan:	<i>Harken unto me</i>	1
Tchaikovsky:	<i>Blessed angel spirits</i>	1
Walmisley:	<i>Father of heaven</i>	1
Weldon:	<i>In Thee, O Lord</i>	1
Wesley:	<i>Ascribe unto the Lord</i>	2
	<i>Blessed be the God and Father</i>	1
	<i>Double chorus</i>	1
	<i>God be merciful</i>	2
	<i>My voice shalt thou hear</i>	5
	<i>Praise the Lord my soul</i>	2
	<i>Wash me thoroughly</i>	1
West:	<i>Rend your hearts [and not your garments]</i>	1
	<i>Sing a song of praise</i>	1
Woodward:	<i>The sun shall be</i>	1

Settings

Magnificat and Nunc dimittis:

	Martin in G	1
	Stainer:	1
<i>Te deum:</i>	Woodward	2

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1916

02.01.1916 (morning):

Bow down Thine ear, O Lord: Parker. SMH 01.01.1916, p. 14.

09.01.1916 (morning):

Alleluia, O Zion: Stainer. SMH 08.01.1916, p. 3.

09.01.1916 (evening):

Thus speaketh the Lord of hosts: Stainer. SMH 08.01.1916, p. 3.

16.01.1916 (morning):

Therefore with angels and archangels: Hopkins. SMH 15.01.1916, p. 3.

16.01.1916 (evening): *O Zion [thou] that [teldest]/ bringest good tidings [from Messiah]:* Handel. SMH 15.01.1916, p. 3.

23.01.1916 (morning):

Mighty Lord and King all glorious: Bach. SMH 22.01.1916, p. 20.

23.01.1916 (evening):

O come, let us sing: Macfarren. SMH 22.01.1916, p. 20.

30.01.1916 (morning):

O taste and see how gracious the Lord is: Macfarren. SMH 29.01.1916, p. 4.

30.01.1916 (evening):

God be merciful unto us: Wesley. SMH 29.01.1916, p. 4.

06.02.1916 (morning):

Jesu, word of God [Incarnate]: Elgar. SMH 05.02.1916, p. 3.

06.02.1916 (evening):

God who made the earth and heavens: Lohr. SMH 05.02.1916, p. 3.

13.02.1916 (morning):

In Thee, O Lord: Weldon. SMH 12.02.1916, p. 21.

13.02.1916 (evening):

The Lord is my light: Parker. SMH 12.02.1916, p. 21.

20.02.1916 (morning):

The Lord is gracious: Lloyd. SMH 19.02.1916, p. 15.

20.02.1916 (evening):

The heavens are telling [from The Creation]: Haydn. SMH 19.02.1916, p. 15.

27.02.1916 (morning):

My voice shalt Thou hear: Wesley. SMH 26.02.1916, p. 4.

27.02.1916 (evening):

Ascribe unto the Lord: Wesley. SMH 26.02.1916, p. 4.

05.03.1916 (morning):

Come unto Him: Gounod. SMH 04.03.1916, p. 15.

05.03.1916 (evening):

Blessed be the God [and Father]: Wesley. SMH 04.03.1916, p. 15.

12.03.1916 (morning):

Hide thy face: West. SMH 11.03.1916, p. 3.

12.03.1916 (evening):

I wrestle and I pray: Bach. SMH 11.03.1916, p. 3.

19.03.1916 (morning):

Incline Thine ear: Martin. SMH 18.03.1916, p. 3.

19.03.1916 (evening):

How lovely is thy dwelling place [from Requiem]: Brahms. SMH 18.03.1916, p. 3.

26.03.1916 (morning):

Almighty and everlasting God: Gibbons. SMH 25.03.1916, p. 14.

26.03.1916 (afternoon):

As the hart pants [after water brooks]: Mendelssohn. SMH 25.03.1916, p. 14.

26.03.1916 (evening):

Far from the world: Parker. SMH 25.03.1916, p. 14.

02.04.1916 (morning):

Jesu word of God incarnate: Elgar. SMH 01.04.1916, p. 15.

02.04.1916 (evening):

Bow down Thine ear: Parker. SMH 01.04.1916, p. 15.

09.04.1916:

Gallia: Gounod. SMH 08.04.1916, p. 15.

16.04.1916:

St Matthew Passion (abridged): Bach. SMH 17.04.1916, p. 15.

20.04.1916:

The Story of the Cross: [Massey]. SMH 21.04.1916, p. 6.

21.04.1916 (Good Friday morning):

God so loved the world from *The Crucifixion*: Stainer. SMH 22.04.1916, p. 13.

21.04.1916 (Good Friday evening):

The Crucifixion and *Miserere*: Stainer. SMH 21.04.1916, p. 6 and 22.04.1916, p. 13.

23.04.1916 (Easter morning):

Te deum: Stanford in B flat. *Communion Service*: Massey in F.

Worthy is the Lamb from *Messiah*: Handel. SMH 24.04.1916, p. 19.

23.04.1916 (Easter evening):

Magnificat: Stainer in B flat.

Hallelujah: Beethoven.

Hallelujah from *Messiah*: Handel. SMH 24.04.1916, p. 19.

30.04.1916 (morning):

For us the Christ [is made a victim] Gounod. SMH 29.04.1916, p. 3.

30.04.1916 (evening):

O give thanks unto the Lord: Wolstenholme. SMH 29.04.1916, p. 3.

07.05.1916 (morning):

Lead me Lord: Wesley. SMH 06.05.1916, p. 3.

07.05.1916 (evening):

God who madest earth and heaven: Lohr. SMH 06.05.1916, p. 3.

14.05.1916 (morning):

Keep innocency: Macfarren. SMH 13.05.1916, p. 3.

14.05.1916 (evening):

Blessed be the God and Father: Wesley. SMH 13.05.1916, p. 3.

21.05.1916 (morning):

O saving victim: Gounod. SMH 20.05.1916, p. 3.

21.05.1916 (evening):

The Lord is my light: Parker. SMH 20.05.1916, p. 3.

28.05.1916 (morning):

O God our governor: Gadsby. SMH 27.05.1916, p. 3.

28.05.1916 (evening):

Zadok the priest: Handel. SMH 27.05.1916, p. 3.

01.06.1916 (Ascension Day):

Rédemption Part 2: Gounod. SMH 01.06.1916, p. 3.

04.06.1916 (afternoon):

Unfold ye portals: Gounod. SMH 03.06.1916, p. 21.

04.06.1916 (evening):

King all glorious: Barnby. SMH 03.06.1916, p. 21.

11.06.1916 (morning):

Tears I leave with you: Button. SMH 10.06.1916, p. 3.

11.06.1916 (afternoon):

As the hart pants [after water brooks]: Mendelssohn. SMH 10.06.1916, p. 3.

11.06.1916 (evening):

O Holy Ghost: Macfarren. SMH 10.06.1916, p. 3.

18.06.1916 (morning):

In humble faith: Garrett. SMH 17.06.1916, p. 17.

18.06.1916 (evening):

I saw the Lord sitting upon a throne: Stainer. SMH 17.06.1916, p. 17.

25.06.1916 (morning):

Bow down thine ear: Parker. SMH 24.06.1916, p. 3.

25.06.1916 (evening):

For his is the sea: Mendelssohn. SMH 24.06.1916, p. 3.

02.07.1916 (morning):

Lead me Lord in Thy righteousness: Wesley. SMH 01.07.1916, p. 15.

02.07.1916 (evening):

We give Thee thanks: Macfarren. SMH 01.07.1916, p. 15.

09.07.1916 (morning):

Father of heaven: Walmisley. SMH 08.07.1916, p. 3.

09.07.1916 (evening):

Come, my soul: Martin. SMH 08.07.1916, p. 3.

16.07.1916 (morning):

Jesu word of God incarnate: Elgar. SMH 15.07.1916, p. 3.

16.07.1916 (evening):

Come all ye weary: Martin. SMH 15.07.1916, p. 3.

23.07.1916 (morning):

From Thy love as a father: Gounod. SMH 22.07.1916, p. 3.

23.07.1916 (evening):

I am Alpha and Omega: Stainer. SMH 22.07.1916, p. 3.

30.07.1916 (morning):

O hearken thou: Massey. SMH 29.07.1916, p. 3.

30.07.1916 (evening):

Praise the Lord O my soul: Wesley. SMH 29.07.1916, p. 3.

06.08.1916 (morning):

Holy, holy, holy: Spohr. SMH 05.08.1916, p. 3

06.08.1916 (evening):

Blest are the departed: Spohr. SMH 05.08.1916, p. 3.

20.08.1916 (morning):

Keep innocence: Macfarren. SMH 19.08.1916, p. 3.

20.08.1916 (evening):

Bow down thy heads: Parker. SMH 19.08.1916, p. 3.

27.08.1916 (morning):

The earth is my possession: [Gounod]. SMH 26.08.1916, p. 3.

27.08.1916 (evening):

Thanks be to God [from Elijah]: Mendelssohn. SMH 26.08.1916, p. 3.

03.09.1916 (morning):

Come Holy Ghost: Blair. SMH 02.09.1916, p. 3.

03.09.1916 (evening):

Lord God of heaven: Spohr. SMH 02.09.1916, p. 3.

03.09.1916 (morning):

Come Holy Ghost: Blair. SMH 23.09.1916, p. 25.

03.09.1916 (evening):

Lord God of heaven: Spohr. SMH 23.09.1916, p. 25.

10.09.1916 (morning):

Come Holy Ghost eternal God: Blair. SMH 09.09.1916, p. 5.

10.09.1916 (evening):

Ascribe unto the Lord: Wesley. SMH 09.09.1916, p. 5.

17.09.1916 (morning):

Incline your ear: Martin. SMH 16.09.1916, p. 21.

17.09.1916 (evening):

I waited for the Lord: Mendelssohn. SMH 16.09.1916, p. 21.

24.09.1916 (morning):

Jerusalem, O turn thee: Gounod. SMH 23.09.1916, p. 25.

24.09.1916 (afternoon):

Elijah: [extracts from] Mendelssohn. SMH 23.09.1916, p. 25.

24.09.1916 (evening):

Whoso dwelleth under the defence: Martin. SMH 23.09.1916, p. 25.

01.10.1916 (morning):

O saving victim: Gounod. SMH 30.09.1916, p. 3.

01.10.1916 (evening):

Thou wilt keep him: Wesley. SMH 30.09.1916, p. 3.

08.10.1916 (morning):

Holy Spirit, come: Martin. SMH 07.10.1916, p. 21.

08.10.1916 (afternoon):

Selections from *Rédemption*: Gounod. SMH 07.10.1916, p. 21.

08.10.1916 (evening):

Thanks be to God [from *Elijah*]: Mendelssohn. SMH 07.10.1916, p. 21.

15.10.1916 (morning):

Te deum: Harwood in A flat. *Kyrie*: Massey in F.

Holy, holy, holy, Lord God of hosts: Spohr. SMH 14.10.1916, p. 3.

15.10.1916 (evening):

I saw the Lord sitting on a throne: Stainer. SMH 14.10.1916, p. 3.

22.10.1916 (morning):

Te deum: Stainer in B flat.

Lead me Lord, lead me in thy righteousness: Wesley. SMH 21.10.1916, p. 22.

22.10.1916 (evening):

Magnificat: Morley in B flat.

Be not afraid saith God, the Lord: Mendelssohn. SMH 21.10.1916, p. 22.

29.10.1916 (morning):

Te deum: Brewer in B flat. SMH 28.10.1916, p. 20.

29.10.1916 (evening):

Magnificat: West in B flat.

Come thou Holy Spirit: Barrett. SMH 28.10.1916, p. 20.

05.11.1916 (morning):

Te deum: Woodward in D. *Kyrie*: Martin in F.

Jesu word of God incarnate: Elgar. SMH 04.11.1916, p. 11.

05.11.1916 (evening):*Magnificat*: Gatsby in C.*Hail, gladden light*: Martin. SMH 04.11.1916, p. 11.**12.11.1916 (morning):***Te deum*: Lee Williams in A.*My voice shalt Thou hear*: Wesley. SMH 11.11.1916, p. 22.**12.11.1916 (evening):***Magnificat*: Foster in A.*Awake thou that sleepest*: Stainer. SMH 11.11.1916, p. 22.**19.11.1916 (morning):***Te deum*: Stainer in B flat. *Kyrie*: Stainer in D flat.*Hide thy face from my sins and blot out all my iniquities*: West. SMH 18.11.1916, p. 21.**19.11.1916 (evening):***O for a closer walk with God*: Foster. SMH 18.11.1916, p. 21.**26.11.1916 (morning):***Jesu, word of God incarnate*: Elgar. SMH 25.11.1916, p. 18.**26.11.1916 (evening):***Come unto Him*: Gounod. SMH 25.11.1916, p. 18.**03.12.1916 (morning):***The earth is my possession*: Gounod. SMH 02.12.1916, p. 17.**03.12.1916 (commemoration of consecration, choir of 300 voices):***The Lord is my light*: Parker.*Ascribe unto the Lord*: Wesley. SMH 04.12.1916, p. 8.**03.12.1916 (evening):***Blessed is he that cometh in the name of the Lord*: Gounod. SMH 02.12.1916, p. 17.**10.12.1916 (morning):***Sleepers awake a voice is calling*: Mendelssohn. SMH 09.12.1916, p. 3.**10.12.1916 (evening):***Hearken unto me, my people*: Sullivan. SMH 09.12.1916, p. 3.**17.12.1916 (morning):***To Thee, O God, do I lift up my soul*: Kalinnikoff. SMH 16.12.1916, p. 3.**17.12.1916 (afternoon):***The Last Judgement*: Spohr. SMH 16.12.1916, p. 3.**17.12.1916 (evening):***Hosanna in the highest*: Stainer. SMH 16.12.1916, p. 3.

25.12.1916 (morning):

Te deum: Stanford in B flat. *Communion service*: Tours in F.

Thus speaketh the Lord of hosts: Stainer. SMH 26.12.1916, p. 5.

25.12.1916 (evening):

Nazareth: Gounod.

Carols:

Three doves *Merrily ring the Christmas bells*
The first Nowell *Christ was born on Christmas day*
Come to the manger *A wondrous light*
Good Christian people all

SMH 26.12.1916, p. 5.

31.12.1916 (morning):

Te deum: King Hall in B flat.

O Zion that bringest good tidings: Stainer. SMH 30.12.1916, p. 8.

31.12.1916 (evening):

For unto us a child is born from Messiah: Handel. SMH 30.12.1916, p. 8.

Part 2 – Cumulative list**Anthems**

Bach:	<i>I wrestle and I pray</i>	1
	<i>Mighty Lord and King all glorious</i>	1
	<i>St Matthew Passion</i> (abridged)	1
Barnby:	<i>King all glorious</i>	1
Barrett:	<i>Come thou Holy Spirit</i>	1
Beethoven:	<i>Hallelujah</i>	1
Blair:	<i>Come Holy Ghost eternal God</i>	2
Brahms:	<i>How lovely is Thy dwelling place</i> [from <i>Requiem</i>]	1

Button:	<i>Tears I leave with you</i>	1
Carols:	<i>A wondrous light</i>	1
	<i>Christ was born on Christmas Day</i>	1
	<i>Come to the manger (Massey)</i>	1
	<i>Good Christians all</i>	1
	<i>Merrily ring the Christmas bells</i>	1
	<i>The first nowell</i>	1
	<i>Three doves came out of the eastern sky</i>	1
Elgar:	<i>Jesu, word of God incarnate</i>	3
Foster:	<i>O for a closer walk with God</i>	1
Gadsby:	<i>O God our governor</i>	1
Garrett:	<i>In humble faith</i>	1
Gibbons:	<i>Almighty and everlasting God</i>	1
Gounod:	<i>Blessed is he that cometh in the name of the Lord</i>	1
	<i>Come all ye weary</i>	1
	<i>Come unto him</i>	2
	<i>For us the Christ is made a victim</i>	1
	<i>From Thy love as a father</i>	1
	<i>Gallia</i>	1
	<i>Jerusalem, O turn thee</i>	1
	<i>Nazareth</i>	1
	<i>O saving victim</i>	2
	<i>Rédemption Part 2</i>	1
	<i>Selections from Rédemption</i>	1
	<i>The earth is my possession</i>	2
	<i>Unfold ye portals</i>	1
Handel:	<i>For unto us a child is born from Messiah</i>	1
	<i>Hallelujah from Messiah</i>	1
	<i>O Zion [thou] that [teldest] bringest good tidings</i>	
	[from Messiah]:	1
	<i>Worthy is the lamb from Messiah</i>	1
	<i>Zadok the priest</i>	1
Haydn:	<i>The heavens are telling [from The Creation]</i>	1
Hopkins:	<i>Therefore with angels and archangels</i>	1
Kalinnikoff:	<i>To Thee, O God, do I lift up my soul</i>	1
Lloyd:	<i>The Lord is gracious</i>	1
Lohr:	<i>God who made the earth and heavens</i>	2

Macfarren:	<i>Keep innocence</i>	1
	<i>O come let us sing</i>	1
	<i>O Holy Ghost</i>	1
	<i>We give Thee thanks</i>	1
Martin:	<i>Come, my soul</i>	1
	<i>Hail gladdening light</i>	1
	<i>Holy Spirit, come</i>	1
	<i>Incline Thine ear</i>	2
	<i>Whoso dwelleth under the defence</i>	1
Massey:	<i>O hearken thou</i>	1
	<i>The Story of the Cross</i>	1
Mendelssohn:	<i>As the hart pants after water brooks</i>	2
	<i>Be not afraid saith the Lord [from Elijah]</i>	1
	<i>Extracts from Elijah</i>	1
	<i>For His is the sea</i>	1
	<i>I waited for the Lord</i>	1
	<i>Sleepers awake a voice is calling</i>	1
	<i>Thanks be to God [from Elijah]</i>	2
Parker:	<i>Bow down Thine ear, O lord</i>	3
	<i>Bow down thy heads</i>	1
	<i>Far from the world</i>	1
	<i>The Lord is my light</i>	3
Spohr:	<i>Blessed are the departed</i>	1
	<i>Holy, holy, holy, Lord God of hosts</i>	1
	<i>Lord God of heaven</i>	1
	<i>The Last Judgment</i>	1
Stainer:	<i>Alleluia, O Zion</i>	1
	<i>Awake thou that sleepest</i>	1
	<i>God so loved the world from The Crucifixion</i>	1
	<i>Hosanna in the highest</i>	1
	<i>I am Alpha and Omega</i>	1
	<i>I saw the Lord sitting upon a throne</i>	2
	<i>Miserere</i>	1
	<i>O Zion that bringest good tidings</i>	1
	<i>The Crucifixion</i>	1
Sullivan:	<i>Thus speaketh the Lord of hosts</i>	2
Sullivan:	<i>Hearken unto me my people</i>	1
Walmisley:	<i>Father of heaven</i>	1
Weldon:	<i>In Thee, O Lord</i>	1
Wesley:	<i>Ascribe unto the Lord</i>	3

	<i>Blessed be the God and Father</i>	1
	<i>God be merciful unto us</i>	1
	<i>Lead me Lord in thy righteousness</i>	3
	<i>My voice shalt Thou hear</i>	2
	<i>Praise the Lord O my soul</i>	1
	<i>Thou wilt keep him</i>	1
West:	<i>Hide thy face from my sins</i> <i>and blot out all my iniquities</i>	2
Wolstenholme:	<i>O give thanks unto the Lord</i>	1

Services

Communion Service:

	Massey in F	2
	Tours in F	1
Kyrie:	Martin in F	1

Magnificat and Nunc dimittis:

	Foster in A	1
	Gatsby in C	1
	Morley in B flat	1
<i>Te deum:</i>	Harwood in A flat	1
	King Hall in B flat	1
	Stanford in B flat	2
	Stainer in B flat	1
	Williams in A	1
	Woodward in D	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1917

07.01.1917 (morning):

Come to the Manger in Bethlehem: Massey. SMH 06.01.1917, p. 11.

07.01.1917 (evening):

Rock of ages cleft for me: Buck. SMH 06.01.1917, p. 11.

14.01.1917 (morning):

Almighty lord and King all glorious: Bach. SMH 13.01.1917, p. 3.

14.01.1917 (evening):

Holy night: [Rivers]. SMH 13.01.1917, p. 3.

21.01.1917 (morning):

O taste and see how gracious the Lord is: Macfarren. SMH 20.01.1917, p. 11.

21.01.1917 (evening):

O come let us worship: Mendelssohn. SMH 20.01.1917, p. 11.

28.01.1917 (morning):

Lead me Lord, lead me in Thy righteous: Wesley. SMH 27.01.1917, p. 14.

28.01.1917 (evening):

The Lord is my light: Parker. SMH 27.01.1917, p. 14.

04.02.1917 (morning):

Keep innocency and take heed unto the thing that is right: Macfarren.
SMH 03.02.1917, p. 3.

04.02.1917 (evening):

Whoso dwelleth under the defence of the most high: Martin.
SMH 03.02.1917, p. 3.

11.02.1917 (morning):

Te deum: King Hall in B flat.
In Thee, Lord have I put my trust: [Weldon]. SMH 10.02.1917, p. 11.

11.02.1917 (evening):

Lord who madest earth and heaven: Lohr. SMH 10.02.1917, p. 11.

18.02.1917 (morning):

Jesu word of God incarnate: Elgar. SMH 17.02.1917, p. 11.

18.02.1917 (evening):

Ho everyone that thirsteth: Martin. SMH 17.02.1917, p. 11.

25.02.1917 (morning):

O harken thou to the voice of my calling: Massey. SMH 24.02.1917, p. 3.

25.02.1917 (evening):

Bow down thy ear O Lord: Parker. SMH 24.02.1917, p. 3.

04.03.1917 (morning):

Rend your hearts and not your garments: West. SMH 03.03.1917, p. 16.

04.03.1917 (evening):

Hear, Lord, have mercy: [Tchaikovsky]. SMH 03.03.1917, p. 16.

11.03.1917 (morning):

Wash me thoroughly from my wickedness: Wesley. SMH 10.03.1917, p. 11.

11.03.1917 (evening):

Rock of ages cleft for me: Buck. SMH 10.03.1917, p. 11.

18.03.1917 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 17.03.1917, p. 11.

18.03.1917 (evening):

O for a closer walk with God: Foster SMH 17.03.1917, p. 11.

25.03.1917 (morning):

Almighty and everlasting God: Gibbons. SMH 24.03.1917, p. 15.

25.03.1917 (afternoon):

As the hart pants: Mendelssohn: SMH 24.03.1917, p. 15.

25.03.1917 (evening):

There is a green hill far away: Gounod. SMH 24.03.1917, p. 7.

01.04.1917 (morning):

Hide Thy face from my sins: Wesley. SMH 31.03.1917, p. 7.

01.04.1917 (afternoon):

A selection from *St Matthew Passion*: Bach. SMH 31.03.1917, p. 7.

01.04.1917 (evening):

Come unto me: Gounod. SMH 31.03.1917, p. 7.

02.04.1917:

Hear lord [have mercy]: Tchaikovsky.

Gallia: Gounod. SMH 31.03.1917, p. 7.

04.04.1917:

A selection from *Rédemption*: Gounod. SMH 31.03.1917, p. 7.

06.04.1917:

The Crucifixion: Stainer. SMH 07.04.1917, p. 7.

08.04.1917 (Easter morning):

Te deum: Stanford in B flat. *Kyrie*: Tours in F.

O give thanks unto the Lord: Wolstenholme. SMH 09.04.1917, p. 8.

08.04.1917 (Easter evening):

Magnificat: Stanford in B flat.

Hallelujah: Beethoven. SMH 09.04.1917, p. 8.

15.04.1917 (morning):

For us the Christ is made a victim: Gounod. SMH 14.04.1917, p. 11.

15.04.1917 (evening):

Break forth into joy: Barnby. SMH 14.04.1917, p. 11.

22.04.1917 (morning):

O saving victim: Gounod. SMH 21.04.1917, p. 3.

22.04.1917 (evening):

Blessed be the God and Father: Wesley. SMH 21.04.1917, p. 3.

26.04.1917 (Anzac Day):

Whoso dwelleth under the defence of the most high: Martin.
SMH 26.04.1917, p. 3.

29.04.1917 (morning):

For us the Christ is made a victim: Gounod. SMH 28.04.1917, p. 6.

29.04.1917 (evening):

O give thanks unto the Lord: Wolstenholme. SMH 28.04.1917, p. 6.

06.05.1917 (morning):

Lead me Lord, [lead me] in Thy righteous: Wesley. SMH 05.05.1917, p. 3.

06.05.1917 (evening):

O gladsome light: Sullivan. SMH 05.05.1917, p. 3.

13.05.1917 (morning):

Ascribe unto the Lord: Wesley. SMH 12.05.1917, p. 6.

13.05.1917 (evening):

Awake, thou that sleepest: Stainer. SMH 12.05.1917, p. 6.

17.05.1917 (Ascension Day):

Rédemption Part 2: Gounod. SMH 12.05.1917, p. 6.

20.05.1917 (morning):

Unfold ye portals everlasting from Rédemption: Gounod. SMH 19.05.1917, p. 16.

20.05.1917 (evening):

King all glorious: Barnby. SMH 19.05.1917, p. 16.

24.05.1917:

Ascribe unto the Lord: Wesley. SMH 25.05.1917, p. 8.

27.05.1917 (morning):

Unfold ye portals everlasting from Rédemption: Gounod. SMH 26.05.1917, p. 16.

27.05.1917 (evening):

King all glorious: Barnby. SMH 26.05.1917, p. 16.

03.06.1917 (morning):

Holy Lord, God almighty: Spohr. SMH 02.06.1917, p. 8.

03.06.1917 (evening):

I saw the Lord sitting upon a throne: Stainer. SMH 02.06.1917, p. 8.

10.06.1917 (morning):

Blessed angel spirits offer praise undying: Tchaikovsky.
SMH 09.06.1917, p. 16.

10.06.1917 (evening):

We give Thee thanks: Macfarren. SMH 09.06.1917, p. 16.

17.06.1917 (morning):

Hear, Lord, have mercy: Tchaikovsky. SMH 16.06.1917, p. 16.

17.06.1917 (evening):

Hail gladdening light: Martin. SMH 16.06.1917, p. 16.

21.06.1917 (morning):

O taste and see how gracious the Lord is: Macfarren. SMH 20.06.1917, p. 11.

21.06.1917 (evening):

O come let us worship: Mendelssohn. SMH 20.06.1917, p. 11.

24.06.1917 (morning):

The sun shall be no more thy light: Woodward. SMH 23.06.1917, p. 11.

24.06.1917 (evening):

The word in flesh became: Gounod. SMH 23.06.1917, p. 11.

01.07.1917 (morning):

My voice shalt Thou hear betimes: Wesley. SMH 30.06.1917, p. 22.

01.07.1917 (evening):

The Lord is gracious and mindful: Lloyd. SMH 30.06.1917, p. 22.

08.07.1917 (morning):

Rock of ages cleft for me: Buck. SMH 07.07.1917, p. 22.

08.07.1917 (evening):

The sun shall be no more [thy light]: Woodward. SMH 07.07.1917, p. 22.

15.07.1917 (morning):

From Thy love as a father: Gounod. SMH 14.07.1917, p. 16.

15.07.1917 (evening):

O come let us worship: Mendelssohn. SMH 14.07.1917, p. 16.

22.07.1917 (morning):

O hearken Thou unto the voice of my calling: Massey. SMH 21.07.1917, p. 17.

22.07.1917 (evening):

Come unto him: Gounod. SMH 21.07.1917, p. 17.

29.07.1917 (morning):

O taste and see: Macfarren. SMH 28.07.1917, p. 16.

29.07.1917 (evening):

God who made earth and heaven: Lohr. SMH 28.07.1917, p. 16.

05.08.1917 (morning):

In Thee, Lord, will I put my trust: Weldon. SMH 04.08.1917, p. 3.

05.08.1917 (evening):

The Cross of Calvary: Gounod. SMH 04.08.1917, p. 3.

12.08.1917 (morning):

Praise the Lord, O my soul: Wesley. SMH 11.08.1917, p. 3.

12.08.1917 (evening):

Come all ye weary: Gounod. SMH 11.08.1917, p. 3.

19.08.1917 (morning):

Who can express: Wesley. SMH 18.08.1917, p. 17.

19.08.1917 (evening):

Here by Babylon's wave: Gounod. SMH 18.08.1917, p. 17.

26.08.1917 (morning):

Incline thy ear: Martin. SMH 25.08.1917, p. 9.

26.08.1917 (evening):

Stand up and bless the Lord: Goss. SMH 25.08.1917, p. 9.

02.09.1917 (morning):

Jesu, word of God incarnate: Elgar. SMH 01.09.1917, p. 19.

02.09.1917 (evening):

Bow down thine ear: Parker. SMH 01.09.1917, p. 19.

09.09.1917 (morning):

Lead me Lord [lead me] in thy righteousness: Wesley. SMH 08.09.1917, p. 9.

09.09.1917 (evening):

Whoso dwelleth under the defence: Martin. SMH 08.09.1917, p. 9.

16.09.1917 (morning):

The earth is my possession: Gounod. SMH 15.09.1917, p. 3.

16.09.1917 (evening):

Father in heaven: Walmisley. SMH 15.09.1917, p. 3.

23.09.1917 (morning):

Hide Thy face from my sins: West. SMH 22.09.1917, p. 5.

23.09.1917 (evening):

O Saviour of the world: Goss. SMH 22.09.1917, p. 5.

30.09.1917 (morning):

Keep innocency and take heed unto the thing that is right: Macfarren.
SMH 29.09.1917, p. 21.

30.09.1917 (evening):

Come, my soul: Martin. SMH 29.09.1917, p. 21.

07.10.1917 (morning):

The sacrifices of God: Calkin. SMH 06.09.1917, p. 22.

07.10.1917 (evening):

Ascribe unto the Lord: Wesley. SMH 06.09.1917, p. 22.

14.10.1917 (morning):

From Thy love as a father: Gounod. SMH 13.09.1917, p. 16.

14.10.1917 (evening):

Blessings, glory, wisdom and thanks: Bach. SMH 13.09.1917, p. 16.

21.10.1917 (morning):

O saving victim: Gounod. SMH 20.09.1917, p. 3.

21.10.1917 (evening):

Distracted with care: Haydn. SMH 20.09.1917, p. 3.

28.10.1917 (morning):

Almighty and everlasting God: Gibbons. SMH 27.09.1917, p. 21.

28.10.1917 (evening):

Art thou weary: Lloyd. SMH 27.09.1917, p. 21.

04.11.1917 (morning):

The Cross of Calvary: Gounod. SMH 03.11.1917, p. 3.

04.11.1917 (evening):

Blessing, glory and honour: Bach. SMH 03.11.1917, p. 3.

11.11.1917 (morning):

To Thee God, do I lift my soul: Kalinnikoff. SMH 10.11.1917, p. 3.

11.11.1917 (evening):

Holy Spirit, come: Martin. SMH 10.11.1917, p. 3.

18.11.1917 (morning):

He watching over Israel [from *Elijah*]: Mendelssohn. SMH 17.11.1917, p. 16.

18.11.1917 (evening):

Praise the Lord: Rachmaninoff. SMH 17.11.1917, p. 16.

25.11.1917 (morning):

The Lord is gracious and merciful: [Lloyd]. SMH 24.11.1917, p. 16.

25.11.1917 (evening):

O gladsome light: Sullivan. SMH 24.11.1917, p. 16.

02.12.1917 (morning):

Sleepers awake: Mendelssohn. SMH 01.12.1917, p. 6.

02.12.1917 (evening):

Hearken unto me: Sullivan. SMH 01.12.1917, p. 6.

09.12.1917 (morning):

Blessed is he who cometh: Gounod. SMH 08.12.1917, p. 3.

09.12.1917 (evening):

Hosanna in the highest: Stainer. SMH 08.12.1917, p. 3.

16.12.1917 (morning):

And the glory of the Lord [from *Messiah*]: Handel. SMH 15.12.1917, p. 6.

16.12.1917 (evening):

God who made earth and heaven: Lohr. SMH 01.12.1917, p. 6.

23.12.1917:

The Last Judgment: Spohr. SMH 26.12.1917, p. 8.

24.12.1917:

Carols:

Holy night *A wondrous sight*
The three doves *The first nowell*
Merrily ring the Christmas bells

SMH 26.12.1917, p. 8.

25.12.1917 (morning):*Te deum*: Stanford in B flat. *Communion*: Massey.*O sing to God*: Gounod. SMH 26.12.1917, p. 8.**25.12.1917 (evening):**

Carols sung on 24.12.1917 repeated. SMH 26.12.1917, p. 8.

30.12.1917 (morning):*Thus speaketh the Lord*: Stainer. SMH 29.12.1917, p. 9.**30.12.1917 (evening):***For unto us a child is born from Messiah*: Handel. SMH 29.12.1917, p. 9.**Part 2 – Cumulative list****Anthems**

Bach:	<i>Almighty lord and king all glorious</i>	1
	<i>Blessings, glory, wisdom and thanks</i>	2
	<i>Selection from St Matthew Passion</i>	1
Barnby:	<i>Break forth into joy</i>	1
	<i>King all glorious</i>	2
Buck:	<i>Rock of ages cleft for me</i>	3
Calkin:	<i>The sacrifices of God</i>	2
Carols:	<i>A wondrous sight</i>	2
	<i>Holy night</i>	2
	<i>Merrily ring the Christmas bells</i>	2
	<i>The first nowell</i>	2
	<i>The three doves</i>	2
Elgar:	<i>Jesu word of God incarnate</i>	2
Farrant:	<i>Lord for Thy tender mercies' sake</i>	1
Foster:	<i>O for a closer walk with God</i>	1
Gibbons:	<i>Almighty and everlasting God</i>	2

Goss:	<i>O Saviour of the world</i>	1
	<i>Stand up and bless the Lord</i>	1
Gounod:	<i>Blessed is he who cometh</i>	1
	<i>Come all ye weary</i>	1
	<i>Come unto me</i>	1
	<i>Come unto him</i>	1
	<i>For us Christ is made a victim</i>	2
	<i>From thy love as a father</i>	2
	<i>Gallia</i>	1
	<i>Here by Babylon's waters</i>	1
	<i>O saving victim</i>	2
	<i>O sing to God</i>	1
	<i>Rédemption Part 2</i>	1
	<i>Selection from Rédemption</i>	1
	<i>The Cross of Calvary</i>	2
	<i>The earth is my possession</i>	1
	<i>The word in flesh became</i>	1
	<i>There is a green hill far away</i>	1
	<i>Unfold ye portals everlasting from Rédemption</i>	2
Handel:	<i>And the glory of the Lord [from Messiah]</i>	1
	<i>For unto us a child is born from Messiah</i>	1
	<i>Hallelujah from Messiah</i>	1
Haydn:	<i>Distracted with care</i>	1
Kalinnikoff:	<i>To Thee God do I lift my soul</i>	1
Lloyd:	<i>Art thou weary</i>	1
	<i>The Lord is gracious and merciful</i>	2
Lohr:	<i>Lord who madest earth and heaven</i>	3
Macfarren;	<i>Keep innocency and take heed</i>	
	<i>unto the thing that is right</i>	2
	<i>O taste and see how gracious the Lord is</i>	3
	<i>We give Thee thanks</i>	1
Martin:	<i>Come, my soul</i>	1
	<i>Hail gladdening light</i>	1
	<i>Ho everyone that thirsteth</i>	1
	<i>Holy Spirit, come</i>	1
	<i>Incline thy ear</i>	1
	<i>Whoso dwelleth under the defence of the most high</i>	3
Massey:	<i>Come to the manager in Bethlehem</i>	1
	<i>O harken Thou to the voice of my calling</i>	2

Mendelssohn:	<i>As the hart pants</i>	1
	<i>He watching over Israel [from Elijah]</i>	1
	<i>O come, let us worship</i>	3
	<i>Sleepers awake</i>	1
	<i>St Paul, Part 1</i>	1
Parker:	<i>Bow down Thine ear O Lord</i>	2
	<i>Holy night</i>	1
	<i>O harken Thou to the voice of my calling</i>	1
	<i>The Lord is my light</i>	1
Rachmaninoff:	<i>Praise the Lord</i>	1
Spohr:	<i>Holy Lord, God almighty</i>	1
	<i>The Last Judgment</i>	1
Stainer:	<i>Hosanna in the highest</i>	1
	<i>I saw the Lord sitting upon a throne</i>	1
	<i>Hosanna in the highest</i>	1
	<i>The Crucifixion</i>	1
	<i>Thus speaketh the Lord</i>	1
Sullivan:	<i>Hearken unto me</i>	1
	<i>O gladsome light</i>	2
Tchaikovsky:	<i>Blessed angel spirits offer praise undying</i>	1
	<i>Hear Lord, have mercy</i>	2
Walmisley:	<i>Father in heaven</i>	1
Weldon:	<i>In Thee Lord have I put my trust</i>	2
Wesley:	<i>Ascribe unto the Lord</i>	3
	<i>Blessed be the God and Father</i>	1
	<i>Hide Thy face from my sins</i>	1
	<i>Lead me Lord, lead me in Thy righteousness</i>	3
	<i>My voice shalt Thou hear betimes</i>	1
	<i>Praise the Lord, O my soul</i>	1
	<i>Wash me thoroughly from my wickedness</i>	1
	<i>Who can express</i>	1
West:	<i>Hide Thy face from my sins</i>	1
	<i>Rend your hearts and not your garments</i>	1
Wolstenholme:	<i>O give thanks unto the Lord</i>	2
Woodward:	<i>The sun shall be no more thy light</i>	2

Settings

<i>Communion:</i>	Massey	1
<i>Kyrie:</i>	Tours in F	1
<i>Magnificat and Nunc dimittis:</i>		
	Stanford in B flat	1
<i>Te deum:</i>	King Hall in B flat	1
	Stanford in B flat	2

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1918

06.01.1918 (morning):

O Zion that bringest good tidings: Stainer. SMH 05.01.1918, p. 3.

06.01.1918 (evening):

Hail, king of angels: Bach. SMH 05.01.1918, p. 3.

13.01.1918 (morning):

Thus speakest the Lord: [Stainer]. SMH 12.01.1918, p. 5.

13.01.1918 (evening):

Holy night: Rivers. SMH 12.01.1918, p. 5.

20.01.1918:

Nazareth: [Gounod] SMH 19.01.1918, p. 3.

27.01.1918 (morning):

Benedictus: Massey in G.

The earth is my possession: Gounod. SMH 26.01.1918, p. 27.

27.01.1918 (evening):

Magnificat: Morley in E flat.

Lord God of heaven and earth: Spohr. SMH 26.01.1918, p. 27.

03.02.1918 (morning):

Lead me Lord: Wesley. SMH 02.02.1918, p. 11.

03.02.1918 (evening):

Ho, every one that thirsteth, come ye to the waters: Martin. SMH 02.02.1918, p. 11.

10.02.1918 (morning):

O taste and see: Macfarren. SMH 09.02.1918, p. 11.

10.02.1918 (evening):

Send out Thy light: Gounod. SMH 09.02.1918, p. 11.

17.02.1918 (morning):

Turn Thy face from my sins: West. SMH 16.02.1918, p. 11.

17.02.1918 (evening):

Bow down Thine ear: Parker. SMH 16.02.1918, p. 11.

24.02.1918 (morning):

The sacrifices of God: Calkin. SMH 23.02.1918, p. 3.

24.02.1918 (evening):

I wrestle and I pray: Bach. SMH 23.02.1918, p. 3.

03.03.1918 (morning):

Rend your hearts [and not your garments]: Calkin. SMH 02.03.1918, p. 3.

03.03.1918 (afternoon):

As pants the hart: Mendelssohn. SMH 02.03.1918, p. 3.

03.03.1918 (evening):

There is a green hill: Gounod. SMH 02.03.1918, p. 3.

06.03.1918 (evening):

The Story of the Cross: [Massey]. SMH 02.03.1918, p. 3.

10.03.1918 (morning):

O saving victim: Gounod. SMH 09.03.1918, p. 8.

10.03.1918 (afternoon):

Christ is risen from the dead: Roberts. SMH 09.03.1918, p. 8.

10.03.1918 (evening)

Hallelujah: Beethoven. SMH 09.03.1918, p. 8.

17.03.1918 (morning):

In Thee, Lord, have I put my trust: Weldon. SMH 16.03.1918, p. 3.

17.03.1918 (evening):

Far from the world, O Lord, I flee: Parker. SMH 16.03.1918, p. 3.

24.03.1918 (morning):

The earth is my possession: Gounod. SMH 23.03.1918, p. 7.

24.03.1918: (afternoon)

St Matthew Passion: Bach. SMH 23.03.1918, p. 7.

24.03.1918 (evening)

Hosanna to the son of David: [Anon]. SMH 23.03.1918, p. 7.

25.03.1918: *The Story of the Cross*: Massey.

Gallia: Gounod. SMH 23.03.1918, p. 7.

27.03.1918: *Rédemption* Part 1: Gounod. SMH 23.03.1918, p. 7.

29.03.1918: *The Crucifixion*: Stainer. SMH 23.03.1918, p. 7.

31.03.1918 (morning):

Te deum: Harwood in A flat. Communion: Tours.

Christ is risen from the dead: J. V. Roberts. SMH 30.03.1918, p. 9.

31.03.1918 (evening):

Hallelujah: Beethoven. SMH 30.03.1918, p. 9.

07.04.1918 (morning):

For us the Christ is made a victim: Gounod. SMH 06.04.1918, p. 11.

07.04.1918 (evening):

Break forth into joy: Barnby. SMH 06.04.1918, p. 11.

14.04.1918 (morning):

God so loved the world [from *The Crucifixion*]: Stainer. SMH 13.04.1918, p. 3.

14.04.1918 (evening):

Christ is risen: Roberts. SMH 13.04.1918, p. 3.

21.04.1918 (morning):

Jesu word of God incarnate: Elgar. SMH 20.04.1918, p. 3.

21.04.1918 (evening):

Awake thou that sleepest: Stainer. SMH 20.04.1918, p. 3.

28.04.1918 (morning):

Happy are they who endured: [Anon]. SMH 27.04.1918, p. 3.

05.05.1918

No anthems listed. SMH 04.05.1918, p. 3.

12.05.1918 (morning):

Unfold ye portals everlasting [from *Rédemption*]: Gounod. SMH 11.05.1918, p. 4.

12.05.1918 (evening):

King all glorious: Barnby. SMH 11.05.1918, p. 4.

19.05.1918 (morning):

Come Holy Ghost: Blair. SMH 18.05.1918, p. 22.

19.05.1918 (evening):

And all the people saw the thunderings: Stainer. SMH 18.05.1918, p. 22.

26.05.1918 (morning):

I am Alpha and Omega: Stainer. SMH 25.05.1918, p. 10.

26.05.1918 (evening):

I saw the Lord: Stainer. SMH 25.05.1918, p. 10.

02.06.1918 (morning):

Hear Lord, our God, have mercy: Tchaikovsky. SMH 01.06.1918, p. 22.

02.06.1918 (evening):

O gladsome light: Sullivan. SMH 01.06.1918, p. 22.

09.06.1918 (morning):

Peace I leave with you: Button. SMH 08.06.1918, p. 10.

09.06.1918 (evening):

I waited for the Lord: Mendelssohn. SMH 08.06.1918, p. 10.

16.06.1918 (morning):

O Saviour of the world: [Goss]. SMH 15.06.1918, p. 3.

16.06.1918 (evening):

Almighty and everlasting God: Gibbons. SMH 15.06.1918, p. 3.

23.06.1918 (morning):

Ho, everyone that thirsteth come ye to the waters: [Martin]. SMH 22.06.1918, p. 11.

23.06.1918 (evening):

Come my soul, why daylight dying: Martin. SMH 22.06.1918, p. 11.

30.06.1918 (morning):

O Holy Ghost, into our hearts send down: MacFarren. SMH 29.06.1918, p. 3.

30.06.1918 (evening):

Ascribe unto the Lord: Wesley. SMH 29.06.1918, p. 3.

07.07.1918 (morning):

Jesu word of God incarnate: Elgar. SMH 06.07.1918, p.3.

07.07.1918 (evening):

The Lord is my light: Parker. SMH 06.07.1918, p. 3.

14.07.1918 (morning):

In Thee, O Lord, do I put my trust: [Weldon]. SMH 13.07.1918, p. 3.

14.07.1918 (evening):

Rock of Ages: Dudley Buck. SMH 13.07.1918, p. 3.

21.07.1918 (morning):

O taste and see how gracious the Lord is: Macfarren. SMH 20.07.1918, p. 3.

21.07.1918 (evening):

Whoso dwelleth under the defence of the most high: Martin. SMH 20.07.1918, p. 3.

28.07.1918 (morning):

Lead me Lord in thy righteousness: Wesley. SMH 27.07.1918, p. 22.

28.07.1918 (evening):

Holy Ghost come, O come: Martin. SMH 27.07.1918, p. 22.

04.08.1918 (morning):

O saving victim: Gounod. SMH 05.08.1918, p. 4.

04.08.1918 (evening):

God who madest heaven and earth: [Lohr]. SMH 05.08.1918, p. 4.

11.08.1918:

Father of heaven: Walmisley. SMH 10.08.1918, p. 4.

18.08.1918 (morning):

Who can express the noble acts of the Lord: Wesley. SMH 17.08.1918, p. 4.

18.08.1918 (evening):

Stand up and bless the Lord: Goss. SMH 17.08.1918, p. 4.

25.08.1918 (morning):

Keep innocency and take heed: Macfarren. SMH 25.08.1918, p. 11.

25.08.1918 (evening):

Come unto him all ye who labour: Gounod. SMH 25.08.1918, p. 11.

01.09.1918 (morning):

The earth is my possession: Gounod. SMH 31.08.1918, p. 3.

01.09.1918 (evening):

Bow down Thine ear: Parker. SMH 31.08.1918, p. 3.

08.09.1918 (morning):

The Lord is gracious and merciful: Lloyd. SMH 07.08.1918, p. 11.

08.09.1918 (evening):

Come thou Holy Ghost, come: Barnett. SMH 07.08.1918, p. 11.

15.09.1918 (morning):

The sacrifices of God are a broken spirit: Calkin. SMH 14.08.1918, p. 5.

15.09.1918 (evening):

Hail gladdening light: Martin. SMH 14.08.1918, p. 5.

22.09.1918 (morning):

O harken unto the voice of my calling: Massey. SMH 21.08.1918, p. 3.

22.09.1918 (evening):

Thou wilt keep him in perfect peace: Wesley. SMH 21.08.1918, p. 3.

29.09.1918 (morning):

The Lord is my light: Parker. SMH 28.08.1918, p. 3.

29.09.1918 (evening):

We will give Thee thanks: Macfarren. SMH 28.08.1918, p. 3.

06.10.1918 (morning):

Jesu word of God incarnate: Elgar. SMH 05.10.1918, p. 3.

06.10.1918 (evening):

We give Thee thanks: Macfarren. SMH 05.10.1918, p. 3.

13.10.1918 (morning):

Jerusalem, O turn to Thee from Gallia: Gounod. SMH 12.10.1918, p. 6.

13.10.1918 (evening):

Come, let us worship: Mendelssohn. SMH 12.10.1918, p. 6.

20.10.1918 (morning):

O saviour of the world: Goss. SMH 19.10.1918, p. 3.

20.10.1918 (evening):

Sing a song of praise: West. SMH 19.10.1918, p. 3.

27.10.1918 (morning):

Harken diligently unto me: Martin. SMH 26.10.1918, p. 3.

27.10.1918 (evening):

And all the people saw the thunderings: Stainer. SMH 26.10.1918, p. 3.

03.11.1918 (morning):

Te deum: Tours in F.

To Thee do I lift up: Kalinnikoff. SMH 02.11.1918, p. 10.

03.11.1918 (evening):

Magnificat: Gadsby in C.

Ascribe unto the Lord: Wesley. SMH 02.11.1918, p. 10.

10.11.1918 (morning):

Te deum: Harwood in A flat.

He watching over Israel [from *Elijah*]: Mendelssohn. SMH 09.11.1918, p. 11.

10.11.1918 (evening):

Magnificat: Stainer in B flat.

O for a closer walk with God: Foster. SMH 09.11.1918, p. 11.

17.11.1918 (morning):

O saving victim: Gounod. SMH 16.11.1918, p. 11.

17.11.1918 (evening):

Rock of ages: Dudley Buck. SMH 16.11.1918, p. 11.

24.11.1918 (morning):

Stand up and bless the Lord: Goss. SMH 23.11.1918, p. 4.

24.11.1918 (evening):

Hallelujah: Beethoven. SMH 23.11.1918, p. 4.

29.11.1918 (festival evening):

Hear Lord, our God, have mercy: Tchaikovsky. *We give Thee thanks*: Macfarren.
Thou wilt keep him: Wesley. *Hallelujah from Messiah*: Handel.
 SMH 23.11.1918, p. 4.

01.12.1918 (morning):

Who can express the noble acts of the Lord: Wesley. SMH 30.11.1918, p. 11.

01.12.1918 (afternoon):

Heaven and earth display: Mendelssohn. SMH 30.11.1918, p. 11.

01.12.1918 (evening):

The sun shall be no more thy light for the day: Woodward.
 SMH 30.11.1918, p. 11.

08.12.1918 (morning):

Come up hither and I will show thee: Spohr. SMH 07.12.1918, p. 3.

08.12.1918 (evening):

Hosanna in the highest: Stainer. SMH 07.12.1918, p. 3.

15.12.1918 (morning):

Sleepers awake, a voice is calling: Mendelssohn. SMH 14.12.1918, p. 11.

15.12.1918 (evening):

Harken unto me my people: Sullivan. SMH 14.12.1918, p. 11.

22.12.1918 (morning):

Awake, awake, put on Thy strength O Zion: [Anon]. SMH 21.12.1918, p. 3.

22.12.1918:

St Paul part 1: Mendelssohn. SMH 21.12.1918, pp. 3 and 7.

22.12.1918 (evening):

And the glory of the Lord shall be revealed from Messiah: Handel.
 SMH 21.12.1918, p. 3.

24.12.1918:

Carols:

<i>Merrily ring the Christmas bells</i>	<i>Come to the manger</i> (Massey)
<i>Christ was born on Christmas Day</i>	<i>A wondrous sight</i>
<i>Holy night</i>	<i>Good Christian people all</i>
<i>Love came down at Christmas</i>	<i>The Three Doves</i> (Massey)

SMH 25.12.1918, p. 5.

25.12 1918 (morning):

Te deum: Stanford in B flat.

Thus speaketh the Lord of hosts: Stanford. SMH 27.12 1918, p. 8.

25.12.1918 (evening):

For unto us a child is born from Messiah: Handel. SMH 27.12 1918, p. 8.

Part 2 – Cumulative list**Anthems**

Anon:	<i>Happy are they who endured</i>	1
	<i>Hosanna to the son of David</i>	1
Bach:	<i>Hail, king of angels</i>	1
	<i>I wrestle and I pray</i>	1
	<i>St Matthew Passion</i>	1
Barnby:	<i>Break forth into joy</i>	1
	<i>King all glorious</i>	1
Barnett:	<i>Come thou Holy Ghost, come</i>	1
Beethoven:	<i>Hallelujah</i>	3
Blair:	<i>Come Holy Ghost</i>	1
Buck :	<i>Rock of ages</i>	2
Button:	<i>Peace I leave with you</i>	1
Calkin:	<i>The sacrifices of God are a broken spirit</i>	1
Carols:	<i>A wondrous sight</i>	1
	<i>Christ was born on Christmas Day</i>	1
	<i>Come to the manger (Massey)</i>	1
	<i>Good Christian people all</i>	1
	<i>Holy night</i>	1
	<i>Love came down at Christmas</i>	1
	<i>Merrily ring the Christmas bells</i>	1
	<i>The three doves (Massey)</i>	1
Calkin:	<i>Rend your hearts [and not your garments]</i>	1
	<i>The sacrifices of God</i>	1
Elgar:	<i>Jesu word of God incarnate</i>	3

Foster:	<i>O for a closer walk with God</i>	1
Gibbons:	<i>Almighty and everlasting God</i>	1
Goss:	<i>O Saviour of the world</i>	2
	<i>Stand up and bless the Lord</i>	2
Gounod:	<i>Come unto Him all ye who labour</i>	1
	<i>For us the Christ is made a victim</i>	1
	<i>Gallia</i>	1
	<i>Jerusalem, O turn to thee from Gallia</i>	1
	<i>Nazareth</i>	1
	<i>O saving victim</i>	3
	<i>Rédemption Part 1</i>	1
	<i>Send out thy light</i>	1
	<i>The earth is my possession</i>	3
	<i>There is a green hill</i>	1
	<i>Unfold ye portals everlasting [from Rédemption]</i>	1
Handel:	<i>And the glory of the Lord shall be revealed</i>	
	<i>from Messiah</i>	1
	<i>For unto us a child is born from Messiah</i>	1
	<i>Hallelujah from Messiah</i>	1
Lloyd:	<i>The Lord is gracious and merciful</i>	1
Lohr:	<i>God who madest heaven and earth</i>	1
Kalinnikoff	<i>To Thee do I lift up</i>	1
Macfarren:	<i>Keep innocency and take heed</i>	1
	<i>O Holy Ghost, into our hearts send down</i>	1
	<i>O taste and see how gracious the Lord is</i>	2
	<i>We give thee thanks</i>	3
Martin:	<i>Come my soul, why daylight dying</i>	1
	<i>Hail gladdening light</i>	1
	<i>Hearken diligently unto me</i>	1
	<i>Ho, every one that thirsteth, come ye to the waters</i>	2
	<i>Holy Spirit come, O come</i>	1
	<i>Whoso dwelleth under the defence of the most high</i>	1
Massey:	<i>O harken unto the voice of my calling</i>	1
	<i>The Story of the Cross</i>	2
Mendelssohn:	<i>As pants the hart</i>	1
	<i>Come let us worship</i>	1
	<i>He watching over Israel from Elijah</i>	1
	<i>Heaven and earth display</i>	1

	<i>I waited for the Lord</i>	1	
	<i>Sleepers awake, a voice is calling</i>	1	
	<i>St Paul, Part1</i>	1	
Parker:	<i>Bow down thine ear</i>	2	
	<i>Far from the world, O Lord, I flee</i>	1	
	<i>The Lord is my light</i>	1	
Rivers:	<i>Holy night</i>	1	
Roberts:	<i>Christ is risen from the dead</i>	3	
Spohr:	<i>Come up hither and I will show thee</i>	1	
	<i>Lord God of heaven and earth</i>	1	
Stainer:	<i>And all the people saw the thunderings</i>	2	
	<i>Awake, awake, put on thy strength O Zion</i>	1	
	<i>Awake thou that sleepest</i>	1	
	<i>God so loved the world [from The Crucifixion]</i>	1	
	<i>Hosanna in the highest</i>	1	
	<i>I am Alpha and Omega</i>	1	1
	<i>I saw the Lord</i>	1	
	<i>O Zion that bringest good tidings</i>	1	
	<i>The Crucifixion</i>	1	
	<i>Thus speakest the Lord</i>	1	
Stanford:	<i>Thus speaketh the Lord of hosts</i>	1	
Sullivan:	<i>Harken unto me my people</i>	1	
	<i>O gladsome light</i>	1	
Tchaikovsky:	<i>Hear Lord, our God, have mercy</i>	2	
Walmisley:	<i>Father of heaven</i>	1	
Weldon:	<i>In thee, O Lord, do I put my trust</i>	2	
Wesley:	<i>Ascribe unto the Lord</i>	2	
	<i>Lead me Lord, lead me in thy righteousness</i>	2	
	<i>Thou wilt keep him in perfect peace</i>	1	
	<i>Who can express the mighty acts of the Lord</i>	2	
West:	<i>Sing a song of praise</i>	1	
	<i>Turn Thy face from my sins</i>	1	
Woodward:	<i>The sun shall be no more thy light for the day</i>	1	

Settings

<i>Benedictus:</i>	Massey in G	1
<i>Communion service:</i>	Tours	1
<i>Magnificat and Nunc dimittis:</i>		
	Gadsby in C	1
	Morley in E flat	1
	Stainer in B flat	1
<i>Te deum:</i>	Harwood in A flat	2
	Stanford in B flat	1
	Tours in F	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1919.

05.01.1919 (morning):

Come to the manger: Massey. SMH 04.01.1919, p. 3.

05.01.1919 (evening):

Zion that bringest good tidings: Stainer. SMH 04.01.1919, p. 3.

12.01.1919 (morning):

Almighty God and King all glorious: Bach. SMH 11.01.1919, p. 3.

12.01.1919 (evening):

Christmas Carols. SMH 11.01.1919, p. 3.

19.01.1919 (morning):

Keep innocency and take heed unto the thing that is right: Macfarren.
SMH 18.01.1919, p. 3.

19.01.1919 (evening):

Thus speaketh the Lord of hosts: Stainer. SMH 18.01.1919, p. 3.

26.01.1919 (morning):

Holy Ghost to earth descending: [Anon]. SMH 25.01.1919, p. 3.

26.01.1919 (evening):

Lord, cause thy face to shine upon thy servants: Costa. SMH 25.01.1919, p. 3.

[In February 1919, most church buildings could not be used at all or could be used to a limited extent due to Government restrictions aimed at containing a 'flu epidemic in Sydney.]

16.03.1919 (morning):

Heaven and earth display his glory: Mendelssohn. SMH 17.03.1919, p. 16.

16.03.1919 (evening):

Ascribe unto the Lord: Wesley. SMH 17.03.1919, p. 16.

23.03.1919 (morning):

O harken thou unto the voice of my prayer: Massey. SMH 22.03.1919, p. 17.

23.03.1919 (evening):

Lord, for Thy tender mercies' sake: Farrant. SMH 22.03.1919, p. 17.

30.03.1919 (morning):

Hide thy face from my sins: West. SMH 29.03.1919, p. 3.

30.03.1919 (evening):

O for a closer walk with God: Foster. SMH 29.03.1919, p. 3.

06.04.1919 (morning):

Jerusalem, O turn thee [from *Gallia*]: Gounod. SMH 05.04.1919, p. 22.

06.04.1919 (evening):

As the hart pants: Mendelssohn. SMH 05.04.1919, p. 22.

19.04.1919:

The Crucifixion, selections from: Stainer. SMH 19.04.1919, p. 11.

20.04.1919 (morning):

Jerusalem, O turn thee [from *Gallia*]: Gounod. SMH 19.04.1919, p. 5.

20.04.1919 (evening):

As the hart pants: Mendelssohn. SMH 19.04.1919, p. 5.

27.04.1919 (morning):

For us Christ is made a victim availing: Gounod. SMH 26.04.1919, p. 24.

27.04.1919 (evening):

Break forth into joy: Barnby. SMH 26.04.1919, p. 24.

04.05.1919 (morning):

God so loved the world [from *The Crucifixion*]: Stainer. SMH 03.05.1919, p. 3.

04.05.1919 (evening):

Blessed be the God and Father: Wesley. SMH 03.05.1919, p. 3.

11.05.1919 (morning):

Lord Jesus, thou to all bringest light: [Anon]. SMH 10.05.1919, p. 14.

11.05.1919 (evening):

Happy and blest are they who have endured: Mendelssohn. SMH 10.05.1919, p. 14.

18.05.1919 (morning):

Jesu, word of God incarnate: Gounod [but to be likely Elgar].
SMH 17.05.1919, p. 20.

18.05.1919 (evening):

Who can express the noble acts of the Lord: Wesley. SMH 17.05.1919, p. 20.

25.05.1919 (morning):

Come let us worship and fall down before the Lord our God: Mendelssohn.
SMH 24.05.1919, p. 15.

25.05.1919 (evening):

Sing a song of praise, bless the Lord in all his works: West. SMH 24.05.1919, p. 15.

29.05.1919:

The Crucifixion: Stainer. SMH 24.05.1919, p. 15.

01.06.1919 (morning):

Unfold, ye portals everlasting [from *Rédemption*]: Gounod. SMH 31.05.1919, p. 20.

01.06.1919 (evening):

King all glorious: Barnby. SMH 31.05.1919, p. 20.

08.06.1919 (morning):

Holy Spirit, come: Martin. SMH 07.06.1919, p. 21.

08.06.1919 (evening):

And all the people heard the thunderings: Stainer. SMH 07.06.1919, p. 21.

15.06.1919 (morning):

Holy, holy, holy: Spohr. SMH 16.06.1919, p. 15.

15.06.1919 (evening):

I saw the Lord sitting upon a throne: Stainer. SMH 16.06.1919, p. 15.

22.06.1919 (morning):

My voice shall Thou hear: Wesley. SMH 21.06.1919, p. 16.

22.06.1919 (evening):

Come Thou, Holy Spirit: [Barnett]. SMH 21.06.1919, p. 16.

29.06.1919 (morning):

I am Alpha and Omega: Stainer. SMH 28.06.1919, p. 22.

29.06.1919 (evening):

In humble faith and holy love: Garrett. SMH 28.06.1919, p. 22.

06.07.1919 (morning):

Hallelujah from *Messiah*: Handel. SMH 05.07.1919, p. 5.

06.07.1919 (evening):

Hallelujah from *Messiah*: Handel. SMH 05.07.1919, p. 5.

13.07.1919 (morning):

O harken then [unto the voice of my prayer]: Massey. SMH 12.07.1919, p. 5.

13.07.1919 (evening):

The Lord is gracious: Lloyd. SMH 12.07.1919, p. 5.

20.07.1919 (morning):

Sing a song of praise: West. SMH 19.07.1919, p. 3.

20.07.1919 (evening):

Awake, thou that sleepest: Stainer. SMH 19.07.1919, p. 3.

27.07.1919 (morning):

O love the Lord: Sullivan. SMH 26.07.1919, p. 3.

27.07.1919 (evening):

Come all ye weary: Gounod. SMH 26.07.1919, p. 3.

03.08.1919 (morning):

O saving victim: Gounod. SMH 02.08.1919, p. 11.

03.08.1919 (evening):

Lovely appear: Gounod. SMH 02.08.1919, p. 11.

10.08.1919 (morning):

Heaven and earth display his grandeur is unbounded [from *Athalie*]: Mendelssohn. SMH 09.08.1919, p. 15.

10.08.1919 (evening):

Whoso dwellest under the defence of the most high: Martin. SMH 09.08.1919, p. 15.

17.08.1919 (morning):

Keep innocency and take heed unto the thing that is right: Macfarren. SMH 16.08.1919, p. 4.

17.08.1919 (evening):

Your thankful songs of praise: Weber. SMH 16.08.1919, p. 4.

24.08.1919 (morning):

Veni Creator Spiritus: [Anon]. *God is a spirit:* [Bennett].
Send out Thy light and Thy truth: Gounod. SMH 25.08.1919, p. 11.

24.08.1919 (evening):

Heaven and earth display his grandeur is unbounded [from *Athalie*]: Mendelssohn. SMH 25.08.1919, p. 4.

31.08.1919 (morning):

Praise the lord O my soul: Wesley. SMH 30.08.1919, p. 4.

31.08.1919 (evening):

God who madest earth and heaven: Lohr. SMH 30.08.1919, p. 4.

07.09.1919 (morning):

Lo, my shepherd is divine: Haydn. SMH 06.09.1919, p. 15.

07.09.1919 (evening):

The Lord is loving unto every man: Garrett. SMH 06.09.1919, p. 15.

14.09.1919 (morning):

Father of heaven in whom our hopes confide: Walmisley. SMH 13.09.1919, p. 15.

14.09.1919 (evening):

I will wash my hands in innocency: Hopkins. SMH 13.09.1919, p. 15.

16.09.1919:

O taste and see: Goss. SMH 13.09.1919, p. 15.

17.09.1919:

O God of saints: Woodward. SMH 13.09.1919, p. 15.

18.09.1919:

Lead me Lord: Wesley. SMH 13.09.1919, p. 15.

21.09.1919 (morning):

The [sun shall be no more] thy light in the day: Woodward. SMH 20.09.1919, p. 3.

21.09.1919 (evening):

Blessing, glory and honour: Chalton. SMH 20.09.1919, p. 3.

28.09.1919 (morning):

What are these that are arrayed in white robes: Saumarez-Smith.
SMH 27.09.1919, p. 4.

28.09.1919 (evening):

God came from Temen and The holy one from Mount Paran: Steggal.
SMH 27.09.1919, p. 4.

05.10.1919 (morning):

Jesu, word of God incarnate: Elgar. SMH 04.10.1919, p. 5.

05.10.1919 (evening):

The Lord is my light: Wesley. SMH 04.10.1919, p. 5.

12.10.1919 (morning):

Holy, holy holy from The Last Judgment: Spohr. SMH 11.10.1919, p. 16.

12.10.1919 (evening):

Ascribe unto the Lord: Wesley. SMH 11.10.1919, p. 16.

19.10.1919 (morning):

Ho everyone that thirsteth, come ye to the waters: Martin. SMH 18.10.1919, p. 11.

19.10.1919 (evening):

O Holy Ghost into our minds send down Thy heavenly light: Macfarren.
SMH 18.10.1919, p. 11.

21.10.1919:

Father of heaven in whom our hopes confide: Walmisley. SMH 18.10.1919, p. 11.

22.10.1919:

O taste and see how gracious the Lord is: Goss. SMH 18.10.1919, p. 11.

23.10.1919:

O God who madest heaven and earth: Lohr. SMH 18.10.1919, p. 11.

26.10.1919 (morning):

O harken thou unto the voice of my calling, my king and God: [Massey].
SMH 25.10.1919, p. 26.

26.10.1919 (evening):

He, watching over Israel, slumbers not nor sleeps [from *Elijah*]: Mendelssohn.
SMH 25.10.1919, p. 26.

28.10.1919:

Thou to all bringest light from Rédemption: Gounod. SMH 25.10.1919, p. 26.

29.10.1919:

Jerusalem from Gallia: Gounod. SMH 25.10.1919, p. 26.

30.10.1919:

In humble thanks: Garrett. SMH 25.10.1919, p. 26.

02.11.1919 (morning):

Come unto him: Gounod. SMH 01.11.1919, p. 5.

02.11.1919 (evening):

As the hart pants: Mendelssohn. SMH 01.11.1919, p. 5.

04.11.1919:

O love the Lord all ye his saints: Sullivan. SMH 01.11.1919, p. 5.

05.11.1919:

From Thy love as a father: Gounod. SMH 01.11.1919, p. 5.

06.11.1919:

Holy Spirit, come, O come: Martin. SMH 01.11.1919, p. 5.

09.11.1919 (morning):

From Thy love as a father: Gounod. SMH 08.11.1919, p. 21.

09.11.1919 (evening):

O gladsome light of the father immortal: [Sullivan]. SMH 08.11.1919, p. 21.

11.11.1919:

Peace I leave with you: [Button]. SMH 08.11.1919, p. 21.

12.11.1919:

O taste and see how gracious the Lord is: Goss. SMH 08.11.1919, p. 21.

13.11.1919:

I will wash my hands in innocency: Hopkins. SMH 08.11.1919, p. 21.

16.11.1919 (morning):

O taste and see how gracious the Lord is: Goss. SMH 15.11.1919, p. 22.

16.11.1919 (evening):

Far from the world O Lord I flee: Parker. SMH 15.11.1919, p. 22.

23.11.1919 (morning):

How lovely are thy dwellings fair, O Lord of hosts: Spohr. SMH 22.11.1919, p. 22.

23.11.1919 (evening):

Hail, gladdening light of his pure glory poured: Martin. SMH 22.11.1919, p. 22.

25.11.1919:

Come Holy Ghost: Blair. SMH 22.11.1918, p. 23.

26.11.1919:

All ye that cried unto the Lord: Mendelssohn. SMH 22.11.1918, p. 23.

27.11.1919:

Lovely appear over the mountains: Gounod. SMH 22.11.1918, p. 23.

27.11.1919 Anniversary of opening):

You shall dwell in the land: Stainer.

Here by Babylon's wall: Gounod.

Hallelujah from Messiah: Handel SMH 22.10.1919, p. 22.

30.11.1919 (morning):

Hosanna in the highest: Stainer. SMH 29.11.1919, p. 22.

30.11.1919 (afternoon):

Hymn of praise: Mendelssohn. SMH 29.11.1919, p. 22.

30.11.1919 (evening):

Hearken unto me, my people: Stainer. SMH 29.11.1919, p. 22.

07.12.1919 (morning):

Sleepers awake: Mendelssohn. SMH 06.12.191, p. 22.

07.12.1919 (evening):

And the glory of the Lord from Messiah: Handel. SMH 06.12.1919, p. 22.

09.12.1919:

Look down from heaven: [Anon]. SMH 06.12.1919, p. 22.

10.12.1919:

O taste and see how gracious the Lord is: Goss. SMH 06.12.1919, p. 22.

11.12.1919:

Father of heaven, whose love profound: Walmisley. SMH 06.12.1919, p. 22.

14.12.1919 (morning):

Holy, holy holy: Spohr. SMH 13.12.191, p. 21.

14.12.1919 (evening):

Prepare ye the way of the Lord: Garrett. SMH 13.12.1919, p. 21.

21.12.1919 (morning):

Blessed is he who cometh in the name of the Lord: Gounod. SMH 20.12.1919, p. 5.

21.12.1919 (evening):

Awake, awake and put on thy strength O Zion: Stainer. SMH 20.12.1919, p. 5.

24.12.1919 (evening):

Carols: SMH 20.12.1919, p. 5.

25.12.1919 (morning):

Communion Service: Tours in F. SMH 27.12.1919, p. 9.

25.12.1919 (afternoon):

Thus speaketh the Lord of hosts: Stainer. SMH 27.12.1919, p. 9.

25.12.1919 (evening):

Carols sung on Christmas Eve. SMH 27.12.1919, p. 9.

28.12.1919 (morning):

O Zion that bringest good tidings: Stainer. SMH 27.12.1919, p. 8.

28.12.1919 (evening):

For unto us a child is born from Messiah: Handel. SMH 27.12.1919, p. 8.

Part 2 – Cumulative list**Anthems**

Anon	<i>Holy Ghost to earth descending</i>	1
	<i>Look down from heaven</i>	1
	<i>Lord Jesus, Thou to all bringest light</i>	1
	<i>Veni Creator Spiritus</i>	1
Bach:	<i>Almighty God and king all glorious</i>	1
Barnby:	<i>Break forth into joy</i>	1
	<i>King all glorious</i>	1
Barnett:	<i>Come thou, Holy Spirit</i>	1
Bennett:	<i>God is a spirit</i>	1
Blair:	<i>Come Holy Ghost</i>	1
Button:	<i>Peace I leave with you</i>	1
Chalton:	<i>Blessing glory and honour</i>	1
Costa:	<i>Lord cause Thy face to shine upon Thy servants</i>	1
Elgar:	<i>Jesu, word of God incarnate</i>	2
Farrant:	<i>Lord for Thy tender mercies' sake</i>	1
Foster:	<i>O for a closer walk with God</i>	1
Garrett:	<i>In humble faith and holy love</i>	3
	<i>Prepare ye the way of the Lord</i>	1
	<i>The Lord is loving unto every man</i>	1
Goss:	<i>O taste and see how gracious the Lord is</i>	5
Gounod:	<i>Blessed is he who cometh in the name of the Lord</i>	1
	<i>Come all ye weary</i>	1
	<i>Come unto him</i>	1
	<i>For us Christ is made a victim availing</i>	1
	<i>From Thy love as a father</i>	2
	<i>Here by Babylon's wall</i>	1
	<i>Jerusalem, O turn thee from Gallia</i>	3
	<i>Lovely appear over the mountains</i>	2
	<i>O saving victim</i>	1
	<i>Send out Thy light and Thy truth</i>	1
	<i>Thou that bringest light from Rédemption</i>	1
	<i>Unfold ye portals everlasting</i>	1

Handel:	<i>And the glory of the Lord from Messiah</i>	1
	<i>For unto us a child is born from Messiah</i>	1
	<i>Hallelujah from Messiah</i>	3
Haydn:	<i>Lo my shepherd is divine</i>	1
Hopkins:	<i>I will wash my hands in innocence</i>	2
Lloyd:	<i>The Lord is gracious</i>	1
Lohr:	<i>God who madest earth and heaven</i>	2
Macfarren:	<i>Keep innocence</i>	
	<i>and take heed unto the thing that is right</i>	2
Martin:	<i>Hail gladdening light of his pure glory poured</i>	1
	<i>Ho everyone that thirsteth, come ye to the waters</i>	1
	<i>Holy Spirit, come, O come</i>	2
	<i>Whoso dwellest under the defence of the most high</i>	1
Massey:	<i>Come to the manger</i>	1
	<i>O harken Thou unto the voice of my prayer</i>	3
Mendelssohn:	<i>As the hart pants</i>	3
	<i>All ye that cried unto the lord</i>	1
	<i>Come let us worship and fall down before the Lord</i>	1
	<i>Happy and blessed are they who have endured</i>	1
	<i>He watching over Israel [from Elijah]</i>	1
	<i>Heaven and earth display his glory from Athalie</i>	4
	<i>Hymn of praise</i>	1
	<i>O Holy Ghost into our minds send down thy heavenly light</i>	1
	<i>Sleepers awake</i>	1
Parker:	<i>Far from the world I flee</i>	1
Saumarez-Smith:	<i>What are these that are arrayed in white robes</i>	1
Spohr:	<i>Holy, holy, holy from The last judgment</i>	3
	<i>How lovely are thy dwellings fair, O Lord of hosts</i>	1
Stainer:	<i>And all the people heard the thunderings</i>	1
	<i>Awake, awake and put on thy strength, O Zion</i>	1
	<i>Awake thou that sleepest</i>	1
	<i>God so loved the world from The Crucifixion</i>	1
	<i>Harken unto me, my people</i>	1
	<i>Hosanna in the highest</i>	1
	<i>I am Alpha and Omega</i>	1
	<i>I saw the Lord sitting upon a throne</i>	1

	<i>O Zion that bringest good tidings</i>	2
	<i>Selections from The Crucifixion</i>	1
	<i>Thus speakest the Lord of hosts</i>	2
	<i>What are these that are arrayed in white robes</i>	1
	<i>Ye shall dwell in the land</i>	1
Steggall:	<i>God came from Temen</i>	1
	<i>The Holy one from Mount Paran</i>	1
Sullivan:	<i>O gladsome light of the father</i>	1
	<i>O love the Lord all ye His saints</i>	2
	<i>O gladsome light of the father</i>	1
Walmisley:	<i>Father of heaven in whom our hopes confide</i>	2
	<i>Father of heaven whose love profound</i>	1
Weber:	<i>Your thankful songs of praise</i>	1
Wesley:	<i>Ascribe unto the Lord</i>	2
	<i>Blessed be the God and Father</i>	1
	<i>Lead me Lord</i>	1
	<i>My voice shall Thou hear</i>	1
	<i>Praise the Lord O my soul</i>	1
	<i>The Lord is my light</i>	1
	<i>Who can express the noble acts of the Lord</i>	1
West:	<i>Hide thy face from my sins</i>	1
	<i>Sing a song of praise,</i>	
	<i> bless the Lord in all His works</i>	2
Woodward:	<i>O God of saints</i>	1
	<i>The sun shall be no more thy light in the day</i>	1

Settings

<i>Communion service: Tours in F</i>	1
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Consolidation of Cumulative lists for 1910 to 1919

Anthems

- Anon: *Happy are they who endured
Hark! Hark! The song of angels singing
Holy Ghost to earth descending
Hosanna to the son of David
Like as a hart pants
Look down from heaven
Lord Jesus, Thou to all bringest light
Veni Creator Spiritus*
- Allitsen: *As the hart desireth*
- Bach (1685-1759): *All glory laud and honour
Almighty Lord and king all glorious
Blessing and honour
Blessing, glory, wisdom and thanks
Come an thank Him from The Christmas Oratorio
Glory be to God
Hail king of angels
I wrestle and I pray
Love and thank Him
Mighty Lord and king all glorious
O praise the name of the Lord
Passion Music [probably from St Matthew Passion]
Selection from The St Matthew Passion
St Mathew Passion
With Jesus will I watch*
- Barnby (1838-1897): *Anthem of peace
Awake my glory
Break forth into joy
King all glorious
Let thy merciful kindness
O risen Lord*
- Barnett: *Come thou Holy Spirit*
- Beethoven (1770-1827): *Hallelujah*
- Bennett (1816-1875): *God is a spirit*
- Blair: *Come Holy Ghost eternal God*
- Brahms (1833-1897): *How lovely are thy dwelling places from Requiem*
- Buck (1871- 1947): *Rock of ages cleft for me*

Bunnett (1834-1923):	<i>Come thou Holy Spirit</i>
Button:	<i>Peace I leave with you Sent out Thy light Tears I leave with you The earth is thy possession Unfold ye portals</i>
Calkin (1827-1905):	<i>Rend your hearts and not your garments The sacrifices of God are a broken spirit</i>
Chalton:	<i>Blessing glory and honour</i>
Costa (1806-1884)	<i>Lord cause Thy face to shine upon Thy servants</i>
Davies (1869-1941):	<i>O Thou that hearest prayer</i>
Dvorak (1841-1904):	<i>Blessed Jesu Holy Ghost</i>
Elgar (1857-1934):	<i>Jesu word of God incarnate</i>
Elvey (1816-1893):	<i>Wherewith all shall a young man</i>
Fanning:	<i>O how amiable</i>
Farrant (1530-1589):	<i>Lord for Thy tender mercies sake O how amiable are Thy dwellings</i>
Foster:	<i>O for a closer walk with God</i>
Garrett (1934-1897):	<i>In humble faith and holy love Prepare ye the way of the Lord The Lord is loving unto every man</i>
Gatsby:	<i>O Lord our governor</i>
Gibbons (1583-1625):	<i>Almighty and everlasting God</i>
Goss (1800-1880):	<i>O Saviour of the world O taste and see how gracious the Lord is Praise the Lord Stand up and bless the Lord</i>
Gounod (1818-1893):	<i>Blessed is he who cometh in the name of the Lord By Babylon's wave Come all ye weary Come unto Him all ye who labour</i>

- Lloyd: *Art thou weary
Hearken unto me
The Lord is gracious and merciful
The Lord is loving*
- Lohr: *God who madest earth and heaven*
- Macfarren (1813-1887): *From Thy love as a father
Keep innocency and take heed
O come let us sing
O Holy Ghost, into our hearts send down
O taste and see how gracious the Lord is
We will give thanks*
- Mackenzie: *Hearken [unto the/O] Lord*
- Martin (1844-1887): *As it began at dawn
Come my soul
Come thou Holy Spirit
Hail gladdening light of his pure glory poured
Harken diligently unto me
Ho, everyone that thirsteth, come ye to the waters
Holy Spirit, come
I will wash my hands in innocency
Incline thine ear
Lo, everyone that thirsteth
Out of the deep
Rejoice in the Lord
Whosoever dwelleth under the defence of the most high*
- Massey, Joseph (1854-1953): *As the face of death is turned towards the God of life
Hearken Lord
O could we catch the song
O hearken Thou unto the voice of my calling
The Story of the Cross*
- Mendelssohn (1809-1847): *All men, all things
All ye that cried unto the Lord
As the hart pants for the waterbrooks
Be not afraid [from Elijah]
Behold God the Lord passed by
Blessed is the man
Come let us sing
Come let us worship and fall down before the Lord
For His is the sea
Happy and blest are they who have endured*

He watching over Israel [from Elijah]
Hear my prayer
Hearts feel that love
Hearts that love Thee
Heaven and earth display his glory
Henceforth when you hear his voice
Hosanna in the highest
How lovely are the messengers
Hymn of praise
I waited for the Lord
Lord how long wilt Thou forget me
Lord let us hear your voice from Athalie
O come let us sing
O come let us worship
O Holy Ghost into our minds send down
Rise up, arise
See what love
Selections from Elijah
Sleepers awake a voice is calling
St Paul, Part I
Thanks be to God from Elijah
The Lord has commanded his children
The night is departing
There shall a star come forth from Jacob
Thou shall be strong
Trust thou in God
Why, my soul, are thou so vexed
Ye who from his ways

Monk (1823-1889): *Here by Babylon's wave*

Mozart (1756-1701): *Day of mourning*

Oberthier: *Give ear, O lord*

Packer: *Hail gladdening light*
The Lord is my light and my salvation

Parker (1863-1919): *Bow down Thine ear O Lord*
Bow down thy heads
Far from the world, O Lord, I flee
Holy night
Kiss the son
O harken Thou to the voice of my calling
The Lord is my light and my salvation

Rachmaninoff (1873-1943): *Praise the Lord*

Rivers: *Holy night*

- Roberts (1750-1836): *Christ is now risen from the dead
Seek ye the Lord*
- Saumarez-Smith *What are these that are arrayed in white robes*
- Spohr (1784-1859): *As the hart pants
Babylon is destroyed
Blessed are the departed
Blessing, honour, glory
Come up hither and I will show thee
Destroyed is Babylon
God is a spirit
Great and wonderful
Holy, holy, holy from The Last Judgement
Holy Lord, God almighty
How lovely are Thy dwellings fair, O Lord of hosts
Jehovah now cometh
Lord God of heaven and earth
Praise His awful name
The Last Judgment
Thus spoke*
- Stainer (1840-1901): *Alleluia O Zion
And the people saw the thunderings
Art thou the Christ
Awake, awake and put on thy strength
Awake thou that sleepest
Beloved let us love one another
Come Lord
God so loved the world from The Crucifixion
Hearken unto me, my people
Hosanna in the highest
How beautiful upon the mountains
I am Alpha and Omega
I saw the Lord sitting upon a throne
Miserere
O Zion that bringest good tidings
Rejoice ye with Jerusalem
Selections from The Crucifixion
The Crucifixion
The Lord our God be with us
Thus speakest the Lord of hosts
What are these that are arrayed in white robes
Ye shall dwell in the land*
- Stanford (1853-1924): *Thus speaketh the Lord of hosts*

- Steggall (1826-1905): *God came from Teman
The holy one from Mount Paran*
- Sullivan (1842-1900): *Harken unto me my people
O gladsome light
O love the Lord all ye His saints
The sun shall be no more this light
Who is like unto Thee*
- Tchaikovsky (1840-1893): *Blessed angel spirits offer praise undying
Hear lord, have mercy
Hymn to the Trinity*
- Walmisley (1814-1856): *Father of heaven in whom our hopes confide
Father of heaven whose love profound*
- Weber (1786-1826): *Your thankful songs of praise
Your thoughtful songs upraise*
- Weldon (1676-1736): *In Thee, O Lord, have I put my trust*
- Wesley (1810-1896): *And a highway shall be there
Ascribe unto the Lord
Blessed be the God and Father
Double Chorus
God be merciful unto us
God whose nature
Hide Thy face from my sins
Lead me Lord, lead me in Thy righteousness
My voice shall Thou hear
O worship the Lord
Praise the Lord, O my soul
The Lord is my light
The wilderness
Thou wilt keep him in perfect peace
Wash me thoroughly from my wickedness
Who can express the mighty acts of the Lord*
- West: *Hide Thy face from my sins and blot out all my
iniquities
Praise the Lord
Rend your hearts and not your garments
Sing a song of praise, bless the Lord in all His works
Turn Thy face from my sins*
- Williams (1853-1935): *Thou wilt keep him*
- Wolstenholme: *O give thanks unto the Lord*

Woodward: *Crossing the bar*
O God of saints
The radiant morn
The sun shall be no more thy light

Carols:

Anon: *A wondrous sight*
Christ was born on Christmas Day
Good Christian people all
Holy Night
Lo the darkness deepens
Love came own at Christmas
The first nowell
While shepherds watched their flocks

Adam: *Song for Christmas*
Noel

Mackenzie *On Christmas morn*

Massey (1854-1953): *Come to the manger*
Merrily the Christmas bells
The three doves came out of the eastern sky

Stainer (1840-1901): *Silver lamps on a distant shrine*

Settings

Benedictus: Massey in G

Burial Sentences: Merbecke (- 1585)

Communion service: Massey in F
 Tours in F

Gloria: Massey

Kyrie: Martin in F
 Mendelssohn (1890-1847)
 Merbecke
 Tours in F

Magnificat and Nunc dimittis (or one of them):

Fanning in C

Fisher
Foster in A
Gatsby in C
Martin in B flat
Martin in G
Massey in E
Menton in B flat
Morley in E flat
Stanford in B flat
Stainer in B flat

Responses:

Tallis

Sanctus:

Massey

Te deum:

Harwood in A flat
King Hall in B flat
Stainer in B flat
Stanford in B flat
Tours in F
Williams in A
Woodward in D

APPENDIX 6

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL BETWEEN 1920 - 1932

Chronological list:

04.01.1920 (morning):

Mighty Lord and King all glorious: Bach. SMH 03.01.1920, p. 5.

04.01.1920 (evening):

Though poor the chamber, come near, come adore: Gounod.
SMH 03.01.1920, p. 5.

11.01.1920 (morning):

Keep innocence and take heed unto the thing that is right: Macfarren.
SMH 10.01.1920, p. 5.

11.01.1920 (evening):

Holy night, peaceful night: Rivers. SMH 10.01.1920, p. 5.

18.01.1920 (morning):

The earth is my possession: Gounod. SMH 17.01.1920, p. 22.

18.01.1920 (evening):

How lovely are Thy dwellings, O Lord of hosts: Spohr. SMH 17.01.1920, p. 22.

25.01.1920 (morning):

O blessed is that land of God: Stainer. SMH 24.01.1920, p. 11.

25.01.1920 (evening):

Stand up and bless the Lord: Goss. SMH 24.01.1920, p. 11.

01.02.1920 (morning):

Father of heaven, in whom our hopes confide: Walmisley.
SMH 31.01.1920, p. 11.

01.02.1920 (evening):

Who can express the noble acts of the Lord: Wesley. SMH 31.01.1920, p. 11.

08.02.1920 (morning):

Lead me in Thy righteousness: Wesley. SMH 07.02.1920, p. 5.

08.02.1920 (evening):

Ye shall dwell in the land: Stainer. SMH 07.02.1920, p. 11.

10.02.1920:

O taste and see how gracious the Lord is: Goss. SMH 07.02.1920, p. 11.

11.02.1920:

Blessed be the God and Father: Wesley. SMH 07.02.1920, p. 11.

12.02.1920:

God who madest earth and heaven: Lohr. SMH 07.02.1920, p. 11.

15.02.1920 (morning):

O saving victim: Gounod. SMH 14.02.1920, p. 11.

15.02.1920 (evening):

The earth is the Lord's: Hollins. SMH 14.02.1920, p. 11.

22.02.1920 (morning):

Lord for Thy tender mercies' sake: [Farrant]. SMH 21.02.1920, p. 11.

22.02.1920 (evening):

O for a closer walk with God: Foster. SMH 21.02.1920, p. 11.

29.02.1920 (morning):

In Thee, O Lord, have I put my trust: Weldon. SMH 28.02.1920, p. 5.

29.02.1920 (evening):

Come, my soul, while daylight dying: Martin. SMH 28.02.1920, p. 5.

02.03.1920:

O Lord, my God, hear: Madan. SMH 28.02.1920, p. 5.

03.03.1920:

Rock of ages: [Dudley Buck¹]. SMH 28.02.1920, p. 5.

04.03.1920:

Almighty and everlasting God: Gibbon. SMH 28.02.1920, p. 5.

07.03.1920 (morning):

Jesu word of God incarnate: Elgar. SMH 06.03.1920, p. 11.

07.03.1920 (evening):

As the hart pants: Mendelssohn. SMH 06.03.1920, p. 11.

14.03.1920 (morning):

O Saviour of the world: Goss. SMH 13.03.1920, p. 11.

¹ According to Percy A. Scholes (editor) *The Oxford Companion to Music*, 9th edition, Oxford University Press, London, 1955, p. 137, there was a family of musicians called Buck. Two members had Dudley as their first name. One was born in 1839 and died in 1909. He was an American who, after studying in Leipzig, returned to America and wrote much church music. The other was his son who was born in 1869 and died in 1942 and is noted as a vocalist and singing-master. The composer here is likely to be the father.

14.03.1920 (evening):

Far from the world, O Lord, I flee: Parker. SMH 13.03.1920, p. 11.

16.03.1920:

Hide Thy face from my sins: West. SMH 13.03.1920, p. 11.

17.03.1920:

Love one another: Wesley. SMH 13.03.1920, p. 11.

18.03.1920:

O, for a closer walk with God: Foster. SMH 13.03.1920, p. 11.

21.03.1920 (morning):

The sacrifices of God are a broken spirit: Calkin. SMH 20.03.1920, p. 5.

21.03.1920 (afternoon):

Psalm 42: Mendelssohn. SMH 20.03.1920, p. 5.

21.03.1920 (evening):

The king of love: Gounod. SMH 20.03.1920, p. 5.

28.03.1920 (morning):

O Lord my God, hear thou the prayer thy servant prayed: Wesley.
SMH 27.03.1920, p. 16.

28.03.1920 (afternoon):

Rédemption Pt 1, Gounod.

Lo the Children of the Hebrews: Gounod. SMH 27.03.1920, p. 16.

28.03.1920 (evening):

The king of love: Gounod. SMH 27.03.1920, p. 16.

02.04.1920 (morning):

O Saviour of the world: Goss. SMH 03.04.1920, p. 11.

02.04.1920 (evening):

The Crucifixion: Stainer. SMH 03.04.1920, p. 11

04.04.1920 (Easter morning):

Te Deum: Stanford. *Sanctus* and *Gloria:* Massey.

O give thanks: Wolstenholme. SMH 05.04.1920, p. 4.

04.04.1920 (Easter evening):

Hallelujah from *Messiah:* Handel.

Hallelujah: Beethoven. SMH 05.04.1920, p. 4.

11.04.1920 (morning):

Christ is risen from the dead: Roberts. SMH 10.04.1920, p. 12.

11.04.1920 (evening):

Blessed be the God and Father: Wesley. SMH 10.04.1920, p. 12.

18.04.1920 (morning):

Father in heaven, in whom our hopes confide: Walmisley.
SMH 17.04.1920, p. 11.

18.04.1920 (evening):

Break forth into joy: Barnby. SMH 17.04.1920, p. 11.

25.04.1920 (morning):

Who can express the noble acts of the Lord: Wesley. SMH 24.04.1920, p. 22.

25.04.1920 (evening):

Awake thou that sleepest and awake from the dead: Stainer. SMH 24.04.1920, p. 22.

02.05.1920 (morning):

Come unto him: Gounod. SMH 01.05.1920, p. 11.

02.05.1920 (evening):

O come let us worship: Mendelssohn. SMH 01.05.1920, p. 11.

09.05.1920 (morning):

Look down from heaven: Goss. SMH 08.05.1920, p. 11.

09.05.1920 (evening):

Blessing, glory and wisdom: Bach. SMH 08.05.1920, p. 11.

13.05.1920:

O for a closer walk with God: [Foster]. SMH 12.05.1920, p. 4.

16.05.1920 (morning):

Unfold ye portals everlasting: Goss. SMH 15.05.1920, p. 3.

16.05.1920 (evening):

King all glorious: Barnby. SMH 15.05.1920, p. 3.

23.05.1920 (morning):

O come, Holy Ghost: Blair. SMH 22.05.1920, p. 11.

23.05.1920 (evening):

Come, thou Holy Ghost: Barnett. SMH 22.05.1920, p. 11.

30.05.1920 (morning):

I am Alpha and Omega: Stainer. SMH 29.05.1920, p. 20.

30.05.1920 (evening):

I saw the Lord: Stainer. SMH 29.05.1920, p. 20.

06.06.1920 (morning):

Holy, holy, holy: Spohr. SMH 05.06.1920, p. 22.

06.06.1920 (evening):

In humble faith: Garrett. SMH 05.06.1920, p. 22.

13.06.1920 (morning):

O saving victim slain for men: Gounod. SMH 12.06.1920, p. 20.

13.06.1920 (evening):

Ascribe unto the Lord: Wesley. SMH 12.06.1920, p. 20.

20.06.1920 (morning):

My voice shalt Thou hear betimes, O Lord: Wesley.
SMH 19.06.1920, p. 21.

20.06.1920 (evening):

O come let us worship: Mendelssohn. SMH 19.06.1920, p. 21.

27.06.1920 (morning):

Jesu, word of God incarnate: Elgar. SMH 03.07.1920, p. 13.

04.07.1920 (evening):

Thanks be to God: Mendelssohn. SMH 03.07.1920, p. 13.

11.07.1920 (morning):

O Holy Ghost, into our minds send down Thy heavenly light: Macfarren.
SMH 10.07.1920, p. 11.

11.07.1920 (evening):

Blessing, glory wisdom and thanks: Bach. SMH 10.07.1920, p. 11.

18.07.1920 (morning):

Keep innocence and take heed unto the thing that is right: Macfarren.
SMH 17.07.1920, p. 16.

18.07.1920 (evening):

Hail gladdening light: Martin. SMH 17.07.1920, p. 16.

25.07.1920 (morning):

Peace I leave with you: Button. SMH 24.07.1920, p. 16.

25.07.1920 (evening):

What are these that are arrayed: Saumarez Smith. SMH 24.07.1920, p. 16.

01.08.1920 (morning):

He, watching over Israel, neither slumbers nor sleeps [from Elijah]:
Mendelssohn. SMH 31.07.1920, p. 11.

01.08.1920 (evening):

How lovely are Thy dwellings fair, O Lord of hosts: Spohr.
SMH 31.07.1920, p. 11.

08.08.1920 (morning):

O harken Thee unto the voice of my calling: Massey. SMH 07.08.1920, p. 11.

08.08.1920 (evening):

Whoso dwellest under the defence of the most high: Martin.
SMH 07.08.1920, p. 11.

15.08.1920 (morning):

Father of heaven, in whom our hopes confide: Walmisley.
SMH 14.08.1920, p. 11.

15.08.1920 (evening):

Lord God of Abraham, Isaac and Israel [from Elijah]: Mendelssohn.
SMH 14.08.1920, p. 11.

22.08.1920 (morning):

The Lord is gracious and merciful: Lloyd. SMH 21.08.1920, p. 15.

22.08.1920 (evening):

O praise the Lord from Heaven: Rachmaninoff. SMH 21.08.1920, p. 15.

29.08.1920 (morning):

O love the Lord all ye his saints: Sullivan. SMH 28.08.1920, p. 11.

29.08.1920 (evening):

The Lord is loving unto every man: Garrett. SMH 28.08.1920, p. 11.

05.09.1920 (morning):

Jesu, word of God incarnate: Elgar. SMH 04.09.1920, p. 11.

05.09.1920 (evening):

As the hart pants: Mendelssohn. SMH 04.09.1920, p. 11.

12.09.1920 (morning):

From Thy love as a father: Gounod. SMH 11.09.1920, p. 5.

12.09.1920 (evening):

God be merciful unto us: Wesley. SMH 11.09.1920, p. 5.

19.09.1920 (morning):

Come unto Him all ye who labour: Gounod. SMH 18.09.1920, p. 16.

19.09.1920 (evening):

I waited for the Lord: Mendelssohn. SMH 18.09.1920, p. 16.

26.09.1920 (morning):

I will wash my hands in innocence, O Lord: Hopkins. SMH 25.09.1920, p. 16.

26.09.1920 (evening):

Praise the Lord ye servants: West. SMH 25.09.1920, p. 16.

03.10.1920 (morning):

O Lord, my God: Malan. SMH 02.10.1920, p. 16.

03.10.1920 (evening):

God who madeth heaven and earth: Lohr. SMH 02.10.1920, p. 16.

10.10.1920 (morning):

Keep innocence and take heed upon the thing that is right: [Macfarren].
SMH 09.10.1920, p. 4.

10.10.1920 (evening):

O come let us worship: Mendelssohn. SMH 09.10.1920, p. 11.

17.10.1920 (morning):

Come Holy Ghost, eternal God, proceed from above: Blair.
SMH 16.10.1920, p. 4.

17.10.1920 (evening):

O gladsome light of the Father: Sullivan. SMH 16.10.1920, p. 4.

24.10.1920 (morning):

Holy, holy, holy O Lord God of hosts: Spohr. SMH 23.10.1920, p. 11.

24.10.1920 (evening):

O praise the Lord unto the heavens: Rachmaninoff. SMH 23.10.1920, p. 11.

31.10.1920 (morning):

The sacrifices of God are a broken spirit: Calkin. SMH 30.10.1920, p. 11.

31.10.1920 (evening):

Ho, everyone that thirsteth: Martin. SMH 30.10.1920, p. 11.

07.11.1920 (morning):

O Saviour of the world: Goss. SMH 06.11.1920, p. 11.

07.11.1920 (evening):

The Lord is my light: Parker. SMH 06.11.1920, p. 11.

11.11.1920:

Blessed are the departed who in the Lord are sleeping: Malan.
SMH 12.11.1920, p. 9.

14.11.1920 (morning):

Happy and blest are they who have endured: Mendelssohn.

SMH 13.11.1920, p. 11.

14.11.1920 (evening):

Lord God of heaven and earth and Blessed are the departed: Spohr.

SMH 13.11.1920, p. 11.

21.11.1920 (morning):

O for a closer walk with God: Foster. SMH 20.11.1920, p. 11.

21.11.1920 (evening):

Lovely appear upon the mountains: Gounod. SMH 20.11.1920, p. 11.

25.11.1920 (Anniversary of consecration):

O praise the Lord from the heavens: Rachmaninoff.

Lord God of heaven and earth: Spohr.

Blessed are the meek: Mendelssohn.

Hallelujah from Messiah: Handel. SMH 26.11.1920, p. 10.

28.11.1920 (morning):

And all the people saw the thundering and lightening: Stainer.

SMH 27.11.1920, p. 8.

28.11.1920 (morning):

The Last Judgment: Spohr. SMH 27.11.1920, p. 8.

28.11.1920 (evening):

Great and wonderful are all Thy works: Spohr.

Hallelujah from Messiah: Handel. SMH 27.11.1920, p. 8.

05.12.1920 (morning):

Praise His holy name: Spohr. SMH 04.12.1920, p. 8.

05.12.1920 (evening):

Hearken unto me my people: Sullivan. SMH 04.12.1920, p. 8.

12.12.1920 (morning):

And the glory of the Lord shall be revealed [from *Messiah*]: Handel.

SMH 11.12.1920, p.20.

12.12.1920 (evening):

Destroyed is Babylon the mighty: Spohr. SMH 11.12.1920, p. 20.

19.12.1920 (morning):

Awake, awake, put on thy strength O Zion: Stainer. SMH 18.12.1920, p. 11.

19.12.1920 (evening):

O Thou that tellest good tidings [from *Messiah*]: Handel. SMH 18.12.1920, p. 11.

24.12.1920:

Carols:

Holy Night: A. R. Rivers *Christ was born on Christmas Day*
A wondrous sight *The three doves*
The first nowell *Twas in the days when Caesar ruled*
Merrily sing the Christmas bells *Come to the manger*
For unto us from Messiah: Handel. SMH 25.12.1920, p. 7.

25.12.1920 (morning):

Thus speaketh the Lord of hosts: Stainer. SMH 18.12.1920, p. 11.

25.12.1920 (evening):

Carols. SMH 18.12.1920, p. 8.

26.12.1920 (morning):

O sing to God your hymns of gladness: Gounod. SMH 25.12.1920, p. 11.

26.12.1920 (evening):

For unto us a child is born [from Messiah]: Handel. SMH 25.12.1920, p. 11.

Part 2: Classification by composer and frequency.

Bach:	<i>Blessing, glory and wisdom</i>	2
	<i>Mighty Lord and king all glorious</i>	1
Barnby:	<i>Break forth into joy</i>	1
	<i>King all glorious</i>	1
Barnett:	<i>Come, O Holy Ghost</i>	1
Beethoven:	<i>Hallelujah</i>	1
Blair:	<i>O come, Holy Ghost, eternal God proceed from above</i>	1
Buck, Dudley:	<i>Rock of Ages</i>	1
Button:	<i>Peace I leave with you</i>	1
Calkin:	<i>The sacrifices of God are a broken spirit</i>	2
Carols:		
	<i>Holy Night: A. R. Rivers</i>	<i>Christ was born on Christmas Day</i>
	<i>A wondrous sight</i>	<i>The three doves</i>
	<i>The first nowell</i>	<i>Twas in the days when Caesar ruled</i>
	<i>Merrily sing the Christmas bells</i>	<i>Come to the manger</i>

Elgar:	<i>Jesu word of God incarnate</i>	2
Farrant:	<i>Lord for Thy tender mercies' sake</i>	2
Foster:	<i>O for a closer walk with God</i>	4
Garrett:	<i>In humble faith</i>	1
	<i>The Lord is loving unto every man</i>	1
Gibbon:	<i>Almighty and everlasting God</i>	1
Goss:	<i>Look down from heaven</i>	1
	<i>O Saviour of the world</i>	3
	<i>O taste and see how gracious the Lord is</i>	1
	<i>Stand up and bless the Lord</i>	1
Gounod:	<i>Come unto him all ye who labour</i>	2
	<i>From Thy love as a father</i>	1
	<i>Lo the Children of the Hebrews</i>	1
	<i>Lovely appear upon the mountains</i>	1
	<i>O saving victim</i>	1
	<i>O sing to God your hymns of gladness</i>	1
	<i>Rédemption Part 1</i>	1
	<i>The earth is my possession</i>	1
	<i>The king of love</i>	1
	<i>Though poor the chamber, come near, come adore</i>	1
	<i>Unfold ye portals everlasting</i>	1
Handel:	<i>And the glory of the Lord shall be revealed [from Messiah]</i>	1
	<i>For unto us a child is born from Messiah</i>	2
	<i>Hallelujah from Messiah</i>	3
	<i>O Thou that tellest good tidings [from Messiah]</i>	1
Hopkins:	<i>I will wash my hands in innocency</i>	1
Hollins:	<i>The earth is the Lord's</i>	1
Lloyd:	<i>The Lord is gracious and merciful</i>	1
Lohr:	<i>God who madest earth and heaven</i>	2
Macfarren:	<i>Keep innocency and take heed unto the thing that is right</i>	2
	<i>O Holy Ghost,</i>	
	<i>into our minds send down Thy heavenly light</i>	1
Malan:	<i>O Lord, my God dwelleth under the defence</i>	1
Massey:	<i>O harken Thee unto the voice of my calling</i>	1

Mendelssohn:	<i>As the hart pants</i>	2
	<i>Blessed are the meek</i>	1
	<i>He watching over Israel [from Elijah]</i>	1
	<i>I waited for the Lord</i>	1
	<i>Lord God of Abraham [from Elijah]</i>	1
	<i>O come let us worship</i>	3
	<i>Psalm 42</i>	1
	<i>Thanks be to God</i>	1
Parker:	<i>Far from the world, O God, I flee</i>	1
	<i>The Lord is my light</i>	1
Rachmaninoff:	<i>O praise the Lord unto the heavens</i>	3
Rivers:	<i>Holy night, peaceful night</i>	1
Roberts:	<i>Christ is risen from the dead</i>	1
Saumarez Smith:	<i>What are these that are arrayed in white robes</i>	1
Spohr:	<i>Blessed are the departed</i>	1
	<i>Destroyed is Babylon the mighty</i>	1
	<i>Great and wonderful are all Thy works</i>	1
	<i>Holy, holy, holy, O Lord God of hosts</i>	2
	<i>How lovely are thy dwellings, O Lord of hosts</i>	2
	<i>Lord God of heaven and earth</i>	2
	<i>Praise his holy name</i>	1
	<i>The Last Judgment</i>	1
Stainer:	<i>And all the people saw the thundering and lightening</i>	1
	<i>Awake, awake, put on thy strength O Zion</i>	1
	<i>Awake thou that sleepest and awake from the dead</i>	1
	<i>I am Alpha and Omega</i>	1
	<i>I saw the Lord</i>	1
	<i>O blessed is that land of God</i>	1
	<i>The Crucifixion</i>	1
	<i>Thus speaketh the Lord of hosts</i>	1
	<i>Ye shall dwell in the land</i>	1
Sullivan:	<i>Hearken unto me my people</i>	1
	<i>O gladsome light of the father</i>	1
	<i>O love the Lord all ye his saints</i>	1
Walmisley:	<i>Father of heaven, in whom our hopes confide</i>	3
Weldon:	<i>In Thee, O Lord, have I put my trust</i>	1
Wesley:	<i>Ascribe unto the Lord</i>	1
	<i>Blessed be the God and Father</i>	3

	<i>God be merciful unto us</i>	1
	<i>Lead me Lord, lead me in Thy righteousness</i>	2
	<i>Love one another</i>	1
	<i>My voice shalt Thou hear betimes, O Lord</i>	2
	<i>O Lord my God, hear Thou the prayer Thy servant prayed</i>	1
	<i>Who can express the noble acts of the Lord</i>	2
West:	<i>Hide Thy face from my sins</i>	1
	<i>Praise the Lord ye servants</i>	1
Wolstenholme:	<i>O give thanks</i>	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1921

Chronological List:

02.01.1921 (morning):

O Zion that bringest good tidings: Stainer. SMH 01.01.1921, p. 7.

02.01.1921 (evening):

Hark, hark, the sound of angel voices singing: Adam. SMH 01.01.1921, p. 7.

09.01.1921 (morning):

Keep innocency and take heed unto the thing that is right: Stainer [but probably Macfarren]. SMH 08.01.1921, p. 11.

09.01.1921 (evening):

Hark, hark, the sound of angel voices singing: Adam. SMH 08.01.1921, p. 11.

16.01.1921 (morning):

Keep innocency and pay heed to the thing that is right: [Macfarren]. SMH 15.01.1921, p. 22.

16.01.1921 (evening):

Mighty Lord and King all glorious: Bach. SMH 15.01.1921, p. 22.

23.01.1921 (morning):

How lovely are Thy dwellings fair: Spohr. SMH 22.01.1921, p. 16.

23.01.1921 (evening):

O gladsome light of the Father immortal: Sullivan. SMH 22.01.1921, p. 16.

30.01.1921 (morning):

Blessed are the men who fear him: Mendelssohn. SMH 29.01.1921, p. 22.

30.01.1921 (evening):

O come let us worship: Mendelssohn. SMH 29.01.1921, p. 22.

06.02.1921 (morning):

Lead me Lord: Wesley. SMH 05.02.1921, p. 22.

06.02.1921 (evening):

Blessed be the God and Father: Wesley. SMH 05.02.1921, p. 22.

13.02.1921 (morning):

Jerusalem, turn thee to the Lord thy God: Gounod. SMH 12.02.1921, p. 11.

13.02.1921 (evening):

Bow down Thine ear, O Lord: Parker. SMH 12.02.1921, p. 11.

20.02.1921 (morning):

Wash me thoroughly from my wickedness: Wesley. SMH 19.02.1921, p. 11.

20.02.1921 (evening):

O saving victim, slain for man: Gounod. SMH 19.02.1921, p. 11.

27.02.1921 (morning):

Almighty and everlasting God: Gibbons. SMH 26.02.1921, p. 11.

27.02.1921 (evening):

There is a green hill: Gounod. SMH 26.02.1921, p. 11.

02.03.1921:

The Story of the Cross: [Massey]. SMH 26.02.1921, p. 11.

06.03.1921 (morning):

Rend your hearts: West. SMH 05.03.1921, p. 11.

06.03.1921 (evening):

The king of love my shepherd is: Gounod. SMH 05.03.1921, p. 11.

13.03.1921 (morning):

In Thee O Lord have I put my trust: Weldon. SMH 12.03.1921, p. 11.

13.03.1921 (afternoon):

Psalm 43: Mendelssohn. SMH, 12.03.1921, p. 11.

13.03.1921 (evening):

O for a closer walk with God: Foster. SMH 12.03.1921, p. 11.

20.03.1921 (morning):

The earth is my possession: Gounod. SMH 19.03.1921, p. 3.

20.03.1921 (afternoon):

Lo the children of the Hebrews: Gounod.

Rédemption, Part 1, Gounod: SMH 19.03.1921, p. 3.

20.03.1921 (evening):

All glory, praise and honour: Bach. SMH 19.03.1921, p. 3.

21.03.1921:

Gallia: Gounod.

The Story of the Cross: [Massey]. SMH 19.03.1921, p. 3.

23.03.1921:

Rédemption, Part 1: Gounod. SMH 19.03.1921, p. 3.

25.03.1921(morning):

O Saviour of the world: Gounod. SMH 26.03.1921, p. 7.

25.03.1921(evening):

The Crucifixion: Stainer. SMH 25.03.1921, p. 5

27.03.1921 (morning):

Te Deum: Stanford in B flat. *Communion*: Massey in F.

Hallelujah: Beethoven. SMH 26.03.1921, p. 7.

27.03.1921 (evening):

Magnificat: Stanford in B flat.

Worthy is the lamb [from *Messiah*]: Handel. SMH 26.03.1921, p. 7.

03.04.1921 (morning):

For us the Christ is made a victim: Gounod. SMH 02.04.1921, p. 10.

03.04.1921 (evening):

Blessed be the God and Father: Wesley. SMH 02.04.1921, p. 10.

10.04.1921 (morning):

For us the Christ is made a victim: Gounod. SMH 09.04.1921, p. 19.

10.04.1921 (evening):

Blessed be the God and Father: Wesley. SMH 09.04.1921, p. 19.

17.04.1921 (morning):

God so loved the world [from *The Crucifixion*]: Stainer. SMH 16.04.1921, p. 3.

17.04.1921 (evening):

Awake thou that rest: Stainer. SMH 16.04.1921, p. 3.

24.04.1921 (morning):

Happy and blest are those who have endured: [Mendelssohn].

SMH 23.04.1921, p. 23.

24.04.1921 (evening):

These, who have passed through the great tribulation, have washed their robes:

Spohr. SMH 23.04.1921, p. 23.

25.04.1921:

Blessed are the departed: Spohr. SMH 25.04.1921 p. 7.

31.04.1921(morning):

What are these that are arrayed in white robes: Saumarez-Smith.

SMH 30.04.1921, p. 3.

31.04.1921 (evening):

God who madest heaven and earth: Lohr. SMH 30.04.1921, p. 3.

15.05.1921 (morning):

Holy Spirit come, O come: Martin. SMH 14.05.1921, p. 4.

15.05.1921 (evening):

And all the people saw the thunder and lightnings: Stainer. SMH 14.05.1921, p. 4.

22.05.1921 (morning):

Come hither and I will show you what shall be hereafter: Spohr.
SMH 21.05.1921, p. 20.

22.05.1921 (evening):

I saw the Lord sitting upon a throne: Stainer. SMH 21.05.1921, p. 20.

29.05.1921 (morning):

Hallelujah: Beethoven. SMH 28.05.1921, p. 3.

29.05.1921 (evening):

Blessing, glory, honour and power be unto the Lord our God: Bach.
SMH 28.05.1921, p. 3.

05.06.1921 (morning):

Father of heaven: Walmisley. SMH 04.06.1921, p. 3.

05.06.1921 (evening):

I saw the Lord: Stainer. SMH 04.06.1921, p. 3.

12.06.1921 (morning):

Hallelujah: Beethoven. SMH 11.06.1921, p. 16.

12.06.1921 (evening):

Hear my prayer: Mendelssohn. SMH 11.06.1921, p. 16.

19.06.1921 (morning):

Come unto him all ye who labour: Gounod. SMH 18.06.1921, p. 20.

19.06.1921 (evening):

Ho, everyone that thirsteth: Martin. SMH 18.06.1921, p. 20.

26.06.1921 (morning):

Keep innocency and take heed unto the things that is right: Macfarren. SMH
25.06.1921, p. 20.

26.06.1921 (evening):

O come let us worship: Mendelssohn SMH 25.06.1921, p. 20.

03.07.1921 (morning):

From Thy love as a father: Gounod. SMH 02.07.1921, p. 19.

03.07.1921 (evening):

Stand up and bless the Lord: Goss. SMH 02.07.1921, p. 19.

10.07.1921 (morning):

My voice shalt thou hear betimes O Lord: Wesley. SMH 09.07.1921, p. 4.

10.07.1921 (evening):

In humble faith and holy love: Garrett. SMH 09.07.1921, p. 4.

17.07.1921 (morning):

How lovely are Thy dwellings: Spohr. SMH 16.07.1921, p. 3.

17.07.1921 (evening):

Who dwelleth under the most high: Martin. SMH 16.07.1921, p. 3.

24.07.1921 (morning):

As the hart pants after the waterbrooks: Mendelssohn. SMH 23.07.1921, p. 3.

24.07.1921 (evening):

I waited for the Lord: Mendelssohn. SMH 23.07.1921, p. 3.

07.08.1921 (morning):

Peace I leave you: [Button]. SMH 06.08.1921, p. 3.

07.08.1921 (evening):

Blessing, glory, wisdom: Bach. SMH 06.08.1921, p. 3.

14.08.1921 (morning):

The Lord is gracious and merciful: Lloyd. SMH 13.08.1921, p. 5.

14.08.1921 (evening):

Hail gladdening light: Martin. SMH 13.08.1921, p. 5.

21.08.1921 (morning):

Lo my shepherd is divine: Haydn. SMH 20.08.1921, p. 5.

21.08.1921 (evening):

Lord have mercy: Tchaikovsky. SMH 20.08.1921, p. 5.

28.08.1921 (morning):

Thee will I love, my strength, my tower: [Joseph] Massey. SMH 27.08.1921, p. 5.

28.08.1921 (evening):

O great is the depth of the riches of wisdom: Mendelssohn. SMH 27.08.1921, p. 5.

04.09.1921 (morning):

O saving victim, slain for man: Gounod. SMH 03.09.1921, p. 21.

04.09.1921 (evening):

God who madest earth and heaven: Lohr. SMH 03.09.1921, p. 21.

11.09.1921 (morning):

He, watching over Israel, slumbers not [from *Elijah*]: Mendelssohn. SMH 10.09.1921, p. 11.

11.09.1921 (evening):

God came from Termin: Steggall. SMH 10.09.1921, p. 11.

18.09.1921 (morning):

What are these that are arrayed in white robes?: Saumarez-Smith. SMH 17.09.1921, p. 17.

18.09.1921 (evening):

I will wash my hands in innocency, O Lord: Hopkins. SMH 17.09.1921, p. 17.

25.09.1921 (morning):

Sing a song of praise: West. SMH 24.09.1921, p. 23.

25.09.1921 (evening):

Lovely appear upon the mountains the feet of them that preach: Gounod. SMH 24.09.1921, p. 23.

02.10.1921 (morning):

Rock of ages: [Dudley] Buck. SMH 01.10.1921, p. 5.

02.10.1921 (evening):

The Lord is my light: Parker. SMH 01.10.1921, p. 5.

16.10.1921 (morning):

Incline Thine ear: Himmel. SMH 15.10.1921, p. 21.

16.10.1921 (evening):

Hear my prayer: Mendelssohn. SMH 15.10.1921, p. 21.

23.10.1921 (morning):

Jerusalum, Jerusalem, O turn thee to the Lord thy God: Gounod. SMH 22.10.1921, p. 23.

23.10.1921 (evening):

Here by Babylon's ward: Gounod. SMH 22.10.1921, p. 23.

30.10.1921 (morning):

O praise the Lord of heaven: Rachmaninoff. SMH 29.10.1921, p. 21.

30.10.1921 (evening):

Far from the world I flee: Parker. SMH 29.10.1921, p. 21.

06.11.1921 (morning):

How lovely are Thy dwellings fair: Spohr. SMH 05.11.1921, p. 22.

06.11.1921 (evening):

Whosoever dwelleth [under the most high]: Martin. SMH 05.11.1921, p. 22.

13.11.1921 (morning):

Come Thou, Holy Spirit: Barnett. SMH 12.11.1921, p. 4.

13.11.1921 (evening):

O gladsome light: Sullivan. SMH 12.11.1921, p. 4.

20.11.1921 (morning):

Come unto Him: Gounod. SMH 19.11.1921, p. 8.

20.11.1921 (evening):

O for a closer walk with God: Foster. SMH 19.11.1921, p. 8.

27.11.1921 (morning):

Harken unto me my people: Sullivan. SMH 26.11.1921, p. 9.

27.11.1921 (evening):

Great and wonderful: Spohr. SMH 26.11.1921, p. 9.

11.12.1921 (morning):

Sleeper awake, a voice is calling: Mendelssohn. SMH 10.12.1921, p. 11.

11.12.1921 (afternoon):

The last judgment: Spohr. SMH 10.12.1921, p. 11.

11.12.1921 (evening):

Hosanna in the highest: Stainer. SMH 10.12.1921, p. 11.

18.12.1921 (morning):

Blessed is he who cometh in the name of the Lord: Gounod. SMH 17.12.1921, p. 16.

18.12.1921 (evening):

Awake, thou that sleepest and arise from the dead: Stainer. SMH 17.12.1921, p. 16.

24.12.1921:

Carols including:

<i>Christ was born on Christmas Day</i>	<i>A wondrous sign</i>	
<i>Holy Night</i>	<i>The three doves</i>	SMH 27.12.1921 p. 2.

25.12.1921 (morning):

O sing to God your hymns of gladness: Gounod. SMH 24.12.1921, p. 3.

25.12.1921 (evening):

Though poor be the chamber, come here and adore: Gounod. SMH 24.12.1921, p. 3.

Part 2: Classification by composer and frequency.

Adam:	<i>Hark, hark, the sound of angel voices singing</i>	2
Bach:	<i>All glory praise and honour</i>	1
	<i>Blessing, glory, honour and power</i>	
	<i>be unto the lord our God</i>	1
	<i>Blessing, glory, wisdom</i>	1
	<i>Mighty Lord and King all glorious</i>	1
Barnett:	<i>Come thou, Holy Spirit</i>	1
Beethoven:	<i>Hallelujah</i>	3
Buck, Dudley:	<i>Rock of ages</i>	1
Button:	<i>Peace I leave with you</i>	1
Carols including:	<i>Christ was born on Christmas Day</i> <i>A wondrous sign</i> <i>Holy Night</i> <i>The three doves</i>	
Foster:	<i>O for a closer walk with God</i>	2
Garrett:	<i>In humble faith and holy love</i>	1
Gibbons:	<i>Almighty and everlasting God</i>	1
Goss:	<i>Stand up and bless the Lord</i>	1
Gounod:	<i>Blessed is he that cometh in the name of the Lord</i>	2
	<i>By Babylon's wave</i>	2
	<i>Come unto Him all ye who labour</i>	2
	<i>For us the Christ is made a victim</i>	1
	<i>From Thy love as a father</i>	1
	<i>Gallia</i>	1
	<i>Jerusalem, Jerusalem, turn thee to the Lord thy God</i>	2
	<i>Lo the children of the Hebrews</i>	1
	<i>Lovely appear upon the mountains the feet</i>	
	<i>of them that preach</i>	1
	<i>O saving victim, slain for man</i>	2
	<i>O Saviour of the world</i>	1
	<i>O sing to God your hymns of gladness</i>	1
	<i>Rédemption, part 1</i>	3
	<i>The earth is my possession</i>	1
	<i>The king of love my shepherd is</i>	1
	<i>There is a green hill</i>	1
	<i>Though poor be the chamber, come here and adore</i>	1

Handel:	<i>Worthy is the lamb [from Messiah]</i>	1
Haydn:	<i>Lo, my shepherd is divine</i>	1
Hummel:	<i>Incline Thine ear</i>	1
Hopkins:	<i>I wash my hands in innocency, O Lord</i>	1
Lloyd:	<i>The Lord is gracious and merciful</i>	1
Lohr:	<i>God who madest heaven and earth</i>	2
MacFarren:	<i>Keep innocency and pay heed to the thing that is right</i>	2
Martin:	<i>Hail gladdening light</i>	1
	<i>Ho everyone that thirsteth</i>	1
	<i>Holy Spirit come, O come</i>	1
	<i>Who dwelleth under the most high</i>	2
Massey:	<i>The Story of the Cross</i>	2
Massey, Joseph:	<i>Thee will I love, my strength, my tower</i>	1
Mendelssohn:	<i>As pants the hart after the water brooks</i>	1
	<i>Blessed are the men who fear him</i>	1
	<i>Happy and blest are those who have endured</i>	1
	<i>He watching over Israel</i>	1
	<i>Hear my prayer</i>	2
	<i>I waited for the Lord</i>	1
	<i>O come let us worship</i>	2
	<i>O great is the depth of the riches of wisdom</i>	1
	<i>Psalm 43</i>	1
	<i>Sleeper awake, a voice is calling</i>	1
Parker:	<i>Bow down thy ear, O Lord</i>	1
	<i>Far from the world I flee</i>	1
	<i>The Lord is my light</i>	2
Rachmaninoff:	<i>O praise the Lord of heaven</i>	1
Saumarez Smith:	<i>What are these that are arrayed in white robes</i>	2
Spohr:	<i>Blessed are the departed</i>	1
	<i>Come hither and I will show you what shall be hereafter</i>	1
	<i>Great and wonderful</i>	1
	<i>How lovely are Thy dwellings fair</i>	3
	<i>The Last Judgment</i>	1
	<i>Those who have passed through the great tribulation have washed their robes</i>	1

Stainer:	<i>And all the people saw the thunder and lightnings</i>	1
	<i>Awake thou that rest</i>	1
	<i>Awake thou that sleepest and arise from the dead</i>	1
	<i>God so loved the world from The Crucifixion</i>	1
	<i>Hosanna in the highest</i>	1
	<i>I saw the Lord sitting upon a throne</i>	2
	<i>O Zion that bringest good tidings</i>	1
	<i>The Crucifixion</i>	1
	<i>Thus speakest the Lord of hosts</i>	1
Steggall:	<i>God came from Teman</i>	1
Sullivan:	<i>Hearken unto me my people</i>	1
	<i>O gladsome light of the Father immortal</i>	2
Tchaikovsky:	<i>Lord have mercy</i>	1
Walmisley:	<i>Father of heaven</i>	1
West:	<i>Rend your hearts and not your garments</i>	1
	<i>Sing a song of praise</i>	1
Weldon:	<i>In Thee O Lord have I put my trust</i>	1
Wesley:	<i>Blessed be the God and father</i>	1
	<i>Lead me Lord</i>	1
	<i>My voice shalt thou hear betimes O Lord</i>	1
	<i>Wash me thoroughly from my wickedness</i>	1
Settings:		
Communion service:	Massey in F	1
Magnificat:	Stanford in B flat	1
Te deum:	Stanford in B flat	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1922

Chronological List:

08.01.1922 (morning):

O Zion that bringest good tidings: Stainer. SMH 07.01.1922, p. 20.

08.01.1922 (evening):

Thus speakest the lord of hosts: Stainer. SMH 07.01.1922, p. 20.

15.01.1922 (morning):

Mighty Lord and king all glorious: Bach. SMH 14.01.1922, p. 5.

15.01.1922 (evening):

O come let us worship: Mendelssohn. SMH 14.01.1922, p. 5.

22.01.1922 (morning):

Keep innocency and take heed unto the thing that is right: Macfarren.
SMH 21.01.1922, p. 2.

22.01.1922 (evening):

Blessed is he who comes in the name of the Lord: Gounod. SMH 21.01.1922, p. 2.

29.01.1922 (morning):

Keep innocency and take heed unto the thing that is right: Macfarren.
SMH 28.01.1922, p. 3.

29.01.1922 (evening):

Blessed is he who comes in the name of the Lord: Gounod. SMH 28.01.1922, p. 3.

05.02.1922 (morning):

Thee will I love: Massey. SMH 04.02.1922, p. 11.

05.02.1922 (evening):

How lovely are thy dwellings: Spohr. SMH 04.02.1922, p. 11.

12.02.1922 (morning):

My voice shalt thou hear betimes O Lord: Wesley. SMH 11.02.1922, p. 3.

12.02.1922 (evening):

Whosoever dwelleth under the defence of the most high: Martin.
SMH 11.02.1922, p. 3.

19.02.1922 (morning):

Father in heaven in whom our hopes confide: Walmisley. SMH 18.02.1922, p. 16.

19.02.1922 (evening):

The Lord is my light and my salvation Parker. SMH 18.02.1922, p. 16.

26.02.1922 (morning):

He watching over Israel slumbers not nor sleeps [from *Elijah*]. Mendelssohn. SMH 25.02.1921, p. 11.

26.02.1922 (evening):

There is a green hill: Gounod. SMH 25.02.1922, p. 11.

05.03.1922 (morning):

O saving victim slain for man: Gounod. SMH 04.03.1922, p. 4.

05.03.1922 (evening):

Hear my prayer, O God: Mendelssohn. SMH 04.03.1922, p. 4.

12.03.1922 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 11.03.1922, p. 11.

12.03.1922 (evening):

The king of love my shepherd is: Gounod. SMH 11.03.1922, p. 11.

19.03.1922 (morning):

Almighty and everlasting God: Gibbons. SMH 18.03.1922, p. 5.

19.03.1922 (evening):

O Saviour of the world: Goss. SMH 18.03.1922, p. 5.

26.03.1922 (morning):

Rend your heart and not your garments: West. SMH 25.03.1922, p. 20.

26.03.1922 (evening):

There is a green hill far away: Gounod. SMH 25.03.1922, p. 20.

02.04.1922 (morning):

Come all ye weary: Gounod. SMH 01.04.1922, p. 3.

02.04.1922 (evening):

Blessed Jesu fount of mercy: Dvorak. SMH 01.04.1922, p. 3.

09.04.1922 (morning):

Hide Thy face from my sins: [West]. SMH 08.04.1922, p. 11.

09.04.1922 (afternoon):

Blessed Jesu fount of mercy: Dvorak. *Psalm 42*: Mendelssohn. SMH 08.04.1922, p. 11.

09.04.1922 (evening):

Blessed is he that cometh in the name of the Lord: Gounod. SMH 08.04.1922, p. 11.

14.04.1922 (morning):

O Saviour of the world: Gounod. SMH 15.04.1922, p. 11.

14.04.1922 (evening):

The Crucifixion: Stainer. SMH 15.04.1922, p. 11.

16.04.1922 (morning):

Hallelujah: Beethoven. SMH 17.04.1922, p. 6.

16.04.1922 (evening):

Worthy is the lamb that was slain from Messiah: Handel. SMH 17.04.1922, p. 6.

23.04.1922 (morning):

For us the Christ is made victim: Gounod. SMH 22.04.1922, p. 5.

23.04.1922 (evening):

Blessed be the God and Father: Wesley. SMH 22.04.1922, p. 5.

30.04.1922 (morning):

For us the Christ is made victim: Gounod. SMH 29.04.1922, p. 11.

30.04.1922 (evening):

Blessed be the God and Father: Wesley. SMH 29.04.1922, p. 11.

07.05.1922 (morning):

Lo my shepherd is divine: Haydn. SMH 06.05.1922, p. 17.

07.05.1922 (evening):

Hail, gladdening light: Martin. SMH 06.05.1922, p. 17.

14.05.1922 (morning):

Stand up and bless [the Lord your God]: Goss]. SMH 13.05.1922, p. 23.

14.05.1922 (evening):

O gladsome light: Gounod. SMH 13.05.1922, p. 23.

21.05.1922 (morning):

As the hart pants: Mendelssohn. SMH 20.05.1922, p. 16.

21.05.1922 (evening):

Zadok the priest: Handel. SMH 20.05.1922, p. 16.

25.05.1922 (evening):

Rédemption Part 2: Gounod. SMH 20.05.1922, p. 16.

28.05.1922 (morning):

Unfold ye portals: Gounod. SMH 27.05.1922, p. 15.

28.05.1922 (evening):

Lift up your heads [from Messiah]: Handel. SMH 27.05.1922, p. 15.

04.06.1922 (morning):

Holy Spirit, come, O come: Martin. SMH 03.06.1922, p. 11.

04.06.1922 (evening):

Come thou Holy Spirit come: Barrett. SMH 03.06.1922, p. 11.

11.06.1922 (morning):

I am Alpha and Omega: Stainer. SMH 10.06.1922, p. 11.

11.06.1922 (evening):

I saw the Lord sitting upon a throne: Stainer. SMH 10.06.1922, p. 11.

18.06.1922 (morning):

Hymn to the Trinity: Tchaikovsky. SMH 17.06.1922, p. 5.

18.06.1922 (evening):

God came from Teman: Steggall. SMH 17.06.1922, p. 5.

25.06.1922 (morning):

O Holy Ghost, into our minds: Macfarren. SMH 24.06.1922, p. 5.

25.06.1922 (evening):

God who made earth and heaven: Lohr. SMH 24.06.1922, p. 5.

02.07.1922 (morning):

O saving victim: Gounod. SMH 01.07.1922, p. 17.

02.07.1922 (evening):

My voice shalt thou hear: Wesley. SMH 01.07.1922, p. 17.

09.07.1922 (morning):

Father in heaven: Walmisley. SMH 08.07.1922, p. 11.

09.07.1922 (evening):

In humble faith and holy love: Garrett. SMH 08.07.1922, p. 11.

16.07.1922 (morning):

Peace I leave with you: Button. SMH 15.07.1922, p. 11.

16.07.1922 (evening):

Ho, everyone that thirsteth: Martin. SMH 15.07.1922, p. 11.

23.07.1922 (morning):

Thee will I love: Massey. SMH 22.07.1922, p. 5.

23.07.1922 (evening):

Come let us worship and kneel before the Lord: [Mendelssohn].
SMH 22.07.1922, p. 5.

30.07.1922 (morning):

Come Holy Ghost: Blair. SMH 29.07.1922, p. 9.

30.07.1922 (evening):

When Israel came out: Blair. SMH 29.07.1922, p. 9.

06.08.1922 (morning):

The sacrifice of God: Calkin. SMH 05.08.1922, p. 9.

06.08.1922 (evening):

The Lord hath commanded: Mendelssohn. SMH 05.08.1922, p. 9.

13.08.1922 (morning):

O pray for the peace of Jerusalem: Horsley. SMH 12.08.1922, p. 11.

13.08.1922 (evening):

I saw the Lord: Stainer. SMH 12.08.1922, p. 11.

20.08.1922 (morning):

Who is like unto thee, O Lord: Sullivan. SMH 19.08.1922, p. 16.

20.08.1922 (evening):

I wrestle and I pray: Bach. SMH 19.08.1922, p. 16.

27.08.1922 (morning):

The wilderness and the solitary place shall be glad: Wesley.
SMH 26.08.1922, p. 22.

27.08.1922 (evening):

And a highway shall be there: Wesley. SMH 26.08.1922, p. 22.

03.09.1922 (morning):

Blessed is he that cometh: Gounod. SMH 02.09.1922, p. 3.

03.09.1922 (evening):

In humble faith: Garrett. SMH 02.09.1922, p. 3.

10.09.1922 (morning):

O how amiable are thy dwellings: Fanning. SMH 09.09.1922, p. 4.

10.09.1922 (evening):

Come, my soul: Martin. SMH 09.09.1922, p. 4.

17.09.1922 (morning):

O taste and see how gracious the Lord is: Macfarren. SMH 16.09.1922, p. 17.

17.09.1922 (evening):

I waited for the Lord: Mendelssohn. SMH 16.09.1922, p. 17.

24.09.1922 (morning):

How lovely are the messengers: Mendelssohn. SMH 23.09.1922, p. 21.

24.09.1922 (evening):

Who is like unto Thee O Lord: Sullivan. SMH 23.09.1922, p. 21.

01.10.1922 (morning):

Holy Spirit, come: Martin. SMH 30.09.1922, p. 17.

01.10.1922 (evening):

God came from Teman: Steggall. SMH 30.09.1922, p. 17.

08.10.1922 (morning):

How lovely are thy dwellings: Spohr. SMH 07.10.1922, p. 3.

08.10.1922 (evening):

O how amiable are thy dwellings: Fanning. SMH 07.10.1922, p. 3.

15.10.1922 (morning):

How lovely are thy dwellings: Spohr. SMH 14.10.1922, p. 11.

15.10.1922 (evening):

O how amiable are thy dwellings: Fanning. SMH 14.10.1922, p. 11.

22.10.1922 (morning):

Lord God of heaven and earth: Spohr. SMH 21.10.1922, p. 11.

22.10.1922 (evening):

Lord God of Abraham [from Elijah]: Mendelssohn. SMH 21.10.1922, p. 11.

29.10.1922 (morning):

As the hart pants after waterbrooks: Mendelssohn. SMH 28.10.1922, p. 16.

29.10.1922 (evening):

The Lord is my light: Parker. SMH 28.10.1922, p. 16.

05.11.1922 (morning):

The king of love: Gounod. SMH 04.11.1922, p. 5.

05.11.1922 (evening):

My voice shalt thou hear: Wesley. SMH 04.11.1922, p. 5.

12.11.1922 (morning):

The Lord is loving unto every man: Garrett. SMH 11.11.1922, p. 11.

12.11.1922 (evening):

The heavens are telling from The Creation: Haydn. SMH 11.11.1922, p. 11.

19.11.1922 (morning):

Come unto him all ye who labour: Gounod. SMH 12.11.1922, p. 11.

19.11.1922 (evening):

Blessing, glory and wisdom: Bach. SMH 12.11.1922, p. 11.

26.11.1922 (morning):

O Lord, my God, hear thou the prayer thy servant prayeth: Malan.
SMH 25.11.1922, p. 14.

26.11.1922 (evening):

Stand up and bless the Lord your God: Goss. SMH 25.11.1922, p. 14.

30.11.1922 (Commemoration on Opening):

I waited for the Lord: Mendelssohn.

The heavens are telling [from *The Creation*]: Haydn.

Hallelujah [from *Messiah*]: Handel. SMH 02.12.1922, p. 9.

03.12.1922 (morning):

Hosanna in the highest: Stainer. SMH 02.12.1922, p. 24.

03.12.1922 (afternoon):

The Last Judgment: Spohr. SMH 02.12.1922, p. 24.

03.12.1922 (evening):

Praise his holy name: Spohr. SMH 02.12.1922, p. 24.

10.12.1922 (morning):

Come up hither, and I will show thee what shall be hereafter: Spohr.
SMH 09.12.1922, p. 5.

10.12.1922 (evening):

Harken unto me my people: Sullivan. SMH 09.12.1922, p. 5.

17.12.1922 (morning):

Blessed is he that cometh in the name of the Lord: Gounod.
SMH 16.12.1922, p. 21.

17.12.1922 (evening):

Great and wonderful are Thy works: Spohr. SMH 16.12.1922, p. 21.

24.12.1922 (morning):

Awake, awake, put on thy strength: Stainer. SMH 23.12.1922, p. 5.

24.12.1922 (evening):

O thou that tellest good tidings to Zion [from *Messiah*]; Handel.
SMH 23.12.1922, p. 5.

25.12.1922 (morning):

Thus speaketh the Lord of hosts: Stainer. SMH 23.12.1922, p. 5.

25.12.1922 (evening):

Christmas carols. SMH 23.12.1922, p. 5.

31.12.1922 (morning):

Sing to God your hymns of gladness: Gounod. SMH 30.12.1922, p. 17.

31.12.1922 (evening):

For unto us a child is born [from *Messiah*]: Handel. SMH 30.12.1922, p. 17.

Part 2: Classification by composer and frequency.

Bach:	<i>Blessing, glory, wisdom</i>	1
	<i>I wrestle and I pray</i>	1
	<i>Mighty Lord and King all glorious</i>	1
Barnett:	<i>Come thou, Holy Spirit</i>	1
Beethoven:	<i>Hallelujah</i>	1
Blair:	<i>Come Holy Ghost</i>	1
	<i>When Israel came out</i>	1
Button:	<i>Peace I leave you</i>	1
Calkin:	<i>The sacrifice of God</i>	1
Carols:	Not specified.	
Dvorak:	<i>Blessed Jesu fount of mercy</i>	2
Fanning:	<i>O how amiable are thy dwellings</i>	2
Farrant:	<i>Lord for Thy tender mercies' sake</i>	1
Garrett:	<i>In humble faith and holy love</i>	2
	<i>The Lord is loving unto every man</i>	1
Gibbons:	<i>Almighty and everlasting God</i>	1
Goss:	<i>O Saviour of the world</i>	1
	<i>Stand up and bless the Lord your God</i>	1
Gounod:	<i>Blessed is he that cometh in the name of the Lord</i>	5
	<i>Come all ye weary</i>	1
	<i>Come unto Him, all ye who labour</i>	1
	<i>For us the Christ was made a victim</i>	1
	<i>O gladsome light</i>	1

	<i>O saving victim, slain for man</i>	2
	<i>O Saviour of the world</i>	1
	<i>Rédemption, part 2</i>	1
	<i>Sing to God your hymns of gladness</i>	1
	<i>The king of love my shepherd is</i>	2
	<i>There is a green hill far away</i>	2
	<i>Unfold ye portals</i>	1
Handel:	<i>For unto us a child is born [from Messiah]</i>	1
	<i>Lift up your heads [from Messiah]</i>	1
	<i>O thou that tellest good tidings to Zion [from Messiah]</i>	1
	<i>Worthy is the lamb [from Messiah]</i>	1
	<i>Zadok the priest</i>	1
Haydn:	<i>Lo, my shepherd is divine</i>	1
	<i>The heavens are telling from The Creation</i>	1
Hopkins:	<i>I wash my hands in innocency, O Lord</i>	1
Horsley:	<i>O pray for the peace of Jerusalem</i>	1
Lohr:	<i>God who madest heaven and earth</i>	1
Macfarren:	<i>Keep innocence and take heed unto the thing that is right</i>	2
	<i>O Holy Ghost into our minds</i>	1
	<i>O taste and see how gracious the Lord is</i>	1
Martin:	<i>Come, my soul</i>	1
	<i>Hail gladdening light</i>	1
	<i>Ho, everyone that thirsteth</i>	1
	<i>Holy Spirit come, O come</i>	2
	<i>Whosoever dwelleth under the most high</i>	1
Massey [Joseph]:	<i>Thee will I love, my strength, my tower</i>	2
Mendelssohn:	<i>As pants the hart after the waterbrooks</i>	2
	<i>He watching over Israel slumbers not nor sleeps</i>	
	[from <i>Elijah</i>]	1
	<i>Happy and blest are those who have endured</i>	1
	<i>Hear my prayer</i>	2
	<i>How lovely are the messengers</i>	1
	<i>I waited for the Lord</i>	2
	<i>Lord God of Abraham [from Elijah]</i>	1
	<i>O come let us worship and kneel before the Lord</i>	1
	<i>Psalm 42</i>	1
	<i>The Lord hath commanded</i>	1

Parker:	<i>The Lord is my light and my salvation</i>	1
Spohr:	<i>Come up hither and I will show thee</i>	
	<i>what shall be hereafter</i>	1
	<i>Great and wonderful are thy works</i>	1
	<i>How lovely are Thy dwellings fair</i>	3
	<i>Lord God of heaven and earth</i>	1
	<i>Praise his holy name</i>	1
	<i>The Last Judgment</i>	1
Stainer:	<i>Awake thou that rest</i>	1
	<i>Awake, awake and put on thy strength</i>	1
	<i>I saw the Lord sitting upon a throne</i>	2
	<i>O Zion that bringest good tidings</i>	1
	<i>The Crucifixion</i>	1
	<i>Thus speaketh the Lord of hosts</i>	2
Steggall:	<i>God came from Termin</i>	2
Sullivan:	<i>Harken unto me my people</i>	1
	<i>Who is like unto Thee O Lord</i>	1
Tchaikovsky:	<i>Hymn to the Trinity</i>	1
	<i>Lord have mercy</i>	1
Walmisley:	<i>Father in heaven in whom our hopes confide</i>	1
Wesley:	<i>And a highway shall be there</i>	1
	<i>Blessed be the God and Father</i>	1
	<i>My voice shalt thou hear betimes</i>	3
	<i>The wilderness and the solitary place shall be glad</i>	1
West:	<i>Hide thy face from my sins</i>	1
	<i>Rend your hearts and not your garments</i>	1

Services:

None advertised

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1923

Chronological list:

07.01.1923 (morning):

O Zion that bringest good tidings: Stainer. SMH 06.01.1923, p. 11.

07.01.1923 (evening):

Thus speaketh the Lord of hosts: Stainer. SMH 06.01.1923, p. 11.

14.01.1923 (morning):

Mighty Lord and king all glorious: Bach. SMH 13.01.1923, p. 21.

14.01.1923 (evening):

O come let us worship: Mendelssohn. SMH 13.01.1923, p. 21.

21.01.1923 (morning):

Keep innocency and take heed unto the thing that is right: Macfarren. SMH 20.01.1923, p. 11.

21.01.1923 (evening):

The Lord is loving unto every man: [Garrett]. SMH 20.01.1923, p. 11.

28.01.1923 (morning):

What tongue can tell: Saumarez Smith. SMH 27.01.1923, p. 3.

28.01.1923 (evening):

Ascribe unto the Lord: Wesley. SMH 27.01.1923, p. 3.

04.02.1923 (morning):

The king of love: Gounod. SMH 03.02.1923, p. 4.

04.02.1923 (evening):

The heavens are telling [from *The Creation*]: Haydn. SMH 03.02.1923, p. 4.

11.02.1923 (morning):

Who can express the noble acts of the Lord: Wesley. SMH 10.02.1923, p. 4.

11.02.1923 (evening):

Whoso dwelleth under the defence of the most high: Martin. SMH 10.02.1923, p. 4.

18.02.1923 (morning):

Rend your hearts: West. SMH 17.02.1923, p. 19.

18.02.1923 (evening):

He, is watching over Israel [from *Elijah*]: Mendelssohn. SMH 24.02.1923, p. 4.

25.02.1923 (morning):

I waited for the Lord: Mendelssohn. SMH 24.02.1923, p. 4.

25.02.1923 (evening):

Come unto him: Gounod. SMH 24.02.1923, p. 4.

04.03.1923 (morning):

O Saviour of the world: Goss. SMH 03.03.1923, p. 3.

04.03.1923 (evening):

Bow down thine ear: Parker. SMH 03.03.1923, p. 3.

11.03.1923 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 10.03.1923, p. 4.

11.03.1923 (evening):

O for a closer walk with God: Foster. SMH 10.03.1923, p. 4.

18.03.1923 (morning):

Almighty and everlasting God: Gibbons. SMH 17.03.1923, p. 4.

18.03.1923 (evening):

Hear my prayer: Mendelssohn. SMH 17.03.1923, p. 4.

25.03.1923 (morning):

Blessed Jesu, fount of mercy: Dvorak. SMH 24.03.1923, p. 24.

25.03.1923 (evening):

There is a green hill: Gounod. SMH 24.03.1923, p. 24.

30.03.1923 (Good Friday morning):

Come all ye weary: Gounod. SMH 30.03.1923, p. 6.

30.03.1923 (Good Friday evening):

The Crucifixion: Stainer. SMH 30.03.1923, p. 6.

01.04.1923 (morning):

Break forth into joy: Barnby. SMH 31.03.1923, p. 4.

01.04.1923 (evening):

Hallelujah: Beethoven. SMH 31.03.1923, p. 4.

08.04.1923 (morning):

Christ is risen from the dead: Roberts. SMH 07.04.1923, p. 22.

08.04.1923 (evening):

Blessed be the God and Father: Wesley. SMH 07.04.1923, p. 22.

15.04.1923 (morning):

For us the Christ is made victorious: Gounod. SMH 14.04.1923, p. 7.

15.04.1923 (evening):

Awake thou that sleepest: Stainer. SMH 14.04.1923, p. 7.

22.04.1923 (morning):

God so loved the world [from *The Crucifixion*]: Stainer SMH 21.04.1923, p. 24.

22.04.1923 (evening):

God who madest earth and heaven: Lohr. SMH 21.04.1923, p. 24.

26.04.1923 (Anzac Day morning):

Happy and blessed are they who have endured: Mendelssohn.
SMH 25.04.1923, p. 8.

29.04.1923 (morning):

Lord God of heaven: Spohr. SMH 28.04.1923, p. 22.

29.04.1923 (evening):

Who is like unto thee: Sullivan. SMH 28.04.1923, p. 22.

06.05.1923 (morning):

O taste and see how gracious the Lord is: Macfarren SMH 05.05.1923, p. 20.

06.05.1923 (evening):

O praise the Lord from the heavens: Rachmaninoff. SMH 05.05.1923, p. 20.

10.05.1923 (Ascension Day):

Rédemption Part 2: Gounod. SMH 05.05.1923, p. 20.

13.05.1923 (morning):

Unfold ye portals everlasting: Gounod SMH 12.05.1923, p. 17.

13.05.1923 (evening):

Lift up your heads [from *Messiah*]: Handel. SMH 12.05.1923, p. 17.

20.05.1923 (morning):

Come thou Holy Spirit come: Barnett. SMH 19.05.1923, p. 17.

20.05.1923 (evening):

Holy Spirit, come, O come: Martin. SMH 19.05.1923, p. 17.

27.05.1923 (morning):

Lord God of heaven: Spohr. SMH 26.05.1923, p. 17.

27.05.1923 (evening):

Who is like unto thee: Sullivan. SMH 26.05.1923, p. 17.

03.06.1923 (morning):

In humble faith: Garrett. SMH 02.06.1923, p. 23.

03.06.1923 (evening):

Blessed be the God and Father: Wesley. SMH 02.06.1923, p. 23.

10.06.1923 (morning):

Come up hither: Spohr. SMH 09.06.1923, p. 21.

10.06.1923 (evening):

Hail gladdening light: Martin. SMH 09.06.1923, p. 21.

17.06.1923 (morning):

O Saviour of the world: Goss. SMH 16.06.1923, p. 21.

17.06.1923 (evening):

God came from Teman: Steggall. SMH 16.06.1923, p. 21.

24.06.1923 (morning):

Te deum: Brewer in E flat.

Selection from *Elijah*: Mendelssohn. SMH 23.06.1923, p. 17.

24.06.1923 (evening):

Magnificat and *Nunc dimittis*: Noble in B minor.

Selection from *Elijah*: Mendelssohn. SMH 23.06.1923, p. 17.

01.07.1923 (morning):

Call to remembrance: Farrant. SMH 30.06.1923, p. 21.

01.07.1923 (evening):

Judge me, O God: Mendelssohn. SMH 30.06.1923, p. 21.

08.07.1923 (morning):

Te deum: Harwood in A flat

Father of heaven: Walmisley. SMH 07.07.1923, p. 21.

08.07.1923 (evening):

Magnificat and *Nunc dimittis*: Stainer in B flat.

Hallelujah: Beethoven. SMH 07.07.1923, p. 21.

15.07.1923 (morning):

Communion service: Brewer in E flat.

Almighty and everlasting God: Gibbons. SMH 14.07.1923, p. 23.

15.07.1923 (evening):

O come everyone that thirsteth: Mendelssohn.

And then shall your light break forth: Mendelssohn. SMH 14.07.1923, p. 23.

22.07.1923 (morning):

O for a closer walk with God: Foster. SMH 21.07.1923, p. 23.

22.07.1923 (evening):

The heavens are telling [from *The Creation*]: Haydn. SMH 21.07.1923, p. 23.

29.07.1923 (morning):

How lovely are the messengers: Mendelssohn.

Now we are ambassadors: Mendelssohn. SMH 28.07.1923, p. 23.

29.07.1923 (evening):

If we believe that Jesus died and rose again: Goss. SMH 28.07.1923, p. 23.

05.08.1923 (morning):

Lead me Lord, lead me in thy righteousness: Wesley. SMH 04.08.1923, p. 23.

05.08.1923 (evening):

Comfort ye my people and Hallelujah both from *Messiah*: Handel.

SMH 04.08.1923, p. 23.

12.08.1923 (morning):

Be not afraid [from *Elijah*]: Mendelssohn. SMH 11.08.1923, p. 17.

12.08.1923 (evening):

Hail gladdening light: Martin. SMH 11.08.1923, p. 17.

19.08.1923 (morning):

Blessed is he who cometh in the name of the Lord: Harwood.

SMH 18.08.1923, p. 17.

19.08.1923 (evening):

Hear my prayer: Mendelssohn. SMH 18.08.1923, p. 17.

26.08.1923 (morning):

Holy Spirit come, O come: Martin. SMH 25.08.1923, p. 24.

26.08.1923 (afternoon):

If we believe that Jesus died and rose again: Goss. SMH 25.08.1923, p. 24.

26.08.1923 (evening):

Blessing, glory and wisdom and thanks: Bach. SMH 25.08.1923, p. 24.

02.09.1923 (morning):

Lo my shepherd is divine: Haydn. SMH 01.09.1923, p. 3.

02.09.1923 (evening):

Selections from *Messiah*: Handel. SMH 01.09.1923, p. 3.

09.09.1923 (morning):

All men, all things. all that hath life and breath: Mendelssohn.

SMH 08.09.1923, p. 24.

09.09.1923 (evening):

Thou knowest Lord the secrets of our hearts: Purcell. SMH 08.09.1923, p. 24.

16.09.1923 (morning):

If ye love me, keep my commandments: Tallis. SMH 15.09.1923, p. 3.

16.09.1923 (evening):

Selections from *Elijah*: Mendelssohn. SMH 15.09.1923, p. 3.

23.09.1923 (morning):

Is it nothing to you, all ye that pass by: Morales. SMH 22.09.1923, p. 19.

23.09.1923 (evening):

O gladsome light: Sullivan. SMH 22.09.1923, p. 19.

30.09.1923 (morning):

They that go down to the sea in ships: Bantock. SMH 29.09.1923, p. 3.

30.09.1923 (evening):

The Wilderness: Wesley. SMH 29.09.1923, p. 3.

07.10.1923 (morning):

Thou will keep him in perfect peace: Wesley. SMH 06.10.1923, p. 3.

07.10.1923 (evening):

Selections from *Elijah*: Mendelssohn. SMH 06.10.1923, p. 3.

14.10.1923 (morning):

Lord God of Abraham and Cast thy burdens from Elijah: Mendelssohn. SMH 13.10.1923, p. 3.

14.10.1923 (evening):

It came even to pass: Ouseley. SMH 13.10.1923, p. 3.

21.10.1923 (morning):

Rend your heart and not your garments: West. SMH 20.10.1923, p. 3.

21.10.1923 (evening):

Blessing, glory, wisdom: Bach. SMH 20.10.1923, p. 3.

28 10.1923 (morning):

Blessing, glory, honour, wisdom: Bach. SMH 27.10.1923, p. 9.

28.10.1923 (evening):

Hosanna to the son of David: Gibbons. SMH 27.10.1923, p. 9.

04.11.1923 (morning):

God so loved the world [from *The Crucifixion*]: Stainer. SMH 03.11.1923, p. 9.

04.11.1923 (evening):

In humble faith: Garrett. SMH 03.11.1923, p. 9.

11.11.1923 (morning):

Lead me, Lord, lead me in thy righteousness: Wesley. SMH 10.11.1923, p. 24.

11.11.1923 (evening):

All men, all things: Mendelssohn. SMH 10.11.1923, p. 24.

18.11.1923 (morning):

O Saviour of the world: Goss. SMH 17.11.1923, p. 15.

18.11.1923 (evening):

O Holy Ghost into our minds send down thy heavenly light: Macfarren.
SMH 17.11.1923, p. 15.

25.11.1923 (morning):

I wrestle and I pray: Bach. SMH 24.11.1923, p. 24.

25.11.1923 (evening):

Hear my prayer: Mendelssohn. SMH 24.11.1923, p. 24.

02.12.1923 (morning):

Judge me O God: Mendelssohn. SMH 01.12.1923, p. 9.

02.12.1923 (evening):

Selection from *Hymn of Praise:* Mendelssohn. SMH 01.12.1923, p. 9.

09.12.1923 (morning):

Thou knowest Lord: Purcell. SMH 08.12.1923, p. 24.

09.12.1923 (evening):

Blessed be the God and Father: Wesley. SMH 08.12.1923, p. 24.

16.12.1923 (morning):

Blessed is he who comes in the name of the Lord: Harwood. SMH 15.12.1923, p. 7.

16.12.1923 (evening):

And the glory of the Lord [from *Messiah*]: Handel. SMH 15.12.1923, p. 7.

23.12.1923 (morning):

How lovely are the messengers: Mendelssohn. SMH 22.12.1923, p. 5.

23.12.1923 (evening):

Hosanna to the son of David: Gibbon. SMH 22.12.1923, p. 5.

24.12.1923 (evening):

Carols. SMH 22.12.1923, p. 5.

25.12.1923 (evening):

Messiah: Handel. SMH 25.12.1923, p. 10.

30.12.1923 (morning):

Carols. SMH 29.12.1923, p. 8.

30.12.1923 (afternoon):

Messiah: Handel. SMH 29.12.1923, p. 8.

30.12.1923 (evening):

All men, all things: Mendelssohn. SMH 29.12.1923, p. 8.

Part 2: Classification by composer and frequency.

Carols		2
Bach:	<i>Blessing, glory, wisdom and thanks</i>	3
	<i>I wrestle and I pray</i>	1
	<i>Mighty Lord and King all glorious</i>	1
Barnby:	<i>Break forth into joy</i>	1
Barnett:	<i>Come thou Holy Spirit come</i>	1
Bantock:	<i>They that go down to the sea in ships</i>	1
Beethoven:	<i>Hallelujah</i>	2
Dvorak:	<i>Blessed Jesu, fount of mercy</i>	1
Farrant:	<i>Call to remembrance</i>	1
	<i>Lord for Thy tender mercies' sake</i>	1
Foster:	<i>O for a closer walk with God</i>	1
Garrett:	<i>In humble faith</i>	2
	<i>The Lord is loving unto every man</i>	1
Gibbons:	<i>Almighty and everlasting God</i>	2
	<i>Hosanna to the son of David</i>	2
Goss:	<i>If we believe that Jesus died and rose again</i>	1
	<i>O Saviour of the world</i>	3
Gounod:	<i>Come all ye weary</i>	1
	<i>Come unto him</i>	1
	<i>For us the Christ is made victorious</i>	1
	<i>Rédemption Part 2</i>	1
	<i>The king of love</i>	1

	<i>There is a green hill</i>	1
	<i>Unfold ye portals everlasting</i>	1
Handel:	<i>And the glory of the Lord from Messiah</i>	1
	<i>Comfort ye my people from Messiah</i>	1
	<i>Hallelujah from Messiah</i>	1
	<i>Lift up your heads [from Messiah]</i>	1
	<i>Messiah</i>	2
	<i>Selections from Messiah</i>	1
Harwood:	<i>Blessed is he who cometh in the name of the Lord</i>	2
Haydn:	<i>My shepherd is divine</i>	1
	<i>The heavens are telling [from The Creation]</i>	1
Lohr:	<i>God who madest earth and heaven</i>	1
Macfarren:	<i>Keep innocency and take heed</i>	
	<i>unto the thing that is right</i>	1
	<i>O Holy Ghost into our minds send down</i>	
	<i>Thy heavenly light</i>	1
	<i>O taste and see how gracious the Lord is</i>	1
Martin:	<i>Hail gladdening light</i>	2
	<i>Holy spirit, come O come</i>	2
	<i>Whoso dwelleth under the defence of the most high</i>	1
Mendelssohn:	<i>All men, all things, all that hath life and breath</i>	3
	<i>And then shall your light break forth</i>	1
	<i>Be not afraid [from Elijah]</i>	1
	<i>Cast thy burdens from Elijah</i>	1
	<i>Happy and blessed are they who have endured</i>	1
	<i>He is watching over Israel [from Elijah]</i>	1
	<i>Hear my prayer</i>	3
	<i>How lovely are the messengers</i>	2
	<i>I waited for the Lord</i>	1
	<i>Judge me O God</i>	2
	<i>Lord God of Abraham from Elijah</i>	1
	<i>Now we are ambassadors</i>	1
	<i>O come everyone that thirsteth</i>	1
	<i>O come let us worship</i>	1
	<i>Selection from Elijah</i>	4
	<i>Selection from Hymn of praise</i>	1
Morales:	<i>Is it nothing to you, all ye that pass by</i>	1
Parker:	<i>Bow down thine ear</i>	1
Purcell:	<i>Thou knowest Lord the secrets of our hearts</i>	2

Rachmaninoff:	<i>O praise the Lord from the heavens</i>	1
Roberts:	<i>Christ is risen from the dead</i>	1
Saumarez Smith	<i>What tongue can tell</i>	1
Spohr:	<i>Come up hither</i>	1
	<i>Lord God of heaven</i>	2
Stainer:	<i>Awake thou that sleepest</i>	1
	<i>God so loved the world [from <i>The Crucifixion</i>]</i>	2
	<i>The Crucifixion</i>	1
	<i>Thus speaketh the Lord of hosts</i>	1
	<i>Zion that bringest good tidings</i>	1
Steggall:	<i>God came from Teman</i>	1
Sullivan:	<i>O gladsome light</i>	1
	<i>Who is like unto Thee</i>	2
Tallis:	<i>If ye love me, keep my commandments</i>	1
Walmisley:	<i>Father of heaven</i>	1
Wesley:	<i>Ascribe unto the Lord</i>	1
	<i>Blessed be the God and father</i>	3
	<i>Lead me Lord, lead me in thy righteousness</i>	2
	<i>The Wilderness</i>	1
	<i>Thou will keep him in perfect peace</i>	1
	<i>Who can express the noble acts of the Lord</i>	1
West:	<i>Rend your heart and not your garments</i>	2

Services

<i>Communion Service:</i>	Brewer in E flat	1
<i>Magnificat and Nunc dimittis:</i>		
	Noble in B minor	1
	Stainer in B flat	1
<i>Te deum:</i>	Brewer in E flat	1
	Harwood in A flat	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1924

Chronological list:

06.01.1924 (morning):

Lead me Lord, [lead me in Thy righteousness]: Wesley. SMH 05.01.1924, p. 11.

06.01.1924 (evening):

O gladsome light: Sullivan. SMH 05.01.1924, p. 11.

13.01.1924 (morning):

God so loved the world [from The Crucifixion]: Stainer. SMH 12.01.1924, p. 19.

13.01.1924 (evening):

Lead me Lord, [lead me] in Thy righteousness: [Wesley]. SMH 12.01.1924, p. 19.

20.01.1924 (morning):

O for a closer walk with God: Foster. SMH 19.01.1924, p. 9.

20.01.1924 (evening):

O Saviour of the world: Goss. SMH 19.01.1924, p. 9.

27.01.1924 (morning):

Now we are ambassadors: Mendelssohn. SMH 26.01.1924, p. 23.

27.01.1924 (evening):

O for a closer walk with God: Foster. SMH 26.01.1924, p. 23.

03.02.1924 (morning):

Blessed is he that cometh in the name of the Lord: Harwood.
SMH 02.02.1924, p. 20.

03.02.1924 (evening):

In humble faith: Garrett. SMH 02.02.1924, p. 20.

10.02.1924 (morning):

Lo, my shepherd is divine: Haydn. SMH 09.02.1924, p. 8.

10.02.1924 (evening):

Hallelujah: Beethoven. SMH 09.02.1924, p. 8.

17.02.1924 (morning):

Almighty and everlasting God: Gibbons. SMH 16.02.1924, p. 26.

17.02.1924 (evening):

God came from Terman: Steggall. SMH 16.02.1924, p. 26.

24.02.1924 (morning):

O Holy Ghost into our minds: Macfarren. SMH 23.02.1924, p. 21.

24.02.1924 (evening):

Hail gladdening light: Martin. SMH 23.02.01.1924, p. 21.

02.03.1924 (morning):

Lead me Lord, lead me in Thy righteousness: Wesley. SMH 01.03.1924, p. 28.

02.03.1924 (evening):

Lead me Lord, lead me in Thy righteousness: Wesley.

Cast thy burdens: Mendelssohn. SMH 01.03.1924, p. 28.

09.03.1924 (morning):

Rend your hearts and not your garments: Wesley. SMH 08.03.1924, p. 20.

09.03.1924 (evening):

As the hart pants: Mendelssohn. SMH 08.03.1924, p. 20.

16.03.1924 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 15.03.1924, p. 21.

16.03.1924 (evening):

I wrestle and pray: Bach. SMH 15.03.1924, p. 21.

23.03.1924 (morning):

O Saviour of the world: Goss. SMH 22.03.1924, p. 34.

23.03.1924 (evening):

By the waters of Babylon: Boyce. SMH 22.03.1924, p. 34.

30.03.1924 (morning):

O Saviour of the world: Goss. SMH 29.03.1924, p. 28.

30.03.1924 (evening):

Lead me Lord, lead me in Thy righteousness: Wesley

Cast thy burdens: Mendelssohn. SMH 29.03.1924, p. 28.

01.04.1924: Concert of early English anthems, motets, canticles and hymns by Farrant, Clarke, Allegri, Byrd, Boyce and Webbe: SMH 01.04.1924, p. 5.

06.04.1924 (morning):

If ye love me, keep my commandments: Tallis. SMH 05.04.1924, p. 27.

06.04.1924 (evening):

Hail gladdening light: Martin. SMH 05.04.1924, p. 27.

13.04.1924 (morning):

Blessed is he that cometh: Harwood. SMH 12.04.1924, p. 3.

13.04.1924 (afternoon):

St Matthew Passion: Bach. SMH 12.04.1924, p. 3.

13.04.1924 (evening):

Hosanna to the son of David: Weekes. SMH 12.04.1924, p. 3.

14.04.1924:

St Matthew Passion: Bach. SMH 12.04.1924, p. 3.

18.04.1924 (morning):

Could you not watch: (Anon). SMH 12.04.1924, p. 3.

18.04.1924 (evening):

Miserere: Allegri.

The Crucifixion: Stainer. SMH 12.04.1924, p. 3.

20.04.1924 (morning):

If we believe that Jesus died and rose again: Goss. SMH 19.04.1924, p. 21.

20.04.1924 (evening):

Hallelujah [from *Messiah*]: Handel. SMH 19.05.1924, p. 21.

27.04.1924:

Blest are the departed who in the Lord are sleeping: [Spohr].
SMH 25.04.1924, p. 25.

04.05.1924 (morning):

Lo my shepherd is divine: Haydn. SMH 03.05.1924, p. 8.

04.05.1924 (evening):

All that has life and breath sing to the Lord: Mendelssohn. SMH 03.05.1924, p. 8.

11.05.1924 (morning):

Father of heaven: Walmisley. SMH 10.05.1924, p. 21.

11.05.1924 (evening):

Hail gladdening light: Martin. SMH 10.05.1924, p. 21.

18.05.1924 (morning):

Thou wilt keep him in perfect peace: Wesley. SMH 17.05.1924, p. 8.

18.05.1924 (evening):

Blessing, glory and wisdom: Bach. SMH 17.05.1924, p. 8.

25.05.1924 (morning):

Blessed be the God and Father: Wesley. SMH 24.05.1924, p. 8.

25.05.1924 (evening):

Hear my prayer: Mendelssohn. SMH 24.05.1924, p. 8.

01.06.1924 (morning):

They that go down to the sea in ships: Bantock. SMH 31.05.1924, p. 26.

01.06.1924 (evening):

Thou art gone up and Lift up your heads from Messiah: Handel.
SMH 31.05.1924, p. 26.

08.06.1924 (morning):

Come Holy Ghost: Attwood. SMH 07.06.1924, p. 22.

08.06.1924 (evening):

Holy Spirit, come: Martin. SMH 07.06.1924, p. 22.

15.06.1924 (morning):

Hymn of the cherubim: Rachmaninoff. SMH 14.06.1924, p. 5.

15.06.1924 (evening):

In humble faith: Garrett. SMH 14.06.1924, p. 5.

22.06.1924 (morning):

For He shall give His angels charge over thee [from Elijah]: Mendelssohn.
SMH 21.06.1924, p. 19.

22.06.1924 (evening):

O love every one and Then shall your light: Mendelssohn. SMH 21.06.1924, p. 19.

29.06.1924 (morning):

How lovely are the messengers: Mendelssohn. SMH 28.06.1924, p. 25.

29.06.1924 (evening):

It came even to pass: Ouseley. SMH 28.06.1924, p. 25.

06.07.1924 (morning):

O praise the Lord from the heavens: Rachmaninoff. SMH 05.07.1924, p. 24.

06.07.1924 (evening):

God came from Teman: Steggall. SMH 05.07.1924, p. 24.

13.07.1924 (morning):

Blessed are the men who fear him [from Elijah]: Mendelssohn.
SMH 12.07.1924, p. 19.

13.07.1924 (evening):

Be not afraid, sayeth God the Lord [from Elijah]: Mendelssohn.
SMH 12.07.1924, p. 19.

20.07.1924 (morning):

O Saviour of the world: Goss. SMH 19.07.1924, p. 24.

20.07.1924 (evening):

The heavens are telling [from *The Creation*]: Haydn. SMH 19.07.1924, p. 24.

27.07.1924 (morning):

Father of heaven: Walmisley. SMH 26.07.1924, p. 19.

27.07.1924 (evening):

Lift mine eyes: Mendelssohn. SMH 26.07.1924, p. 19.

03.08.1924 (morning):

Lord of all power: Husin. SMH 02.08.1924, p. 24.

03.08.1924 (evening):

For the mountains shall depart: Mendelssohn. SMH 02.08.1924, p. 24.

10.08.1924 (morning):

Lord, bow Thine ear [from *Elijah*]: Mendelssohn. SMH 09.08.1924, p. 24.

10.08.1924 (evening):

Thanks be to God [from *Elijah*]: Mendelssohn. SMH 09.08.1924, p. 24.

17.08.1924 (morning):

Blessed is he: Harwood. SMH 16.08.1924, p. 24.

17.08.1924 (evening):

I will exalt thee: Tye. SMH 16.08.1924, p. 24.

24.08.1924 (morning):

How beautiful are the feet of him that bringest good tidings: Handel. SMH 23.08.1924, p. 18.

24.08.1924 (evening):

Hail gladdening light: Martin. SMH 23.08.1924, p. 18.

31.08.1924 (morning):

If we believe that Jesus died and rose again: Goss. SMH 30.08.1924, p. 5.

31.08.1924 (evening):

Judge me O God and plead my cause: Mendelssohn. SMH 30.08.1924, p. 5.

07.09.1924 (morning):

In humble faith: Garrett. SMH 06.09.1924, p. 24.

07.09.1924 (evening):

O rest in the Lord and Behold God the Lord: Mendelssohn. SMH 06.09.1924, p. 24.

14.09.1924 (morning):

Thou knowest Lord: Purcell. SMH 13.09.1924, p. 26.

14.09.1924 (evening):

Come, Jesus, come: Bach. SMH 13.09.1924, p. 26.

21.09.1924 (morning):

Holy, holy, holy: Rachmaninoff. SMH 20.09.1924, p. 26.

21.09.1924 (evening):

Praise the Lord: Mendelssohn. SMH 20.09.1924, p. 26.

28.09.1924 (morning):

For He shall give his angels charge over thee [from *Elijah*]: Mendelssohn. SMH 27.09.1924, p. 26.

28.09.1924 (evening):

The Lord gave the word [from *Messiah*]: Handel. SMH 27.09.1924, p. 26.

04.10.1924 (morning):

Lord God of Abraham and Cast thy burdens: Mendelssohn. SMH 03.10.1924, p. 26.

04.10.1924 (evening):

Lo, my shepherd is divine: Haydn. SMH 03.10.1924, p. 26.

11.10.1924 (morning):

Thou wilt keep him in perfect peace: Wesley. SMH 10.10.1924, p. 21.

11.10.1924 (evening):

O for a closer walk with God: Foster. SMH 10.10.1924, p. 21.

18.10.1924 (morning):

Let us come: Lloyd. SMH 17.10.1924, p. 7.

18.10.1924 (evening):

By the waters of Babylon: Boyce. SMH 17.10.1924, p. 7.

25.10.1924 (morning):

He that shall endure: Mendelssohn. SMH 17.10.1924, p. 7.

25.10.1924 (evening):

O come to the waters: [Anon]. SMH 24.10.1924, p. 7.

02.11.1924 (morning):

Blessed is he that cometh: Harwood. SMH 01.11.1924, p. 7.

02.11.1924 (evening):

Be not afraid: Mendelssohn. SMH 01.11.1924, p. 7.

09.11.1924 (evening):

Hail, gladdening light: Martin. SMH 24.11.1924, p. 26.

16.11.1924 (morning):

Lead me Lord: Wesley. SMH 15.11.1924, p. 7.

16.11.1924 (evening):

Hear my prayer: Mendelssohn. SMH 15.11.1924, p. 7.

23.11.1924 (morning):

O Saviour of the world: Goss. SMH 22.11.1924, p. 7.

23.11.1924 (evening):

All men, all things sing to the Lord: Mendelssohn. SMH 22.11.1924, p. 7.

30.11.1924 (morning):

Thou knowest Lord: Purcell. SMH 29.11.1924, p. 26.

30.11.1924 (afternoon):

Messiah: Handel. SMH 29.11.1924, p. 26.

30.11.1924 (evening):

I wrestle and I pray: Bach. SMH 29.11.1924, p. 26.

07.12.1924 (morning):

Blessed are the men [who fear him from Elijah]: Mendelssohn. SMH 06.12.1924, p. 7.

07.12.1924 (afternoon):

Elijah: Mendelssohn. SMH 06.12.1927, p. 7.

07.12.1924 (evening):

Behold God hath sent: Mendelssohn. SMH 06.12.1924, p. 7.

14.12.1924 (morning):

Blessed is he that comes in the name of the Lord: Harwood. SMH 13.12.1924, p. 26.

14.12.1924 (evening):

Blessed be the God and Father: Wesley. SMH 13.12.1924, p. 26.

21.12.1924 (morning):

Judge me O Lord: Mendelssohn. SMH 20.12.1924, p. 26.

21.12.1924 (evening):

Hosanna to the son of David: Gibbons. SMH 20.12.1924, p. 23.

25.12.1924 (morning):

Carols. SMH 20.12.1924, p. 21.

25.12.1924 (evening):

Messiah: Handel. SMH 20.12.1924, p. 21.

Part 2: Classification by composer and frequency.

Anon:	<i>Could you not watch</i>	1
	<i>O come to the waters</i>	1
Allegri	<i>Miserere</i>	2
Attwood:	<i>Come Holy Ghost</i>	1
Bach:	<i>Blessing, glory and wisdom</i>	1
	<i>Come, Jesus, come</i>	1
	<i>I wrestle and I pray</i>	2
	<i>St Matthew Passion</i>	2
Bantock:	<i>They that go down to the sea in ships</i>	1
Beethoven:	<i>Hallelujah</i>	1
Boyce:	<i>By the waters of Babylon</i>	2
Farrant	<i>Lord for Thy tender mercies' sake</i>	1
Foster:	<i>O for a closer walk with God</i>	2
Garrett:	<i>In humble faith</i>	3
Gibbons:	<i>Almighty and everlasting God</i>	1
	<i>Hosanna to the son of David</i>	1
Goss:	<i>If we believe that Jesus died and rose again</i>	2
	<i>O Saviour of the world</i>	3
Handel:	<i>Lift up your heads</i>	1
	<i>How beautiful are the feet of him that</i>	
	<i> bringest good tidings from Messiah</i>	1
	<i>Lift up your heads</i>	1
	<i>Messiah</i>	2
	<i>The Lord gave the word [from Messiah]</i>	1
	<i>Thou art gone up from Messiah</i>	1
Harwood:	<i>Blessed is he that cometh in the name of the Lord</i>	5
Haydn:	<i>Lo, my shepherd is divine</i>	3
	<i>The heavens are telling [from The Creation]</i>	1
Husin:	<i>Lord of all power</i>	1
Lloyd:	<i>Let us come</i>	1

Macfarren:	<i>O Holy Ghost, into our minds</i>	1
Martin:	<i>Hail gladdening light</i>	5
	<i>Holy Spirit, come</i>	1
Mendelssohn:		
	<i>As the hart pants</i>	1
	<i>All men, all things sing to the Lord:</i>	1
	<i>All that has life and breath sing to the Lord</i>	1
	<i>Be not afraid, sayeth God the Lord [from Elijah]</i>	2
	<i>Behold God has sent</i>	1
	<i>Behold God the lord</i>	1
	<i>Blessed are the men who fear him [from Elijah]</i>	2
	<i>Cast thy burdens</i>	3
	<i>Elijah</i>	1
	<i>For He shall give His angels charge over thee</i>	
	<i>[from Elijah]</i>	2
	<i>For the mountains shall depart</i>	1
	<i>He that shall endure</i>	1
	<i>Hear my prayer</i>	2
	<i>How lovely are the messengers</i>	1
	<i>Judge me O God and plead my cause</i>	2
	<i>Lift mine eyes</i>	1
	<i>Lord, bow Thine ear [from Elijah]</i>	1
	<i>Lord God of Abraham</i>	1
	<i>Now we are ambassadors</i>	1
	<i>O love every one</i>	1
	<i>O rest in the Lord</i>	1
	<i>Praise the Lord</i>	1
	<i>Thanks be to God [from Elijah]</i>	1
	<i>Then shall your light</i>	1
Ouseley:	<i>It came even to pass</i>	1
Purcell:	<i>Thou knowest Lord</i>	2
Rachmaninoff:		
	<i>Holy. holy, holy</i>	1
	<i>Hymn of the cherubim</i>	1
	<i>O praise the Lord from the heavens</i>	1
Spohr:	<i>Blest are the departed who in the Lord are sleeping</i>	1
Stainer:	<i>God so loved the world [from The Crucifixion]</i>	1
Steggal:	<i>God came from Teman</i>	2
Sullivan:	<i>O gladsome light</i>	1
Tallis:	<i>If ye love me, keep my commandments</i>	1

Tye:	<i>I will exalt Thee</i>	1
Walmisley:	<i>Father of heaven</i>	2
Weekes:	<i>Hosanna to the son of David</i>	1
Wesley:	<i>Blessed be the God and father</i>	2
	<i>Lead me Lord, lead me in thy righteousness</i>	5
	<i>Rend your hearts and not your garments</i>	1
	<i>Thou wilt keep him in perfect peace</i>	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1925

Chronological list:

04.01.1925 (morning):

Lead me Lord: Wesley. SMH 03.01.1925, p. 2.

04.01.1925 (evening):

O gladsome light: Sullivan. SMH 03.01.1925, p. 2.

11.01.1925 (morning):

God so loved the world [from *The Crucifixion*]: Stainer. SMH 10.01.1925, p. 18.

11.01.1925 (evening):

Lead me Lord: Wesley. SMH 10.01.1925, p. 18.

18.01.1925 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 17.01.1925, p. 21.

18.01.1925 (evening):

O Saviour of the world: Goss. SMH 17.01.1925, p. 21.

25.01.1925 (morning):

Now we are ambassadors: Mendelssohn. SMH 24.01.1925, p. 26.

25.01.1925 (evening):

O for a closer walk with God: Foster. SMH 24.01.1925, p. 26.

01.02.1925 (morning):

O Holy Ghost, into our minds send down thy heavenly light: Macfarren.
SMH 31.01.1925, p. 7.

01.02.1925 (evening):

God came from Teman: Steggall. SMH 31.01.1925, p. 7.

08.02.1925 (morning):

As the hart pants after the waterbrooks: Mendelssohn. SMH 07.02.1925, p. 7.

08.02.1925 (evening):

The heavens are telling [from *The Creation*]: Haydn. SMH 07.02.1925, p. 7.

15.02.1925 (morning):

Let us now come boldly: Lloyd. SMH 14.02.1925, p. 7.

15.02.1925 (evening):

Blessed be the God and Father: Wesley. SMH 14.02.1925, p. 7.

22.02.1925 (morning):

Call to remembrance O Lord: Farrant. SMH 21.02.1925, p. 28.

22.02.1925 (evening):

The wilderness: Wesley. SMH 21.02.1925, p. 28.

01.03.1925 (morning):

Rend your hearts and not your garments: West. SMH 28.02.1925, p. 8.

01.03.1925 (evening):

Ye people rend your hearts: Mendelssohn. SMH 28.02.1925, p. 8.

08.03.1925 (morning):

The Story of the Cross: [Woodward]. SMH 07.03.1925, p. 26.

08.03.1925 (evening):

Come ye daughters weep with me: Bach. SMH 07.03.1925, p. 26.

15.03.1925 (morning):

The Story of the Cross: [Woodward]. SMH 14.03.1925, p. 28.

15.03.1925 (evening):

Come ye daughters weep with me: Bach. SMH 14.03.1925, p. 28.

22.03.1925 (morning):

The Story of the Cross: [Woodward]. SMH 21.03.1925, p. 28.

22.03.1925 (evening):

Come ye daughters weep with me: Bach. SMH 21.03.1925, p. 28.

29.03.1925 (morning):

God so loved the world [from *The Crucifixion*: Stainer]. SMH 28.03.1925, p. 28.

29.03.1925 (afternoon):

[*St Matthew*] *Passion*: Bach. SMH 28.03.1925, p. 28.

29.03.1925 (evening):

Come ye daughters weep with me: Bach. SMH 28.03.1925, p. 28.

05.04.1925 (afternoon):

Blessed is he that cometh in the name of the Lord: Harwood. SMH 04.04.1925, p. 7.

05.04.1925 (evening):

Hosanna to the son of David: [Weekes]. SMH 04.04.1925, p. 7.

08.04.1925 (evening):

The Story of the Cross: Woodward. SMH 09.04.1925, p. 8.

09.04.1925 (evening):

The Crucifixion: Stainer. SMH 09.04.1925, p. 8.

10.04.1925 (evening):

The Story of the Cross: Woodward. SMH 09.04.1925, p. 8.

10.04.1925 (Good Friday):

Miserere: Allegri. *The Crucifixion*: Stainer. SMH 04.04.1925, p. 7.

12.04.1925 (morning):

If we believe that Jesus died and rose again: Goss. SMH 11.04.1925, p. 21.

12.04.1925 (evening):

I know that my redeemer liveth [from *Messiah*: Handel]. SMH 11.04.1925, p. 21.

19.04.1925 (morning):

Hallelujah: Beethoven. SMH 18.04.1925, p. 8.

19.04.1925 (evening):

Worthy is the lamb that was slain [from *Messiah*]: Handel. SMH 18.04.1925, p. 8.

25.04.1925 (Anzac day):

Blest are the departed: Spohr. SMH 25.04.1925, p. 24.

26.04.1925 (morning):

Lo, my shepherd is divine: Haydn. SMH 25.04.1925, p. 16.

26.04.1925 (evening):

I will exalt Thee O Lord: Tye. SMH 25.04.1925, p. 16.

03.05.1925 (morning):

Father of heaven in whom our hopes confide: Walmisley. SMH 02.05.1925, p. 25.

03.05.1925 (evening):

All men, all things, all that hath life and breath: Mendelssohn.
SMH 02.05.1925, p. 25.

10.05.1925 (morning):

Blessed be the God and Father: Wesley. SMH 09.05.1925, p. 19.

10.05.1925 (evening):

Blessing, glory, wisdom: Bach. SMH 09.05.1925, p. 19.

17.05.1925 (morning):

O Thou that hearest the prayers: Walford Davies. SMH 16.05.1925, p. 24.

17.05.1925 (evening):

Hear my prayer: Mendelssohn. SMH 16.05.1925, p. 24.

24.05.1925 (morning):

O praise the Lord of heavens: Rachmaninoff. SMH 23.05.1925, p. 25.

24.05.1925 (evening):

Thou art gone up on high [from *Messiah*: Handel]. SMH 23.05.1925, p. 25.

31.05.1925 (morning):

Come Holy Ghost: Attwood. SMH 30.05.1925, p. 25.

31.05.1925 (evening):

Holy Spirit, come: Martin. SMH 30.05.1925, p. 25.

07.06.1925 (morning):

In humble faith: Garrett. SMH 06.06.1925, p. 25.

07.06.1925 (evening):

I saw the Lord: Stainer. SMH 06.06.1925, p. 25.

14.06.1925 (morning):

For he shall give his angels charge over thee [from *Elijah*: Mendelssohn].
SMH 13.06.1925, p. 3.

14.06.1925 (evening):

Holy, holy, holy: Rachmaninoff. SMH 13.06.1925, p. 3.

21.06.1925 (morning):

O Saviour of the world: Goss. SMH 20.06.1925, p. 25.

21.06.1925 (evening):

God came from Teman: Steggall. SMH 20.06.1925, p. 25.

28.06.1925 (morning):

How lovely are the messengers: Mendelssohn. SMH 27.06.1925, p. 23.

28.06.1925 (evening):

Saviour, Saviour, who in Thine own image: Cornellius. SMH 27.06.1925, p. 23.

05.07.1925 (morning):

Blessed are the men: Mendelssohn. SMH 04.07.1925, p. 24.

05.07.1925 (evening):

Be not afraid: Mendelssohn. SMH 04.07.1925, p. 24.

12.07.1925 (morning):

Let us come boldly to the throne of grace: Lloyd. SMH 11.07.1925, p. 24.

12.07.1925 (evening):

How lovely is thy dwelling place, O Lord of hosts: [from *Requiem*]: Brahms.
SMH 11.07.1925, p. 24.

19.07.1925 (morning):

Lead me Lord: Wesley. SMH 18.07.1925, p. 23.

19.07.1925 (evening):

The heavens are telling [from *The Creation*]: Haydn. SMH 18.07.1925, p. 23.

26.07.1925 (morning):

They that go down to the sea in ships: [Bantock]. SMH 25.07.1925, p. 25.

26.07.1925 (evening):

Lift up thine eyes to the mountains: Mendelssohn. SMH 25.07.1925, p. 25.

02.08.1925 (morning):

If ye love me: Tallis. SMH 01.08.1925, p. 24.

02.08.1925 (evening):

O rest in the Lord: Mendelssohn. SMH 01.08.1925, p. 24.

09.08.1925 (morning):

Thou wilt keep him in perfect peace: Wesley. SMH 08.08.1925, p. 24.

09.08.1925 (evening):

Hallelujah: Beethoven. SMH 08.08.1925, p. 24.

16.08.1925 (morning):

Blessed is he who cometh in the name of the Lord: Harwood. SMH 15.08.1925, p. 6.

16.08.1925 (evening):

Come everyone and And then shall your light: both Mendelssohn.
SMH 15.08.1925, p. 6.

23.08.1925 (morning):

Thou knowest Lord the secrets of our hearts: Purcell. SMH 22.08.1925, p. 6.

23.08.1925 (evening):

Judge me, O God, and plead my cause: Mendelssohn.
SMH 22.08.1925, p. 6.

30.08.1925 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 29.08.1925, p. 25.

30.08.1925 (evening):

O gladsome light: Sullivan. SMH 29.08.1925, p. 25.

06.09.1925 (morning):

[*How*] *lovely are the messengers*: Mendelssohn. SMH 05.09.1925, p. 25.

06.09.1925 (evening):

God so loved the world [from *The Crucifixion*]: Stainer. SMH 05.09.1925, p. 25.

13.09.1925 (morning):

Rend your hearts and not your garments: West. SMH 12.09.1925, p. 25.

13.09.1925 (evening):

I saw the Lord: Stainer. SMH 12.09.1925, p. 25.

20.09.1925 (morning):

Almighty and everlasting God: Gibbons. SMH 19.09.1925, p. 19.

20.09.1925 (evening):

The wilderness: Wesley. SMH 19.09.1925, p. 19.

27.09.1925 (morning):

It came even to pass: Ouseley. SMH 26.09.1925, p. 19.

27.09.1925 (evening):

As the hart pants: Mendelssohn. SMH 26.09.1925, p. 19.

04.10.1925 (morning):

Father of heaven: Walmisley. SMH 03.10.1925, p. 18.

04.10.1925 (evening):

All things, all men: Mendelssohn. SMH 03.10.1925, p. 18.

11.10.1925 (morning):

In humble faith: Garrett. SMH 10.10.1925, p. 18.

11.10.1925 (evening):

I will exult Thee: Tye. SMH 10.10.1925, p. 18.

18.10.1925 (morning):

Call to remembrance: Farrant. SMH 17.10.1925, p. 18.

18.10.1925 (afternoon):

Requiem: Brahms SMH 19.10.1925, p. 6.

18.10.1925 (evening):

How lovely are thy dwellings fair [from *Requiem*]: Brahms. SMH 17.10.1925, p. 18.

25.10.1925 (morning):

O for a closer walk with God: Foster. SMH 24.10.1925, p. 26.

25.10.1925 (evening):

The wilderness: Goss [but probably Wesley]. SMH 24.10.1925, p. 26.

08.11.1925 (morning):

Ye now who sorrow [from *Requiem*]: Brahms.

Saviour who in Thine image: Cornelius. SMH 07.11.1925, p. 27.

08.11.1925 (evening):

Lift up thine eyes to the mountains: Mendelssohn. SMH 07.11.1925, p. 27.

15.11.1925 (morning):

He that shall endure: Mendelssohn. SMH 14.11.1925, p. 6.

15.11.1925 (evening):

Blessing, glory and wisdom: Bach. SMH 14.11.1925, p. 6.

22.11.1925 (morning):

O Thou that hearest the prayer: Walford Davies. SMH 21.11.1925, p. 13.

22.11.1925 (evening):

Hear my prayer: Mendelssohn. SMH 21.11.1925, p. 13.

29.11.1925 (morning):

Thou knowest Lord the secrets of our hearts: Purcell. SMH 28.11.1925, p. 21.

29.11.1925 (evening):

I wrestle and I pray: Bach. SMH 28.11.1925, p. 21.

06.12.1925 (morning):

Blessed are the men who hear: Mendelssohn. SMH 05.12.1925, p. 19.

06.12.1925 (evening):

Blessed be the God and Father: Wesley. SMH 05.12.1925, p. 19.

13.12.1925 (morning):

Judge me, O God: Mendelssohn. SMH 05.12.1925, p. 19.

13.12.1925 (evening):

Behold God the Lord passed by: Mendelssohn. SMH 05.12.1925, p. 19.

20.12.1925 (morning):

Blessed is he that cometh in the name of the Lord: Harwood.
SMH 19.12.1925, p. 19.

20.12.1925 (evening):

Hosanna to the son of David: Gibbons. SMH 19.12.1925, p. 19.

25.12.1925 (morning):

Carols. SMH 19.12.1925, p. 19.

25.12.1925 (evening):

Messiah: Handel. SMH 19.12.1925, p. 19.

27.12.1925 (morning):

Hallelujah [from *Messiah*]: Handel. SMH 26.12.1925, p. 7.

27.12.1925 (evening):

Hallelujah: Beethoven. SMH 26.12.1925, p. 7.

Part 2: Classification by composer and frequency.

Allegri:	<i>Miserere</i>	1
Attwood:	<i>Come Holy Ghost</i>	1
Bach:	<i>Blessing, glory, wisdom</i>	2
	<i>Come ye daughters weep with me</i>	4
	<i>I wrestle and I pray</i>	1
	<i>[St Matthew] Passion</i>	1
Bantock:	<i>They that go down to the sea in ships</i>	1
Beethoven:	<i>Hallelujah</i>	3
Brahms:	<i>How lovely is thy dwelling place, O Lord of hosts</i>	
	[from <i>Requiem</i>]:	2
	<i>Requiem</i>	1
	<i>Ye now who sorrow [from Requiem]</i>	1
Cornellius:	<i>Saviour, who in Thine own image</i>	2
Davies, Walford:	<i>O Thou that hearest the prayers</i>	2
Farrant:	<i>Call to remembrance O lord</i>	2
	<i>Lord for Thy tender mercies' sake</i>	2
Foster:	<i>O for a closer walk with God</i>	2
Garrett:	<i>I will exult Thee</i>	1
	<i>In humble faith</i>	1
Gibbons:	<i>Almighty and everlasting God</i>	1
	<i>Hosanna to the son of David</i>	1
Goss:	<i>If we believe that Jesus died and rose again</i>	1
	<i>O Saviour of the world</i>	2
Handel:	<i>Hallelujah [from Messiah]</i>	1
	<i>I know that redeemer liveth [from Messiah].</i>	1
	<i>Messiah</i>	1
	<i>Thou art gone up on high [from Messiah: Handel]</i>	1
	<i>Worthy is the lamb that was slain [from Messiah]</i>	1
Harwood:	<i>Blessed is he that cometh in the name of the Lord</i>	3

Haydn:	<i>Lo, my shepherd is divine</i>	1
	<i>The heavens are telling [from <i>The Creation</i>]</i>	1
Lloyd:	<i>Let us come boldly to the throne of grace</i>	2
Macfarren:	<i>O Holy Ghost, into our minds</i>	
	<i>send down thy heavenly light</i>	1
Martin:	<i>Holy Spirit, come</i>	1
Mendelssohn:	<i>All men, all things, all that hath life and breath</i>	2
	<i>And then shall your light</i>	1
	<i>As the hart pants after the waterbrooks</i>	2
	<i>Be not afraid</i>	2
	<i>Behold God the Lord passed by</i>	1
	<i>Come everyone</i>	1
	<i>For he shall give his angels charge</i>	
	<i>over thee [from <i>Elijah</i>]</i>	1
	<i>Judge me, O God, and plead my cause</i>	2
	<i>He that shall endure</i>	1
	<i>Hear my prayer</i>	2
	<i>How lovely are the messengers</i>	1
	<i>Lift up thine eyes to the mountains</i>	2
	<i>Now we are ambassadors</i>	1
	<i>O rest in the Lord</i>	1
	<i>Ye people, rend your hearts</i>	1
Ouseley:	<i>It came even to pass</i>	1
Purcell:	<i>Thou knowest Lord the secrets of our hearts</i>	2
Rachmaninoff:	<i>Holy, holy, holy</i>	1
	<i>O praise the Lord of heavens</i>	1
Spohr:	<i>Blest are the departed</i>	1
Stainer:	<i>God so loved the world [from <i>The Crucifixion</i>]</i>	2
	<i>I saw the Lord</i>	2
	<i>The Crucifixion</i>	2
Steggall:	<i>God came from Teman</i>	2
Sullivan:	<i>O gladsome light</i>	1
Tallis:	<i>If ye love me</i>	1
Tye:	<i>I will exalt Thee, O Lord</i>	2
Walmisley:	<i>Father of heaven in whom our hopes confide</i>	2

Weekes:	<i>Hosanna to the son of David</i>	1
Wesley:	<i>Blessed be the God and Father</i>	3
	<i>Lead me Lord</i>	2
	<i>The Wilderness</i>	3
	<i>Thou wilt keep him in perfect peace</i>	1
West:	<i>Rend your hearts and not your garments</i>	2
Woodward:	<i>The Story of the Cross</i>	4

Services

None advertised.

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1926

Anthems

03.01.1926 (morning):

Carols. SMH 02.01.1926, p. 17.

03.01.1926 (evening):

Carols. SMH 02.01.1926, p. 17.

10.01.1926 (morning):

God so loved the world [from *The Crucifixion*]: Stainer. SMH 09.01.1926, p. 6.

10.01.1926 (evening):

O gladsome light: Sullivan. SMH 16.01.1926, p. 6.

17.01.1926 (morning):

Lead me Lord: Wesley. SMH 16.01.1926, p. 7.

17.01.1926 (evening):

If with all your hearts [from *Elijah*]: Mendelssohn. SMH 16.01.1926, p. 7.

24.01.1926 (morning):

Lord God of Abraham [from *Elijah*]: Mendelssohn. SMH 23.01.1926, p. 19.

24.01.1926 (evening):

O for a closer walk with God: Foster. SMH 23.01.1926, p. 19.

31.01.1926 (morning):

O Saviour of the world: Goss. SMH 30.01.1926, p. 19.

31.01.1926 (evening):

The heavens are telling [from *The Creation*]: Haydn. SMH 30.01.1926, p. 19.

07.02.1926 (morning):

O Holy Ghost: Macfarren. SMH 06.02.1926, p. 19.

07.1926 (evening):

Hallelujah: Beethoven. SMH 06.02.1926, p. 19.

14.02.1926 (morning):

If ye love me, keep my commandments: Tallis SMH 13.02.1926, p. 13.

14.02.1926 (evening):

The Wilderness: Wesley. SMH 13.02.1926, p. 13.

21.02.1926 (morning):

Rend your hearts [and not your garments]: West. SMH 20.02.1926, p. 26.

21.02.1926 (evening):

By the waters of Babylon: Boyce. SMH 20.02.1926, p. 26.

28.02.1926 (morning):

Lord, for Thy tender mercies' sake: Farrant. SMH 27.02.1926, p. 26.

28.02.1926 (evening):

Have mercy upon me O God [Miserere]: Allegri. SMH 27.02.1926, p. 26.

07.03.1926 (morning):

Almighty and everlasting God: Gibbons. SMH 06.03.1926, p. 6.

07.03.1926 (evening):

How lovely are thy dwellings [from Requiem]: Brahms. SMH 06.03.1926, p. 6.

09.03.1926:

Requiem: Brahms. SMH 10.03.1926, p. 26.

14.07.03.1926 (morning):

Blessed are the men who fear him: Mendelssohn. SMH 13.03.1926, p. 26.

14.07.03.1926 (evening):

Saviour, who in Thy image: Cornelius. SMH 13.03.1926, p. 26.

21.03.1926 (morning):

O fount of love unbounded: Bach. SMH 20.03.1926, p. 22.

21.03.1926 (evening):

Come ye daughters, weep with me: Bach. SMH 20.03.1926, p. 22.

31.03.1926:

St Matthew Passion: Bach. SMH 30.03.1926, p. 26.

02.04.1926:

The Crucifixion: Stainer. SMH 02.04.1826, p. 12.

04.04.1926 (morning):

Holy Communion: Stanford in B flat.

If we believe: Goss. SMH 03.04.1926, p. 3.

04.04.1926 (evening):

Here on earth have we no abiding place: Brahms. SMH 03.04.1926, p. 3.

11.04.1926 (morning):

Father in heaven in whom our hopes confide: Walmisley. SMH 10.04.1926, p. 26.

11.04.1926 (evening):

Worthy is the lamb that was slain from Messiah: Handel. SMH 10.04.1926, p. 26.

18.04.1926 (morning):

Lo my shepherd is divine: Haydn. SMH 17.04.1926, p. 7.

18.04.1926 (evening):

I will exalt Thee O Lord: Tye. SMH 17.04.1926, p. 7.

25.04.1926 (morning):

Blest are the departed: Spohr. SMH 24.04.1926, p. 26.

25.04.1926 (evening):

Blessed are the dead: Brahms. SMH 24.04.1926, p. 26.

02.05.1926 (morning):

O for a closer walk with God: Foster. SMH 01.05.1926, p. 25.

02.05.1926 (evening):

Hail gladdening light: Martin. SMH 01.05.1926, p. 25.

09.05.1926 (morning):

Thou that hearest prayer: Walford Davies SMH 08.05.1926, p. 18.

09.05.1926 (evening):

Hear my prayer: Mendelssohn. SMH 08.05.1926, p. 18.

15.05.1926:

Requiem (with organ accompaniment): Brahms. SMH 15.05.1926, p. 12.

16.05.1926 (morning):

O praise the Lord: Rachmaninoff. SMH 15.05.1926, p. 18.

16.05.1926 (afternoon):

Requiem (with orchestral accompaniment): Brahms. SMH 15.05.1926, p. 18.

16.05.1926 (evening):

Lift up your heads from Messiah: Handel. SMH 15.05.1926, p. 18.

23.05.1926 (morning):

Come, Holy Ghost, our souls inspire: Attwood. SMH 22.05.1926, p. 18.

23.05.1926 (evening):

Holy Spirit, come, O come: Martin. SMH 22.05.1926, p. 18.

30.05.1926 (morning):

Holy, holy, holy: Rachmaninoff. SMH 29.05.1926, p. 6.

30.05.1926 (evening):

I saw the Lord: Stainer. SMH 29.05.1926, p. 6.

06.06.1926 (morning):

In humble faith: Garrett. SMH 05.06.1926, p. 6.

06.06.1926 (evening):

For He shall give [His angels charge over thee from Elijah]: Mendelssohn. SMH 05.06.1926, p. 6.

13.06.1926 (morning):

Let us come boldly to the throne of grace: Lloyd SMH 12.06.1926, p. 18.

13.06.1926 (evening):

God came from Teman: Steggall. SMH 12.06.1926, p. 18.

20.06.1926 (morning):

How lovely are the messengers: Mendelssohn SMH 19.06.1926, p. 6.

20.06.1926 (evening):

For the mountains shall depart [from Elijah]: Mendelssohn. SMH 19.06.1926, p. 6.

27.06.1926 (morning):

O Saviour of the world: Goss SMH 26.06.1926, p. 24.

27.06.1926 (evening):

Come every one that thirsteth [from Elijah]: Mendelssohn. SMH 26.06.1926, p. 24.

04.07.1926 (morning):

Lift thine eyes to the mountains [from Elijah]: Mendelssohn SMH 03.07.1926, p. 6.

04.07.1926 (evening):

Be not afraid [from Elijah]: Mendelssohn. SMH 03.07.1926, p. 6.

11.07.1926 (morning):

Lift thine eyes to the mountains [from Elijah]: Mendelssohn SMH 10.07.1926, p. 19.

11.07.1926 (evening):

Be not afraid [from Elijah]: Mendelssohn. SMH 10.07.1926, p. 19.

18.07.1926 (morning):

See what love: Mendelssohn. SMH 17.07.1926, p. 6.

18.07.1926 (evening):

Thou will keep him in perfect peace: Wesley. SMH 17.07.1926, p. 6.

25.07.1926 (morning):

He watching over Israel [from Elijah]: Mendelssohn SMH 24.07.1926, p. 19.

25.07.1926 (evening):

Rejoice in the Lord: Purcell. SMH 24.07.1926, p. 19.

01.08.1926 (morning):

O Thou, the true and only light: Mendelssohn SMH 31.07.1926, p. 19.

01.08.1926 (evening):

Hallelujah: Beethoven. SMH 31.07.1926, p. 19.

08.08.1926 (morning):

Blessed is he who cometh in the name of the Lord: Harwood.
SMH 07.08.1926, p. 19.

08.08.1926 (evening):

It came even to pass: Ouseley. SMH 07.08.1926, p. 19.

15.08.1926 (evening):

I praise Thee, O Lord my God: [Anon]. SMH 14.08.1926, p. 6.

22.08.1926 (morning):

God so loved the world [from The Crucifixion]: Stainer. SMH 21.08.1926, p. 3.

22.08.1926 (evening):

Holy, holy holy: Rachmaninoff. SMH 21.08.1926, p. 3.

29.08.1926 (morning):

Call to remembrance, O Lord: Farrant. SMH 28.08.1926, p. 20.

29.08.1926 (evening):

I waited for the Lord: Mendelssohn. SMH 28.08.1926, p. 20.

05.09.1926 (morning):

Comfort the soul of thy servant: Crotch. SMH 04.09.1926, p. 9.

05.09.1926 (evening):

O great is the depth of the riches of wisdom: Mendelssohn. SMH 04.09.1926, p. 19

12.09.1926 (morning):

I waited for the Lord: Mendelssohn. SMH 11.09.1926, p. 18.

12.09.1926 (evening):

The wilderness and the solitary place shall be glad for thee: Goss.
SMH 11.09.1926, p.18.

19.09.1926 (morning):

Come, Holy Ghost: Palestrina. SMH 18.09.1926, p. 7

19.09.1926 (evening):

Save us, O Lord: Bairstow. SMH 18.09.1926, p. 7.

26.09.1926 (morning):

Rend your heart and not your garments: West. SMH 25.09.1926, p. 21.

26.09.1926 (evening):

All men, all things, sing to the Lord: Mendelssohn. SMH 25.09.1926, p. 21.

03.10.1926 (morning):

Thou wilt keep him in perfect peace: Wesley. SMH 09.10.1926, p. 5.

03.10.1926 (evening):

Hymn to the Trinity: Tchaikovsky. SMH 09.10.1926, p. 5.

10.10.1926 (morning):

God is a spirit: Bennett. SMH 09.10.1926, p. 26.

10.10.1926 (evening):

Judge me, O Lord, and plead my cause: Mendelssohn. SMH 09.10.1926, p. 26.

17.10.1926 (morning):

Blessed is he that cometh in the name of the Lord: Harwood SMH 16.10.1926, p. 3.

17.10.1926 (evening):

O gladsome light of the father immortal: Sullivan. SMH 16.10.1926, p. 3.

24.10.1926 (morning):

As the hart pants after waterbrooks: Mendelssohn. SMH 23.10.1926, p. 26.

24.10.1926 (evening):

Blessed be the God and Father of our Lord Jesus Christ: Wesley.
SMH 23.10.1926, p. 26.

31.10.1926 (morning):

O praise the Lord: Rachmaninoff. SMH 30.10.1926, p. 28.

31.10.1926 (evening):

Happy and blest are they: Mendelssohn. SMH 30.10.1926, p. 28.

07.11.1926 (morning):

Father in heaven: Walmisley. SMH 06.11.1926, p. 26.

07.11.1926 (evening):

Holy, holy, holy: Rachmaninoff. SMH 06.11.1926, p. 26.

14.11.1926 (morning):

O thou that hearest prayer: [Walford] Davies. SMH 13.11.1926, p. 20.

14.11.1926 (evening):

Hear my prayer: Mendelssohn. SMH 13.11.1926, p. 20.

21.11.1926 (morning):

O Holy Ghost: Macfarren. SMH 09.10.1926, p. 8.

21.11.1926 (evening):

Hail gladdening light: Martin. SMH 09.10.1926, p. 8.

28.11.1926 (morning):

How lovely are the messengers: Mendelssohn. SMH 09.10.1926, p. 7.

28.11.1926 (evening):

And the glory of the Lord shall be revealed [from *Messiah*]: Handel. SMH 09.10.1926, p. 7.

05.12.1926 (morning):

Let us come boldly: Lloyd. SMH 04.12.1926, p. 8.

05.12.1926 (evening):

Blessed are the men: Mendelssohn. SMH 04.12.1926, p. 8.

12.12.1926 (morning):

Let Thy merciful kindness, O Lord: Barnby. SMH 11.12.1926, p. 26.

12.12.1926 (evening):

God of mercies: Tchaikovsky. SMH 11.12.1926, p. 26.

19.12.1926 (morning):

Sleepers awake, a voice is calling: Mendelssohn. SMH 18.12.1926, p. 13.

19.12.1926 (evening):

Then round the starry throne: Handel. SMH 18.12.1926, p. 13.

25.12.1926:

Christmas carols including: *The manger throne*, *A wondrous sight* and *Lo, darkness deepens*. SMH 24.12.1926, p. 11.

26.12.1926 (morning):

Hallelujah from *Messiah*: Handel. SMH 25.12.1926, p. 7.

26.12.1926 (evening):

Hallelujah: Beethoven. SMH 25.12.1926, p. 7.

Part 2: Classification by composer and frequency.

Anon:	<i>I praise Thee, O lord my God</i>	1
Carols:	<i>A wondrous sight,</i>	1
	<i>Lo, darkness deepens</i>	1
	<i>The manger throne</i>	1
Allegri:	<i>Have mercy upon me O God [Miserere]</i>	1
Attwood:	<i>Come, Holy Ghost, our souls inspire</i>	1

Bach:	<i>Come ye daughters weep with me</i>	2
	<i>O fount of love unbounded</i>	1
	<i>St Matthew Passion</i>	1
Bairstow:	<i>Save us O Lord</i>	1
Barnby:	<i>Let Thy merciful kindness, O Lord</i>	1
Beethoven:	<i>Hallelujah</i>	3
Bennett:	<i>God is a spirit</i>	1
Boyce:	<i>By the waters of Babylon</i>	1
Brahms:	<i>Blessed are the dead [from Requiem]</i>	1
	<i>Here on earth we have no biding place [from Requiem]</i>	1
	<i>How lovely are thy dwellings [from Requiem]</i>	1
	<i>Requiem</i>	2
Cornelius:	<i>Saviour, who in thy image</i>	1
Crotch:	<i>Comfort the soul of Thy servant</i>	1
Davies, Walford:	<i>O thou that hearest prayer</i>	2
Farrant:	<i>Call to remembrance, O Lord</i>	1
	<i>Lord for Thy tender mercies' sake</i>	1
Foster:	<i>Hail gladdening light</i>	1
	<i>O for a closer walk with God</i>	2
Garrett:	<i>In humble faith</i>	2
Gibbons:	<i>Almighty and everlasting God</i>	1
Goss:	<i>If we believe</i>	1
	<i>O Saviour of the world</i>	2
	<i>The Wilderness and the solitary place</i>	1
Handel:	<i>And the glory of the Lord shall be revealed</i>	
	[from Messiah]	1
	<i>Hallelujah [from Messiah]</i>	1
	<i>Lift up your heads [from Messiah]</i>	1
	<i>Then round the starry throne</i>	1
Harwood:	<i>Blessed is he that cometh in the name of the Lord</i>	2
Haydn:	<i>Lo my shepherd is divine</i>	1
	<i>The heavens are telling from The Creation</i>	1

Lloyd:	<i>Let us come boldly to the throne of grace</i>	2
Macfarren:	<i>O Holy Ghost</i>	1
Martin:	<i>Holy Spirit come, O come</i>	1
Mendelssohn:	<i>All men, all things, sing to the lord</i>	1
	<i>As the hart pants for the waterbrooks</i>	1
	<i>Be not afraid [from Elijah]</i>	2
	<i>Blessed are the men who fear him</i>	2
	<i>Come everyone that thirsteth</i>	1
	<i>For he shall give</i>	1
	<i>For the mountains shall depart [from Elijah]</i>	1
	<i>Happy and blessed are they</i>	1
	<i>He watching over Israel slumbers not [from Elijah]</i>	1
	<i>Hear my prayer</i>	2
	<i>How lovely are the messengers</i>	2
	<i>I waited for the Lord</i>	2
	<i>If with all your heart</i>	1
	<i>Judge me, O Lord, and plead my case</i>	1
	<i>Lift thine eye to the mountains [from Elijah]</i>	2
	<i>Lord God of Abraham [from Elijah]</i>	1
	<i>O great is the depth of the riches of wisdom</i>	1
	<i>O thou, the true and only light</i>	1
	<i>See what love</i>	1
	<i>Sleepers awake, a voice is calling</i>	1
Ouseley:	<i>It came even to pass</i>	1
Palestrina:	<i>Come, Holy Ghost</i>	1
Purcell:	<i>Rejoice in the Lord always</i>	1
Rachmaninoff:	<i>Holy, holy, holy</i>	3
	<i>O praise the Lord</i>	1
Spohr:	<i>Blest are the departed</i>	1
Stainer:	<i>God so loved the world from The Crucifixion</i>	2
	<i>I saw the Lord</i>	1
	<i>The Crucifixion</i>	1
Steggall:	<i>God came from Teman</i>	1
Sullivan:	<i>O gladsome light of the father immortal</i>	1
Tallis:	<i>If ye love me, keep my commandments</i>	1

Tchaikovsky:	<i>God of mercies</i>	1
	<i>Hymn to the Trinity</i>	1
Tye:	<i>I will exalt Thee O Lord</i>	1
Walmisley:	<i>Father in heaven on whom our hopes confide</i>	2
Wesley:	<i>Blessed be the God and Father</i>	1
	<i>Lead me Lord</i>	1
	<i>The wilderness</i>	1
	<i>Thou will keep him in perfect peace</i>	2
West:	<i>Rend your hearts and not your garments</i>	2
Settings		
<i>Communion service</i> Stanford in B flat		1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1927

Chronological List

02.01.1927 (morning):

Come to the manger: Massey. SMH 01.12.1927, p. 13.

02.01.1927 (evening):

Save us O Lord: Bairstow. SMH 01.12.1927, p. 13.

09.01.1927 (morning):

God so loved the world [from *The Crucifixion*]: Handel. SMH 08.01.1927, p. 24.

09.01.1927 (evening):

O gladsome light: Sullivan. SMH 08.01.1927, p. 24.

16.01.1927 (morning):

Lead me Lord: Wesley. SMH 15.01.1927, p. 26.

16.01.1927 (evening):

If with all your hearts: Mendelssohn. SMH 15.01.1927, p. 26.

23.01.1927 (morning):

O Saviour of the world: Goss. SMH 22.01.1927, p. 19.

23.01.1927 (evening):

O for a closer walk with God: Foster. SMH 22.01.1927, p. 19.

30.01.1927 (morning):

Father of heaven: Walmisley. SMH 29.01.1927, p. 19.

30.01.1927 (evening):

Now let everyone adore Thee: Bach. SMH 29.01.1927, p. 19.

06.02.1927 (morning):

He shall give his angels charge over thee: Mendelssohn. SMH 05.02.1927, p. 8.

06.02.1927 (evening):

In humble faith: Garrett. SMH 05.02.1927, p. 8.

13.02.1927 (morning):

Almighty and everlasting God: Gibbons. SMH 12.02.1927, p. 19.

13.02.1927 (evening):

The heavens are telling [from *The Creation*]: Haydn. SMH 12.02.1927, p. 19.

20.02.1927 (morning):

O Holy Ghost, into our minds send down Thy heavenly light: Gibbons.
SMH 19.02.1927, p. 7.

20.02.1927 (evening):

God came from Teman: Steggall. SMH 19.02.1927, p. 7.

27.02.1927 (morning):

Lo my shepherd is divine: Haydn. SMH 26.02.1927, p. 19.

27.02.1927 (evening):

As the hart pants for the waterbrooks: Mendelssohn. SMH 26.02.1927, p. 19.

06.03.1927 (morning):

Rend your hearts and not your garments: West. SMH 05.03.1927, p. 19.

06.03.1927 (evening):

Hear Lord our God has mercy: Tchaikovsky. SMH 05.03.1927, p. 19.

13.03.1927 (morning):

O Thou that hearest prayer: Walford Davies. SMH 12.03.1927, p. 7.

13.03.1927 (evening):

How lovely are thy dwelling places, O Lord of hosts [from Requiem]: Brahms.
SMH 12.03.1927, p. 7.

17.03.1927:

The Story of the Cross: [Woodward] SMH 12.03.1927, p. 7.

20.03.1927 (morning):

Doth not wisdom cry: Haking. SMH 19.03.1927, p. 7.

20.03.1927 (evening):

Hail gladdening light: Martin. SMH 19.03.1927, p. 7.

27.03.1927 (morning):

Whoso dwellest under the defence of the most high: Martin. SMH 26.03.1927, p. 3.

27.03.1927 (evening):

Ho, every one that thirsteth: Martin. SMH 26.03.1927, p. 3.

03.04.1927 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 02.04.1927, p. 19.

03.04.1927 (evening):

Judge me, O God, and plead my cause: Mendelssohn. SMH 02.04.1927, p. 19.

10.04.1927 (morning):

Blessed is he who cometh in the name of the Lord: Harwood.
SMH 09.04.1927, p. 25.

10.04.1927 (evening):

Hosanna to the son of David: Gibbons. SMH 09.04.1927, p. 25.

17.04.1927 (morning):

O Saviour of the world: Goss. SMH 16.04.1927, p. 19.

17.04.1927 (evening):

Psalm 51 [Miserere] Allegri.

The Crucifixion: Stainer. SMH 16.04.1927, p. 19.

24.04.1927 (morning):

Father of heaven: Walmisley. SMH 23.04.1927, p. 24.

24.04.1927 (evening):

Worthy is the lamb [from Messiah]: Handel. SMH 23.04.1927, p. 24.

01.05.1927 (evening):

O for a closer walk with God: Foster. SMH 30.04.1927, p. 19.

08.05.1927 (morning):

Thou will keep him in perfect peace: Wesley. SMH 07.05.1927, p. 19.

08.05.1927 (evening):

The heavens are telling [from The Creation]: Haydn. SMH 07.05.1927, p. 19.

15.05.1927 (morning):

Let us come boldly unto the throne of grace: Lloyd. SMH 14.05.1927, p. 20.

15.05.1927 (evening):

Hail gladdening light: Martin. SMH 14.05.1927, p. 20.

22.05.1927 (morning):

O Thou that hearest prayer: Walford Davies. SMH 21.05.1927, p. 6.

22.05.1927 (evening):

Hear my prayer, O God: Mendelssohn. SMH 21.05.1927, p. 6.

29.05.1927 (morning):

Thou art gone up on high [from Messiah]: Handel. SMH 28.05.1927, p. 5.

29.05.1927 (evening):

Lift up you heads [from Messiah]: Handel. SMH 28.05.1927, p. 5.

05.06.1927 (morning):

Come Holy Ghost: Attwood. SMH 04.06.1927, p. 20.

05.06.1927 (evening):

God came from Teman: Steggall. SMH 04.06.1927, p. 25.

12.06.1927 (morning):

God is a spirit: Bennett. SMH 11.06.1927, p. 20.

12.06.1927 (evening):

Blessed be the God and Father of our Lord Jesus Christ: Wesley.
SMH 11.06.1927, p. 20.

19.06.1927 (morning):

We give thanks O Lord almighty: Macfarren. SMH 18.06.1927, p. 20.

19.06.1927 (evening):

I am Alpha and Omega: Stainer. SMH 18.06.1927, p. 20.

26.06.1927 (morning):

He that shall endure to the end shall be saved: Mendelssohn.
SMH 25.06.1927, p. 26.

26.06.1927 (evening):

How lovely are they dwellings fair [from *Requiem*]: Brahms.
SMH 25.06.1927, p. 26.

03.07.1927 (morning):

Call to remembrance, O Lord: Farrant. SMH 02.07.1927, p. 26.

03.07.1927 (evening):

It came even to pass: Ouseley. SMH 02.07.1927, p. 26.

10.07.1927 (morning):

O rest in the Lord: Mendelssohn. SMH 09.07.1927, p. 5.

10.07.1927 (evening):

I waited for the Lord: Mendelssohn. SMH 09.07.1927, p. 5.

17.07.1927 (morning):

If ye love me: Tallis. SMH 16.07.1927, p. 24.

17.07.1927 (evening):

O gladsome light: Sullivan. SMH 16.07.1927, p. 24.

24.07.1927 (morning):

Now we are ambassadors: Mendelssohn. SMH 23.07.1927, p. 26.

24.07.1927 (evening):

Whosoever dwelleth under the defence of the most high: Martin.
SMH 23.07.1927, p. 26.

31.07.1927 (morning):

If we believe that Jesus died: Goss. SMH 30.07.1927, p. 6.

31.07.1927 (evening):

The wilderness and the solitary place shall be glad for them: Wesley.
SMH 30.07.1927, p. 6.

07.08.1927 (morning):

Doth not wisdom cry: Haking. SMH 06.08.1927, p. 26.

07.08.1927 (evening):

I saw the Lord: Stainer. SMH 06.08.1927, p. 26.

14.08.1927 (morning):

Almighty and everlasting God: Gibbons. SMH 13.08.1927, p. 20.

14.08.1927 (evening):

For He shall give His angels charge over thee: Mendelssohn.
SMH 13.08.1927, p. 20.

17.08.1927 (funeral of Dr Haigh):

Happy and blessed are they [who have endured]: Mendelssohn].
SMH 17.08.1927, p. 14.

21.08.1927 (morning):

Lo my shepherd is divine: Haydn. SMH 20.08.1927, p. 26.

21.08.1927 (evening):

I waited for the Lord: Mendelssohn. SMH 20.08.1927, p. 26.

28.08.1927 (morning):

Seek ye the Lord: Roberts. SMH 27.08.1927, p. 28.

28.08.1927 (evening):

Glorious is Thy name, almighty God: Mozart. SMH 27.08.1927, p. 28.

04.09.1927 (morning):

Blessed are the men who fear him: Mendelssohn. SMH 03.09.1927, p. 19.

04.09.1927 (evening):

O gladsome light: Sullivan. SMH 03.09.1927, p. 19.

11.09.1927 (morning):

Thou will keep him in perfect peace: Wesley. SMH 10.09.1927, p. 19.

11.09.1927 (evening):

How lovely is Thy dwelling place, O Lord of hosts [from Requiem]: Brahms.
SMH 10.09.1927, p. 19.

18.09.1927 (morning):

Ho, every one that thirsteth: Martin. SMH 17.09.1927, p. 22.

18.09.1927 (evening):

I wrestle and I pray: [Bach]. SMH 17.09.1927, p. 22.

25.09.1927 (morning):

He watching over Israel [from *Elijah*]: Mendelssohn. SMH 24.09.1927, p. 19.

25.09.1927 (evening):

Holy Spirit, come, [O come] Martin. SMH 24.09.1927, p. 19.

02.10.1927 (morning):

Save us, O Lord: Bairstow. SMH 01.10.1927, p. 26.

02.10.1927 (evening):

Behold, God has passed by: Mendelssohn. SMH 01.10.1927, p. 26.

09.10.1927 (morning):

Stand up and bless the Lord: Goss. SMH 08.10.1927, p. 4.

09.10.1927 (evening):

Come and thank him: Bach. SMH 08.10.1927, p. 4.

16.10.1927 (morning):

From thy love as a father: Gounod. SMH 15.10.1927, p. 3.

16.10.1927 (evening):

O Holy Ghost, into our minds send Thy heavenly light: Macfarren.
SMH 15.10.1927, p. 3.

23.10.1927 (morning):

And all the people saw the thunderings: Stainer. SMH 22.10.1927, p. 22.

23.10.1927 (evening):

The wilderness and the solitary place: Wesley. SMH 22.10.1927, p. 22.

30.10.1927 (morning):

Peace I leave with you: Dutton. SMH 29.10.1927, p. 30.

30.10.1927 (evening):

Here by Babylon's wave: Gounod. SMH 29.10.1927, p. 30.

06.11.1927 (morning):

As the hart pants for waterbrooks: Mendelssohn. SMH 05.11.1927, p. 21.

06.11.1927 (evening):

How lovely are the messengers: Mendelssohn. SMH 05.11.1927, p. 21.

13.11.1927 (morning):

God is a spirit: Bennett. SMH 12.11.1927, p. 6.

13.11.1927 (evening):

Judge me, O God: Mendelssohn. SMH 12.11.1927, p. 6.

20.11.1927 (morning):

In humble faith: Garrett. SMH 19.11.1927, p. 22.

20.11.1927 (evening):

Hail, gladdening light: Martin. SMH 19.11.1927, p. 22.

27.11.1927 (morning):

Come up: Spohr. SMH 26.11.1927, p. 30.

27.11.1927 (evening):

And the glory of the Lord shall be revealed [from *Messiah*]: Handel.
SMH 26.11.1927, p. 30.

31.11.1927:

The Christmas Oratorio: Bach SMH 01.12.1927, p. 12.

04.12.1927 (morning):

Blessed is he that cometh: Harwood. SMH 03.12.1927, p. 22.

04.12.1927 (evening):

Hosanna in the highest: Handel. SMH 03.12.1927, p. 22.

11.12.1927 (morning):

Sleepers awake: Mendelssohn. SMH 10.12.1927, p. 5.

11.12.1927 (evening):

Harken unto me my people: Sullivan. SMH 10.12.1927, p. 5.

18.12.1927 (morning):

Prepare yourself Zion: Bach. SMH 17.12.1927, p. 14.

18.12.1927 (afternoon):

Music from *The Christmas Oratorio:* Bach. SMH 17.12.1927, p. 14.

18.12.1927 (evening):

O thou that tellest good tidings to Zion from *Messiah*: Handel.
SMH 17.12.1927, p. 14.

25.12.1927 (morning):

For unto us a child is born Zion from *Messiah*: Handel.
SMH 24.12.1927, p. 8.

25.12.1927 (evening):

Carols. SMH 24.12.1927, p. 8.

Part 2: Classification by composer and frequency.

Allegri:	<i>Psalm 51 [Miserere]</i>	1
Attwood:	<i>Come Holy Ghost</i>	1
Bach:	<i>Come and thank him</i>	1
	<i>I wrestle and I pray</i>	1
	Music from <i>The Christmas Oratorio</i>	1
	<i>Now let everyone adore Thee</i>	1
	<i>Prepare yourself Zion</i>	1
	<i>The Christmas Oratorio</i>	1
Bairstow:	<i>Save us O Lord</i>	1
Bennett:	<i>God is a spirit</i>	2
Brahms:	<i>Here on earth we have no continuing city</i>	1
	<i>How lovely are Thy dwelling places from Requiem</i>	3
Dutton:	<i>Peace I leave with you</i>	1
Farrant:	<i>Call to remembrance O Lord</i>	1
	<i>Lord for Thy tender mercies' sake</i>	1
Foster:	<i>O for a closer walk with God</i>	2
Garrett:	<i>In humble faith</i>	2
Gibbons:	<i>Almighty and everlasting God</i>	2
	<i>Hosanna to the son of David</i>	1
	<i>Holy Ghost, into our minds send down Thy heavenly light</i>	1
Goss:	<i>If we believe that Jesus died</i>	1
	<i>O Saviour of the world</i>	2
	<i>Stand up and bless the Lord</i>	1
Gounod:	<i>From Thy love as a father</i>	1
	<i>Here by Babylon's wave</i>	1
Haking:	<i>Doth not wisdom cry</i>	2
Handel:	<i>And the glory of the Lord from Messiah</i>	1
	<i>For unto us a child is born from Messiah</i>	1
	<i>Hosanna in the highest</i>	1
	<i>Lift up you heads [from Messiah]</i>	1
	<i>O thou that tellest good tidings from Messiah</i>	1
	<i>Thou art gone up on high [from Messiah]</i>	1

	<i>Worthy is the lamb from Messiah</i>	1
Harwood:	<i>Blessed is he who cometh in the name of the Lord</i>	1
Haydn:	<i>Lo, my shepherd is divine</i>	1
	<i>The heavens are telling from The Creation</i>	2
Lloyd:	<i>Let us come boldly to the throne of grace</i>	1
Macfarren:	<i>O Holy Ghost, into our minds send down</i>	
	<i>Thy heavenly light:</i>	1
	<i>We give thanks O God almighty</i>	1
Martin:	<i>Hail gladdening light</i>	3
	<i>Ho, everyone one that thirsteth</i>	2
	<i>Holy Spirit, come</i>	1
	<i>Whosoever dwelleth under the defence of the most high</i>	2
Massey:	<i>Come to the manger</i>	1
	<i>What shall I render to the Lord for all his benefits</i>	1
Mendelssohn:	<i>As pants the hart for the waterbrooks</i>	2
	<i>Behold, God has passed by</i>	1
	<i>Blessed are the men who fear him</i>	1
	<i>Happy and blessed are they</i>	1
	<i>He that shall endure to the end shall be saved</i>	1
	<i>He watching over Israel</i>	1
	<i>He will give his angels charge over thee</i>	2
	<i>How lovely are the messengers</i>	1
	<i>I waited for the Lord</i>	2
	<i>If with all your heart</i>	1
	<i>Judge me, O God and plead my cause</i>	2
	<i>Now we are ambassadors</i>	1
	<i>O rest in the Lord</i>	1
	<i>Sleepers awake</i>	1
Mozart:	<i>Glorious is Thy name</i>	1
Ouseley:	<i>It came even to pass</i>	1
Roberts:	<i>Seek ye the Lord while He may be found</i>	1
Spohr:	<i>Come up</i>	1

Stainer:	<i>And the people saw the thunderings</i>	1
	<i>Awake thou that sleepest and arise from the dead:</i>	1
	<i>God so loved the world from The Crucifixion</i>	1
	<i>I am Alpha and Omega</i>	1
	<i>I saw the Lord</i>	2
	<i>The Crucifixion</i>	1
Steggall:	<i>God came from Teman</i>	2
Sullivan:	<i>Harken unto me</i>	1
	<i>O gladsome light of the father immortal</i>	3
Tchaikovsky:	<i>Hear Lord our God have mercy</i>	1
Tallis:	<i>If ye love me</i>	1
Walford Davies:	<i>O Thou that hearest prayer</i>	2
Walmisley:	<i>Father of heaven</i>	2
Wesley:	<i>Blessed be the God and Father of our Lord Jesus Christ</i>	1
	<i>Lead me Lord</i>	1
	<i>The wilderness and the solitary place shall be glad for them</i>	1
	<i>Thou wilt keep him in perfect peace</i>	1
West:	<i>Rend your hearts and not your garments</i>	1
Woodward:	<i>The Story of the Cross</i>	1
Services:	None advertised.	

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1928

Part 1: Chronological Lost

01.01.1928 (morning):

Come and thank him: Bach. SMH 31.12.1927, p. 18.

01.01.1928 (evening):

Hear king of angels: Bach. SMH 31.12.1927, p. 18.

08.01.1928 (morning):

Mighty Lord and king all glorious: Bach. SMH 07.01.1928, p. 6.

08.01.1928 (evening):

The word is flesh become: Gounod. SMH 07.01.1928, p. 6.

15.01.1928 (morning):

Mighty Lord and king all glorious: Bach. SMH 14.01.1928, p. 7.

15.01.1928 (evening):

The word is flesh become: Gounod. SMH 14.01.1928, p. 7.

22.01.1928 (morning):

Holy Spirit, come: Martin. SMH 21.01.1928, p. 8.

22.01.1928 (evening):

The Lord hath commanded his kindness: Mendelssohn. SMH 21.01.1928, p. 8.

29.01.1928 (morning):

Forth in our fathers living still: Button. SMH 22.01.1928, p. 28.

29.01.1928 (evening):

Hark the song of jubilee: [Anon]. SMH 22.01.1928, p. 28.

05.02.1928 (morning):

Happy and blest are they: Mendelssohn. SMH 04.02.1928, p. 30.

05.02.1928 (evening):

Whosoever dwelleth under the defence of the most high: Martin.
SMH 04.02.1928, p. 30.

12.02.1928 (morning):

O praise the Lord from the heavens: Rachmaninoff. SMH 11.02.1928, p. 8.

12.02.1928 (evening):

Blessings, glory and wisdom: Bach. SMH 11.02.1928, p. 8.

19.02.1928 (morning):

O saving victim slain for us: Gounod. SMH 18.02.1928, p. 8.

19.02.1928 (evening):

Father in heaven in whom we hope: Walmisley. SMH 18.02.1928, p. 8.

26.02.1928 (morning):

Rejoice in the Lord alway: Purcell. SMH 25.02.1928, p. 8.

26.02.1928 (evening):

How lovely is Thy dwelling place: Brahms. SMH 25.02.1928, p. 8.

04.03.1928 (morning):

From Thy love as a father: Gounod. SMH 03.03.1928, p. 30.

04.03.1928 (evening):

Ye now are sorrowful: Brahms. SMH 03.03.1928, p. 30.

11.03.1928 (morning):

Incline Thine ear: Himmel. SMH 10.03.1928, p. 30.

11.03.1928 (evening):

He is watching over Israel: Mendelssohn. SMH 10.03.1928, p. 30.

18.03.1928 (morning):

Rend your hearts and not your garments: West. SMH 17.03.1928, p. 30.

18.03.1928 (afternoon):

Requiem: Brahms. SMH 17.03.1928, p. 30.

18.03.1928 (evening):

What shall I render to the Lord for all his benefits: Massey. SMH 17.03.1928, p. 30.

25.03.1928 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 24.03.1928, p. 3.

25.03.1928 (evening):

Almighty and everlasting God: Gibbons. SMH 24.03.1928, p. 3.

01.04.1928 (morning):

O Saviour of the world: Goss. SMH 31.03.1928, p. 22.

01.04.1928 (afternoon):

[St Matthew] Passion: Bach. SMH 31.03.1928, p. 22.

01.04.1928 (evening):

The king of love: Gounod. SMH 31.03.1928, p. 22.

04.04.1928 (evening):

Requiem: Brahms. SMH 31.03.1928, p. 22.

06.04.1928 (morning):

Beside the cross: Gounod. SMH 31.03.1928, p. 22.

06.04.1928 (evening):

The Crucifixion: Stainer: SMH 31.03.1928, p. 22.

08.04.1928 (morning):

Hallelujah: Beethoven. SMH 06.04.1928, p. 11.

08.04.1928 (evening):

Worthy is the lamb from Messiah: Handel: SMH 06.04.1928, p. 11.

15.04.1928 (morning):

If we believe that Jesus died: Goss. SMH 14.04.1928, p. 22.

15.04.1928 (evening):

Here on earth we have no continuing city: Brahms: SMH 14.04.1928, p. 22.

22.04.1928 (morning):

Blessed be the God and Father of our Lord Jesus Christ: Wesley.
SMH 21.04.1928, p. 28.

22.04.1928 (evening):

Great and wonderful are Thy works: Spohr. SMH 21.04.1928, p. 28.

29 04.1928 (morning):

For us Christ is made a victim: Gounod. SMH 28.04.1928, p. 23.

29.04.1928 (evening):

Awake thou that sleepest and arise from the dead: Stainer. SMH 28.04.1928, p. 23.

06.05.1928 (morning):

Blessed are the merciful: Hiles. SMH 05.05.1928, p. 8.

06.05.1928 (evening):

Behold, now praise the Lord: Goss. SMH 05.05.1928, p. 8.

13.05.1928 (morning):

O for a closer walk with God: Foster. SMH 12.05.1928, p. 8.

13.05.1928 (evening):

As pants the hart for cooling streams: Spohr. SMH 12.05.1928, p. 8.

20.05.1928 (morning):

He that shall endure to the end: Mendelssohn. SMH 19.05.1928, p. 8.

20.05.1928 (evening):

Save us, O lord, waking; guard us sleeping: Bairstow. SMH 19.05.1928 p. 8.

27.05.1928 (morning):

God is a spirit: Bennett. SMH 26.05.1928, p. 3.

27.05.1928 (evening):

Come, Holy Ghost: Attwood. SMH 26.05.1928, p. 3.

03.06.1928 (morning):

Holy, holy holy: Rachmaninoff. SMH 02.06.1928, p. 6.

03.06.1928 (evening):

In humble faith: Garrett. SMH 02.06.1928, p. 6.

10.06.1928 (morning):

I waited for the Lord: Mendelssohn. SMH 09.06.1928, p. 20.

10.06.1928 (evening):

O God whose nature and property is ever to have mercy: [Wesley].
SMH 09.06.1928, p. 20.

17.06.1928 (morning):

Then round about the starry throne: Handel. SMH 16.06.1928, p. 3.

17.06.1928 (evening):

O gladsome light: Sullivan. SMH 16.06.1928, p. 3.

24.06.1928 (morning):

Cast thy burdens upon the Lord: Mendelssohn. SMH 23.06.1928, p. 27.

24.06.1928 (evening):

I give thanks unto the Lord: Jackson. SMH 23.06.1928, p. 27.

01.07.1928 (morning):

Comfort, O Lord, the soul of Thy servant: Crotch. SMH 30.06.1928, p. 20.

01.07.1928 (evening):

Lord, thou alone art God: Mendelssohn. SMH 30.06.1928, p. 20.

08.07.1928 (morning):

Blessed angel spirits offer praise undying: Tchaikovsky. SMH 07.07.1928, p. 20.

08.07.1928 (evening):

Thanks be to God: Mendelssohn. SMH 07.07.1928, p. 20.

15.07.1928 (morning):

Seek ye the Lord while he may be found: Roberts. SMH 14.07.1928, p. 20.

15.07.1928 (evening):

Whosoever dwelleth under the defence of the most high: Martin.
SMH 14.07.1928, p. 20.

22.07.1928 (morning):

Hosanna to the son of David: Weekes. SMH 21.07.1928, p. 26.

22.07.1928 (evening):

Rejoice in the Lord alway: Purcell. SMH 21.07.1928, p. 26.

29.07.1928 (morning):

Doth not wisdom cry: Hasting. SMH 28.07.1928, p. 20.

29.07.1928 (evening):

How beateous are their feet who stand on Zion's hill: Stanford.
SMH 28.07.1928, p. 20.

05.08.1928 (morning):

Lift thine eyes to the mountains: Mendelssohn. SMH 04.08.1928, p. 22.

05.08.1928 (evening):

How lovely is Thy dwelling place: Brahms. SMH 04.08.1928, p. 22.

12.08.1928 (morning):

O Thou that hearest prayer: Davies. SMH 11.08.1928, p. 26.

12.08.1928 (evening):

We never will bow down to the rude stick and sculptured stone: Handel.
SMH 11.08.1928, p. 26.

19.08.1928 (morning):

From all that dwell below the skies: Walmisley. SMH 18.08.1928, p. 6.

19.08.1928 (evening):

How lovely are the messengers: Mendelssohn. SMH 18.08.1928, p. 6.

26.08.1928 (morning):

Blessed are the men who fear him: Mendelssohn. SMH 25.08.1928, p. 3.

26.08.1928 (evening):

Who can express the noble acts of the Lord: Wesley. SMH 25.08.1928, p. 3.

02.09.1928 (morning):

My shepherd is divine: Haydn. SMH 01.09.1928, p. 22.

02.09.1928 (evening):

We never will bow down to the rude stick and sculptured stone: Handel.
SMH 01.09.1928, p. 22.

09.09.1928 (morning):

O wisdom! Spirit of the holy God: Noble. SMH 08.09.1928, p. 28.

09.09.1928 (evening):

The heavens are telling from The Creation: Haydn. SMH 08.09.1928, p. 28.

16.09.1928 (morning):

O Lord, in Thy wrath rebuke me not: Gibbon. SMH 15.09.1928, p. 30.

16.09.1928 (evening):

Stand up and bless the Lord: Goss. SMH 15.09.1928, p. 30.

23.09.1928 (morning):

O wisdom! Spirit of the holy God: Noble. SMH 22.09.1928, p. 28.

23.09.1928 (evening):

O Holy Ghost, into our minds send down Thy heavenly light: Macfarren. SMH 22.09.1928, p. 28.

30.09.1928 (morning):

O God whose nature and property is ever to have mercy: [Wesley] SMH 29.09.1928, p. 6.

30.09.1928 (evening):

Saviour who in thine own image: Cornelius. SMH 29.09.1928, p. 6.

07.10.1928 (morning):

I will call upon the Lord: Mozart. SMH 06.10.1928, p. 22.

07.10.1928 (evening):

O for a closer walk with God: Foster. SMH 06.10.1928, p. 22.

14.10.1928 (morning):

Lift thine eyes to the mountains: Mendelssohn. SMH 13.10.1928, p. 30.

14.10.1928 (evening):

Light of the world: Elgar. SMH 13.10.1928, p. 30.

21.10.1928 (morning):

O Lord bow down thine ear: Palestrina. SMH 20.10.1928, p. 28.

21.10.1928 (evening):

He watching over Israel: Mendelssohn. SMH 20.10.1928, p. 28.

28.10.1928 (morning):

Blessed are the merciful: Hiles. SMH 27.10.1928, p. 29.

28.10.1928 (evening):

Then round about the starry throne: Handel. SMH 27.10.1928, p. 29.

04.11.1928 (morning):

What are these which are arrayed in white robes: Stainer. SMH 03.11.1928, p. 30.

04.11.1928 (evening):

The nations are now the Lord's: Mendelssohn. SMH 03.11.1928, p. 30.

11.11.1928 (morning):

Blest are the departed: Spohr. SMH 10.11.1928, p. 23.

11.11.1928 (afternoon):

Requiem: Brahms. SMH 10.11.1928, p. 23

11.11.1928 (evening):

The Lord is good: Mendelssohn. SMH 10.11.1928, p. 23.

18.11.1928 (morning):

O love the Lord: Sullivan. SMH 17.11.1928, p. 22.

18.11.1928 (evening):

Praise the Lord: Mozart. SMH 17.11.1928, p. 22.

25.11.1928 (morning):

Thou wilt keep him: Wesley. SMH 24.11.1928, p. 30.

25.11.1928 (evening):

Father of heaven: Walmisley. SMH 24.11.1928, p. 30.

29.11.1928:

Selections from *St Paul:* Mendelssohn. SMH 24.11.1928, p. 30.

02.12.1928 (morning):

Blessed is he: Harwood. SMH 01.12.1928, p. 30.

02.12.1928 (evening):

Harken unto me: Sullivan. SMH 01.12.1928, p. 30.

09.12.1928 (morning):

I waited for the Lord: Mendelssohn. SMH 08.12.1928, p. 7.

09.12.1928 (evening):

Judge me, O God: Mendelssohn. SMH 08.12.1928, p. 7.

16.12.1928 (morning):

O Lord, my God, hear Thou the prayer of Thy servant: Wesley.
SMH 15.12.1928, p. 3.

16.12.1928 (afternoon):

The Christmas Oratorio: Bach. SMH 15.12.1928, p. 3.

16.12.1928 (evening):

But who can abide the day of his coming: Handel. SMH 15.12.1928, p. 3.

23.12.1928 (morning):

Jesu the very thought of Thee: [Anon]. SMH 22.12.1928, p. 14.

23.12.1928 (evening):

And the glory of the Lord from *Messiah*: Handel. SMH 22.12.1928, p. 14.

25.12.1928 (evening):

Selections from *Messiah*: Handel and Christmas carols. SMH 22.12.1928, p. 14.

30.12.1928 (morning):

Blessing, glory and wisdom: Bach. SMH 29.12.1928, p. 21.

30.12.1928 (evening):

Glorious is Thy name: Mozart. SMH 29.12.1928, p. 21.

Part 2: Classification by composer and frequency.

Anon:	<i>Hark the song of jubilee</i>	1
Attwood:	<i>Come, Holy Ghost</i>	1
Bach:	<i>Blessings, glory and wisdom</i>	2
	<i>Come and thank him</i>	1
	<i>Hear king of angels</i>	1
	<i>Mighty Lord and king all glorious</i>	1
	<i>[St Matthew] Passion</i>	1
	<i>The Christmas Oratorio</i>	1
Bairstow:	<i>Save us, O lord, waking; guard us sleeping</i>	1
Beethoven:	<i>Hallelujah</i>	1
Bennett:	<i>God is a spirit</i>	1
Brahms:	<i>Here on earth we have no continuing city</i>	1
	<i>How lovely is Thy dwelling place O Lord of hosts</i> from <i>Requiem</i>	2
	<i>Requiem</i>	3
	<i>Ye now are sorrowful</i>	1
Button:	<i>Forth in our fathers living still</i>	1
Cornelius:	<i>Saviour who in thine own image</i>	1
Crotch:	<i>Comfort, O Lord, the soul of Thy servant</i>	1
Elgar:	<i>Light of the world</i>	1

Farrant:	<i>Lord for Thy tender mercies' sake</i>	1
Foster:	<i>O for a closer walk with God</i>	2
Garrett:	<i>In humble faith</i>	1
Gibbons:	<i>Almighty and everlasting God</i>	1
	<i>O Lord, in Thy wrath rebuke me not</i>	1
Goss:	<i>Behold, now praise the Lord</i>	1
	<i>If we believe that Jesus died</i>	1
	<i>O Saviour of the world</i>	1
	<i>Stand up and bless the Lord</i>	1
Gounod:	<i>Beside the cross</i>	1
	<i>For us Christ is made a victim</i>	1
	<i>From Thy love as a father</i>	1
	<i>O saving victim slain for us</i>	1
	<i>The king of love</i>	1
	<i>The word is flesh become</i>	1
Handel:	<i>And the glory of the Lord from Messiah</i>	1
	<i>But who can abide the day of his coming</i>	1
	<i>Then round about the starry throne</i>	2
	<i>We never will bow down to the rude stick and sculptured stone</i>	2
	<i>Worthy is the lamb from Messiah</i>	1
Harwood:	<i>Blessed is he</i>	1
Hasting:	<i>Doth not wisdom cry</i>	1
Haydn:	<i>Lo, my shepherd is divine</i>	1
	<i>The heavens are telling from The Creation</i>	1
Hiles:	<i>Blessed are the merciful:</i>	2
Himmel:	<i>Incline Thine ear</i>	1
Jackson:	<i>I give thanks unto the Lord</i>	1
Macfarren:	<i>O Holy Ghost, into our minds send down thy heavenly light:</i>	1
Martin:	<i>Holy Spirit, come</i>	1
	<i>Whosoever dwelleth under the defence of the most high</i>	2
Massey:	<i>What shall I render to the Lord for all his benefits</i>	1
Mendelssohn:		
	<i>Blessed are the men who fear him</i>	1

	<i>Cast thy burdens upon the Lord</i>	1
	<i>Happy and blest are they</i>	1
	<i>He is watching over Israel</i>	2
	<i>He that shall endure to the end</i>	1
	<i>How lovely are the messengers</i>	1
	<i>I waited for the Lord</i>	1
	<i>Judge me, O God</i>	1
	<i>Lift thine eyes to the mountains</i>	2
	<i>Lord, thou alone art God</i>	1
	<i>St Paul, selections from</i>	1
	<i>Thanks be to God</i>	1
	<i>The Lord hath commanded his kindness</i>	1
	<i>The Lord is good</i>	1
	<i>The nations are now the Lord's</i>	1
Mozart:	<i>Glorious is Thy name</i>	1
	<i>I will call upon the Lord</i>	1
	<i>Praise the Lord</i>	1
Noble:	<i>O wisdom! Spirit of the holy God</i>	2
Palestrina:	<i>O Lord bow down Thine ear</i>	1
Purcell:	<i>Rejoice in the Lord always</i>	2
Rachmaninoff:		
	<i>Holy, holy, holy</i>	1
	<i>O praise the Lord from the heavens:</i>	1
Roberts:	<i>Seek ye the Lord while he may be found</i>	1
Spohr:	<i>As pants the hart for cooling streams</i>	1
	<i>Blest are the departed</i>	1
	<i>Great and wonderful are Thy works</i>	1
Stainer:	<i>Awake thou that sleepest and arise from the dead:</i>	1
	<i>The Crucifixion</i>	1
	<i>What are these which are arrayed in white robes</i>	1
Stanford:	<i>How beateous are their feet who stand on Zion's hill</i>	1
Sullivan:	<i>Harken unto me</i>	1
	<i>O gladsome light</i>	1
	<i>O love the Lord</i>	1
Tchaikovsky:	<i>Blessed angel spirits offer praise undying:</i>	1
Walford Davies:		
	<i>O Thou that hearest prayer</i>	1

Walmisley:	<i>Father in heaven in whom we hope</i>	1
	<i>Father of heaven</i>	1
	<i>From all that dwell below the skies</i>	1
Weekes:	<i>Hosanna to the son of David</i>	1
Wesley:	<i>Blessed be the God and father of our Lord Jesus Christ</i>	1
	<i>O God whose nature and property is ever to have mercy</i>	2
	<i>O Lord, my God, hear thou the prayer of thy servant</i>	1
	<i>Thou wilt keep him</i>	1
	<i>Who can express the noble acts of the Lord</i>	1
West:	<i>Rend your hearts and not your garments</i>	1
Services:	None advertised.	

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1929

Part 1: Chronological Lost

06.01.1929 (morning):

Come, Holy Ghost: Palestrina. SMH 05.01.1929, p. 22.

06.01.1929 (evening):

O Thou not made with hands: Thompson. SMH 05.01.1929, p. 22.

13.01.1929 (morning):

Cast your burdens upon the Lord: Mendelssohn. SMH 12.01.1929, p. 23.

13.01.1929 (evening):

Send out Thy light and Thy truth: Gounod. SMH 12.01.1929, p. 23.

20.01.1929 (morning):

God is a spirit: Bennett. SMH 19.01.1929, p. 3.

20.01.1929 (evening):

Hallelujah: Beethoven. SMH 19.01.1929, p. 3.

27.01.1929 (morning):

Incline Thine ear to me O Lord: Himmel. SMH 26.01.1929, p. 4.

27.01.1929 (evening):

Lead me Lord in Thy righteousness: Wesley. SMH 26.01.1929, p. 4.

03.02.1929 (morning):

O Holy Ghost: Macfarren. SMH 02.02.1929, p. 23.

03.02.1929 (evening):

Praise the Lord: Mozart. SMH 02.02.1929, p. 23.

10.02.1929 (morning):

O Lord, our God, hear thou the prayers of Thy servant: Wesley.
SMH 09.02.1929, p. 23.

10.02.1929 (evening):

Worthy art thou to be praised: Brahms. SMH 09.02.1929, p. 23.

17.02.1929 (morning):

How lovely are thy dwelling places: Brahms. SMH 16.02.1929, p. 28.

17.02.1929 (evening):

Surely he hath borne our griefs [from *Messiah*]: Handel. SMH 16.02.1929, p. 28.

24.02.1929 (morning):

Jesus once for our salvation was crucified: Anerio. SMH 23.02.1929, p. 8.

24.02.1929 (evening):

The king of love my shepherd is: Gounod. SMH 23.02.1929, p. 8.

28.02.1929 (evening):

The Story of the Cross: [Woodward]. SMH 23.02.1929, p. 8.

03.03.1929 (morning):

O God whose nature and property is ever to have mercy: Wesley. SMH 02.03.1929, p. 8.

03.03.1929 (evening):

Ye now are sorrowful: Brahms. SMH 02.03.1929, p.8.

10.03.1929 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 09.03.1929, p. 30.

10.03.1929 (evening):

Hear my prayer: Mendelssohn. SMH 09.03.1929, p. 30.

14.03.1929 (evening):

The Story of the Cross: [Woodward]. SMH 09.03.1929, p. 30.

17.03.1929 (morning):

O Lord bow down thine ear and hear: Palestrina. SMH 16.03.1929, p. 28.

17.03.1929 (evening):

Lord our redeemer: Bach. SMH 16.03.1929, p. 28.

21.03.1929 (evening):

The Story of the Cross: [Woodward] SMH 16.03.1929, p. 28.

24.03.1929 (morning):

Hosanna to the son of David: Gibbons. SMH 23.03.1929, p. 30.

24.03.1929 (afternoon):

St John Passion: Bach. SMH 23.03.1929, p. 30.

24.03.1929 (evening):

Requiem: Brahms. SMH 23.03.1929, p. 30.

29.03.1929 (morning):

O saviour of the world: Goss. SMH 23.03.1929, p. 30.

29.03.1929 (evening):

The Crucifixion: Stainer. SMH 23.03.1929, p. 30.

31.03.1929 (morning):

Hallelujah [from Messiah]: Handel. SMH 30.03.1929, p. 3.

31.03.1929 (evening):

Worthy is the lamb [from *Messiah*]: Handel. SMH 30.03.1929, p. 3.

07.04.1929 (morning):

Then round about the starry throne: Handel. SMH 06.04.1929, p. 23.

07.04.1929 (evening):

Blessed be the God and Father: Wesley. SMH 06.04.1929, p. 23.

14.04.1929 (morning):

Rejoice in the Lord alway: Purcell. SMH 13.04.1929, p. 24.

14.04.1929 (evening):

Hallelujah: Beethoven. SMH 13.04.1929, p. 24.

21.04.1929 (morning):

Jesu the very thought of Thee: Bairstow. SMH 20.04.1929, p. 22.

21.04.1929 (evening):

Hail gladdening light: Martin. SMH 20.04.1929, p. 22.

28.04.1929 (morning):

Lo, my shepherd is divine: Haydn. SMH 27.04.1929, p. 28.

28.04.1929 (evening):

For us the Christ is made a victim availing: Gounod. SMH 27.04.1929, p. 28.

05.05.1929 (morning):

Doth not wisdom cry: Haking. SMH 04.05.1929, p. 3.

05.05.1929 (evening):

His yoke is easy [from *Messiah*]: Handel. SMH 04.05.1929, p. 3.

12.05.1929 (morning):

Unfold ye portals: Gounod. SMH 11.05.1929, p. 7.

12.05.1929 (evening):

Lift up your heads [from *Messiah*]: Handel. SMH 11.05.1929, p. 7.

19.05.1929 (morning):

O wisdom, spirit: Noble. SMH 18.05.1929, p. 3.

19.05.1929 (evening):

O for a closer walk with God: Foster. SMH 18.05.1929, p. 3.

26.05.1929 (morning):

See what love: Mendelssohn. SMH 25.05.1929, p. 23.

26.05.1929 (evening):

God is a spirit: Bennett. SMH 25.05.1929, p. 23.

02.06.1929 (morning):

Comfort the soul: Crotch. SMH 01.06.1929, p. 23.

02.06.1929 (evening):

Lord, thou alone art God: Mendelssohn. SMH 01.06.1929, p. 23.

09.06.1929 (morning):

In humble faith: Garrett. SMH 08.06.1929, p. 22.

09.06.1929 (evening):

Light of the world: Elgar. SMH 08.06.1929, p. 22.

16.06.1929 (morning):

The Lord is loving: Garrett. SMH 15.06.1929, p. 22.

16.06.1929 (evening):

O gladsome light: Sullivan. SMH 15.06.1929, p. 2.

23.06.1929 (morning):

O Holy Ghost: Macfarren. SMH 22.06.1929, p. 22.

23.06.1929 (evening):

O Lord God of Abraham [from *Elijah*]: Mendelssohn. SMH 22.06.1929, p. 22.

30.06.1929 (morning):

Almighty and everlasting God: Gibbons. SMH 29.06.1929, p. 21.

30.06.1929 (evening):

I saw the Lord: Stainer. SMH 29.06.1929, p. 21.

07.07.1929 (evening):

The Lord He is good: Mendelssohn. SMH 06.07.1929, p. 3.

14.07.1929 (morning):

As pants the hart: Spohr. SMH 13.07.1929, p. 21.

14.07.1929 (evening):

Be not afraid [from *Elijah*]: Mendelssohn. SMH 13.07.1929, p. 21.

21.07.1929 (morning):

Thou knowest Lord: Purcell. SMH 20.07.1929, p. 26.

21.07.1929 (evening):

Send out Thy light: Gounod. SMH 20.07.1929, p. 26.

28.07.1929 (morning):

If ye love me: Tallis. SMH 27.07.1929, p. 22.

28.07.1929 (evening):

O Thou that hearest prayer: Walford Davies. SMH 27.07.1929, p. 22.

04.08.1929 (morning):

Lead me Lord, [lead me in Thy righteousness] Wesley. SMH 03.08.1929, p. 21.

04.08.1929 (evening):

We never will bow down: Handel. SMH 03.08.1929, p. 21.

11.08.1929 (morning):

Come unto me: Gounod. SMH 10.08.1929, p. 23.

11.08.1929 (evening):

He watching over Israel [from *Elijah*]: Mendelssohn. SMH 10.08.1929, p. 23.

18.08.1929 (morning):

God so loved the world [from *The Crucifixion*]: Stainer. SMH 17.08.1929, p. 20.

18.08.1929 (evening):

It came even to pass: Ouseley. SMH 17.08.1929, p. 20.

25.08.1929 (morning):

Sing unto the Lord: Tye. SMH 24.08.1929, p. 21.

25.08.1929 (evening):

Blessing, glory and wisdom: Bach. SMH 24.08.1929, p. 21.

01.09.1929 (evening):

O Thou that hearest prayer: Walford Davies. SMH 31.08.1929, p. 29.

08.09.1929 (morning):

I will call upon the Lord: Mozart. SMH 07.09.1929, p. 3.

08.09.1929 (evening):

Judge me, O God: Mendelssohn. SMH 07.09.1929, p. 3.

15.09.1929 (morning):

Thou knowest Lord the secrets of our hearts: Purcell. SMH 14.09.1929, p. 24.

15.09.1929 (evening):

Blessed angel spirits offer praises undying: Tchaikovsky. SMH 14.09.1929, p. 24.

22.09.1929 (morning):

I waited for the Lord: Mendelssohn. SMH 21.09.1929, p. 3.

22.09.1929 (evening):

They that go down to the sea in ships: Bancock. SMH 21.09.1929, p. 3.

29.09.1929 (morning):

O Lord my God: Wesley. SMH 28.09.1929, p. 28.

29.09.1929 (evening):

Hear us Lord: Haydn. SMH 28.09.1929, p. 28.

06.10.1929 (morning):

Lift thine eyes: Mendelssohn. SMH 05.10.1929, p. 22.

06.10.1929 (evening):

The heavens are telling [from *The Creation*]: Haydn. SMH 05.10.1929, p. 22.

13.10.1929 (morning):

O Lord, bow down Thine ear: Palestrina. SMH 12.10.1929, p. 22.

13.10.1929 (evening):

How lovely are thy dwellings: Brahms. SMH 12.10.1929, p. 22.

20.10.1929 (morning):

They who go down to the sea in ships: Bantock. SMH 19.10.1929, p. 3.

20.10.1929 (evening):

Blessed are they that mourn: Brahms. SMH 19.10.1929, p. 3.

27.10.1929 (morning):

Lo, my shepherd is divine: Haydn. SMH 26.10.1929, p. 29.

27.10.1929 (evening):

Save us, O Lord: Bairstow. SMH 26.10.1929, p. 29.

03.11.1929 (morning):

God is light: Wesley. SMH 02.11.1929, p. 3.

03.11.1929 (evening):

The Lord is loving unto every man: Garrett. SMH 02.11.1929, p. 3.

10.11.1929 (morning):

Hearts feel that love thee: Mendelssohn. SMH 09.11.1929, p. 31.

10.11.1929 (evening):

And all the people saw the thunderings: Stainer. SMH 09.11.192, p. 31.

17.11.1929 (morning):

From Thy love as a father: Gounod. SMH 16.11.1929, p. 8.

17.11.1929 (evening):

How lovely are thy dwellings fair: Brahms. SMH 16.11.1929, p. 8.

24.11.1929 (morning):

Lord God of heaven: Spohr. SMH 23.11.1929, p. 3.

24.11.1929 (evening):

And all the people saw the thunderings: Stainer. SMH 23.11.1929, p. 3.

28.11.1929 (commeration of consecration):

How lovely are Thy dwellings fair: Brahms.

Hail gladdening light: Martin. SMH 23.11.1929, p. 3.

01.12.1929 (morning):

Seek ye first the Lord: Roberts. SMH 30.11.1929, p. 7.

01.12.1929 (evening):

Hearken unto me: Sullivan. SMH 30.11.1929, p. 7.

08.12.1929 (morning):

O Lord, in Thy wrath, rebuke me not: Gibbons. SMH 07.11.1929, p. 22.

08.12.1929 (evening):

Comfort ye, comfort ye my people: Handel. SMH 07.11.1929, p. 22.

15.12.1929 (morning):

And he shall purify from Messiah: Handel. SMH 14.11.1929, p. 24.

15.12.1929 (afternoon):

The Christmas Oratorio: Bach. SMH 14.11.1929, p. 24.

15.12.1929 (evening):

We call through the darkness: Mendelssohn. SMH 14.11.1929, p. 24.

22.12.1929 (morning):

Hosanna to the son of David: Weekes. SMH 21.11.1929, p. 3.

22.12.1929 (evening):

O thou that tellest good tidings [from Messiah]: Handel. SMH 21.11.1929, p. 3.

25.12.1929 (morning):

Glory to God in the highest [from Messiah]: Handel. SMH 21.11.1929, p. 3.

25.12.1929 (evening):

Selection from *Messiah* and Christmas Carols. SMH 21.11.1929, p. 3.

29.12.1929 (morning):

Glory to God in the highest [from Messiah]: Handel. SMH 28.11.1929, p. 16.

29.12.1929 (evening):

Christians be joyful: Bach. SMH 28.11.1929, p. 16.

Part 2: Classification by composer and frequency.

Anerio:	<i>Jesus once for our salvation was crucified</i>	1
Bach:	<i>Blessing glory and wisdom</i>	2
	<i>Christians be joyful</i>	1
	<i>Lord our redeemer</i>	1
	<i>St John Passion</i>	1
	<i>The Christmas Oratorio</i>	1
Bairstow:	<i>Jesu the very thought of Thee</i>	1
	<i>Save us, O Lord</i>	1
Bantock:	<i>They that go down to the sea in ships</i>	2
Beethoven:	<i>Hallelujah</i>	1
Bennett:	<i>God is a spirit</i>	2
Brahms:	<i>Blessed are they that mourn</i>	1
	<i>How lovely are thy dwelling places</i>	5
	<i>Requiem</i>	1
	<i>Worthy art thou to be praised</i>	1
	<i>Ye now are sorrowful</i>	1
Crotch:	<i>Comfort the soul</i>	1
Elgar:	<i>Light of the world</i>	1
Farrant:	<i>Lord for Thy tender mercies' sake</i>	1
Foster:	<i>O for a closer walk with God</i>	1
Garrett:	<i>In humble faith</i>	1
	<i>The Lord is loving unto every man</i>	2
Gibbons:	<i>Almighty and everlasting God</i>	1
	<i>Hosanna to the son of David</i>	1
Goss:	<i>O Saviour of the world</i>	1
Gounod:	<i>For us the Christ is made a victim availing</i>	1
	<i>From Thy love as a father</i>	1
	<i>Send out Thy light and Thy truth</i>	2
	<i>The king of love my shepherd is</i>	1
	<i>Unfold ye portals</i>	1
Haking:	<i>Doth not wisdom cry</i>	1

Handel:	<i>Comfort ye, comfort ye my people</i>	1
	<i>Glory to God in the highest [from Messiah]</i>	2
	<i>Hallelujah [from Messiah]</i>	1
	<i>His yoke is easy [from Messiah]</i>	1
	<i>Lift up your heads [from Messiah]</i>	1
	<i>O thou that tellest good tidings [from Messiah]</i>	1
	<i>Surely he hath borne our griefs [from Messiah]</i>	1
	<i>Then round about the starry throne</i>	1
	<i>We never will bow down</i>	1
	<i>Worthy is the lamb [from Messiah]</i>	1
Haydn:	<i>Hear us Lord</i>	1
	<i>Lo, my shepherd is divine</i>	2
	<i>The heavens are telling [from The Creation]</i>	1
Himmel:	<i>Incline Thine ear to me O Lord</i>	1
Macfarren:	<i>O Holy Ghost</i>	2
Martin:	<i>Hail gladdening light</i>	2
Mendelssohn:	<i>Be not afraid from Elijah</i>	1
	<i>Cast your burdens upon the Lord</i>	1
	<i>He watching over Israel from Elijah</i>	1
	<i>Hear my prayer</i>	1
	<i>Hearts feel that love thee</i>	1
	<i>I waited for the Lord</i>	1
	<i>Judge me, O God</i>	1
	<i>Lift thine eyes</i>	1
	<i>Lord, thou alone art God</i>	1
	<i>O Lord God of Abraham [from Elijah]</i>	1
	<i>See what love</i>	1
	<i>The Lord he is good</i>	1
	<i>We call through the darkness</i>	1
Mozart:	<i>I will call upon the Lord</i>	1
	<i>Praise the Lord</i>	1
Noble:	<i>O wisdom, spirit</i>	1
Ouseley:	<i>It came even to pass</i>	1
Palestrina:	<i>Come, Holy Ghost</i>	1
	<i>O Lord bow down Thine ear and hear</i>	2
Purcell:	<i>Thou knowest Lord the secrets of our hearts</i>	2
	<i>Rejoice in the Lord alway</i>	1
Roberts:	<i>Seek ye first the Lord</i>	1

Spohr:	<i>Lord God of heaven</i>	1
Stainer:	<i>And all the people saw the thunderings</i>	2
	<i>God so loved the world [from <i>The Crucifixion</i>]:</i>	1
	<i>I saw the Lord</i>	1
	<i>The Crucifixion</i>	1
Sullivan:	<i>Hearken unto me</i>	1
	<i>O gladsome light</i>	1
Tallis:	<i>If ye love me</i>	1
Tchaikovsky:	<i>Blessed angel spirits offer praises undying</i>	1
Thompson:	<i>O Thou not made with hands</i>	1
Tye:	<i>Sing unto the Lord</i>	1
Walford Davies:	<i>O Thou that hearest prayer</i>	2
Weekes:	<i>Hosanna to the son of David</i>	1
Wesley:	<i>Blessed be the God and father</i>	1
	<i>God is light</i>	1
	<i>Lead me Lord in Thy righteousness</i>	2
	<i>O God whose nature and property is ever to have mercy</i>	1
	<i>O Lord my God</i>	1
	<i>O Lord, our God, hear thou the prayers of thy servant</i>	1
Woodward:	<i>The Story of the Cross</i>	3

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1930

Part 1: Chronological Lost

05.01.1930 (morning):

Rejoice in the Lord alway: Purcell. SMH 04.01.1930, p. 23.

05.01.1930 (evening):

Praise the Lord: Mozart. SMH 04.01.1930, p. 23.

12.01.1930 (morning):

Cast thy burden: Mendelssohn. SMH 11.01.1930, p. 26.

12.01.1930 (evening):

Lead me Lord: Wesley. SMH 11.01.193, p. 26.

19.01.1930 (morning):

God is a spirit: Bennett. SMH 18.01.1930, p. 3.

19.01.1930 (evening):

Send out thy light: Gounod. SMH 18.01.1930, p. 3.

26.01.1930 (morning):

As pants the hart: Gounod. SMH 25.01.1930, p. 23.

26.01.1930 (evening):

The righteous is living for ever: Mendelssohn. SMH 25.01.1930, p. 23.

02.02.1930 (morning):

But the Lord is mindful of his own: Mendelssohn. SMH 01.02.1930, p. 8.

02.02.1930 (evening):

O Thou not made with hands: Thompson. SMH 01.02.1930, p. 8.

09.02.1930 (morning):

O Lord my God: Wesley. SMH 08.02.1930, p. 20.

09.02.1930 (evening):

Doth not wisdom cry: Haking. SMH 08.02.1930, p. 20.

16.02.1930 (morning):

O Holy Ghost: Macfarren. SMH 15.02.1930, p. 28.

16.02.1930 (evening):

The Lord is loving: Martin. SMH 15.02.1930, p. 28.

23.02.1930 (morning):

Jesu the very thought of Thee: Bairstow. SMH 22.02.1930, p. 8.

23.02.1930 (evening):

Lead kindly light: Stainer. SMH 22.02.1930, p. 8.

02.03.1930 (morning):

As pants the hart: Spohr. SMH 01.03.1930, p. 28.

02.03.1930 (evening):

Blessing, glory and wisdom: Bach. SMH 01.03.1930, p. 28.

09.03.1930 (morning):

Miserere: Allegri. SMH 08.03.1930, p. 23.

09.03.1930 (evening):

Come unto him: Gounod. SMH 08.03.1930, p. 23.

16.03.1930 (morning):

O for a closer walk with God: Foster. SMH 15.03.1930, p. 20.

16.03.1930 (evening):

He counteth all your sorrows in the time of need: [Mendelssohn].
SMH 15.03.1930, p. 20.

23.03.1930 (morning):

O wisdom, spirit of the holy God: Noble. SMH 22.03.1930, p. 23.

23.03.1930 (evening):

Hear us Lord: Haydn. SMH 22.03.1930, p. 23.

27.03.1930 (evening):

The Story of the Cross: [Woodward]. SMH 22.03.1930, p. 23.

30.03.1930 (morning):

Thou knowest Lord the secrets of our hearts: Purcell. SMH 29.03.1930, p. 3.

30.03.1930 (evening):

O gladsome light: Sullivan. SMH 29.03.1930, p. 3.

03.04.1930 (evening):

The Story of the Cross: [Woodward]. SMH 29.04.1930, p. 3.

06.04.1930 (morning):

Ye who now sorrow: Brahms. SMH 05.04.1930, p. 21.

06.04.1930 (evening):

Hear my prayer: Mendelssohn. SMH 05.04.1930, p. 21.

10.04.1930 (evening):

The Story of the Cross: [Woodward]. SMH 05.04.1930, p. 21.

13.04.1930 (morning):

Lord God of heaven and earth: Spohr. SMH 12.04.1930, p. 3.

13.04.1930 (afternoon):

Requiem: Brahms. SMH 12.04.1930, p. 3.

13.04.1930 (evening):

Hosanna to the son of David: Weekes. SMH 12.04.1930, p. 3.

18.04.1930 (morning):

O Saviour of the world: Goss. SMH 12.04.1930, p. 3.

18.04.1930 (evening):

The Crucifixion: Stainer. SMH 12.04.1930, p. 3.

20.04.1930 (morning):

Hallelujah from Messiah: Handel. SMH 19.04.1930, p. 15.

20.04.1930 (evening):

Worthy is the lamb from Messiah: Handel. SMH 19.04.1930, p. 15.

04.05.1930 (morning):

Lift up thine eyes: Mendelssohn. SMH 03.05.1930, p. 22.

04.05.1930 (evening):

The heavens are telling from The Creation: Haydn. SMH 03.05.1930, p. 22.

11.05.1930 (morning):

Rejoice in the Lord alway: Purcell. SMH 10.05.1930, p. 5.

11.05.1930 (evening):

All men, all things: Mendelssohn. SMH 10.05.1930, p. 5.

18.05.1930 (morning):

Lead me Lord: Wesley. SMH 17.05.1930, p. 24.

18.05.1930 (evening):

Lead kindly light: Stainer. SMH 17.05.1930, p. 24.

25.05.1930 (morning):

O for the wings: Mendelssohn. SMH 24.05.1930, p. 21.

25.05.1930 (evening):

Lord, thou alone are God: Mendelssohn. SMH 24.05.1930, p. 21.

29.05.1930 (Ascension Day):

Unfold ye portals: Gounod. SMH 24.05.1930, p. 21.

01.06.1930 (morning):

They that go down to the sea in ships: Bantock. SMH 31.05.1930, p. 25.

01.06.1930 (evening):

Lift up your heads from Messiah: Handel. SMH 31.05.1930, p. 25.

08.06.1930 (morning):

Come, Holy Ghost: Attwood. SMH 07.06.1930, p. 20.

08.06.1930 (evening):

O Holy Ghost: Macfarren. SMH 07.06.1930, p. 20.

15.06.1930 (morning):

O for a closer walk with God: Foster. SMH 14.06.1930, p. 25.

15.06.1930 (evening):

He counteth all your sorrows in time of need: Mendelssohn. SMH 14.06.1930, p. 25.

22.06.1930 (morning):

Thou wilt keep him in perfect peace: Wesley. SMH 21.06.1930, p. 25.

22.06.1930 (evening):

Glorious is thy name: Mozart. SMH 21.06.1930, p. 25.

29.06.1930 (morning):

Lo, my shepherd is divine: Haydn. SMH 28.06.1930, p. 23.

29.06.1930 (evening):

We will never bow down: Handel. SMH 28.06.1930, p. 23.

06.07.1930 (morning):

Comfort O God the soul of thy servant: Crotch. SMH 28.07.1930, p. 3.

06.07.1930 (evening):

And all the people saw the thunderings and lightnings: Stainer.
SMH 28.07.1930, p. 3.

13.07.1930 (morning):

He counteth all your sorrows: Mendelssohn. SMH 12.07.1930, p. 22.

13.07.1930 (evening):

Ye nations offer to the Lord glory and might: Mendelssohn. SMH 12.07.1930, p. 22.

20.07.1930 (morning):

How beauteous are their feet: Stanford. SMH 19.07.1930, p. 25.

20.07.1930 (evening):

We called through the darkness: Mendelssohn. SMH 19.07.1930, p. 25.

27.07.1930 (morning):

I waited for the Lord: Mendelssohn. SMH 26.07.1930, p. 22.

27.07.1930 (evening):

The surrender of the soul: Cornelius. SMH 26.07.1930, p. 22.

03.08.1930 (morning):

O Lord, my God: Wesley. SMH 02.08.1930, p. 22.

03.08.1930 (evening):

The Lord is loving: Garrett. SMH 02.08.1930, p. 22.

10.08.1930 (morning):

Saviour who in Thine own image: Cornelius. SMH 09.08.1930, p. 5.

10.08.1930 (evening):

Blessing, glory and wisdom: Bach. SMH 09.08.1930, p. 5.

17.08.1930 (morning):

How lovely are thy dwellings fair: Brahms. SMH 16.08.1930, p. 20.

17.08.1930 (evening):

As pants the hart: Spohr. SMH 16.08.1930, p. 20.

24.08.1930 (morning):

Lift thine eyes unto the hills from whence cometh help: Mendelssohn. SMH 23.08.1930, p. 20.

24.08.1930 (evening):

If we believe that Jesus died: Goss. SMH 23.08.1930, p. 20.

31.08.1930 (morning):

Come, Holy Ghost: Palestrina. SMH 30.08.1930, p. 3.

31.08.1930 (evening):

Thanks be to God: Mendelssohn. SMH 30.08.1930, p. 3.

07.09.1930 (morning):

O Lord bow down thy ear: Palestrina. SMH 06.09.1930, p. 21.

07.09.1930 (evening):

The Lord He is good: Mendelssohn. SMH 06.09.1930, p. 21.

14.09.1930 (morning):

O God whose nature and property is ever to have mercy: Wesley. SMH 13.09.1930, p. 21.

14.09.1930 (evening):

It came even to pass: Ouseley. SMH 13.09.1930, p. 21.

21.09.1930 (morning):

I will call upon the Lord: Mozart. SMH 20.09.1930, p. 3.

21.09.1930 (evening):

Light of the world: Elgar. SMH 20.09.1930, p. 3.

28.09.1930 (morning):

But the Lord is mindful of his own: Mendelssohn. SMH 27.09.1930, p. 21.

28.09.1930 (evening):

If the Lord had not helped me: Bairstow. SMH 27.09.1930, p. 21.

05.10.1930 (morning):

Lead me Lord: Wesley. SMH 04.10.1930, p. 21.

05.10.1930 (evening):

Blessed be the God and father: Wesley. SMH 04.10.1930, p. 21.

12.10.1930 (morning):

Hail gladdening light: Monk. SMH 11.10.1930, p. 3.

12.10.1930 (afternoon):

Hymn of Praise: Mendelssohn. SMH 11.10.1930, p. 3.

12.10.1930 (evening):

Hallelujah from Messiah: Handel. SMH 11.10.1930, p. 3.

19.10.1930 (morning):

They that go down to the sea in ships: Bantock. SMH 18.10.1930, p. 4.

19.10.1930 (evening):

Rejoice in the Lord alway: Purcell. SMH 18.10.1930, p. 4.

26.10.1930 (morning):

Blessed are the merciful: Hiles. SMH 25.10.1930, p. 19.

26.10.1930 (evening):

O great is the depths of the riches of wisdom: Mendelssohn. SMH 25.10.1930, p. 19.

02.11.1930 (morning):

Comfort O Lord: Crotch. SMH 01.11.1930, p. 3.

02.11. 1930 (evening):

Lord Thou alone art God: Mendelssohn. SMH 01.11.1930, p. 3.

09.11.1930 (morning):

Ye who now sorrow: Brahms. SMH 08.11.1930, p. 3.

09.11. 1930 (evening):

Happy and blessed are they: Mendelssohn. SMH 08.11.1930, p. 3.

11.11. 1930 (evening):

God so loved the world from The Crucifixion: Stainer. SMH 08.11.1930, p. 3.

16.11.1930 (morning):

Almighty and everlasting God: Gibbons. SMH 15.11.1930, p. 20.

16.11.1930 (evening):

Whoso dwelleth under the defence of the most high: Martin. SMH 15.11.1930, p. 20.

23.11.1930 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 22.11.1930, p. 4.

23.11. 1930 (evening):

Lead kindly light: Stainer. SMH 22.11.1930, p. 4.

30.11.1930 (morning):

How lovely are the messengers: Mendelssohn. SMH 29.11.1930, p. 27.

30.11.1930 (evening):

And the glory of the Lord shall be revealed [from *Messiah*]: Handel.
SMH 29.11.1930, p. 27.

07.12.1930 (morning):

Seek ye the Lord: Roberts. SMH 06.12.1930, p. 3.

07.12.1930 (evening):

Hearken unto me: Sullivan. SMH 06.12.1930, p. 3.

14.12.1930 (morning):

But who may abide the day of his coming [from *Messiah*]: Handel.
SMH 13.12.1930, p. 29.

14.12.1930 (evening):

Judge me O God and plead my cause: Mendelssohn. SMH 13.12.1930, p. 29.

21.12.1930 (morning):

O Lord bow down Thine ear and hear: Palestrina. SMH 20.12.1930, p. 3.

21.12.1930 (afternoon):

The Christmas Oratorio: Bach. SMH 20.12.1930, p. 3.

21.12.1930 (evening):

The Christmas Oratorio: Bach. SMH 20.12.1930, p. 3.

25.12.1930 (morning):

For unto us a child is born [from *Messiah*]: Handel. SMH 20.12.1930, p. 3.

25.12.1930 (evening):

Selection from Messiah and carols: Handel. SMH 20.12.1930, p. 3.

28.12.1930 (morning):

Glory to God [from *Messiah*]: Handel. SMH 27.12.1930, p. 3.

Part 2: Classification by composer and frequency.

Allegri:	<i>Miserere</i>	2
Attwood:	<i>Come, Holy Ghost</i>	1
Bach:	<i>Blessing, glory and wisdom</i>	2
	<i>The Christmas Oratorio</i>	1
Bairstow:	<i>If the Lord had not helped me:</i>	1
	<i>Jesu the very thought of Thee</i>	1
Bantock:	<i>They that go down to the sea in ships</i>	2
Bennett:	<i>God is a spirit</i>	1
Brahms:	<i>How lovely are thy dwellings fair</i>	1
	<i>Requiem</i>	1
	<i>Ye who now sorrow</i>	2
Cornelius:	<i>Saviour who in Thine own image</i>	1
	<i>The surrender of the soul</i>	1
Crotch:	<i>Comfort O God the soul of thy servant</i>	2
Elgar:	<i>Light of the world</i>	1
Farrant:	<i>Lord for Thy tender mercies' sake</i>	1
Foster:	<i>O for a closer walk with God</i>	2
Garrett:	<i>The Lord is loving</i>	1
Gibbons:	<i>Almighty and everlasting God</i>	1
Goss:	<i>If we believe that Jesus died</i>	1
	<i>O Saviour of the world</i>	1
Gounod:	<i>As pants the hart</i>	1
	<i>Come unto him</i>	2
	<i>Send out thy light</i>	1
	<i>Unfold ye portals</i>	1
Haking:	<i>Doth not wisdom cry</i>	1
Handel:	<i>And the glory of the Lord shall be revealed from Messiah</i>	1
	<i>But who may abide the day of his coming [from Messiah]</i>	1
	<i>For unto us a child is born [from Messiah]</i>	1

	<i>Glory to God [from Messiah]</i>	2
	<i>Hallelujah from Messiah</i>	2
	<i>Lift up your heads from Messiah</i>	1
	<i>We will never bow down</i>	1
	<i>Worthy is the lamb from Messiah</i>	1
Haydn:	<i>Hear us Lord</i>	1
	<i>Lo, my shepherd is divine</i>	1
	<i>The heavens are telling from The Creation</i>	1
Hiles:	<i>Blessed are the merciful</i>	1
Macfarren:	<i>O Holy Ghost</i>	2
Martin:	<i>The Lord is loving</i>	1
	<i>Whoso dwelleth under the defence of the most high</i>	1
Mendelssohn:	<i>All men, all things</i>	1
	<i>But the Lord is mindful of his own</i>	2
	<i>Cast thy burden</i>	1
	<i>Happy and blessed are they</i>	1
	<i>He counteth all your sorrows in time of need</i>	3
	<i>Hear my prayer</i>	1
	<i>How lovely are the messengers</i>	1
	<i>Hymn of Praise</i>	1
	<i>I waited for the Lord</i>	1
	<i>Judge me O God and plead my cause</i>	1
	<i>Lift up thine eyes to the hills from whence cometh help</i>	1
	<i>Lord Thou alone art God</i>	1
	<i>O for the wings</i>	1
	<i>O great is the depths of the riches of wisdom</i>	1
	<i>Thanks be to God</i>	1
	<i>The Lord he is good</i>	1
	<i>The righteous is living for ever</i>	2
	<i>We called through the darkness</i>	1
	<i>Ye nations offer to the Lord glory and might</i>	1
Monk:	<i>Hail gladdening light</i>	1
Mozart:	<i>Glorious is thy name</i>	1
	<i>I will call upon the Lord</i>	1
	<i>Praise the Lord</i>	1
Noble:	<i>O wisdom, spirit of the holy God</i>	1
Ouseley:	<i>It came even to pass</i>	1
Palestrina:	<i>Come, Holy Ghost</i>	1
	<i>O Lord bow down Thy ear</i>	2

Purcell:	<i>Rejoice in the Lord alway</i>	3
	<i>Thou knowest Lord the secrets of our hearts</i>	1
Roberts:	<i>Seek ye the Lord</i>	1
Spohr:	<i>As pants the hart</i>	2
	<i>Lord God of heaven and earth</i>	1
Stainer:	<i>And all the people saw the thunderings and lightnings</i>	1
	<i>God so loved the world from The Crucifixion</i>	1
	<i>Lead kindly light</i>	3
	<i>The Crucifixion</i>	1
Stanford:	<i>How beauteous are their feet</i>	1
Sullivan:	<i>Hearken unto me</i>	1
	<i>O gladsome light</i>	1
Thompson:	<i>O Thou not made with hands</i>	1
Weekes:	<i>Hosanna to the son of David</i>	1
Wesley:	<i>Blessed be the God and father</i>	1
	<i>Lead me Lord</i>	3
	<i>O God whose nature and property is ever to have mercy</i>	1
	<i>O Lord my God</i>	2
	<i>Thou wilt keep him in perfect peace</i>	1
Woodward:	<i>The Story of the Cross</i>	3

Services: None advertised

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1931

Part 1: Chronological List

04.01.1931 (morning):

O lovely peace: Handel. SMH 03.01.1931, p. 2.

04.01.1931 (evening):

O Holy Ghost: Macfarren. SMH 03.01.1931, p. 2.

11.01.1931 (morning):

O Thou not made with hands: Thompson. SMH 10.01.1931, p. 3.

11.01.1931 (evening):

Doth not wisdom cry: Haking. SMH 10.01.1931, p. 3.

18.01.1931 (morning):

Lead me Lord: Wesley. SMH 17.01.1931, p. 3.

18.01.1931 (evening):

The righteous living forever: Mendelssohn. SMH 17.01.1931, p. 3.

25.01.1931 (morning):

Incline Thine ear: Himmel. SMH 24.01.1931, p. 20.

25.01.1931 (evening):

As the hart pants: Gounod. SMH 24.01.1931, p. 20.

01.02.1931 (morning):

Comfort, O Lord, the soul of Thy servant: Crotch. SMH 31.01.1931, p. 10.

01.02.1931 (evening):

The Lord is loving unto every man: Garrett. SMH 31.01.1931, p. 10.

08.02.1931 (morning):

Jesu the very thought of Thee: Bairstow. SMH 07.02.1931, p. 3.

08.02.1931 (evening):

O gladsome light: Sullivan. SMH 07.02.1931, p. 3.

15.02.1931 (morning):

How beauteous are their feet: Stanford. SMH 14.02.1931, p. 3.

15.02.1931 (evening):

Blessing, glory and wisdom and thanks: Bach. SMH 14.02.1931, p. 3.

22.02.1931 (morning):

Thou knowest Lord: Purcell. SMH 21.02.1931, p. 19.

22.02.1931 (evening):

Come unto Him: Gounod. SMH 21.02.1931, p. 19.

01.03.1931 (morning):

How lovely are Thy dwellings: Brahms. SMH 28.02.1931, p. 10.

01.03.1931 (evening):

He counteth all your sorrows: Mendelssohn. SMH 28.02.1931, p. 10.

08.03.1931 (morning):

If Thou that hearest prayer: Walford Davies. SMH 07.03.1931, p. 10.

08.03.1931 (evening):

If the Lord had not helped me: Bairstow. SMH 07.03.1931, p. 10.

15.03.1931 (morning):

God so loved the world from [*The Crucifixion*]: Stainer. SMH 14.03.1931, p. 6.

15.03.1931 (evening):

Hear my prayer: Mendelssohn. SMH 14.03.1931, p. 6.

22.03.1931 (morning):

O all ye that pass by: Morales. SMH 21.03.1931, p. 3.

22.03.1931 (evening):

Lord, our redeemer: Bach. SMH 21.03.1931, p. 3.

29.03.1931 (morning):

Hosanna to the son of David: Weekes. SMH 28.03.1931, p. 3.

29.03.1931 (afternoon):

St John Passion: Bach. SMH 28.03.1931, p. 3.

29.03.1931 (evening):

The Lord God of heaven and earth: Spohr. SMH 28.03.1931, p. 3.

01.04.1931 (evening):

The Crucifixion: Stainer. SMH 28.03.1931, p. 3.

03.04.1931 (evening):

The Crucifixion: Stainer. SMH 28.03.1931, p. 3.

05.04.1931 (morning):

Worthy is the lamb that was slain [from *Messiah*]: Handel. SMH 04.04.1931, p. 20.

05.04.1931 (evening):

Hallelujah [from *Messiah*]: Handel. SMH 04.04.1931, p. 20.

12.04.1931 (morning):

Blessed be the God and Father: Wesley. SMH 11.04.1931, p. 19.

12.04.1931 (evening):

Hail gladdening light: Martin. SMH 11.04.1931, p. 19.

19.04.1931 (morning):

The Lord is my shepherd: Schubert. SMH 18.04.1931, p. 4.

19.04.1931 (evening):

The heavens are telling from *The Creation*: Haydn. SMH 18.04.1931, p. 4.

26.04.1931 (morning):

Lo, my shepherd is divine: Haydn. SMH 25.04.1931, p. 3.

26.04.1931 (evening):

Be not afraid: Mendelssohn. SMH 25.04.1931, p. 3.

03.05.1931 (morning):

O Sapientia: Noble. SMH 02.05.1931, p. 4.

03.05.1931 (evening):

Light of the world: Elgar. SMH 02.05.1931, p. 4.

10.05.1931 (morning):

O for a closer walk with God: Foster. SMH 09.05.1931, p. 22.

10.05.1931 (evening):

If we believe that Jesus died: Elgar. SMH 09.05.1931, p. 22.

14.05.1931 (evening):

Unfold ye portals everlasting: Gounod. SMH 09.05.1931, p. 22.

17.05.1931 (morning):

God is a spirit: Bennett. SMH 16.05.1931, p. 10.

17.05.1931 (evening):

Lift up your heads O ye gates [from *Messiah*]: Handel. SMH 16.05.1931, p. 10.

24.05.1931 (morning):

In divers tongues: Palestrina. SMH 23.05.1931, p. 3.

24.05.1931 (evening):

I saw the Lord: Stainer. SMH 23.05.1931, p. 3.

31.05.1931 (morning):

Blessed angel spirits: Tchaikovsky. SMH 30.05.1931, p. 6.

31.05.1931 (evening):

O Holy Ghost: Macfarren. SMH 30.05.1931, p. 6.

07.06.1931 (morning):

Come Holy Ghost: Attwood. SMH 06.06.1931, p. 18.

07.06.1931 (evening):

In humble faith and holy love: Garrett. SMH 06.06.1931, p. 18.

14.06.1931 (morning):

O Lord bow down Thine ear: Palestrina. SMH 13.06.1931, p. 18.

14.06.1931 (evening):

For He shall give his angels charge over thee: Mendelssohn.
SMH 13.06.1931, p. 18.

21.06.1931 (morning):

Saviour who in thine own image: Cornelius. SMH 20.06.1931, p. 23.

21.06.1931 (evening):

There is a river: Alcock. SMH 20.06.1931, p. 23.

28.06.1931 (morning):

From thy love as a father: Gounod. SMH 27.06.1931, p. 18.

28.06.1931 (evening):

Hallelujah: Beethoven. SMH 27.06.1931, p. 18.

05.07.1931 (morning):

How lovely are the messengers: Mendelssohn. SMH 04.07.1931, p. 6.

05.07.1931 (evening):

How lovely are thy dwellings fair: Brahms. SMH 04.07.1931, p. 6.

12.07.1931 (morning):

Blessed are the merciful: Hiles. SMH 11.07.1931, p. 18.

12.07.1931 (evening):

Hear us Lord: Haydn. SMH 11.07.1931, p. 18.

19.07.1931 (morning):

I will call upon the Lord: Mozart. SMH 18.07.1931, p. 15.

19.07.1931 (evening):

Praise the Lord: Mozart. SMH 18.07.1931, p.15.

26.07.1931 (morning):

Above him stood the seraphim: Mendelssohn. SMH 25.07.1931, p. 8.

26.07.1931 (evening):

Save us, O Lord: Bairstow. SMH 25.07.1931, p. 8.

02.08.1931 (morning):

Almighty and everlasting God: Gibbons. SMH 01.08.1931, p. 3.

02.08.1931 (evening):

And all the people saw: Stainer. SMH 01.08.1931, p. 3.

09.08.1931 (morning):

If the Lord had not helped me: Bairstow. SMH 08.08.1931, p. 3.

09.08.1931 (evening):

Lead kindly light: Stainer. SMH 08.08.1931, p. 3.

16.08.1931 (morning):

There is a river: Alcock. SMH 15.08.1931, p. 5.

16.08.1931 (evening):

Come unto Him: Gounod. SMH 15.08.1931, p. 5.

23.08.1931 (morning):

If you love me keep my commandments: Tallis. SMH 22.08.1931, p. 22.

23.08.1931 (evening):

We will never bow down to the rude stock: Handel. SMH 22.08.1931, p. 22.

30.08.1931 (morning):

Turn thee again: Attwood. SMH 29.08.1931, p. 19.

30.08.1931 (evening):

Behold God the Lord passed by: Mendelssohn. SMH 29.08.1931, p. 19.

06.09.1931 (morning):

Comfort O Lord the soul of thy servant: Crotch. SMH 05.09.1931, p. 19.

06.09.1931 (evening):

The Lord is my shepherd: Schubert. SMH 05.09.1931, p. 19.

13.09.1931 (morning):

Jesu the very thought of Thee: Bairstow. SMH 12.09.1931, p. 16.

13.09.1931 (evening):

O Thou that hearest prayer: Walford Davies. SMH 12.09.1931, p. 16.

20.09.1931 (morning):

How beauteous: Stanford. SMH 19.09.1931, p. 18.

20.09.1931 (evening):

Thou wilt keep him: Wesley. SMH 19.09.1931, p. 18.

27.09.1931 (morning):

O God whose nature: Wesley. SMH 26.09.1931, p. 19.

27.09.1931 (evening):

O Holy Ghost: Macfarren. SMH 26.09.1931, p. 19.

04.10.1931 (morning):

Rejoice in the Lord: Purcell. SMH 03.10.1931, p. 4.

04.10.1931 (evening):

In humble faith: Garrett. SMH 03.10.1931, p. 4.

11.10.1931 (morning):

Seek ye the Lord: Roberts. SMH 10.10.1931, p. 16.

11.10.1931 (evening):

Lead me Lord: Wesley. SMH 10.10.1931, p. 16.

18.10.1931 (morning):

O Lord, bow down Thine ear: Palestrina. SMH 17.10.1931, p. 6.

18.10.1931 (evening):

O for a closer walk with God: Foster. SMH 17.10.1931, p. 6.

25.10.1931 (morning):

Lord God of Abraham: Mendelssohn. SMH 24.10.1931, p. 10.

25.10.1931 (evening):

Light of the world: Elgar. SMH 24.10.1931, p. 10.

01.11.1931 (morning):

The Lord is loving: Garrett. SMH 31.10.1931, p. 19.

01.11.1931 (evening):

Blessing, glory and wisdom: Bach. SMH 31.10.1931, p. 19.

08.11.1931 (morning):

God so loved the world [from *The Crucifixion*]: Stainer. SMH 07.11.1931, p. 10.

08.11.1931 (evening):

If we believe: Goss. SMH 07.11.1931, p. 10.

15.11.1931 (morning):

As pants the hart: Spohr. SMH 14.11.1931, p. 11.

15.11.1931 (evening):

Whoso dwelleth: Martin. SMH 14.11.1931, p. 11.

22.11.1931 (morning):

God is a spirit: Bennett. SMH 21.11.1931, p. 10.

22.11.1931 (evening):

Doth not wisdom cry: Haking. SMH 21.11.1931, p. 10.

29.11.1931 (morning):

Holy, holy, holy: Mendelssohn. SMH 28.11.1931, p. 10.

29.11.1931 (evening):

The night is departing: Mendelssohn. SMH 28.11.1931, p. 10.

06.12.1931 (morning):

But who may abide [from *Messiah*]: Handel. SMH 05.12.1931, p. 3.

06.12.1931 (evening):

O gladsome light: Sullivan. SMH 05.12.1931, p. 3.

13.12.1931 (morning):

I waited for the Lord: Mendelssohn. SMH 12.12.1931, p. 3.

13.12.1931 (evening):

Judge me, O God: Mendelssohn. SMH 12.12.1931, p. 3.

20.12.1931 (morning):

Rejoice in the Lord: Purcell. SMH 19.12.1931, p. 26.

20.12.1931 (afternoon):

The Christmas Oratorio: Bach. SMH 19.12.1931, p. 26.

20.12.1931 (evening):

Comfort ye my people [from *Messiah*]: Handel. SMH 19.12.1931, p. 26.

25.12.1931 (morning):

For unto us a child is born [from *Messiah*]: Handel. SMH 19.12.1931, p. 26.

25.12.1931 (evening):

Carols and a selection from *Messiah*: [Handel]. SMH 19.12.1931, p. 26.

27.12.1931 (morning):

Glory to God [from *Messiah*]: Handel. SMH 26.12.1931, p. 2.

27.12.1931 (evening):

O thou that tellest good tidings [from *Messiah*]: Handel. SMH 26.12.1931, p. 2.

Part 2: Classification by composer and frequency.

Alcock:	<i>There is a river</i>	2
Attwood:	<i>Come Holy Ghost</i>	1
	<i>Turn thee again</i>	1
Bach:	<i>Blessing, glory, and wisdom and thanks</i>	2
	<i>Lord, our redeemer</i>	1
	<i>St John Passion</i>	1
	<i>The Christmas Oratorio</i>	1
Bairstow:	<i>If the Lord had not helped me</i>	2
	<i>Jesu the very thought of Thee</i>	2
	<i>Save us, O lord</i>	1
Beethoven:	<i>Hallelujah</i>	1
Bennett:	<i>God is a spirit</i>	2
Brahms:	<i>How lovely are Thy dwellings</i>	2
Cornelius:	<i>Saviour who in thine own image</i>	1
Crotch:	<i>Comfort, O Lord, the soul of Thy servant</i>	2
Elgar:	<i>Light of the world</i>	2
	<i>If we believe that Jesus died</i>	1
Foster:	<i>O for a closer walk with God</i>	3
Garrett:	<i>In humble faith and holy love</i>	2
	<i>The Lord is loving unto every man</i>	2
Gibbons:	<i>Almighty and everlasting God</i>	1
Goss:	<i>If we believe</i>	1
Gounod:	<i>As the hart pants</i>	1
	<i>Come unto Him</i>	2
	<i>From thy love as a father</i>	1
	<i>Unfold ye portals everlasting</i>	1
Haking:	<i>Doth not wisdom cry</i>	2
Handel:	<i>But who may abide [from Messiah]</i>	1
	<i>Comfort ye my people [from Messiah]</i>	1
	<i>For unto us a child is born [from Messiah]</i>	1
	<i>Glory to God [from Messiah]</i>	1
	<i>Hallelujah [from Messiah]</i>	1

	<i>Lift up your heads O ye gates [from Messiah]</i>	1
	<i>O lovely peace</i>	1
	<i>O thou that tellest good tidings [from Messiah]</i>	1
	<i>We will never bow down to the rude stick</i>	1
	<i>Worthy is the lamb that was slain [from Messiah]</i>	1
Haydn:	<i>Hear us Lord</i>	1
	<i>Lo, my shepherd is divine</i>	1
	<i>The heavens are telling from The Creation</i>	1
Hiles:	<i>Blessed are the merciful</i>	1
Himmel:	<i>Incline Thine ear</i>	1
Macfarren:	<i>O Holy Ghost</i>	3
Martin:	<i>Hail gladdening light</i>	1
	<i>Whoso dwelleth</i>	1
Mendelssohn:	<i>Above him stood the seraphim</i>	1
	<i>Be not afraid</i>	1
	<i>Behold God the Lord passed by</i>	1
	<i>For He shall give His angels charge over thee:</i>	1
	<i>He counteth all your sorrows</i>	1
	<i>Hear my prayer</i>	1
	<i>Holy, holy, holy</i>	1
	<i>How lovely are the messengers</i>	1
	<i>I waited for the Lord</i>	1
	<i>Judge me, O God</i>	1
	<i>Lord God of Abraham</i>	1
	<i>The night is departing</i>	1
	<i>The righteous living forever</i>	1
Morales:	<i>O all ye that pass by</i>	1
Mozart:	<i>I will call upon the Lord</i>	1
	<i>Praise the Lord</i>	1
Noble:	<i>O Sapientia</i>	1
Palestrina:	<i>In divers tongues</i>	1
	<i>O Lord bow down thine ear</i>	2
Purcell:	<i>Rejoice in the Lord</i>	2
	<i>Thou knowest Lord</i>	1
Roberts:	<i>Seek ye the Lord</i>	1
Schubert:	<i>The Lord is my shepherd</i>	2

Spohr:	<i>As pants the hart</i>	1
	<i>The Lord God of heaven and earth</i>	1
Stainer:	<i>And all the people saw</i>	1
	<i>God so loved the world from [The Crucifixion]:</i>	2
	<i>I saw the Lord</i>	1
	<i>Lead kindly light</i>	1
	<i>The Crucifixion</i>	2
Stanford:	<i>How beauteous are their feet</i>	2
Sullivan:	<i>O gladsome light</i>	2
Tallis:	<i>If you love me keep my commandments</i>	1
Tchaikovsky:	<i>Blessed angel spirits</i>	1
Thompson:	<i>O Thou not made with hands</i>	1
Walford Davies:	<i>If Thou that hearest prayer</i>	2
Weekes:	<i>Hosanna to the son of David</i>	1
Wesley:	<i>Blessed be the God and Father</i>	1
	<i>Lead me Lord</i>	2
	<i>O God whose nature</i>	1
	<i>Thou wilt keep him in perfect peace</i>	2
Services:	None advertised.	

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1932

Part 1: Chronological List

03.01.1932 (morning):

O lovely peace: Handel. SMH 02.01.1932, p. 7.

03.01.1932 (evening):

Glory to God: Bach. SMH 02.01.1932, p. 7.

10.01.1932 (morning):

Lord God of Abraham: Mendelssohn. SMH 09.01.1932, p. 8.

10.01.1932 (evening):

O Thou not made with hands: Thompson. SMH 09.01.1932, p. 8.

17.01.1932 (morning):

Incline Thine ear: Himmel. SMH 16.01.1932, p. 3.

17.01.1932 (evening):

Comfort, O Lord: Crotch. SMH 16.01.1932, p. 3.

24.01.1932 (morning):

Almighty and everlasting God: Gibbons. SMH 23.01.1932, p. 8.

24.01.1932 (evening):

The righteous living forever: Mendelssohn. SMH 23.01.1932, p. 8.

31.01.1932 (morning):

As the hart pants: Gounod. SMH 30.01.1932, p. 10.

31.01.1932 (evening):

Lead me Lord: Wesley. SMH 30.01.1932, p. 10.

07.02.1932 (morning):

O Holy Ghost into our minds: Macfarren. SMH 06.02.1932, p. 10.

07.02.1932 (evening):

I will call upon the Lord: Mozart. SMH 06.02.1932, p. 10.

10.02.1932:

Lord for Thy tender mercies' sake: Farrant. SMH 06.02.1932, p. 10.

14.02.1932 (morning):

Come unto me all you who labour: Gounod. SMH 13.02.1932, p. 21.

14.02.1932 (evening):

Lead kindly light: Stainer. SMH 13.02.1932, p. 21.

18.02.1932:

Turn Thee again O Lord: Attwood. SMH 13.02.1932, p. 21.

21.02.1932 (morning):

Thou knowest Lord: Purcell. SMH 20.02.1932, p. 10.

21.02.1932 (evening):

How lovely are thy dwellings: Brahms. SMH 20.02.1932, p. 10.

25.02.1932:

Lo, my servant is divine: Haydn. SMH 20.02.1932, p. 10.

28.02.1932 (morning):

O Lord in Thy wrath rebuke me not: Gibbons. SMH 27.02.1932, p. 5.

28.02.1932 (evening):

If he Lord had not helped me: Bairstow. SMH 27.02.1932, p. 5.

03.03.1932:

Be thou faithful: Mendelssohn. SMH 27.02.1932, p. 4.

06.03.1932 (morning):

O Thou that hearest prayer: Walford Davies. SMH 05.03.1932, p. 5.

06.03.1932 (evening):

Hear my prayer: Mendelssohn. SMH 05.03.1932, p. 5.

13.03.1932 (morning):

All ye that pass by: Morales. SMH 12.03.1932, p. 18.

13.03.1932 (afternoon):

St John Passion: Bach. SMH 05.03.1932, p. 5 and SMH 12.03.1932, p. 18.

13.03.1932 (evening):

Lord our redeemer: Bach. SMH 12.03.1932, p. 18.

20.03.1932 (morning):

Hosanna to the son of David: Weekes. SMH 19.03.1932, p. 21.

20.03.1932 (evening):

Lord God of heaven: Spohr. SMH 19.03.1932, p. 21.

23.03.1932 (evening):

The Crucifixion: Stainer. SMH 19.03.1932, p. 21.

25.03.1932 (morning):

O Saviour of the world: Goss. SMH 19.03.1932, p. 21.

25.03.1932 (evening):

The Crucifixion: Stainer. SMH 19.03.1932, p. 21.

27.03.1932 (morning):

Hallelujah [from *Messiah*]: Handel. SMH 26.03.1932, p. 9.

27.03.1932 (evening):

Worthy is the lamb [from *Messiah*]: Handel. SMH 26.03.1932, p. 9.

03.04.1932 (morning):

Blessed be the God: Wesley. SMH 02.04.1932, p. 10.

03.04.1932 (afternoon):

Hymn of Praise: Mendelssohn. SMH 02.04.1932, p. 10.

03.04.1932 (evening):

Hallelujah: Beethoven. SMH 02.04.1932, p. 10.

10.04.1932 (morning):

The Lord is my shepherd: Schubert. SMH 09.04.1932, p. 21.

10.04.1932 (evening):

The heavens are telling [from *The Creation*]: Haydn. SMH 09.04.1932, p. 21.

17.04.1932 (morning):

Lo my shepherd is divine: Haydn. SMH 16.04.1932, p. 6.

17.04.1932 (evening):

Be not afraid: Mendelssohn. SMH 16.04.1932, p. 6.

24.04.1932 (morning):

O wisdom: Noble. SMH 23.04.1932, p. 5.

24.04.1932 (evening):

Light of the world: Elgar. SMH 23.04.1932, p. 5.

01.05.1932 (morning):

O for a closer walk with God: Foster. SMH 30.04.1932, p. 6.

01.05.1932 (evening):

Light of the world: Elgar. SMH 30.04.1932, p. 6.

08.05.1932 (morning):

God is a spirit: Bennett. SMH 07.05.1932, p. 10.

08.05.1932 (evening):

Lift up your heads [from *Messiah*]: Handel. SMH 07.05.1932, p. 10.

15.05.1932 (morning):

In diverse tongues: Palestrina. SMH 14.05.1932, p. 5.

15.05.1932 (evening):

I saw the Lord: Stainer. SMH 14.05.1932, p. 5.

22.05.1932 (morning):

Blessed angel spirits: Tchaikovsky. SMH 21.05.1932, p. 5.

22.05.1932 (evening):

In humble faith: Garrett. SMH 21.05.1932, p. 5.

29.05.1932 (morning):

They that go down to the sea in ships: Bantock. SMH 28.05.1932, p. 20.

29.05.1932 (evening):

And then shall your light break forth: Mendelssohn. SMH 28.05.1932, p. 20.

05.06.1932 (morning):

There is a river, the streams whereof shall make glad: Alcock.
SMH 04.06.1932, p. 5.

05.06.1932 (evening):

Zadock the priest: Handel. SMH 04.06.1932, p. 5.

12.06.1932 (morning):

If ye love me: Tallis. SMH 11.06.1932, p. 5.

12.06.1932 (evening):

How lovely are thy dwellings: Brahms. SMH 11.06.1932, p. 5.

19.06.1932 (morning):

Jesu the very thought of Thee: Bairstow. SMH 18.06.1932, p. 5.

19.06.1932 (evening):

We never will bow down to the rude stock: Handel. SMH 18.06.1932, p. 5.

26.06.1932 (morning):

O God, whose nature and property: Weekes. SMH 25.06.1932, p. 5.

26.06.1932 (evening):

Saviour in thy own image: Cornelius. SMH 25.06.1932, p. 5.

03.07.1932 (morning):

O Lord bow down Thine ear: Palestrina. SMH 02.07.1932, p. 16.

03.07.1932 (evening):

And all the people saw the thunderings: Stainer. SMH 02.07.1932, p. 5.

10.07.1932 (morning):

Blessed are the men who fear him: Mendelssohn. SMH 09.07.1932, p. 5.

10.07.1932 (evening):

Blessed be the God [and Father]: Wesley. SMH 09.07.1932, p. 16.

17.07.1932 (morning):

Blessed are the merciful: Hiles. SMH 16.07.1932, p. 19.

17.07.1932 (evening):

Blessed are the merciful: Bairstow. SMH 16.07.1932, p. 19.

24.07.1932 (morning):

If with all your hearts: Mendelssohn. SMH 23.07.1932, p. 18.

24.07.1932 (evening):

Hear us Lord: Haydn. SMH 23.07.1932, p. 18.

31.07.1932 (morning):

Almighty and everlasting God: Gibbons. SMH 30.07.1932, p. 19.

31.07.1932 (evening):

The righteous living forever: Mendelssohn. SMH 30.07.1932, p. 19.

07.08.1932 (morning):

Father in heaven: Walmisley. SMH 06.08.1932, p. 19.

07.08.1932 (evening):

How beauteous: Stanford. SMH 06.08.1932, p. 19.

14.08.1932 (morning):

He counteth all your sorrows: Mendelssohn. SMH 13.08.1932, p. 18.

14.08.1932 (evening):

The night is departing: Mendelssohn. SMH 13.08.1932, p. 18.

21.08.1932 (morning):

Incline Thine ear: Himmell. SMH 20.08.1932, p. 21.

21.08.1932 (evening):

O Holy Ghost: Macfarren. SMH 20.08.193, p. 21.

28.08.1932 (morning):

Come, Holy Ghost: Palestrina. SMH 27.08.1932, p. 10.

28.08.1932 (afternoon):

Hymn of praise: Mendelssohn. SMH 27.08.1932, p. 10.

28.08.1932 (evening):

Blessing, glory and wisdom: Bach. SMH 27.08.1932, p. 10.

04.09.1932 (morning):

Thou knowest: Purcell. SMH 03.09.1932, p. 18

04.09.1932 (evening):

God is a spirit: Bennett. SMH 03.09.1932, p. 18.

11.09.1932 (morning):

As pants the hart: Spohr. SMH 10.09.1932, p. 16.

11.09.1932 (evening):

O for a closer walk with God: Foster. SMH 10.09.1932, p. 16.

18.09.1932 (morning):

Comfort, O Lord: Crotch. SMH 17.09.1932, p. 5.

18.09.1932 (evening):

If we believe: Goss. SMH 17.09.1932, p. 5.

25.09.1932 (morning):

O Lord, bow down Thine ear: Palestrina. SMH 24.09.1932, p. 20.

25.09.1932 (evening):

Thou will keep him in perfect peace: Wesley. SMH 24.09.1932, p. 20.

02.10.1932 (morning):

Call to remembrance O Lord: Farrant. SMH 01.10.1932, p. 19.

02.10.1932 (evening):

O Thou who hearest prayer: Walford Davies. SMH 01.10.1932, p. 19.

09.10.1932 (morning):

Let the bright seraphim: Handel. SMH 08.10.1932, p. 18.

09.10.1932 (evening):

Lead kindly light: Stainer. SMH 08.10.1932, p. 18.

16.10.1932 (morning):

Seek ye the Lord: Roberts. SMH 15.10.1932, p. 6.

16.10.1932 (evening):

Light of the world: Elgar Davies. SMH 15.10.1932, p. 6.

23.10.1932 (morning):

The Lord is my shepherd: Schubert. SMH 22.10.1932, p. 5.

23.10.1932 (evening):

Doth not wisdom cry: Haking. SMH 22.10.1932, p. 5.

30.10.1932 (morning):

There is a river: Alcock. SMH 29.10.1932, p. 5.

30.10.1932 (evening):

In humble faith: Garrett. SMH 29.10.1932, p. 5.

06.11.1932 (morning):

The Lord is loving: Garrett. SMH 05.11.1932, p. 19.

06.11.1932 (evening):

How lovely are Thy dwellings fair: Brahms. SMH 05.11.1932, p. 19.

13.11.1932 (morning):

Blessed angel spirits: Tchaikovsky. SMH 12.11.1932, p. 10.

13.11.1932 (evening):

How lovely are Thy dwellings fair: Brahms. SMH 12.11.1932, p. 10.

20.11.1932 (morning):

Jesu the very thought of Thee: Bairstow. SMH 19.11.1932, p. 21.

20.11.1932 (evening):

Whosoever dwelleth: Martin. SMH 19.11.1932, p. 21.

27.11.1932 (morning):

Come up hither: Spohr. SMH 26.11.1932, p. 21.

27.11.1932 (evening):

The night is departing: Mendelssohn. SMH 26.11.1932, p. 21.

04.12.1932 (morning):

O Holy Ghost: Macfarren. SMH 03.12.1932, p. 21.

04.12.1932 (evening):

O gladsome light: Stainer. SMH 03.12.1932, p. 21.

11.12.1932 (morning):

Comfort ye [my people from Messiah]: Handel. SMH 10.12.1932, p. 6.

11.12.1932 (evening):

Harken unto me: Sullivan. SMH 10.12.1932, p. 6.

18.12.1932 (morning):

Sleepers awake: Mendelssohn. SMH 17.12.1932, p. 18.

18.12.1932 (afternoon):

Music from *The Christmas Oratorio:* Bach. SMH 17.12.1932, p. 18.

18.12.1932 (evening):

Prepare thyself Zion: Bach. SMH 17.12.1932, p. 18.

24.12.1932 (evening):

Carols: SMH 17.12.1932, p. 18.

25.12.1932 (morning):

For unto us a child is born [from *Messiah*]: Handel. SMH 24.12.1932, p. 6.

25.12.1932 (evening):

And suddenly [from *Messiah*]: Handel. SMH 24.12.1932, p. 6.

Part 2: Classification by composer and frequency.

Alcock:	<i>There is a river, the streams whereof shall make glad</i>	2
Attwood:	<i>Turn Thee again O Lord</i>	1
Bach:	<i>Blessing, glory and wisdom</i>	1
	<i>Glory to God</i>	1
	<i>Lord our redeemer</i>	1
	<i>Music from The Christmas Oratorio</i>	1
	<i>Prepare thyself Zion</i>	1
	<i>St John Passion</i>	1
Bantock:	<i>They that go down to the sea in ships</i>	1
Bairstow:	<i>Blessed are the merciful</i>	1
	<i>If the Lord had not helped me</i>	1
	<i>Jesu the very thought of Thee</i>	2
Beethoven:	<i>Hallelujah</i>	1
Bennett:	<i>God is a spirit</i>	2
Brahms:	<i>How lovely are Thy dwellings fair</i>	3
Cornelius:	<i>Saviour in Thine own image</i>	1
Crotch:	<i>Comfort, O Lord</i>	2
Elgar:	<i>Light of the world</i>	2
Farrant:	<i>Call to remembrance O Lord</i>	1
	<i>Lord for Thy tender mercies' sake</i>	1
Foster:	<i>O for a closer walk with God</i>	2

Garrett:	<i>In humble faith</i>	2
	<i>The Lord is loving</i>	1
Gibbons:	<i>Almighty and everlasting God</i>	2
	<i>O Lord in Thy wrath rebuke me not</i>	1
Goss:	<i>If we believe Goss</i>	1
	<i>O Saviour of the world</i>	2
Gounod:	<i>As the hart pants</i>	1
	<i>Come unto me all you who labour</i>	1
Haking:	<i>Doth not wisdom cry</i>	1
Handel:	<i>And suddenly [from Messiah]</i>	1
	<i>Comfort ye [my people from Messiah]:</i>	1
	<i>For unto us a child is born from Messiah]</i>	1
	<i>Hallelujah [from Messiah]</i>	1
	<i>Let the bright seraphim</i>	1
	<i>Lift up your heads [from Messiah]</i>	1
	<i>O lovely peace</i>	1
	<i>We never will bow down to the rude stick</i>	1
	<i>Worthy is the lamb [from Messiah]</i>	1
Haydn:	<i>Zadock the priest</i>	1
	<i>Hear us Lord</i>	1
	<i>Lo, my servant is divine</i>	2
Hiles:	<i>The heavens are telling [from The Creation]</i>	1
	<i>Blessed are the merciful</i>	1
Himmel:	<i>Incline Thine ear</i>	2
Macfarren:	<i>O Holy Ghost into our minds</i>	3
Martin:	<i>Whosoever dwelleth</i>	1
Mendelssohn:	<i>And then shall your light break forth</i>	1
	<i>Be not afraid</i>	1
	<i>Be thou faithful</i>	1
	<i>Blessed are the men who fear him</i>	1
	<i>He counteth all your sorrows</i>	1
	<i>Hear my prayer</i>	1
	<i>Hymn of Praise</i>	2
	<i>If with all your hearts</i>	1
	<i>Lord God of Abraham</i>	1
	<i>Sleepers awake</i>	1
	<i>The night is departing</i>	2
	<i>The righteous living forever</i>	2

Morales:	<i>All ye that pass by</i>	1
Mozart:	<i>I will call upon the Lord</i>	1
Noble:	<i>O wisdom</i>	1
Palestrina:	<i>Come, Holy Ghost</i>	1
	<i>In diverse tongues</i>	1
	<i>O Lord bow down Thine ear</i>	2
Purcell:	<i>Thou knowest Lord</i>	2
Roberts:	<i>Seek ye the Lord</i>	1
Schubert:	<i>The Lord is my shepherd</i>	2
Spohr:	<i>As pants the hart</i>	1
	<i>Come up hither</i>	1
	<i>Lord God of heaven</i>	1
Stainer:	<i>And all the people saw the thunderings</i>	1
	<i>I saw the Lord</i>	1
	<i>Lead kindly light</i>	2
	<i>O gladsome light</i>	1
	<i>The Crucifixion</i>	2
Stanford:	<i>How beauteous</i>	1
Sullivan:	<i>Harken unto me</i>	1
Tallis:	<i>If ye love me</i>	1
Tchaikovsky:	<i>Blessed angel spirits</i>	2
Thompson:	<i>O Thou not made with hands</i>	1
Walford Davies:	<i>O Thou that hearest prayer</i>	2
Walmisley:	<i>Father in heaven</i>	1
Weekes:	<i>Hosanna to the son of David</i>	1
	<i>O God, whose nature and property</i>	1
Wesley:	<i>Blessed be the God [and Father]</i>	2
	<i>Lead me Lord</i>	1
	<i>Thou will keep him in perfect peace</i>	1

APPENDIX 7

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1933 - 1940

Part 1: Chronological List

01.01.1933 (morning):

O thou that tellest good tidings [from Messiah]: Handel. SMH 31.12.1932, p. 4.

01.01.1933 (evening):

Mighty Lord: Bach. SMH 31.12.1932, p. 4.

08.01.1933 (morning):

O Thou not made with hands: Thompson. SMH 07.01.1933, p. 19.

08.01.1933 (evening):

Comfort O Lord: Crotch. SMH 07.01.1933, p. 19.

15.01.1933 (morning):

Lord God of Abraham: Mendelssohn. SMH 14.01.1933, p. 6.

15.01.1933 (evening):

Incline Thine ear: Himmel. SMH 14.01.1933, p. 6.

22.01.1933 (morning):

The righteous living for ever: Mendelssohn. SMH 21.01.1933, p. 18.

22.01.1933 (evening):

O wisdom, spirit of the holy God: Noble. SMH 21.01.1933, p. 18.

29.01.1933 (morning):

But the Lord is mindful: Mendelssohn. SMH 28.01.1933, p. 19.

29.01.1933 (evening):

God is a spirit: Bennett. SMH 28.01.1933, p. 19.

05.02.1933 (morning):

Jesu the very thought of Thee: Bairstow. SMH 04.02.1933, p. 4.

05.02.1933 (evening):

Seek ye the Lord: Roberts. SMH 04.02.1933, p. 4.

12.02.1933 (morning):

Blessed are the men: Mendelssohn. SMH 11.02.1933, p. 6.

12.02.1933 (evening):

Lord God of heaven and earth: Spohr. SMH 11.02.1933, p. 6.

19.02.1933 (morning):

Come unto him: Gounod. SMH 18.02.1933, p. 18.

19.02.1933 (evening):

Whoso dwelleth: Martin. SMH 18.02.1933, p. 18.

26.02.1933 (morning):

See what love: Mendelssohn. SMH 25.02.1933, p. 5.

26.02.1933 (evening):

Blessed be the God and Father: Wesley. SMH 25.02.1933, p. 5.

01.03.1933 (evening):

Turn Thee again: Attwood. SMH 25.02.1933, p. 5.

05.03.1933 (morning):

Hear Lord our God: Tchaikovsky. SMH 04.03.1933, p. 5.

05.03.1933 (evening):

Led kindly light: Stainer. SMH 04.03.1933, p. 5.

12.03.1933 (morning):

The face of death: Massey. SMH 11.03.1933, p. 20.

12.03.1933 (evening):

Happy and blest: Mendelssohn. SMH 11.03.1933, p. 20.

19.03.1933 (morning):

O all ye that pass by: Morales. SMH 18.03.1933, p. 19.

19.03.1933 (evening):

I waited for the Lord: Mendelssohn. SMH 18.03.1933, p. 19.

26.03.1933 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 25.03.1933, p. 4.

26.03.1933 (evening):

With Jesus I will watch: Bach. SMH 25.03.1933, p. 4.

27.03.1933 (evening):

As pants the hart: Spohr. SMH 25.03.1933, p. 4.

02.04.1933 (morning):

Incline Thine ear: Himmel. SMH 01.04.1933, p. 18.

02.04.1933 (afternoon):

St Matthew Passion: Bach. SMH 01.04.1933, p. 18 and 03.04.1933, p. 5.

02.04.1933 (evening):

All flesh doth perish: Brahms. SMH 01.04.1933, p. 18.

09.04.1933 (morning):

Hosanna to the son of David: Weekes. SMH 08.04.1933, p. 4.

09.04.1933 (evening):

Lord God of heaven: Spohr. SMH 08.04.1933, p. 4.

12.04.1933 (evening):

The Crucifixion: Stainer. SMH 08.04.1933, p. 4.

12.04.1933 (evening):

O Saviour of the world: Goss.

The Crucifixion: Stainer. SMH 08.04.1933, p. 4.

16.04.1933 (morning):

Worthy is the Lamb [from *Messiah*]: Handel. SMH 15.04.1933, p. 18.

16.04.1933 (evening):

Hallelujah: Bethoven. SMH 15.04.1933, p. 18.

23.04.1933 (morning):

O wisdom spirit of the holy God: Noble. SMH 22.04.1933, p. 23.

23.04.1933 (evening):

Lo my shepherd is divine: Haydn. SMH 22.04.1933, p. 23.

30.04.1933 (morning):

From thy love as a father: Gounod. SMH 29.04.1933, p. 4.

30.04.1933 (evening):

Blessing, glory and wisdom: Bach. SMH 29.04.1933, p. 4.

07.05.1933 (morning):

He watching over Israel: Mendelssohn. SMH 06.05.1933, p. 19.

07.05.1933 (evening):

If we believe that Jesus died: Goss. SMH 06.05.1933, p. 19.

14.05.1933 (morning):

Jesu the very thought of Thee: Bairstow. SMH 13.05.1933, p. 19.

14.05.1933 (evening):

I praise Thee O Lord my God: Mendelssohn. SMH 13.05.1933, p. 19.

21.05.1933 (morning):

Ho everyone that thirsteth: Martin. SMH 20.05.1933, p. 10.

21.05.1933 (evening):

All men, all things: Mendelssohn. SMH 20.05.1933, p. 10.

28.05.1933 (morning):

King all glorious: Barnby. SMH 27.05.1933, p. 4.

28.05.1933 (evening):

Lift up your heads O ye gates [from *Messiah*]: Handel. SMH 27.05.1933, p. 4.

04.06.1933 (morning):

Blessed is he: Harwood. SMH 03.06.1933, p. 4.

04.06.1933 (evening):

Holy Spirit, come: Martin. SMH 03.06.1933, p. 4.

11.06.1933 (morning):

Blessed angel spirits: Tchaikovsky. SMH 10.06.1933, p. 5.

11.06.1933 (evening):

I saw the Lord: Stainer. SMH 10.06.1933, p. 5.

18.06.1933 (morning):

Come Holy Ghost: Attwood. SMH 10.06.1933, p. 23.

18.06.1933 (evening):

In humble faith: Garrett. SMH 10.06.1933, p. 23.

25.06.1933 (morning):

Comfort O Lord the soul of Thy servant: Crotch. SMH 24.06.1933, p. 19.

25.06.1933 (evening):

All glory, praise: Bach. SMH 24.06.1933, p. 19.

02.07.1933 (morning):

God is a spirit: Bennett. SMH 01.07.1933, p. 5.

02.07.1933 (afternoon):

Cantata: *God's time is best:* Bach. SMH 01.07.1933, p. 5.

02.07.1933 (evening):

How lovely are thy dwellings fair: Brahms. SMH 01.07.193, p. 5.

09.07.1933 (morning):

There is a river: [Alcock]. SMH 08.07.1933, p. 18.

09.07.1933 (evening):

I praise Thee O Lord my God: Mendelssohn. SMH 08.07.1933, p. 18.

16.07.1933 (morning):

O Holy Ghost: Macfarren. SMH 15.07.1933, p. 5.

16.07.1933 (evening):

O for a closer walk with God: Foster. SMH 15.07.1933, p. 5.

23.07.1933 (morning):

Incline Thine ear: Himmel. SMH 22.07.1933, p. 5.

23.07.1933 (evening):

Thou wilt keep him in perfect peace: Wesley. SMH 22.07.1933, p. 5

30.07.1933 (morning):

O Lord bow down Thine ear: Palestrina. SMH 29.07.1933, p. 20.

30.07.1933 (evening):

Lead kindly light: Stainer. SMH 29.07.1933, p. 20.

06.08.1933 (morning):

Blessed are the merciful: Hiles. SMH 05.08.1933, p. 5.

06.08.1933 (evening):

The heavens are telling [from *The Creation*]: Haydn. SMH 05.08.07.1933, p. 5.

13.08.1933 (morning):

Let the bright seraphim: Handel. SMH 12.08.1933, p. 4.

13.08.1933 (evening):

Light of the world: Elgar. SMH 12.08.07.1933, p. 4.

20.08.1933 (morning):

How beauteous: Stanford. SMH 19.08.1933, p. 3.

20.08.1933 (evening):

How calmly the evening: Elgar. SMH 19.08.07.1933, p. 3.

27.08.1933 (morning):

Lord it belongs to my care: Kitson. SMH 26.08.1933, p. 23.

27.08.1933 (evening):

With a voice of singing: Shaw. SMH 26.08.07.1933, p. 23.

03.09.1933 (morning):

O Lord, give Thy Holy Spirit: Tallis. SMH 02.09.1933, p. 18.

03.09.1933 (evening):

Blessing, glory: Bach. SMH 02.09.1933, p. 18.

10.09.1933 (morning):

O God whose nature and property: Wesley. SMH 09.09.1933, p. 23.

10.09.1933 (evening):

If the Lord had not helped me: Bairstow. SMH 09.09.1933, p. 23.

17.09.1933 (morning):

Comfort O Lord: Crotch. SMH 16.09.1933, p. 5.

17.09.1933 (evening):

If we believe: Goss. SMH 16.09.1933, p. 5.

24.09.1933 (morning):

Jesu the very thought of Thee: Bairstow. SMH 23.09.1933, p. 4.

24.09.1933 (evening):

Hail gladdening light: Martin. SMH 23.09.1933, p. 4.

01.10.1933 (morning):

O wisdom spirit: Noble. SMH 30.09.1933, p. 6.

01.10.1933 (evening):

Doth not wisdom cry: Haking. SMH 30.09.1933, p. 6.

08.10.1933 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 07.10.1933, p. 8.

08.10.1933 (evening):

How lovely are thy dwellings fair: Brahms. SMH 07.10.1933, p. 8.

15.10.1933 (morning):

Come, Holy Ghost: Palestrina. SMH 14.10.1933, p. 3.

15.10.1933 (evening):

Whosoever dwelleth: Martin. SMH 14.10.1933, p. 3.

22.10.1933 (morning):

God is a spirit: Bennett. SMH 21.10.1933, p. 21.

22.10.1933 (evening):

They that go down to the sea: Bantock. SMH 21.10.1933, p. 21.

29.10.1933 (morning):

Almighty and merciful God: Goss. SMH 28.10.1933, p. 6.

29.10.1933 (evening):

O gladsome light: Sullivan. SMH 28.10.1933, p. 6.

05.11.1933 (morning):

From thy love as a father: Gounod. SMH 04.11.1933, p. 21.

05.11.1933 (evening):

Hear my prayer: Mendelssohn. SMH 04.11.1933, p. 21.

12.11.1933 (morning):

Earth might be fair: Holst. SMH 11.11.1933, p. 25.

12.11.1933 (evening):

He counted all your sorrows: Mendelssohn. SMH 11.11.1933, p. 25.

19.11.1933 (morning):

Let all mortal flesh keep silence: Bairstow. SMH 18.11.10.1933, p. 20.

19.11.1933 (evening):

Saviour who in Thine own image: Cornelius. SMH 18.11.1933, p. 20.

26.11.1933 (morning):

O Lord, give thy Holy Spirit: Tallis. SMH 25.11.10.1933, p. 6.

26.11.1933 (evening):

We never will bow down: Handel. SMH 25.11.1933, p. 6.

03.12.1933 (morning):

Seek ye the Lord: Roberts. SMH 02.12.1933, p. 7.

03.12.1933 (evening):

Hear ye Israel: Mendelssohn. SMH 02.12.1933, p. 7.

10.12.1933 (morning):

O Lord bow down Thine ear: Palestrina. SMH 09.12.1933, p. 27.

10.12.1933 (evening):

Judge me, O Lord: Mendelssohn. SMH 09.12.1933, p. 27.

17.12.1933 (morning):

Thou knowest Lord: Purcell. SMH 16.12.1933, p. 6.

17.12.1933 (evening):

Thus said the Lord of hosts: Handel. SMH 16.12.1933, p. 6.

24.12.1933 (morning):

Rejoice in the Lord alway: Purcell. SMH 23.12.1933, p. 9.

24.12.1933 (afternoon):

Extracts from *The Christmas Oratorio*: Bach. SMH 23.12.1933, p. 9.

24.12.1933 (evening):

Comfort ye: Handel. SMH 23.12.1933, p. 9.

25.12.1933 (morning):

There were shepherds [from *Messiah*]: Handel. SMH 23.12.1933, p. 9.

25.12.1933 (evening):

Selection from *Messiah*: Handel. SMH 23.12.1933, p. 9.

31.12.1933 (morning):

For unto us a child is born [from *Messiah*] Handel. SMH 30.12.1933, p. 8.

31.12.1933 (evening):

Mighty God: Bach. SMH 30.12.1933, p. 8.

Part 2: Classification by composer and frequency.

Alcock:	<i>There is a river</i>	1
Attwood:	<i>Come Holy Ghost</i>	1
	<i>Turn thee again</i>	1
Bach:	<i>All glory, praise</i>	1
	<i>Blessing, glory and wisdom</i>	2
	<i>Cantata: God's time is best:</i>	1
	<i>Extracts from The Christmas Oratorio</i>	1
	<i>Mighty Lord</i>	2
	<i>St Matthew Passion</i>	1
	<i>With Jesus I will watch</i>	1
Bairstow:	<i>If the Lord had not helped me</i>	1
	<i>Jesu the very thought of Thee</i>	2
	<i>Let all mortal flesh keep silence</i>	1
Bantock:	<i>They that go down to the sea</i>	1
Barnby:	<i>King all glorious</i>	1
Beethoven:	<i>Hallelujah</i>	1
Bennett:	<i>God is a spirit</i>	3
Brahms:	<i>All flesh doth perish</i>	1
	<i>How lovely are thy dwellings fair</i>	2
Cornelius:	<i>Saviour who in Thine own image</i>	1
Crotch:	<i>Comfort O Lord the soul of Thy servant</i>	3
Elgar:	<i>How calmly the evening</i>	1
	<i>Light of the world</i>	1
Farrant:	<i>Lord for Thy tender mercies' sake</i>	2
Foster:	<i>O for a closer walk with God</i>	1

Garrett:	<i>In humble faith</i>	1
Goss:	<i>Almighty and merciful God</i>	1
	<i>If we believe that Jesus died</i>	2
	<i>O Saviour of the world</i>	1
Gounod:	<i>Come unto him</i>	1
	<i>From thy love as a father</i>	2
Haking:	<i>Doth not wisdom cry</i>	1
Handel:	<i>Comfort ye</i>	1
	<i>Let the bright seraphim</i>	1
	<i>Lift up your heads O ye gates [from Messiah]</i>	1
	<i>O thou that tellest good tidings [from Messiah]</i>	1
	<i>There were shepherds [from Messiah]</i>	1
	<i>Thus said the Lord of hosts</i>	1
	<i>We never will bow down</i>	1
	<i>Worthy is the Lamb [from Messiah]</i>	1
Harwood:	<i>Blessed is he</i>	1
Haydn:	<i>Lo my shepherd is divine</i>	1
	<i>The heavens are telling [from The Creation]</i>	1
Hiles:	<i>Blessed are the merciful</i>	1
Himmel:	<i>Incline Thine ear</i>	3
Holst:	<i>Earth might be fair</i>	1
Kitson:	<i>Lord it belongs to my care</i>	1
Mcfarren:	<i>O Holy Ghost</i>	1
Martin:	<i>Come unto him</i>	1
	<i>Hail gladdening light</i>	1
	<i>Ho everyone that thirsteth</i>	1
	<i>Holy Spirit, come</i>	1
Massey, [Joseph]:	<i>The face of death</i>	1
Mendelssohn:	<i>All men, all things</i>	1
	<i>Blessed are the men [who fear him from Elijah]</i>	1
	<i>But the Lord is mindful</i>	1
	<i>Happy and blest</i>	1
	<i>He counteth all your sorrows</i>	1
	<i>He watching over Israel [from Elijah]</i>	1
	<i>Hear my prayer</i>	1
	<i>Hear ye Israel</i>	1

	<i>I praise Thee O Lord my God</i>	2
	<i>I waited for the Lord</i>	1
	<i>Judge me O Lord</i>	1
	<i>Lord God of Abraham</i>	1
	<i>See what love</i>	1
	<i>The righteous living for ever</i>	1
Morales:	<i>O all ye that pass by</i>	1
Noble:	<i>O wisdom, spirit of the holy God</i>	3
Palestrina:	<i>Come Holy Ghost</i>	1
	<i>O Lord bow down Thine ear</i>	2
Purcell:	<i>Rejoice in the Lord alway</i>	1
	<i>Thou knowest Lord</i>	1
Roberts:	<i>Seek ye the Lord</i>	2
Shaw:	<i>With a voice of singing</i>	1
Spohr:	<i>As pants the hart</i>	1
	<i>Lord God of heaven and earth</i>	2
Stainer:	<i>I saw the Lord</i>	1
	<i>Lead kindly light</i>	2
	<i>The Crucifixion</i>	2
Stanford:	<i>How beauteous</i>	1
Sullivan	<i>O gladsome light</i>	1
Tallis:	<i>O Lord, give thy Holy Spirit</i>	2
Tchaikovsky:	<i>Blessed angel spirits</i>	1
	<i>Hear Lord our God</i>	1
Thompson:	<i>O Thou not made with hands</i>	1
Weekes:	<i>Hosanna to the son of David</i>	1
Wesley	<i>Blessed be the God and Father</i>	1
	<i>O God whose nature and property</i>	1
	<i>Thou wilt keep him in perfect peace</i>	1
Services:	None advertised.	

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1934

Part 1: Chronological Lost

07.01.1934 (morning):

O Thou not made with hands: Thompson. SMH 06.01.1934, p. 18.

07.01.1934 (evening):

The righteous living forever: Mendelssohn. SMH 06.01.1934, p. 18.

14.01.1934 (morning):

Lead me Lord: Wesley. SMH 13.01.1934, p. 12.

14.01.1934 (evening):

Lord God of Abraham [from *Elijah*]: Mendelssohn. SMH 13.01.1934, p. 12.

21.01.1934 (morning):

Incline Thine ear: Himmel. SMH 20.01.1934, p. 20.

21.01.1934 (evening):

As the hart pants: Gounod. SMH 20.01.1934, p. 20.

28.01.1934 (morning):

O for a closer walk with God: Foster. SMH 27.01.1934, p. 3.

28.01.1934 (evening):

O give thanks: Elgar. SMH 27.01.1934, p. 3.

04.02.1934 (morning):

Jesu the very thought of Thee: Bairstow. SMH 03.02.1934, p. 10.

04.02.1934 (evening):

The Lord is loving: Garrett. SMH 03.02.1934, p. 10.

11.02.1934 (morning):

O Lord, my God: [Wesley]. SMH 10.02.1934, p. 7.

11.02.1934 (evening):

Be not afraid [from *Elijah*]: Mendelssohn. SMH 10.02.1934, p. 7.

18.02.1934 (morning):

Call to remembrance O Lord: Farrant. SMH 17.02.1934, p. 6.

18.02.1934 (evening):

Let all mortal flesh: Bairstow. SMH 17.02.1934, p. 6.

25.02.1934 (morning):

God so loved the world [from *The Crucifixion*]: Stainer. SMH 24.02.1934, p. 12.

25.02.1934 (evening):

O thou that hearest prayer: Walford Davies. SMH 24.02.1934, p. 12.

01.03.1934 (evening):

Call to remembrance: Farrant. SMH 24.02.1934, p. 6.

04.03.1934 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 03.03.1934, p. 6.

04.03.1934 (evening):

Lord, it belongs not to my care: Kitson. SMH 03.03.1934, p. 6.

11.03.1934 (morning):

The Lord is my shepherd: Schubert. SMH 10.03.1934, p. 21.

11.03.1934 (evening):

With Jesus I watch and pray: Bach. SMH 10.03.1934, p. 21.

18.03.1934 (morning):

O all ye that pass by: Morales. SMH 17.03.1934, p. 12.

18.03.1934 (afternoon):

St Matthew Passion: Bach. SMH 17.03.1934, p. 12.

18.03.1934 (evening):

Turn back O man: Holst. SMH 17.03.1934, p. 12.

22.03.1934:

O Lord my God: Wesley. SMH 17.03.1934, p. 12.

25.03.1934 (morning):

Hosanna to the son of David: Weekes. SMH 24.03.1934, p. 21.

25.03.1934 (evening):

Lord God of heaven: Spohr. SMH 24.03.1934, p. 21.

27.03.1934 (evening):

St Mark Passion: Wood. SMH 24.03.1934, p. 6.

30.03.1934 (morning):

O Saviour of the world: Goss. SMH 24.03.1934, p. 6.

30.03.1934 (evening):

The Crucifixion: Stainer. SMH 24.03.1934, p. 6.

01.04.1934 (morning):

Worthy is the lamb [from *Messiah*]: Handel. SMH 31.03.1934, p. 4.

01.04.1934 (evening):

Hallelujah [from *Messiah*]: Handel. SMH 31.03.1934, p. 4.

08.04.1934 (morning):

O wisdom spirit of the holy God: Noble. SMH 31.03.1934, p. 21.

08.04.1934 (evening):

Blessed be the God and Father: Wesley. SMH 31.03.1934, p. 21.

15.04.1934 (morning):

O Lord, bow down Thine ear: Palestrina. SMH 14.04.1934, p. 6.

15.04.1934 (evening):

Lead kindly light: Stainer. SMH 14.04.1934, p. 6.

22.04.1934 (morning):

How beauteous: Stanford. SMH 21.04.1934, p. 6.

22.04.1934 (evening):

I waited for the Lord: Mendelssohn. SMH 21.04.1934, p. 6.

29.04.1934 (morning):

Lord for thy tender mercies' sake: Farrant. SMH 28.04.1934, p. 6.

29.04.1934 (evening):

Save us Lord: Bairstow. SMH 28.04.1934, p. 6.

06.05.1934 (morning):

O Lord give thy Holy Spirit: Tallis. SMH 05.05.1934, p. 10.

06.05.1934 (evening):

How calmly the evening: Elgar. SMH 05.05.1934, p. 10.

13.05.1934 (morning):

How lovely are thy dwellings fair: Brahms. SMH 12.05.1934, p. 25.

13.05.1934 (evening):

Light of the world: Elgar. SMH 12.05.1934, p. 25.

20.05.1934 (morning):

In divers tongues: Palestrina. SMH 19.05.1934, p. 6.

20.05.1934 (evening):

Hail gladdening light: Martin. SMH 19.05.1934, p. 6.

27.05.1934 (morning):

In humble faith: Garrett. SMH 26.05.1934, p. 7.

27.05.1934 (evening):

Whoso dwelleth: Martin. SMH 26.05.1934, p. 7.

03.06.1934 (morning):

If ye love me: Tallis. SMH 02.06.1934, p. 6.

03.06.1934 (evening):

Thanks be to God [from *Elijah*]: Mendelssohn. SMH 02.06.1934, p. 6.

10.06.1934 (morning):

Blessed angel spirits: Tchaikovsky. SMH 09.06.1934, p. 6.

10.06.1934 (evening):

O for a closer walk [with *God*]: Foster. SMH 09.06.1934, p. 6.

17.06.1934 (morning):

If ye love me: Tallis. SMH 16.06.1934, p. 6.

17.06.1934 (evening):

Thanks be to God [from *Elijah*]: Mendelssohn. SMH 16.06.1934, p. 6.

24.06.1934 (morning):

From thy love: Gounod. SMH 23.06.1934, p. 21.

24.06.1934 (evening):

Blessing, glory [and *wisdom*: Bach]. SMH 23.06.1934, p. 21.

01.07.1934 (morning):

Comfort, O lord: Crotch. SMH 30.06.1934, p. 4.

01.07.1934 (evening):

And all the people saw: Stainer. SMH 30.06.1934, p. 4.

08.07.1934 (morning):

Seek ye the Lord: Roberts. SMH 07.07.1934, p. 21.

08.07.1934 (evening):

We never will bow down: Handel. SMH 07.07.1934, p. 21.

15.07.1934 (morning):

As pants the hart: Spohr. SMH 14.07.1934, p. 4.

15.07.1934 (evening):

Saviour who in Thine own image. Cornelius. SMH 14.07.1934, p. 4.

22.07.1934 (morning):

Lord God of Abraham [from *Elijah*]: Mendelssohn. SMH 21.07.1934, p. 6.

22.07.1934 (evening):

The night is departing. Mendelssohn. SMH 21.07.1934, p. 6.

29.07.1934 (morning):

Almighty and everlasting God: Gibbons. SMH 28.07.1934, p. 4.

29.07.1934 (evening):

O gladsome light: Sullivan. SMH 28.07.1934, p. 4.

05.08.1934 (morning):

Blessed are the merciful: Hiles. SMH 04.08.1934, p. 4.

05.08.1934 (evening):

If we believe: Goss. SMH 04.08.1934, p. 4.

12.08.1934 (morning):

Thou will keep him in perfect peace: Wesley. SMH 11.08.1934, p. 8.

12.08.1934 (evening):

Rejoice in the Lord alway: Purcell. SMH 11.08.1934, p. 8.

19.08.1934 (morning):

Lo my shepherd is divine: Haydn. SMH 18.08.1934, p. 8.

19.08.1934 (evening):

From thy love as a father: Gounod. SMH 18.08.1934, p. 8.

26.08.1934 (morning):

Almighty and merciful God: Goss. SMH 25.08.1934, p. 21.

26.08.1934 (evening):

They that go down to the sea in ships: Bantock. SMH 25.08.1934, p. 21.

02.09.1934 (morning):

Lord it belongs not to my care: Kitson. SMH 01.09.1934, p. 24.

02.09.1934 (afternoon):

Hymn of praise: Mendelssohn. SMH 01.09.1934, p. 24.

02.09.1934 (evening):

Let the bright seraphim: Handel. SMH 01.09.1934, p. 24.

09.09.1934 (morning):

O God whose nature and property: Wesley. SMH 08.09.1934, p. 29.

09.09.1934 (evening):

Blessed be the God and Father: Wesley. SMH 08.09.1934, p. 29.

16.09.1934 (morning):

Let all mortal flesh keep silent: Bairstow. SMH 15.09.1934, p. 27.

16.09.1934 (evening):

For he shall give his angels charge over thee: Mendelssohn. SMH 15.09.1934, p. 27.

23.09.1934 (morning):

O Lord give thy Holy Spirit: Tallis. SMH 22.09.1934, p. 5.

23.09.1934 (evening):

How lovely are thy dwellings fair: Brahms. SMH 22.09.1934, p. 5.

30.09.1934 (morning):

Come unto him: Gounod. SMH 29.09.1934, p. 4

30.09.1934 (evening):

Hear my prayer: Mendelssohn. SMH 29.09.1934, p. 4.

07.10.1934 (morning):

O Lord my God: Wesley. SMH 06.10.1934, p. 6.

07.10.1934 (evening):

As pants the hart: Mendelssohn. SMH 06.10.1934, p. 6.

14.10.1934 (morning):

O for a closer walk with God: Foster. SMH 13.10.1934, p. 21.

14.10.1934 (evening):

With a voice of singing: Shaw. SMH 13.10.1934, p. 21.

21.10.1934 (morning):

He watching over Israel: Mendelssohn. SMH 20.10.1934, p. 7.

21.10.1934 (evening):

Lead kindly light: Stainer. SMH 20.10.1934, p. 7.

28.10.1934 (morning):

Come Holy Ghost: Palestrina. SMH 27.10.1934, p. 21.

28.10.1934 (evening):

How calm the evening: Elgar. SMH 27.10.1934, p. 21.

04.11.1934 (morning):

Jesu the very thought of Thee: Bairstow. SMH 03.11.1934, p. 21.

04.11.1934 (evening):

The Lord is loving: Garrett. SMH 03.11.1934, p. 21.

11.11.1934 (morning):

But the Lord is mindful of his own: Mendelssohn. SMH 10.11.1934, p. 20.

11.11.1934 (evening):

How beauteous: Stanford. SMH 10.11.1934, p. 20.

18.11.1934 (morning):

Lift up Thine eyes: Mendelssohn. SMH 17.11.1934, p. 4.

18.11.1934 (evening):

The heavens are telling [from *The Creation*]: Stanford. SMH 17.11.1934, p. 4.

25.11.1934 (morning):

Come unto him: Gounod

God so loved the world [from *The Crucifixion*]: Stainer. SMH 24.11.1934, p. 4.

25.11.1934 (evening):

Hail gladdening light: Martin. SMH 24.11.1934, p. 4.

02.12.1934 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 01.12.1934, p. 23.

02.12.1934 (evening):

Seek ye the Lord: Roberts. SMH 01.12.1934, p. 4.

09.12.1934 (morning):

Thus saith the Lord of hosts: Handel. SMH 08.12.1934, p. 5.

09.12.1934 (evening):

Judge me O Lord: Mendelssohn. SMH 08.12.1934, p. 5.

16.12.1934 (morning):

My soul there is a country: Parry. SMH 15.12.1934, p. 22.

16.12.1934 (evening):

How lovely are the messengers: Mendelssohn. SMH 15.12.1934, p. 22.

23.12.1934 (morning):

Comfort ye [from *Messiah*]: Handel. SMH 22.12.1934, p. 5.

23.12.1934 (afternoon):

The Christmas Oratorio: Bach. SMH 22.12.1934, p. 5

23.12.1934 (evening):

Rejoice in the Lord alway: [Purcell]. SMH 22.12.1934, p. 5.

25.12.1934 (morning):

There were shepherds [from *Messiah*]: Handel. SMH 22.12.1934, p. 5.

25.12.1934 (evening):

Selections from Messiah: [Handel]. SMH 22.12.1934, p. 5.


30.12.1934 (morning):

My soul there is a country: Parry. SMH 29.12.1934, p. 3.

30.12.1934 (evening):*How lovely are the messengers:* Mendelssohn. SMH 29.12.1934, p. 3**Part 2: Classification by composer and frequency.**

Bach:	<i>Blessing glory [and wisdom]</i>	1
	<i>With Jesus I watch and pray</i>	1
	<i>St Matthew Passion</i>	1
Bairstow:	<i>Jesu the very thought of Thee</i>	2
	<i>Let all mortal flesh keep silent</i>	1
	<i>Save us Lord</i>	1
Bantock:	<i>They that go down to the sea in ships</i>	1
Brahms:	<i>How lovely are thy dwellings fair</i>	2
Cornelius:	<i>Saviour who in Thine own image</i>	1
Crotch:	<i>Comfort, O Lord</i>	1
Elgar:	<i>How calm the evening</i>	2
	<i>Light of the world</i>	1
	<i>O give thanks</i>	1
Farrant:	<i>Call to remembrance</i>	1
	<i>Lord for Thy tender mercies' sake</i>	3
Foster:	<i>O for a closer walk with God</i>	3
Garrett:	<i>In humble faith</i>	1
	<i>The Lord is loving</i>	2
Gibbons:	<i>Almighty and everlasting God</i>	1
Goss:	<i>Almighty and merciful God</i>	1
	<i>If we believe</i>	1
	<i>O Saviour of the world</i>	1
Gounod:	<i>As the hart pants</i>	1
	<i>Come unto him</i>	2
	<i>From thy love as a father</i>	2
Handel:	<i>Let the bright seraphim</i>	1
	<i>Messiah, selections from</i>	1
	<i>There were shepherds [from Messiah]</i>	1
	<i>Thus saith the Lord of hosts</i>	1

	<i>We never will bow down</i>	1
	<i>Worthy is the lamb [from Messiah]</i>	1
Haydn:	<i>Lo my shepherd is divine</i>	1
	<i>The heavens are telling [from The Creation]</i>	1
Hiles:	<i>Blessed are the merciful</i>	1
Holst:	<i>Turn back O man</i>	1
Kitson:	<i>Lord, it belongs not to my care</i>	2
Martin	<i>Hail gladdening light</i>	1
	<i>Whoso dwelleth</i>	1
Mendelssohn:	<i>Be not afraid [from Elijah]</i>	2
	<i>But the Lord is mindful of his own</i>	1
	<i>For He shall give His angels charge over thee</i>	1
	<i>He watching over Israel</i>	1
	<i>Hear my prayer</i>	1
	<i>How lovely are the messengers</i>	1
	<i>Hymn of praise</i>	1
	<i>I waited for the Lord</i>	1
	<i>Judge me, O Lord</i>	1
	<i>Lift up thine eyes</i>	1
	<i>Lord God of Abraham [from Elijah]</i>	2
	<i>Thanks be to God [from Elijah]</i>	2
	<i>The night is departing</i>	1
	<i>The righteous living forever</i>	1
Morales:	<i>O all ye that pass by</i>	1
Noble:	<i>O wisdom spirit of the holy God</i>	1
Palestrina:	<i>Come Holy Ghost</i>	1
	<i>In divers tongues</i>	1
	<i>O Lord, bow down Thine ear</i>	1
Parry:	<i>My soul there is a country</i>	1
Purcell:	<i>Rejoice in the Lord always</i>	1
Roberts:	<i>Seek ye the Lord</i>	3
Schubert:	<i>The Lord is my shepherd</i>	1
Shaw:	<i>With a voice of singing</i>	1
Spohr:	<i>As pants the hart</i>	2
	<i>Lord God of heaven</i>	1

Stainer:	<i>And all the people saw</i>	1
	<i>God so loved the world [from <i>The Crucifixion</i>]</i>	2
	<i>Lead kindly light</i>	2
	<i>The Crucifixion</i>	1
Stanford:	<i>How beauteous</i>	2
Sullivan:	<i>O gladsome light</i>	1 
Tallis:	<i>If ye love me</i>	2
	<i>O Lord give thy Holy Spirit</i>	2
Tchaikovsky:	<i>Blessed angel spirits</i>	1
Thompson:	<i>O Thou not made with hands</i>	1
Walford Davies:	<i>O those that hearest prayer</i>	1
Weekes:	<i>Hosanna to the son of David</i>	1
Wesley:	<i>Blessed be the God and father</i>	2
	<i>Lead me Lord</i>	1
	<i>O God whose nature and property</i>	1
	<i>O Lord my God</i>	3
	<i>Thou will keep him in perfect peace</i>	1
Wood:	<i>St Mark Passion</i>	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1935

Part 1: Chronological Lost

06.01.1935 (morning):

Lead me Lord: Wesley. SMH 05.01.1935, p. 4.

06.01.1935 (evening):

City of God: Thompson. SMH 05.01.1935, p. 4.

13.01.1935 (morning):

The righteous living forever: Mendelssohn. SMH 12.01.1935, p. 21.

13.01.1935 (evening):

Comfort O Lord: Crotch. SMH 12.01.1935, p. 21.

20.01.1935 (morning):

Now we are ambassadors: Mendelssohn. SMH 19.01.1935, p. 7.

20.01.1935 (evening):

Incline Thine ear: Himmel. SMH 19.01.1935, p. 7.

27.01.1935 (morning):

O Lord my God: Wesley. SMH 26.01.1935, p. 24.

27.01.1935 (evening):

Lord God of Abraham [from *Elijah*]: Mendelssohn. SMH 26.01.1935, p. 24.

03.02.1935 (morning):

Almighty and everlasting God: Gibbons. SMH 02.02.1935, p. 21.

03.02.1935 (evening):

Blessed are the merciful: Hiles. SMH 02.02.1935, p. 21.

10.02.1935 (morning):

Father of heaven: Walmisley. SMH 09.02.1935, p. 5.

10.02.1935 (afternoon):

For ever bless 'd: Mendelssohn. SMH 09.02.1935, p. 5.

10.02.1935 (evening):

[No anthem published.]. SMH 09.02.1935, p. 5.

17.02.1935 (morning):

Holy, holy, holy: Rachmaninoff. SMH 16.02.1935, p. 6.

17.02.1935 (evening):

Whoso dwelleth: Martin. SMH 16.02.1935, p. 6.

23.02.1935 (morning):

O praise the Lord: Rachmaninoff. SMH 22.02.1935, p. 4.

23.02.1935 (evening):

Be not afraid [from *Elijah*]: Mendelssohn. SMH 22.02.1935, p. 4.

03.03.1935 (morning):

[not advertised]

03.03.1935 (evening):

Save us Lord: Bairstow. SMH 02.03.1935, p. 26.

10.03.1935 (morning):

Thou knowest Lord: Purcell. SMH 09.03.1935, p. 6.

10.03.1935 (evening):

For He shall give His angels charge over thee: Mendelssohn. SMH 09.03.1935, p. 6.

17.03.1935 (morning):

Call to remembrance O Lord: Farrant. SMH 16.03.1935, p. 26.

17.03.1935 (evening):

Lord, it belongs not to my care: Kitson. SMH 16.03.1935, p. 26.

24.03.1935 (morning):

With Jesus I will watch and pray: Bach. SMH 23.03.1935, p. 20.

24.03.1935 (evening):

My soul there is a country: Parry. SMH 23.03.1935, p. 20.

31.03.1935 (morning):

O Lord bow down Thine ear: Palestrina. SMH 30.03.1935, p. 26.

31.03.1935 (evening):

Jesus Saviour I am thine: Bach. SMH 30.03.1935, p. 26.

07.04.1935 (morning):

O God have mercy upon us: Weekes. SMH 06.04.1935, p. 23.

07.04.1935 (afternoon):

St Matthew Passion: Bach. SMH 06.04.1935, p. 23.

07.04.1935 (evening):

Lo my shepherd is divine: Haydn. SMH 06.04.1935, p. 23.

14.04.1935 (morning):

Hosanna to the son of David: Weekes. SMH 13.04.1935, p. 24.

14.04.1935 (evening):

Lord God of heaven and earth: Spohr. SMH 13.04.1935, p. 24.

17.04.1935 (evening):

The St Mark Passion: Wood. SMH 13.04.1935, p. 24.

19.04.1935 (evening):

The Crucifixion: Stainer. SMH 13.04.1935, p. 24.

21.04.1935 (morning):

Worthy is the lamb that was slain [from *Messiah*]: Handel. SMH 20.04.1935, p. 16.

21.04.1935 (evening):

Hallelujah: Beethoven. SMH 20.04.1935, p. 16.

28.04.1935 (morning):

Blessed be the God and father: Wesley. SMH 27.04.1935, p. 27.

28.04.1935 (evening):

Blessing, glory, wisdom and thanks: Bach. SMH 27.04.1935, p. 27.

05.05.1935 (morning):

Thou wilt keep him: Wesley. SMH 04.05.1935, p. 8.

05.05.1935 (evening):

As pants the hart: Spohr. SMH 04.05.1935, p. 8.

12.05.1935 (morning):

God save the king: Handel. SMH 11.05.1935, p. 4.

12.05.1935 (evening):

Hail gladdening light: Martin. SMH 11.05.1935, p. 4

19.05.1935 (morning):

O Lord give thy Holy Spirit: Tallis. SMH 18.05.1935, p. 6.

19.05.1935 (evening):

Light of the world: Elgar. SMH 18.05.1935, p. 6.

26.05.1935 (morning):

O for a closer walk with God: Foster. SMH 25.05.1935, p. 4.

26.05.1935 (evening):

Lift up your heads [from *Messiah*]: Handel. SMH 25.05.1935, p. 4.

02.06.1935 (morning):

God is a spirit: Bennett. SMH 01.06.1935, p. 3.

02.06.1935 (evening):

In humble faith and holy love: [Garrett]. SMH 01.06.1935, p. 3.

09.06.1935 (morning):

In divers tongues: Palestrina. SMH 08.06.1935, p. 26.

09.06.1935 (evening):

And all the people saw the thunderings: Stainer. SMH 08.06.1935, p. 26.

16.06.1935 (morning):

Holy, holy, holy: Rachmaninoff. SMH 15.06.1935, p. 5.

16.06.1935 (evening):

Doth not wisdom cry: Haking. SMH 15.06.1935, p. 5.

23.06.1935 (morning):

How lovely are thy dwellings fair: Brahms. SMH 22.06.1935, p. 26.

23.06.1935 (evening):

All men, all things praise the Lord: Mendelssohn. SMH 22.06.1935, p. 26.

30.06.1935 (morning):

If ye love me: Tallis. SMH 29.06.1935, p. 6.

30.06.1935 (evening):

I go on my way: Mendelssohn. SMH 29.06.1935, p. 6.

07.07.1935 (morning):

Incline Thine ear: Himmel. SMH 06.07.1935, p. 21.

07.07.1935 (evening):

How calmly the evening: Elgar. SMH 06.07.1935, p. 21.

14.07.1935 (morning):

Blessed are the merciful: Hiles. SMH 13.07.1935, p. 21.

14.07.1935 (evening):

How beauteous are their feet: Stanford. SMH 13.07.1935, p. 21.

21.07.1935 (morning):

Lord it belongs not in my care: Kitson. SMH 20.07.1935, p. 21.

21.07.1935 (evening):

Lead kindly light: Stainer. SMH 20.07.1935, p. 21.

28.07.1935 (morning):

Jesu the very thought of Thee: Bairstow. SMH 21.07.1935, p. 4.

28.07.1935 (evening):

Save us Lord: Bairstow. SMH 21.07.1935, p. 4.

04.08.1935 (morning):

O God have mercy: Mendelssohn. SMH 03.08.1935, p. 4.

04.08.1935 (evening):

Lord God of heaven [and earth]: Spohr. SMH 03.08.1935, p. 4.

11.08.1935 (morning):

Father of heaven: Walmisley. SMH 10.08.1935, p. 21.

11.08.1935 (evening):

Now Thou above art God: Mendelssohn. SMH 10.08.1935, p. 21.

18.08.1935 (morning):

God whose nature and property: Wesley. SMH 17.08.1935, p. 21.

18.08.1935 (evening):

The surrender of the soul: Cornelius. SMH 17.08.1935, p. 21.

25.08.1935 (morning):

O praise the Lord: Rachmaninoff. SMH 24.08.1935, p. 3.

25.08.1935 (evening):

Let all mortal flesh keep silence: Bairstow. SMH 24.08.1935, p. 3.

01.09.1935 (morning):

Comfort O Lord: Crotch. SMH 31.08.1935, p. 5.

01.09.1935 (evening):

Whosoever dwelleth: Martin. SMH 31.08.1935, p. 5.

08.09.1935 (morning):

But the Lord is mindful of his own: Mendelssohn. SMH 07.09.1935, p. 4.

08.09.1935 (evening):

Rejoice in the Lord alway: Purcell. SMH 07.09.1935, p. 4.

15.09.1935 (morning):

O Lord bow down Thine ear: Palestrina. SMH 14.09.1935, p. 4.

15.09.1935 (evening):

Come unto him: Gounod. SMH 14.09.19345, p. 4.

22.09.1935 (morning):

O Lord give Thy Holy Spirit: Tallis. SMH 21.09.1935, p. 4.

22.09.1935 (evening):

With a voice of singing: Shaw. SMH 21.09.1935. p. 4.

29.09.1935 (morning):

Blessed angel spirits offer praise undying: Tchaikovsky. SMH 28.09.1935. p. 3.

29.09.1935 (evening):

My soul there is a country: Parry. SMH 28.09.1935, p. 3.

06.10.1935 (morning):

O Thou that hearest prayer: Walford Davies. SMH 05.10.1935, p. 6.

06.10.1935 (evening):

The heavens are telling [from *The Creation*]: Haydn. SMH 05.10.1935, p. 6.

13.10.1935 (morning):

O Saviour of the world: Goss. SMH 12.10.1935, p. 3.

13.10.1935 (evening):

Turn back O man: Holst. SMH 12.10.1935, p. 3.

20.10.1935 (morning):

I waited for the Lord: Mendelssohn. SMH 19.10.1935, p. 10.

20.10.1935 (evening):

O Thou not made with hands: Thompson. SMH 19.10.1935, p. 10.

27.10.1935 (morning):

As pants the hart: Spohr. SMH 26.10.1935, p. 3.

27.10.1935 (evening):

O for a closer walk with God: Foster. SMH 26.10.1935, p. 3.

03.11.1935 (morning):

Lead me Lord: Wesley. SMH 02.11.1935, p. 5.

03.11.1935 (evening):

O wisdom spirit of the holy God: Noble. SMH 02.11.1935, p. 5.

10.11.1935 (morning):

From Thy love as a Father: Gounod. SMH 09.11.1935, p. 23.

10.11.1935 (evening):

If we believe that Jesus died: Goss. SMH 09.11.1935, p. 23.

17.11.1935 (morning):

If ye love me: Tallis. SMH 16.11.1935, p. 23.

17.11.1935 (evening):

For the mountains shall [depart: Mendelssohn]. SMH 16.11.1935, p. 23.

24.11.1935 (morning):

He counteth all your sorrows: Mendelssohn. SMH 23.11.1935, p. 23.

24.11.1935 (evening):

O gladsome light: Sullivan. SMH 23.11.1935, p. 23.

01.12.1935 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 30.11.19345, p. 7.

01.12.1935 (evening):

Thus saith the Lord [from *Messiah*]: Handel. SMH 30.11.1935, p. 7.

08.12.1935 (morning):

If with all your hearts: Mendelssohn. SMH 07.12.1935. p. 25.

08.12.1935 (evening):

The night is departing: Mendelssohn. SMH 07.12.1935, p. 25.

15.12.1935 (morning):

Judge me, O God: [Mendelssohn]. SMH 14.12.1935, p. 5.

15.12.1935 (evening):

Seek ye the Lord: Roberts. SMH 14.12.1935, p. 5.

22.12.1935 (morning):

How lovely are the messengers: Mendelssohn. SMH 21.12.1935, p. 19.

22.12.1935 (afternoon):

Selection from *The Christmas Oratorio*: Bach. SMH 21.12.1935, p. 19.

22.12.1935 (evening):

Ev'ry valley shall be exalted [from *Messiah*]: Handel. SMH 21.12.1935, p. 19.

24.12.1935 (evening):

Carols. SMH 21.12.1935, p. 19.

25.12.1935 (morning):

For unto us a child is born [from *Messiah*]: Handel. SMH 27.12.1935, p. 8.

25.12.1935 (evening):

Excepts from *Messiah*, Handel and carols. SMH 27.12.1935, p. 8.

29.12.1935 (morning):

There were shepherds [from *Messiah*]: Handel. SMH 28.12.1935, p. 8.

29.12.1935 (evening):

O thou that tellest [from *Messiah*]: Handel. SMH 28.12.1935, p. 8.

Part 2: Classification by composer and frequency.

Anon:	<i>For the mountains shall [depart]</i>	1
Bach:	<i>Blessing, glory wisdom and thanks</i>	1
	<i>Jesus Saviour I am Thine</i>	1
	<i>St Matthew Passion</i>	1
	<i>The Christmas Oratorio, selection from</i>	1
	<i>With Jesus I will watch and pray</i>	1
Bairstow:	<i>Jesu the very thought of Thee</i>	1
	<i>Let all mortal flesh keep silence</i>	1
	<i>Save us Lord</i>	2
Beethoven:	<i>Hallelujah</i>	1
Bennett:	<i>God is a spirit</i>	1
Brahms:	<i>How lovely are Thy dwellings fair</i>	1
Cornelius:	<i>The surrender of the soul</i>	1
Crotch:	<i>Comfort O Lord</i>	2
Elgar:	<i>How calmly the evening</i>	1
	<i>Light of the world</i>	1
Farrant:	<i>Lord for Thy tender mercies' sake</i>	1
Foster:	<i>O for a closer walk with God</i>	2
Garrett:	<i>In humble faith and holy love</i>	1
Gibbons:	<i>Almighty and everlasting God</i>	1
Goss:	<i>If we believe that Jesus died</i>	1
	<i>O Saviour of the world</i>	1
Gounod:	<i>Come unto him</i>	1
	<i>From Thy love as a father</i>	1
Haking:	<i>Doth not wisdom cry</i>	1
Handel:	<i>Ev'ry valley shall be exalted [from Messiah]</i>	1
	<i>For unto us a child is born [from Messiah]</i>	1
	<i>God save the king</i>	1
	<i>Lift up your heads [from Messiah]</i>	1
	<i>O thou that tellest [from Messiah]</i>	1
	<i>There were shepherds [from Messiah]</i>	1

	<i>Thus saith the Lord [from Messiah]</i>	1
	<i>Worthy is the lamb that was slain [from Messiah]</i>	1
Haydn:	<i>Lo my shepherd is divine</i>	1
	<i>The heavens are telling [from The Creation]</i>	1
Hiles:	<i>Blessed are the merciful</i>	2
Himmel:	<i>Incline Thine ear</i>	2
Holst:	<i>Turn back, O man</i>	1
Kitson:	<i>Lord, it belongs not to my care</i>	2
Martin:	<i>Hail gladdening light</i>	1
	<i>Whoso dwelleth</i>	2
Mendelssohn:	<i>All men , all things praise the lord</i>	1
	<i>Be not afraid [from Elijah]</i>	1
	<i>But the lord is mindful of his own</i>	1
	<i>For ever bless 'd</i>	1
	<i>For He shall give His angels charge over thee</i>	2
	<i>He counteth all your sorrows</i>	1
	<i>How lovely are the messengers</i>	1
	<i>I go on my way</i>	1
	<i>I waited for the Lord</i>	1
	<i>If with all your hearts</i>	1
	<i>Judge me, O God</i>	1
	<i>Lord God of Abraham [from Elijah]</i>	1
	<i>Now Thou above art God</i>	1
	<i>Now we are ambassadors</i>	1
	<i>O God have mercy</i>	1
	<i>The night is departing</i>	1
	<i>The righteous living forever</i>	1
Noble:	<i>O wisdom, spirit of the holy God</i>	1
Palestrina:	<i>In divers tongues</i>	1
	<i>O Lord bow down Thine ear</i>	2
Parry:	<i>My soul there is a country</i>	2
Purcell:	<i>Rejoice in the Lord alway</i>	1
	<i>Thou knowest Lord</i>	1
Rachmaninoff:	<i>Holy, holy, holy</i>	2
	<i>O praise the Lord</i>	2
Roberts:	<i>Seek ye the Lord</i>	1

Shaw:	<i>With a voice of singing</i>	1
Spohr:	<i>As pants the hart</i>	2
	<i>Lord God of heaven and earth</i>	2
Stainer:	<i>And all the people saw the thunderings</i>	1
	<i>Lead kindly light</i>	1
	<i>The Crucifixion</i>	1
Stanford:	<i>How beauteous are their feet</i>	1
Sullivan:	<i>O gladsome light</i>	1
Tallis:	<i>If ye love me</i>	2
	<i>O Lord give Thy Holy Spirit:</i>	2
Tchaikovsky:	<i>Blessed angel spirits offer praise undying</i>	1
Thompson:	<i>City of God</i>	1
	<i>O Thou not made with hands</i>	1
Walford Davies:	<i>O Thou that hearest prayer</i>	1
Walmisley:	<i>Father of heaven</i>	2
Weekes:	<i>Hosanna to the son of David</i>	1
	<i>O God have mercy upon us</i>	1
Wesley:	<i>Blessed be the God and father</i>	1
	<i>God whose nature and property</i>	1
	<i>Lead me Lord</i>	2
	<i>O Lord my God</i>	1
	<i>Thou wilt keep him</i>	1
Wood:	<i>St Mark Passion</i>	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1936

Part 1: Chronological Lost

05.01.1936 (morning):

O Thou not made with hands: Thompson. SMH 04.01.1936, p. 20.

05.01.1936 (evening):

Ring out wild bells: Fletcher. SMH 04.01.1936, p. 20.

12.01.1936 (morning):

The righteous living forever: [Mendelssohn]. SMH 11.01.1936, p. 28.

12.01.1936 (evening):

As the hart pants: Gounod. SMH 11.01.1936, p. 28.

19.01.1936 (morning):

We seek him with the seven stars: [Elgar]. SMH 18.01.1936, p. 23.

19.01.1936 (evening):

Mighty King all glorious: [Anon]. SMH 18.01.1936, p. 23.

26.01.1936 (morning):

O Lord my God: Wesley. SMH 25.01.1936, p. 23.

26.01.1936 (evening):

How beauteous are their feet: Stanford. SMH 25.01.1936, p. 23.

02.02.1936 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 01.02.1936, p. 6.

02.02.1936 (evening):

Doth not wisdom cry?: Tye. SMH 01.02.1936, p. 6.

09.02.1936 (morning):

O Lord, give Thy Holy Spirit: Tallis. SMH 08.02.1936, p. 4.

09.02.1936 (evening):

Hail gladdening light: Martin. SMH 08.02.1936, p. 4.

16.02.1936 (morning):

Holy Spirit come, O come: Martin. SMH 15.02.1936, p. 24.

16.02.1936 (evening):

I will exalt Thee: Tye. SMH 15.02.1936, p. 24.

23.02.1936 (evening):

I waited for the Lord: Mendelssohn. SMH 22.02.1936, p. 23.

01.03.1936 (morning):

Lord it belongs not to my care: Kitson. SMH 29.02.1936, p. 6.

01.03.1936 (evening):

Turn back O man: Holst. SMH 29.02.1936, p. 6.

08.03.1936 (morning):

O Saviour of the world: Goss. SMH 07.03.1936, p. 23.

08.03.1936 (evening):

With Jesus will I watch and pray: Bach. SMH 07.03.1936, p. 23.

15.03.1936 (morning):

How lovely are Thy dwellings: Brahms. SMH 14.03.1936, p. 4.

15.03.1936 (evening):

Let all mortal flesh keep silent: Bairstow. SMH 14.03.1936, p. 4.

22.03.1936 (morning):

Come unto him: Gounod. SMH 21.03.1936, p. 4.

22.03.1936 (evening):

Lead kindly light: Stainer. SMH 21.03.1936, p. 4.

29.03.1936 (morning):

O all ye that pass by: Morales. SMH 28.03.1936, p. 23.

29.03.1936 (evening):

Blessed are the merciful: Hiles. SMH 28.03.1936, p. 23.

05.04.1936 (morning):

Lord God of heaven and earth: Spohr. SMH 04.04.1936, p. 5.

05.04.1936 (evening):

Hosanna to the son of David: Weekes. SMH 04.04.1936, p. 5.

08.04.1936 (evening):

St Mark Passion: Wood. SMH 04.04.1936, p. 5.

10.04.1936 (morning):

God so loved the world [from *The Crucifixion*]: Stainer. SMH 04.04.1936, p. 5.

10.04.1936 (evening):

The Crucifixion: Stainer. SMH 04.04.1936, p. 5.

12.04.1936 (morning):

Worthy is the lamb [from *Messiah*]: Handel. SMH 11.04.1936, p. 22.

12.04.1936 (evening):

Hallelujah: Beethoven. SMH 11.04.1936, p. 22.

19.04.1936 (morning):

O wisdom, spirit of the holy God: Noble. SMH 18.04.1936, p. 3.

19.04.1936 (evening):

Blessed be the God and Father: Wesley. SMH 18.04.1936, p. 3.

26.04.1936 (morning):

God is a spirit: Bennett. SMH 25.04.1936, p. 6.

26.04.1936 (evening):

Saviour who in thine own image: Cornelius. SMH 25.04.1936, p. 6.

03.05.1936 (morning):

Jesu the very thought of Thee: Bairstow. SMH 02.05.1936, p. 28.

03.05.1936 (evening):

Seek ye the Lord: Roberts. SMH 02.05.1936, p. 28.

10.05.1936 (morning):

Let the bright seraphim: Handel. SMH 09.05.1936, p. 14.

10.05.1936 (evening):

O for a closer walk with God: Foster. SMH 09.05.1936, p. 14.

17.05.1936 (morning):

O Lord, give thy Holy Spirit: Tallis. SMH 16.05.1936, p. 23.

17.05.1936 (evening):

My soul there is a country: Parry. SMH 16.05.1936, p. 23.

20.05.1936:

Unfold ye portals: Gounod. SMH 16.05.1936, p. 23.

24.05.1936 (morning):

O praise the Lord: Rachmaninoff. SMH 23.05.1936, p. 4.

24.05.1936 (evening):

Light of the world: Elgar. SMH 23.05.1936, p. 4.

31.05.1936 (morning):

In divers tongues: Palestrina. SMH 30.05.1936, p. 14.

31.05.1936 (evening):

Blessing, glory and wisdom: Bach. SMH 30.05.1936, p. 14.

07.06.1936 (morning):

If ye love me: Tallis. SMH 06.06.1936, p. 7.

07.06.1936 (evening):

In humble faith: Garrett. SMH 06.06.1936, p. 7.

14.06.1936 (morning):

Thou wilt keep him in perfect peace: Wesley. SMH 13.06.1936, p. 28.

14.06.1936 (evening):

And the people saw: Stainer. SMH 13.06.1936, p. 28.

21.06.1936 (morning):

Holy, holy, holy: [Rachmaninoff]. SMH 20.06.1936, p. 7.

21.06.1936 (evening):

Whoso dwelleth: Martin. SMH 20.06.1936, p. 7.

23.06.1936 (evening):

Hymn of praise: Mendelssohn. SMH 20.06.1936, p. 7.

28.06.1936 (morning):

I go my way in the strength of the Lord: Mendelssohn. SMH 27.06.1936, p. 6.

28.06.1936 (evening):

Holy Spirit come, O come: Martin. SMH 27.06.1936, p. 6.

05.07.1936 (morning):

Let all flesh keep silence: Bairstow. SMH 04.07.1936, p. 7.

12.07.1936 (morning):

Comfort, O Lord: Crotch. SMH 11.07.1936, p. 23.

12.07.1936 (evening):

Thou knowest Lord: Purcell. SMH 11.07.1936, p. 23.

19.07.1936 (morning):

O God whose nature: Wesley. SMH 18.07.1936, p. 24.

19.07.1936 (evening):

Save us O Lord: Bairstow. SMH 18.07.1936, p. 24.

26.07.1936 (morning):

If with all your hearts: Mendelssohn. SMH 25.07.1936, p. 6.

26.07.1936 (evening):

How calmly the evening: Elgar. SMH 25.07.1936, p. 6.

02.08.1936 (morning):

Holy, holy, holy: Rachmaninoff. SMH 01.08.1936, p. 28.

02.08.1936 (evening):

Thanks be to God: Mendelssohn. SMH 01.08.1936, p. 28.

09.08.1936 (morning):

Incline Thine ear: Himmel. SMH 08.08.1936, p. 6.

09.08.1936 (evening):

Doth not wisdom cry: Haking. SMH 08.08.1936, p. 6.

16.08.1936 (morning):

Then shall the righteous: Mendelssohn. SMH 15.08.1936, p. 8.

16.08.1936 (evening):

Rejoice in the Lord: Purcell. SMH 15.08.1936, p. 8.

23.08.1936 (morning):

Turn back O man: Holst. SMH 22.08.1936, p. 6.

23.08.1936 (evening):

City of God: Thompson. SMH 22.08.1936, p. 6.

30.08.1936 (morning):

O thou to whom: Noble. SMH 29.08.1936, p. 7.

30.08.1936 (evening):

Blessed be the God and Father: Wesley. SMH 29.08.1936, p. 7.

06.09.1936 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 05.09.1936, p. 23.

06.09.1936 (evening):

From Thy love as a father: Gounod. SMH 05.09.1936, p. 23.

13.09.1936 (morning):

O Lord give Thy holy spirit: Tallis. SMH 12.09.1936, p. 7.

13.09.1936 (evening):

How beauteous are the feet: Stanford. SMH 12.09.1936, p. 7.

20.09.1936 (morning):

If ye love me: Tallis. SMH 19.09.1936, p. 24.

20.09.1936 (evening):

How lovely are thy dwellings: Brahms. SMH 19.09.1936, p. 24.

27.09.1936 (morning):

Lord it belongs not to my care: [Kitson]. SMH 26.09.1936, p. 7.

27.09.1936 (evening):

Saviour who in Thine own image: Cornelius. SMH 26.09.1936, p. 7.

04.10.1936 (morning):

God so loved the world: Bennett. SMH 03.10.1936, p. 14.

04.10.1936 (evening):

I will exult Thee: Tye. SMH 03.10.1936, p. 14.

11.10.1936 (morning):

The Lord is my shepherd: Schubert. SMH 10.10.1936, p. 24.

11.10.1936 (evening):

Thou wilt keep him [in perfect peace]: Wesley. SMH 10.10.1936, p. 24.

18.10.1936 (morning):

God so loved the world: Bennett. SMH 17.10.1936, p. 14.

18.10.1936 (evening):

I will exult Thee: Tye. SMH 17.10.1936, p. 14.

25.10.1936 (morning):

O Sapiencia: Noble. SMH 24.10.1936, p. 24.

25.10.1936 (evening):

Hear my prayer: Mendelssohn. SMH 24.10.1936, p. 24.

01.11.1936 (morning):

Blessed are the merciful: Hiles. SMH 31.10.1936, p. 30.

01.11.1936 (evening):

O for a closer walk [with God]: Foster. SMH 31.10.1936, p. 30.

08.11.1936 (morning):

Jesu the very thought [of Thee]: Bairstow. SMH 07.11.1936, p. 30.

08.11.1936 (evening):

He counteth all our sorrows: Mendelssohn. SMH 07.11.1936, p. 30.

15.11.1936 (morning):

O Lord bow down Thine ear: Bairstow. SMH 14.11.1936, p. 23.

15.11.1936 (evening):

O thou that hearest prayer: Walford Davies. SMH 14.11.1936, p. 23.

22.11.1936 (morning):

Almighty and most merciful God: Goss. SMH 21.11.1936, p. 14.

22.11.1936 (evening):

Let all mortal flesh keep silent: Bairstow. SMH 21.11.1936, p. 14.

29.11.1936 (morning):

For the mountains shall depart: Mendelssohn. SMH 28.11.1936, p. 23.

29.11.1936 (evening):

Hail gladdening light: Martin. SMH 28.11.1936, p. 23.

29.11.1936:

Lead me Lord: Wesley.

How beauteous are the feet: Stanford. SMH 28.11.1936, p. 23.

06.12.1936 (morning):

Seek ye the Lord: Roberts. SMH 28.11.1936, p. 24.

06.12.1936 (evening):

Judge me, O God: Mendelssohn. SMH 28.11.1936, p. 24.

13.12.1936 (morning):

O Lord give Thy Holy Spirit: Tallis. SMH 12.11.1936, p. 4.

13.12.1936 (evening):

How lovely are the messengers: Mendelssohn. SMH 12.11.1936, p. 4.

20.12.1936 (morning):

If with all your hearts: [Mendelssohn]. SMH 19.11.1936, p. 25.

20.12.1936 (afternoon):

Selection from *The Christmas Oratorio:* Bach. SMH 19.11.1936, p. 25.

20.12.1936 (evening):

Rejoice in the Lord alway: Purcell. SMH 19.11.1936, p. 25.

24.12.1936 (evening):

Carols. SMH 19.11.1936, p. 25.

25.12.1936 (morning):

Carols. SMH 19.11.1936, p. 25.

25.12.1936 (evening):

Selection from *Messiah:* Handel. SMH 19.11.1936, p. 25.

27.12.1936 (morning):

There were shepherds [from *Messiah*]: Handel. SMH 26.11.1936, p. 18.

27.12.1936 (evening):

O thou that tellest [from *Messiah*]: Handel. SMH 26.11.1936, p. 18.

Part 2: Classification by composer and frequency.

Bach:	<i>Blessing, glory and wisdom</i>	1
	<i>Mighty Lord and King all glorious</i>	1
	<i>The Christmas Oratorio selection from:</i>	1
	<i>With Jesus will I watch and pray</i>	1
Bairstow:	<i>Jesu the very thought of Thee</i>	2
	<i>Let all mortal flesh keep silent</i>	3
	<i>O Lord bow down Thine ear</i>	1
	<i>Save us O Lord</i>	1
Beethoven:	<i>Hallelujah</i>	1
Bennett:	<i>God is a spirit</i>	1
	<i>God so loved the world</i>	2
Brahms:	<i>How lovely are Thy dwellings</i>	2
Cornelius:	<i>Saviour who in Thine own image</i>	2
Crotch:	<i>Comfort, O Lord</i>	1
Elgar:	<i>How calmly the evening</i>	1
	<i>Light of the world</i>	1
	<i>We Seek him with the seven stars</i>	1
Farrant:	<i>Lord for Thy tender mercies' sake</i>	2
Fletcher:	<i>Ring out wild bells</i>	1
Foster:	<i>O for a closer walk with God</i>	2
Garrett:	<i>In humble faith</i>	1
Goss:	<i>Almighty and most merciful God</i>	1
	<i>O Saviour of the world</i>	1
Gounod:	<i>As the hart pants</i>	1
	<i>Come unto him</i>	1
	<i>From thy love as a father</i>	1
Haking:	<i>Doth not wisdom cry</i>	1
Handel:	<i>Let the bright seraphim</i>	1
	<i>Messiah, selection from</i>	1
	<i>O thou that tellest [from Messiah]</i>	1
	<i>There were shepherds [from Messiah]</i>	1
	<i>Worthy is the lamb [from Messiah]</i>	1

Hiles:	<i>Blessed are the merciful</i>	2
Himmel:	<i>Incline Thine ear</i>	1
Holst:	<i>Turn back O man</i>	2
Kitson:	<i>Lord it belongs not to my care</i>	2
Martin:	<i>Hail gladdening light</i>	2
	<i>Holy Spirit come, O come</i>	2
	<i>Whoso dwelleth:</i>	1
Mendelssohn:	<i>For the mountains shall depart</i>	1
	<i>He counteth all our sorrows</i>	1
	<i>Hear my prayer</i>	1
	<i>How lovely are the messengers</i>	1
	<i>Hymn of praise</i>	1
	<i>I go my way in the strength of the Lord</i>	1
	<i>I waited for the Lord</i>	1
	<i>If with all your hearts</i>	2
	<i>Judge me, O God</i>	1
	<i>Thanks be to God</i>	1
	<i>The righteous living forever</i>	1
	<i>Then shall the righteous</i>	1
Morales:	<i>O all ye that pass by</i>	1
Noble:	<i>O sapientia</i>	1
	<i>O thou to whom</i>	1
	<i>O wisdom, spirit of the holy God</i>	1
Palestrina:	<i>In divers tongues</i>	1
Parry:	<i>My soul there is a country</i>	1
Purcell:	<i>Rejoice in the Lord alway</i>	2
	<i>Thou knowest Lord</i>	1
Rachmaninoff;	<i>Holy, holy, holy:</i>	2
	<i>O praise the Lord</i>	1
Roberts:	<i>Seek ye the Lord</i>	2
Schubert:	<i>The Lord is my shepherd</i>	1
Spohr:	<i>Lord God of heaven and earth</i>	1

Stainer:	<i>And the people saw:</i>	1
	<i>God so loved the world [from <i>The Crucifixion</i>]</i>	1
	<i>Lead kindly light</i>	1
	<i>The Crucifixion</i>	1
Stanford:	<i>How beauteous are the feet</i>	3
Tallis:	<i>If ye love me</i>	2
	<i>O Lord, give thy Holy Spirit</i>	4
Thompson:	<i>City of God</i>	1
	<i>O Thou not made with hands</i>	1
Tye:	<i>Doth not wisdom cry?</i>	1
	<i>I will exalt thee</i>	3
Walford Davies:	<i>O thou that hearest prayer</i>	1
Weekes:	<i>Hosanna to the son of David</i>	1
Wesley:	<i>Blessed be the God and father</i>	2
	<i>Lead me Lord</i>	1
	<i>O God whose nature</i>	1
	<i>O Lord my God</i>	1
	<i>Thou wilt keep him in perfect peace</i>	2
Wood:	<i>St Mark Passion</i>	1
Services:	None advertised.	

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1937

Part 1: Chronological Lost

03.01.1937 (morning):

City of God: Thompson. SMH 02.01.1937, p. 3.

03.01.1937 (evening):

Ring out wild bells: Fletcher. SMH 02.01.1937, p. 3.

10.01.1937 (morning):

The righteous living forever: Mendelssohn. SMH 09.01.1937, p. 8.

10.01.1937 (evening):

Creation's Hymn: Beethoven. SMH 09.01.1937, p. 8.

17.01.1937 (morning):

Lead me Lord: Wesley. SMH 16.01.1937, p. 3.

17.01.1937 (evening):

Great is Jehovah the lord: Schubert. SMH 16.01.1937, p. 3.

24.01.1937 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 23.01.1937, p. 4.

24.01.1937 (evening):

[We] seek him with the seven stars: Elgar. SMH 23.01.1937, p. 4.

31.01.1937 (morning):

Incline Thine ear to me, O Lord: Himmel. SMH 30.01.1937, p. 30.

31.01.1937 (evening):

How calmly the evening once more descending: Elgar. SMH 30.01.1937, p. 30.

07.02.1937 (morning):

Almighty and everlasting God: Gibbons. SMH 06.02.1937, p. 4.

07.02.1937 (evening):

Turn back O man: Holst. SMH 06.02.1937, p. 4.

14.02.1937 (morning):

Call to remembrance: Farrant. SMH 13.02.1937, p. 24.

14.02.1937 (evening):

Doth not wisdom cry: Haking. SMH 13.02.1937, p. 24.

21.02.1937 (morning):

O Lord in Thy wrath: Gibbons. SMH 20.02.1937, p. 14.

21.02.1937 (evening):

God is a spirit: Bennett. SMH 20.02.1937, p. 14.

28.02.1937 (evening):

My soul there is a country: Parry. SMH 27.02.1937, p. 7.

07.03.1937 (morning):

Come unto him: Gounod. SMH 06.03.1937, p. 23.

07.03.1937 (evening):

O Thou that hearest: Walford Davies. SMH 06.03.1937, p. 23.

14.03.1937 (morning):

With Jesus I will watch and pray: Bach. SMH 13.03.1937, p. 23.

14.03.1937 (afternoon):

St Matthew Passion: Bach. SMH 13.03.1937, p. 23.

14.03.1937 (evening):

Lord, it belongs not to my care: Kitson. SMH 13.03.1937, p. 23.

21.03.1937 (morning):

Hosanna to the son of David: Weekes. SMH 20.03.1937, p. 24.

21.03.1937 (evening):

Saviour who in Thine own image: Cornelius. SMH 20.03.1937, p. 24.

24.03.1937 (evening):

Requiem: Brahms. SMH 20.03.1937, p. 24.

26.03.1937 (evening):

The Crucifixion: Stainer. SMH 20.03.1937, p. 24.

28.03.1937 (morning):

Worthy is the lamb [from Messiah]: Handel. SMH 27.03.1937, p. 21.

28.03.1937 (evening):

Hallelujah: Beethoven. SMH 27.03.1937, p. 21.

04.04.1937 (morning):

O wisdom: Noble. SMH 03.04.1937, p. 23.

04.04.1937 (evening):

Blessed be the God [and Father]: Wesley. SMH 03.04.1937, p. 23.

11.04.1937 (morning):

From thy love as a father: Gounod. SMH 10.04.1937, p. 14.

11.04.1937 (evening):

Holy, holy, holy: Rachmaninoff. SMH 10.04.1937, p. 14.

18.04.1937 (morning):

O Lord my God: Wesley SMH 17.04.1937, p. 24.

18.04.1937 (evening):

Hear O Lord: Ouseley. SMH 17.04.1937, p. 24.

25.04.1937 (morning):

Ye who now sorrow [from *Requiem*]: Brahms. SMH 24.04.1937, p. 7.

25.04.1937 (evening):

If we believe that Jesus died: Goss. SMH 24.04.1937, p. 7.

02.05.1937 (morning):

If ye love me: Tallis. SMH 01.05.1937, p. 25.

02.05.1937 (evening):

Rejoice [in the Lord alway]: Purcell. SMH 01.05.1937, p. 25.

09.05.1937 (morning):

How lovely are Thy dwellings [from *Requiem*]: Brahms SMH 08.05.1937, p. 24.

09.05.1937 (evening):

Light of the world: Elgar. SMH 08.05.1937, p. 24.

16.05.1937 (morning):

In divers tongues: Palestrina. SMH 15.05.1937, p. 29.

16.05.1937 (evening):

Blessing, glory and wisdom: Bach. SMH 15.05.1937, p. 29.

23.05.1937 (morning):

In humble faith and holy love: Garrett. SMH 22.05.1937, p. 30.

23.05.1937 (evening):

Bright the vision that delighted: Kitson. SMH 22.05.1937, p. 30.

30.05.1937 (morning):

O praise the Lord: Rachmaninoff. SMH 29.05.1937, p. 24.

30.05.1937 (evening):

God is a spirit: Bennett. SMH 29.05.1937, p. 24.

06.06.1937 (morning):

O Lord bow down: Palestrina. SMH 05.06.1937, p. 7.

06.06.1937 (evening):

Save us, O Lord: Bairstow. SMH 05.06.1937, p. 7.

13.06.1937 (morning):

Turn thee again, O Lord: Attwood. SMH 12.06.1937, p. 6.

13.06.1937 (evening):

Lead kindly light: Stainer. SMH 12.06.1937, p. 6.

20 06.1937 (morning):

Almighty and merciful God: Goss. SMH 19.06.1937, p. 23.

20.06.1937 (evening):

Bright the vision [that delighted]: Kitson. SMH 19.06.1937, p. 23.

27 06.1937 (morning):

Come unto him: Gounod. SMH 26.06.1937, p. 28.

27.06.1937 (evening):

O gladsome light: Sullivan. SMH 26.06.1937, p. 28.

04.07.1937 (morning):

Thou wilt keep him in perfect peace: Wesley. SMH 03.07.1937, p. 23.

04.07.1937 (evening):

Turn back O man: Holst. SMH 03.07.1937, p. 23.

11.07.1937 (morning):

Jesu grant me this I pray: Kitson. SMH 10.07.1937, p. 23.

11.07.1937 (evening):

From thy love as a father: Gounod. SMH 10.07.1937, p. 23.

18.07.1937 (morning):

The Lord is my shepherd: Schubert. SMH 17.07.1937, p. 5.

18.07.1937 (evening):

Lord, it belongs not to my care: Kitson. SMH 17.07.1937, p. 5.

25.07.1937 (morning):

Jesu the very thought: Bairstow. SMH 24.07.1937, p. 23.

25.07.1937 (evening):

Let all mortal flesh keep silent: Bairstow. SMH 24.07.1937, p. 23.

01.08.1937 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 31.07.1937, p. 25.

01.08.1937 (evening):

O God whose nature: Wesley. SMH 31.07.1937, p. 25.

08.08.1937 (morning):

How beauteous are their feet: Stanford. SMH 07.08.1937, p. 6.

08.08.1937 (evening):

As pants the hart: Spohr. SMH 07.08.1937, p. 6.

15.08.1937 (morning):

For ever blest: Mendelssohn. SMH 14.08.1937, p. 4.

15.08.1937 (evening):

I will exalt Thee: Tye. SMH 14.08.1937, p. 4.

22.08.1937 (morning):

Holy Spirit come: [Martin]. SMH 21.08.1937, p. 6.

22.08.1937 (evening):

How calmly the evening [once more descending]: Elgar. SMH 21.08.1937, p. 6.

29.08.1937 (morning):

Then shall the righteous: Mendelssohn. SMH 28.08.1937, p. 24.

29.08.1937 (evening):

The heavens are telling [from The Creation]: Haydn. SMH 28.08.1937, p. 24.

05.09.1937 (morning):

Give thy Holy Spirit: Tallis. SMH 04.09.1937, p. 24.

05.09.1937 (evening):

He is watching over Israel [from Elijah]: Mendelssohn. SMH 04.09.1937, p. 24.

12.09.1937 (morning):

O Lord my God: Wesley. SMH 11.09.1937, p. 7.

12.09.1937 (evening):

Jesu grant me this I pray: Kitson. SMH 11.09.1937, p. 7.

19.09.1937 (morning):

O Lord my God: Wesley. SMH 18.09.1937, p. 30.

19.09.1937 (evening):

Jesu grant me this I pray: Kitson. SMH 18.09.1937, p. 30.

26.09.1937 (morning):

Jesu grant me this I pray: Kitson. SMH 25.09.1937, p. 22.

26.09.1937 (evening):

Bright the vision that delighted: Kitson. SMH 25.09.1937, p. 22.

03.10.1937 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 02.10.1937, p. 28.

03.10.1937 (evening):

Comfort O Lord: Crotch. SMH 02.10.1937, p. 28.

10.10.1937 (morning):

Blessed is he: Harwood. SMH 09.10.1937, p. 23.

10.10.1937 (evening):

Blessed be the God: Wesley. SMH 09.10.1937, p. 23.

17.10.1937 (morning):

Thou will keep him [in perfect peace]: Wesley. SMH 16.10.1937, p. 29.

17.10.1937 (evening):

Doth not wisdom cry: Haking. SMH 16.10.1937, p. 29.

24.10.1937 (morning):

For ever bless 'd: Mendelssohn. SMH 23.10.1937, p. 5.

24.10.1937 (evening):

From thy love as a father: Gounod. SMH 23.10.1937, p. 5.

31.10.1937 (morning):

He that shall endure: Mendelssohn. SMH 30.10.1937, p. 5.

31.10.1937 (evening):

The surrender of the soul: Cornelius. SMH 30.10.1937, p. 5.

07.11.1937 (morning):

Incline Thine ear [to me, O Lord]: Himmel. SMH 06.11.1937, p. 7.

07.11.1937 (evening):

I waited for the Lord: Mendelssohn. SMH 06.11.1937, p. 7.

21.11.1937 (morning):

Hear, O Lord: Ouseley. SMH 20.11.1937, p. 24.

21.11.1937 (evening):

Lead kindly light: Stainer. SMH 20.11.1937, p. 24.

Part 2: Classification by composer and frequency.

Anon:	<i>Holy Spirit come</i>	1
Attwood:	<i>Turn thee again, O Lord</i>	1
Bach:	<i>Blessing, glory and wisdom:</i>	1
	<i>St Matthew Passion</i>	1
	<i>With Jesus I will watch and pray</i>	1
Bairstow:	<i>Jesu the very thought</i>	1
	<i>Let all mortal flesh keep silent</i>	1
	<i>Save us, O lord</i>	1
Beethoven:	<i>Creation's Hymn</i>	1
	<i>Hallelujah</i>	1
Bennett:	<i>God is a spirit</i>	2
Brahms:	<i>How lovely are Thy dwellings [from Requiem]</i>	1
	<i>Requiem</i>	1
	<i>Ye who now sorrow [from Requiem]</i>	1
Cornelius:	<i>Saviour who in Thine own image</i>	1
	<i>The surrender of the soul</i>	1
Crotch:	<i>Comfort O Lord</i>	1
Elgar:	<i>How calmly the evening once more descending</i>	2
	<i>Light of the world</i>	1
	<i>[We] seek him with the seven stars</i>	1
Farrant:	<i>Call to remembrance</i>	1
	<i>Lord for Thy tender mercies' sake</i>	3
Fletcher:	<i>Ring out wild bells</i>	1
Garrett:	<i>In humble faith and holy love</i>	1
Gibbons:	<i>Almighty and everlasting God</i>	1
Goss:	<i>Almighty and merciful God</i>	1
	<i>If we believe that Jesus died</i>	1
Gounod:	<i>Come unto him</i>	2
	<i>From thy love as a father</i>	3
Haking:	<i>Doth not wisdom cry</i>	2
Handel:	<i>Worthy is the lamb [from Messiah]</i>	1

Harwood:	<i>Blessed is he</i>	1
Haydn:	<i>The heavens are telling</i> [from <i>The Creation</i>]	1
Himmel:	<i>Incline Thine ear to me, O Lord</i>	2
Holst:	<i>Turn back O man</i>	2
Kitson:	<i>Bright the vision that delighted</i>	3
	<i>Jesu grant me this I pray</i>	3
	<i>Lord, it belongs not to my care</i>	2
Mendelssohn:	<i>For ever bless'd</i>	2
	<i>He is watching over Israel</i> [from <i>Elijah</i>]	1
	<i>He that shall endure</i>	1
	<i>I waited for the Lord</i>	1
	<i>The righteous living forever</i>	1
	<i>Then shall the righteous</i>	1
Noble:	<i>O wisdom</i>	1
Ouseley:	<i>Hear O Lord</i>	2
Palestrina:	<i>In divers tongues</i>	1
	<i>O Lord bow down</i>	1
Parry:	<i>My soul there is a country</i>	1
Purcell:	<i>Rejoice in the Lord alway</i>	1
Rachmaninoff:	<i>Holy, holy, holy</i>	1
	<i>O praise the Lord</i>	1
Schubert:	<i>Great is Jehovah the Lord</i>	1
	<i>The Lord is my shepherd</i>	1
Spohr:	<i>As pants the hart</i>	1
Stainer:	<i>Lead kindly light</i>	2
	<i>The Crucifixion</i>	1
Stanford:	<i>How beauteous are their feet</i>	1
Sullivan:	<i>O gladsome light</i>	1
Tallis:	<i>Give thy Holy Spirit</i>	1
	<i>If ye love me</i>	1

Thompson:	<i>City of God</i>	1
Tyre:	<i>I will exalt Thee</i>	1
Weekes:	<i>Hosanna to the son of David</i>	1
Wesley:	<i>Blessed be the God and father</i>	2
	<i>Lead me Lord</i>	1
	<i>O God whose nature</i>	1
	<i>O Lord my God</i>	2
	<i>Thou wilt keep him in perfect peace</i>	2

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1938

Part 1: Chronological Lost

02.01.1938 (morning):

Break forth, O beauteous heavenly light: Bach. SMH 01.01.1938, p. 3.

02.01.1938 (evening):

Come and thank him: Bach. SMH 01.01.1938, p. 3.

09.01.1938 (morning):

Blessed is He that cometh: Harwood. SMH 08.01.1938, p. 24.

09.01.1938 (evening):

O for a closer walk with God: Foster. SMH 08.01.1938, p. 24.

16.01.1938 (morning):

Almighty and everlasting God: Gibbons. SMH 15.01.1938, p. 26.

16.01.1938 (evening):

O mighty king: Bach. SMH 15.01.1938, p. 26.

23.01.1938 (morning):

Jesu the very thought of Thee: Bairstow. SMH 22.01.1938, p. 33.

23.01.1938 (evening):

Comfort O Lord the soul of Thy servant: Crotch. SMH 22.01.1938, p. 33.

30.01.1938 (morning):

How lovely are Thy dwellings [from *Requiem*]: Brahms. SMH 29.01.1938, p. 25.

30.01.1938 (evening):

Save us O Lord waking: Bairstow. SMH 29.01.1938, p. 25.

06.02.1938 (morning):

Almighty and merciful God: Goss. SMH 05.02.1938, p. 20.

06.02.1938 (evening):

Thou wilt keep him in perfect peace: Wesley. SMH 05.02.1938, p. 20.

13.02.1938 (evening):

God is a spirit: Bennett. SMH 12.02.1938, p. 33.

20.02.1938 (morning):

Blessed are the men: Mendelssohn. SMH 19.01.1938, p. 33.

20.02.1938 (evening):

Seek him that maketh the seven stars: [Elgar]. SMH 19.01.1938, p. 33.

27.02.1938 (morning):

O give Thy Holy Spirit: Tallis. SMH 26.02.1938, p. 21.

27.02.1938 (evening):

O gladsome light: Sullivan. SMH 26.02.1938, p. 21.

06.03.1938 (morning):

O God whose nature: Wesley. SMH 05.03.1938, p. 3.

06.03.1938 (evening):

Jesu Saviour I am Thine: Bach. SMH 05.03.1938, p. 3.

13.03.1938 (morning):

Jesu grant me this I pray: Kitson. SMH 12.03.1938, p. 25.

13.03.1938 (evening):

Lord it belongs not to my care: Kitson. SMH 12.03.1938, p. 25.

20.03.1938 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 19.03.1938, p. 25.

20.03.1938 (evening):

Hear ye Israel [from Elijah]: Mendelssohn. SMH 19.03.1938, p. 25.

03.04.1938 (morning):

Call to remembrance: Farrant. SMH 02.04.1938, p. 33.

03.04.1938 (afternoon):

St Matthew Passion: Bach. SMH 02.04.1938, p. 33.

03.04.1938 (evening):

God so loved the world [from The Crucifixion: Stainer]. SMH 02.04.1938, p. 33.

08.04.1938 (evening):

Passion Music from Messiah: Handel. SMH 02.04.1938, p. 33.

10.04.1938 (afternoon):

Blessed is he that cometh: Harwood. SMH 09.04.1938, p. 33.

10.04.1938 (evening):

O Saviour of the world: Goss. SMH 09.04.1938, p. 33.

13.04.1938 (evening):

Requiem: Brahms. SMH 09.04.1938, p. 33.

15.04.1938 (evening):

The Crucifixion: Stainer. SMH 09.04.1938, p. 33.

17.04.1938 (morning):

Blessed be the God and Father: Wesley. SMH 16.04.1938, p. 23.

17.04.1938 (evening):

Hail gladdening light: [Martin]. SMH 16.04.1938, p. 23.

24.04.1938 (morning):

If we believe that Jesus died: Goss. SMH 23.04.1938, p. 33.

24.04.1938 (evening):

Let all mortal flesh: Bairstow. SMH 23.04.1938, p. 33.

01.05.1938 (morning):

Service: Wesley in F

Jesu the very thought of Thee: Bairstow. SMH 30.04.1938, p. 33.

01.05.1938 (evening):

How calmly the evening: Elgar. SMH 30.04.1938, p. 33.

08.05.1938 (morning):

O wisdom, spirit of the Holy God: Noble. SMH 07.05.1938, p. 18.

08.05.1938 (evening):

From thy love as a father: Gounod. SMH 07.05.1938, p. 18.

15.05.1938 (morning):

How lovely are the messengers: Mendelssohn. SMH 14.05.1938, p. 25.

15.05.1938 (evening):

Thou wilt keep him [in perfect peace]: Wesley. SMH 14.05.1938, p. 25.

22.05.1938 (morning):

Almighty and merciful God: Goss. SMH 21.05.1938, p. 25.

22.05.1938 (evening):

Saviour who in Thine own image: Cornelius. SMH 21.05.1938, p. 25.

29.05.1938 (morning):

They that go down to the sea in ships: Bantock. SMH 28.05.1938, p. 33.

29.05.1938 (evening):

Light of the world we know this praise: Elgar. SMH 28.05.1938, p. 33.

05.06.1938 (morning):

Come Holy Ghost: Attwood. SMH 04.06.1938, p. 4.

05.06.1938 (evening):

In divers tongues: Palestrina. SMH 04.06.1938, p. 4.

12.06.1938 (morning):

Blessed angel spirits: Tchaikovsky. SMH 11.06.1938, p. 5.

12.06.1938 (evening):

Bright the vision: Kitson. SMH 11.06.1938, p. 5.

19.06.1938 (morning):

Holy, holy, holy: Rachmaninoff. SMH 18.06.1938, p. 4.

19.06.1938 (evening):

And the people saw the thunderings: Stainer. SMH 18.06.1938, p. 4.

26.06.1938 (morning):

If ye love Me, keep My commandments: Tallis. SMH 25.06.1938, p. 8.

26.06.1938 (evening):

Blessing, glory and wisdom: Bach. SMH 25.06.1938, p. 8.

03.07.1938 (morning):

From thy love as a father: Gounod. SMH 02.07.1938, p. 7.

03.07.1938 (evening):

Turn back O man: Holst. SMH 02.07.1938, p. 7.

10.07.1938 (morning):

As pants the hart: Spohr. SMH 09.07.1938, p. 29.

10.07.1938 (evening):

Come unto him all ye that labour: Gounod. SMH 09.07.1938, p. 29.

17.07.1938 (evening):

O Thou that hearest prayer: Walford Davies. SMH 16.07.1938, p. 22.

24.07.1938 (morning):

O God whose nature and property: Wesley. SMH 23.07.1938, p. 7.

24.07.1938 (evening):

The heavens are telling [from *The Creation*]: Haydn. SMH 23.07.1938, p. 7.

31.07.1938 (morning):

Out of the deep: Gibbons. SMH 30.07.1938, p. 23.

31.07.1938 (evening):

Hear my prayer: Mendelssohn. SMH 30.07.1938, p. 23.

07.08.1938 (morning):

How beautiful are their feet: Stanford. SMH 06.08.1938, p. 7.

07.08.1938 (evening):

How lovely are the messengers: Mendelssohn. SMH 06.08.1938, p. 7.

14.08.1938 (morning):

Thou wilt keep him in perfect peace: Williams. SMH 13.08.1938, p. 25.

14.08.1938 (evening):

How lovely are thy dwellings fair: Mendelssohn. SMH 13.08.1938, p. 25.

21.08.1938 (morning):

Jesu the very thought of Thee: Stainer. SMH 20.08.1938, p. 25.

21.08.1938 (evening):

The Lord is my shepherd: Schubert. SMH 20.08.1938, p. 25.

28.08.1938 (morning):

O Lord give thy Holy Spirit to our hearts: Tallis. SMH 27.08.1938, p. 25.

28.08.1938 (evening):

As pants the hart: Spohr. SMH 27.08.1938, p. 25.

04.09.1938 (morning):

Comfort O Lord [the soul of thy servant]: Crotch. SMH 03.09.1938, p. 33.

04.09.1938 (evening):

Lord for Thy tender mercies' sake: Farrant. SMH 03.09.1938, p. 33.

11.09.1938 (morning):

He shall endure: Mendelssohn. SMH 10.09.1938, p. 18.

11.09.1938 (evening):

Lead kindly light: Stainer. SMH 10.09.1938, p. 18.

18.09.1938 (morning):

Blessed are the merciful: Hiles. SMH 17.09.1938, p. 4.

18.09.1938 (evening):

God is a spirit: Bennett. SMH 17.09.1938, p. 4.

02.10.1938 (morning):

Call to remembrance: Farrant. SMH 01.10.1938, p. 26.

02.10.1938 (evening):

Doth not wisdom cry: Haking. SMH 01.10.1938, p. 26.

09.10.1938 (morning):

Almighty and everlasting God: Gibbons. SMH 08.10.1938, p. 34.

09.10.1938 (evening):

Turn back O man: Holst. SMH 08.10.1938, p. 34.

16.10.1938 (morning):

Service: Smart in F

They that go down to the sea in ships: [Bantock]. SMH 08.10.1938, p. 17.

16.10.1938 (evening):

Service: Arnold in A.

O gladsome light: [Sullivan]. SMH 08.10.1938, p. 17.

23.10.1938 (morning):

O Lord bow down and hear: Palestrina. SMH 22.10.1938, p. 9.

23.10.1938 (evening):

O for a closer walk with God: Foster. SMH 22.10.1938, p. 9.

30.10.1938 (morning):

Lord God of Abraham [from *Elijah*]: Mendelssohn. SMH 29.10.1938, p. 17.

30.10.1938 (evening):

Lo my shepherd is divine: Haydn. SMH 29.10.1938, p. 17.

06.11.1938 (morning):

O Holy Ghost: Macfarren. SMH 05.11.1938, p. 17.

06.11.1938 (evening):

Save us O Lord: Bairstow. SMH 05.11.1938, p. 17.

13.11.1938 (morning):

Judge me O God: Mendelssohn. SMH 12.11.1938, p. 18.

13.11.1938 (evening):

Unfold ye portals everlasting: Gounod. SMH 12.11.1938, p. 18.

20.11.1938 (morning):

O Thou that hearest prayer: Walford Davies. SMH 19.11.1938, p. 19.

20.11.1938 (evening):

Thou will keep him in peace: Wesley. SMH 19.11.1938, p. 19.

27.11.1938 (morning):

But the Lord is mindful: Lohr. SMH 26.11.1938, p. 19.

27.11.1938 (evening):

Whoso dwell under the most high: Martin. SMH 26.11.1938, p. 19.

04.12.1938 (morning):

Holy, holy, holy: Rachmaninoff. SMH 03.12.1938, p. 18.

04.12.1938 (evening):

Rejoice in the Lord alway: Purcell. SMH 03.12.1938, p. 18.

11.12.1938 (morning):

O praise the Lord: Rachmaninoff. SMH 10.12.1938, p. 4.

11.12.1938 (evening):

I saw the Lord: Stainer. SMH 10.12.1938, p. 4.

18.12.1938 (morning):

I waited for the Lord: [Mendelssohn]. SMH 17.12.1938, p. 4.

18.12.1938 (evening):

Zadok the priest: Handel. SMH 17.12.1938, p. 4.

25.12.1938 (evening):

Carols. SMH 24.12.1938, p. 25.

25.12.1938 (morning):

For unto us a child is born [from *Messiah*]: Handel. SMH 24.12.1938, p. 25.

25.12.1938 (evening):

Carols and excerpts from *Messiah*: Handel. SMH 24.12.1938, p. 25.

Part 2: Classification by composer and frequency.

Attwood:	<i>Come Holy Ghost</i>	1
Bach:	<i>Blessing, glory and wisdom</i>	1
	<i>Break forth, O beauteous heavenly light</i>	1
	<i>Come and thank him</i>	1
	<i>Jesu Saviour I am Thine</i>	1
	<i>O mighty king</i>	1
	<i>St Matthew Passion</i>	1
Bairstow:	<i>Jesu the very thought of Thee</i>	1
	<i>Let all mortal flesh</i>	1
	<i>Save us O Lord</i>	1
Bantock:	<i>They that go down to the sea in ships</i>	2
Bennett:	<i>God is a spirit</i>	2
Brahms:	<i>How lovely are Thy dwellings [from Requiem]</i>	1
	<i>Requiem</i>	1
Cornelius:	<i>Saviour who in Thine own image</i>	1
Crotch:	<i>Comfort O Lord the soul of thy servant</i>	2
Elgar:	<i>How calmly the evening</i>	1
	<i>Light of the world we know this praise</i>	1
	<i>Seek him that maketh the seven stars [and Orion]</i>	1
Farrant:	<i>Call to remembrance</i>	2
	<i>Lord for Thy tender mercies' sake</i>	2
Foster:	<i>O for a closer walk with God</i>	2
Gibbons:	<i>Almighty and everlasting God</i>	2
	<i>Out of the deep</i>	1
Goss:	<i>Almighty and merciful God</i>	2
	<i>If we believe that Jesus died</i>	1
	<i>O Saviour of the world</i>	1
Gounod:	<i>Come unto him all ye that labour</i>	1
	<i>From thy love as a father</i>	2
	<i>Unfold ye portals everlasting</i>	1
Haking:	<i>Doth not wisdom cry</i>	1

Handel:	<i>Excepts from Messiah</i>	1
	<i>For unto us a child is born</i> [from <i>Messiah</i>]	1
	<i>Passion Music</i> from <i>Messiah</i>	1
	<i>Zadok the priest</i>	1
Harwood:	<i>Blessed is He that cometh</i>	2
Haydn:	<i>Lo my shepherd is divine:</i>	1
	<i>The heavens are telling</i> [from <i>The Creation</i>]	1
Hiles:	<i>Blessed are the merciful</i>	1
Holst:	<i>Turn back O man</i>	2
Kitson:	<i>Bright the vision</i>	1
	<i>Jesu grant me this I pray</i>	1
	<i>Lord it belongs not to my care</i>	1
Lohr:	<i>But the Lord is mindful</i>	1
Macfaren:	<i>O Holy Ghost</i>	1
Martin:	<i>Hail gladdening light</i>	1
	<i>Whoso dwell under the most high</i>	1
Mendelssohn:		
	<i>Blessed are the men</i>	1
	<i>He that shall endure</i>	1
	<i>Hear my prayer</i>	1
	<i>Hear ye Israel</i> [from <i>Elijah</i>]	1
	<i>How lovely are the messengers</i>	2
	<i>How lovely are thy dwellings fair</i>	1
	<i>I waited for the Lord</i>	1
	<i>Judge me O God</i>	1
	<i>Lord God of Abraham</i> [from <i>Elijah</i>]	1
Noble:	<i>O wisdom, spirit of the Holy God</i>	1
Palestrina:	<i>In divers tongues</i>	1
	<i>O Lord bow down and hear</i>	1
Purcell:	<i>Rejoice in the lord always</i>	1
Rachmaninoff:		
	<i>Holy, holy, holy</i>	2
	<i>O praise the Lord</i>	1
Schubert:	<i>The Lord is my shepherd</i>	1

Spohr:	<i>As pants the hart</i>	2
Stainer:	<i>And the people saw the thunderings</i>	1
	<i>God so loved the world [from <i>The Crucifixion</i>]</i>	1
	<i>I saw the Lord</i>	1
	<i>Jesu the very thought of Thee</i>	1
	<i>Lead kindly light</i>	1
	<i>The Crucifixion</i>	1
Stanford:	<i>How beautiful are their feet</i>	1
Sullivan:	<i>O gladsome light</i>	2
Tallis:	<i>If ye love Me, keep My commandments</i>	1
	<i>O lord give thy Holy Spirit to our hearts</i>	2
Tchaikovsky:	<i>Blessed angel spirits</i>	1
Walford Davies:	<i>O Thou that hearest prayer</i>	2
Wesley:	<i>Blessed be the God and father</i>	1
	<i>O God whose nature and property</i>	2
	<i>Thou wilt keep him in perfect peace</i>	3
Williams:	<i>Thou wilt keep him in perfect peace</i>	1
Services:		
Morning:	Smart in F	1
	Wesley in F	1
Evening:	Arnold in A	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1939

Part 1: Chronological List

08.01.1939 (morning):

The righteous living for ever: Mendelssohn. SMH 07.01.1939, p. 22.

08.01.1939 (evening):

Seek him that maketh the seven stars and Orion: Elgar. SMH 07.01.1939, p. 22.

15.01.1939 (morning):

Thou wilt keep him in perfect peace: Williams. SMH 14.01.1939, p. 4.

15.01.1939 (evening):

Great is Jehovah the Lord: Schubert. SMH 14.01.1939, p. 4.

22.01.1939 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 21.01.1939, p. 9.

22.01.1939 (evening):

As the hart pants after water brooks: Gounod. SMH 21.01.1939, p. 9.

29.01.1939 (morning):

Comfort, O Lord, the soul of Thy servant: Crotch. SMH 28.01.1939, p. 23.

29.01.1939 (evening):

How calmly the evening once more descending: Elgar. SMH 28.01.1939, p. 23.

05.02.1939 (morning):

Thou knowest Lord: Purcell. SMH 04.02.1939, p. 18.

05.02.1939 (evening):

For ever blessed: Mendelssohn. SMH 04.02.1939, p. 18.

12.02.1939 (morning):

Almighty and everlasting God: Gibbons. SMH 11.02.1939, p. 18.

12.02.1939 (evening):

I will exalt Thee: Tye. SMH 11.02.1939, p. 18.

19.02.1939 (morning):

Lift thine eyes from Elijah: Mendelssohn. SMH 18.02.1939, p. 18.

19.02.1939 (evening):

Blessing, glory and wisdom: Bach. SMH 18.02.1939, p. 18.

26.02.1939 (morning):

Blessed are the men [who fear him] from *Elijah*: Mendelssohn. SMH 25.02.1939, p. 18.

26.02.1939 (evening):

Lord it belongs not to my care: Kitson. SMH 25.02.1939, p. 18.

05.03.1939 (morning):

Lord for Thy tender mercies' sake: Tye. SMH 04.03.1939, p. 18.

05.03.1939 (afternoon):

Concert of unaccompanied anthems. SMH 04.03.1939, p. 18.

05.03.1939 (evening):

Jesu grant me this I pray: Kitson. SMH 04.03.1939, p. 18.

12.03.1939 (morning):

Call to remembrance O Lord: Farrant. SMH 11.03.1939, p. 26.

12.03.1939 (evening):

God so loved the world [from *The Crucifixion*]: Stainer. SMH 11.03.1939, p. 26.

19.03.1939 (morning):

O Saviour of the world: Goss. SMH 18.03.1939, p. 26.

19.03.1939 (evening):

O God whose nature is ever to have mercy: Wesley. SMH 18.03.1939, p. 26.

26.03.1939 (morning):

O Lord give Thy Holy Spirit: Tallis. SMH 18.03.1939, p. 26.

26.03.1939 (afternoon):

St Matthew Passion: Bach. SMH 18.03.1939, p. 26.

26.03.1939 (evening):

Jesu Saviour I am Thine: Bach. SMH 18.03.1939, p. 26.

02.04.1939 (morning):

Hosanna to the son of David: Weekes. SMH 01.04.1939, p. 25.

02.04.1939 (evening):

O all ye that pass by: Morales. SMH 01.04.1939, p. 25.

07.04.1939 (evening):

The Crucifixion: Stainer. SMH 01.04.1939, p. 25.

09.04.1939 (morning):

Worth is the lamb from *Messiah*: Handel. SMH 08.04.1939, p. 22.

09.04.1939 (evening):

Hallelujah from Messiah: Handel. SMH 08.04.1939, p. 22.

16.04.1939 (morning):

For Thy love as a father: Gounod. SMH 15.04.1939, p. 18.

16.04.1939 (evening):

How lovely are Thy dwellings fair from Requiem: Brahms. SMH 15.04.1939, p. 18.

23.04.1939 (morning):

Jesu the very thought of Thee: Bairstow. SMH 22.04.1939, p. 23.

23.04.1939 (evening):

Hail gladdening light: Martin. SMH 22.04.1939, p. 23.

30.04.1939 (morning):

O Lord God hear my prayer: Wesley. SMH 29.04.1939, p. 18.

30.04.1939 (evening):

Saviour who in Thine own image: Cornelius. SMH 29.04.1939, p. 18.

07.05.1939 (morning):

If ye love Me keep My commandments: Tallis. SMH 06.05.1939, p. 23.

07.05.1939 (evening):

As pants the hart for cooling streams: Spohr. SMH 06.05.1939, p. 23.

14.05.1939 (morning):

How beauteous are their feet: Stanford. SMH 13.05.1939, p. 23.

14.05.1939 (evening):

Whosoever dwelleth under the defence: Martin. SMH 13.05.1939 p. 23.

21.05.1939 (morning):

In divers tongues spake the apostles: Palestrina. SMH 20.05.1939, p. 29.

21.05.1939 (evening):

Lead kindly light: Stainer. SMH 20.05.1939, p. 29.

28.05.1939 (morning):

Holy Spirit come, O come: Martin. SMH 27.05.1939, p. 7.

28.05.1939 (evening):

Light of the world, we know thy praise: Elgar. SMH 27.05.1939, p. 7.

04.06.1939 (morning):

If ye love Me [keep My commandments]: Tallis. SMH 03.06.1939, p. 22.

04.06.1939 (evening):

Hymn to the Trinity: Tchaikovsky. SMH 03.06.1939, p. 22.

11.06.1939 (morning):

Holy, holy, holy, ever blessed Lord: Rachmaninoff. SMH 10.06.1939, p. 31.

11.06.1939 (evening):

Save us, O Lord, working, guard us sleeping: Bairstow. SMH 10.06.1939, p. 31.

18.06.1939 (morning):

My soul there is a country: Parry. SMH 11.06.1939, p. 30.

18.06.1939 (evening):

I saw the Lord sitting upon a throne: Stainer. SMH 11.06.1939, p. 30.

25.06.1939 (morning):

My soul there is a country: Parry. SMH 24.06.1939, p. 7.

25.06.1939 (evening):

Bright the vision that delighted: Kitson. SMH 24.06.1939, p. 7.

02.07.1939 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 01.07.1939, p. 30.

02.07.1939 (evening):

Let the bright seraphin: Handel. SMH 01.07.1939, p. 30.

09.07.1939 (morning):

If with all your hearts: Mendelssohn. SMH 08.07.1939, p. 23.

09.07.1939 (evening):

Turn back, O man: Holst. SMH 08.07.1939, p. 23.

16.07.1939 (morning):

Seek ye the Lord: Roberts. SMH 15.07.1939, p. 23.

16.07.1939 (evening):

Lord it belongs not to my care: Kitson. SMH 15.07.1939, p. 23.

23.07.1939 (morning):

O Lord give thy Holy Spirit: Tallis. SMH 22.07.1939, p. 6.

23.07.1939 (evening):

Thou wilt keep him: Wesley. SMH 22.07.1939, p. 6.

30.07.1939 (morning):

Blessed is he who cometh in the name of the Lord: Harwood. SMH 29.07.1939, p. 6.

30.07.1939 (evening):

Rejoice in the Lord alway: Purcell. SMH 29.07.1939, p. 6.

06.08.1939 (morning):

O Lord, my God, hear Thou the prayer: Wesley. SMH 05.08.1939, p. 22.

06.08.1939 (evening):

The Lord is my shepherd: Schubert. SMH 05.08.1939, p. 22.

13.08.1939 (morning):

How lovely are the messengers: Mendelssohn. SMH 12.08.1939, p. 23.

13.08.1939 (evening):

He counteth all your sorrows: Mendelssohn. SMH 12.08.1939, p. 23.

20.08.1939 (morning):

Let all mortal flesh keep silence: Bairstow. SMH 19.08.1939, p. 23.

20.08.1939 (evening):

Lord God of heaven and earth: Spohr. SMH 19.08.1939, p. 23.

27.08.1939 (morning):

O wisdom spirit of the living God: [Anon]. SMH 26.08.1939, p. 6.

27.08.1939 (evening):

God so loved the world [from *The Crucifixion*]: Stainer. SMH 26.08.1939, p. 6.

03.09.1939 (morning):

O Lord, rebuke me not: Gibbons. SMH 02.09.1939, p. 7.

03.09.1939 (evening):

Jesu grant me this I pray: Kitson. SMH 02.09.1939, p. 7.

10.09.1939 (morning):

O God whose nature and property is ever to have mercy: Wesley.
SMH 09.09.1939, p. 21.

10.09.1939 (evening):

Thou wilt keep him in perfect peace: Williams. SMH 09.09.1939, p. 21.

17.09.1939 (morning):

Come unto him – your Lord will give you peace: Gounod. SMH 16.09.1939, p. 20.

17.09.1939 (evening):

How calmly the evening once more descending: Elgar. SMH 16.09.1939, p. 20.

24.09.1939 (morning):

The Lord is my shepherd – Brother James' air: Jacobs. SMH 23.09.1939, p. 21.

24.09.1939 (afternoon):

Concert of unaccompanied anthems. SMH 23.09.1939, p. 21.

24.09.1939 (evening):

How lovely are thy dwellings fair from *Requiem*: Brahms. SMH 23.09.1939, p. 21.

01.10.1939 (morning):

O for a closer walk with God: Foster. SMH 30.09.1939, p. 6.

01.10.1939 (evening):

Hymn to the cherubim: Rachmaninoff. SMH 30.09.1939, p. 6.

08.10.1939 (morning):

For the mountains shall depart: Mendelssohn. SMH 07.10.1939, p. 21.

08.10.1939 (evening):

How beauteous are their feet: Stanford. SMH 07.10.1939, p. 21.

15.10.1939 (morning):

Blessed is the God and Father: Wesley. SMH 14.10.1939, p. 21.

15.10.1939 (afternoon):

Be thou faithful: Mendelssohn. SMH 14.10.1939, p. 21.

15.10.1939 (evening):

Blessed are the men [who fear him] from *Elijah*: Mendelssohn. SMH 14.10.1939, p. 21.

22.10.1939 (morning):

Incline Thine ear to me O lord: Himmel. SMH 21.10.1939, p. 3.

22.10.1939 (evening):

O Thou that hearest prayer: Walford Davies. SMH 21.10.1939, p. 3.

29.10.1939 (morning):

O Lord bow down Thine ear and hear: Palestrina. SMH 28.10.1939, p. 7.

29.10.1939 (evening):

For thy love as a father: Gounod. SMH 28.10.1939, p. 7.

05.11.1939 (morning):

Forever blessed are they who died in the Lord: Mendelssohn. SMH 04.11.1939, p. 4.

05.11.1939 (evening):

If we believe that Jesus died: Goss. SMH 04.11.1939, p. 4.

12.11.1939 (morning):

Comfort, O Lord, the soul of Thy servant: Crotch. SMH 11.11.1939, p. 23.

12.11.1939 (evening):

Thou art the only way: Bach. SMH 11.11.1939, p. 23.

19.11.1939 (morning):

He watching over Israel [from *Elijah*]: Mendelssohn. SMH 18.11.1939, p. 3.

19.11.1939 (evening):

Blessing, glory and wisdom and thanks: Bach. SMH 18.11.1939, p. 3.

26.11.1939 (morning):

Blessed be the man: Selby. SMH 25.11.1939, p. 23.

26.11.1939 (evening):

Hail gladdening light: Martin. SMH 25.11.1939, p. 23.

03.12.1939 (morning):

Seek ye the Lord: Roberts. SMH 02.12.1939, p. 24.

03.12.1939 (evening):

The night is departing: Mendelssohn. SMH 02.12.1939, p. 24.

10.12.1939 (morning):

Doth not wisdom cry: Hakin. SMH 09.12.1939, p. 4.

10.12.1939 (evening):

Judge me O Lord: Mendelssohn. SMH 09.12.1939, p. 4.

17.12.1939 (morning):

Lord for Thy tender mercies' sake: Farrant. SMH 16.12.1939, p. 4.

17.12.1939 (evening):

Comfort ye my people saith the Lord [from *Messiah*]: Handel.
SMH 16.12.1939, p. 4.

24.12.1939 (morning):

Rejoice in the Lord alway: Purcell. SMH 23.12.1939, p. 19.

24.12.1939 (evening):

Carols. SMH 23.12.1939, p. 19.

25.12.1939 (morning):

Now once again our hearts we raise: Fletcher. SMH 23.12.1939, p. 19.

25.12.1939 (evening):

Sing and rejoice: Harwood. SMH 23.12.1939, p. 19.

31.12.1939 (morning):

Sing and rejoice: Harwood. SMH 30.12.1939, p. 3.

31.12.1939 (evening):

Ring out wild bells: Fletcher. SMH 30.12.1939, p. 3.

Part 2: Classification by composer and frequency.

Anon:	<i>O wisdom spirit of the living God</i>	1
Bach:	<i>Blessing glory and wisdom and thanks</i>	2
	<i>Jesu Saviour I am Thine</i>	1
	<i>St Matthew Passion</i>	1
	<i>Thou art the only way</i>	1
Bairstow:	<i>Jesu the very thought of Thee</i>	1
	<i>Let all mortal flesh keep silence</i>	1
	<i>Save us, O Lord, waking, guard us sleeping</i>	1
Brahms:	<i>How lovely are thy dwellings fair from Requiem</i>	2
Cornelius:	<i>Saviour who in Thine own image</i>	1
Crotch:	<i>Comfort, O Lord, the soul of Thy servant</i>	2
Elgar:	<i>How calmly the evening once more descending</i>	2
	<i>Light of the world, we know Thy praise</i>	1
	<i>Seek him that maketh the seven stars and Orion</i>	1
Farrant:	<i>Call to remembrance O Lord</i>	1
	<i>Lord for Thy tender mercies' sake</i>	3
Fletcher:	<i>Now once again our hearts we raise</i>	1
	<i>Ring out wild bells</i>	1
Foster:	<i>O for a closer walk with God</i>	1
Gibbons:	<i>Almighty and everlasting God</i>	1
	<i>O Lord, rebuke me not</i>	1
Goss:	<i>If we believe that Jesus died</i>	1
	<i>O saviour of the world</i>	1
Gounod:	<i>As the hart pants after water brooks</i>	1
	<i>Come unto him – your Lord will give you peace</i>	1
	<i>For thy love as a father</i>	2
Haking:	<i>Doth not wisdom cry</i>	1
Handel:	<i>Comfort ye my people saith the Lord [from Messiah]</i>	1
	<i>Hallelujah from Messiah</i>	1
	<i>Let the bright seraphin</i>	1

	<i>Messiah Part 2</i>	1
	<i>Worth is the lamb from Messiah</i>	1
Harwood:	<i>Blessed is he who cometh in the name of the Lord</i>	1
	<i>Sing and rejoice</i>	2
Himmel:	<i>Incline Thine ear to me O Lord</i>	1
Holst:	<i>Turn back, O man</i>	1
Kitson:	<i>Bright the vision that delighted</i>	1
	<i>Jesu grant me this I pray</i>	2
	<i>Lord it belongs not to my care</i>	2
Martin:	<i>Hail gladdening light</i>	2
	<i>Holy Spirit come, O come</i>	1
	<i>Whosoever dwelleth under the defence</i>	1
Mendelssohn:		
	<i>Be thou faithful</i>	1
	<i>Blessed are the men [who fear him] from Elijah</i>	2
	<i>For ever blessed [are they who died in the Lord]</i>	2
	<i>For the mountains shall depart</i>	1
	<i>He counteth all your sorrows</i>	1
	<i>He watching over Israel [from Elijah]</i>	1
	<i>How lovely are the messengers</i>	1
	<i>If with all your hearts</i>	1
	<i>Judge me O Lord</i>	1
	<i>Lift thine eyes from Elijah</i>	1
	<i>The night is departing</i>	1
	<i>The righteous living for ever</i>	1
Morales:	<i>O all ye that pass by</i>	1
Palestrina:	<i>In divers tongues spake the apostles</i>	1
	<i>O Lord bow down thine ear and hear</i>	1
Parry:	<i>My soul there is a country</i>	2
Purcell:	<i>Rejoice in the Lord alway</i>	2
	<i>Thou knowest Lord</i>	1
Rachmaninoff:		
	<i>Holy, holy, holy, ever blessed Lord</i>	1
	<i>Hymn to the cherubim</i>	1
Roberts:	<i>Seek ye the Lord</i>	2
Schubert:	<i>Great is Jehovah the Lord</i>	1

	<i>The Lord is my shepherd</i>	1
Selby:	<i>Blessed be the man</i>	1
Spohr:	<i>As pants the hart for cooling streams</i>	1
	<i>Lord God of heaven and earth</i>	1
Stainer:	<i>God so loved the world [from <i>The Crucifixion</i>]</i>	2
	<i>I saw the Lord sitting upon a throne</i>	1
	<i>Lead kindly light</i>	1
	<i>The Crucifixion</i>	1
Stanford:	<i>How beauteous are their feet</i>	2
Tallis:	<i>If ye love me keep my commandments</i>	2
	<i>O lord give thy Holy Spirit</i>	2
Tchaikovsky:		
	<i>Hymn to the Trinity</i>	1
Tye:	<i>I will exalt Thee</i>	1
	<i>Lord for thy tender mercies' sake</i>	1
Walford Davies:		
	<i>O thou that hearest prayer</i>	1
Weekes:	<i>Hosanna to the son of David</i>	1
Wesley:	<i>Blessed is the God and Father</i>	1
	<i>O God whose nature and property is ever to have mercy</i>	2
	<i>O Lord, my God, hear Thou the prayer</i>	2
	<i>Thou wilt keep him</i>	1
Williams:	<i>Thou wilt keep him in perfect peace</i>	2

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1940

Chronological list:

07.01.1940 (morning):

How lovely are Thy dwellings fair [from *Requiem*]: Brahms. SMH 06.01.1940, p. 21.

07.01.1940 (evening):

The righteous living forever: Mendelssohn. SMH 06.01.1940, p. 21.

14.01.1940 (morning):

Seek him that maketh the seven stars: Elgar. SMH 13.01.1940, p. 4.

14.01.1940 (evening):

Thou wilt keep him in perfect peace: Williams. SMH 13.01.1940, p. 4.

21.01.1940 (morning):

Forever blessed: Mendelssohn. SMH 20.01.1940, p. 23.

21.01.1940 (evening):

City of God: Thompson. SMH 20.01.1940, p. 23.

28.01.1940 (evening):

Cast thy burden: Mendelssohn. SMH 27.01.1940, p. 7.

03.02.1940 (morning):

Lord give thy Holy Spirit: Tallis. SMH 02.02.1940, p. 23.

03.02.1940 (evening):

The Lord is my shepherd: Jacobs. SMH 02.02.1940, p. 23.

10.02.1940 (morning):

Lord give thy Holy Spirit: Tallis. SMH 09.02.1940, p. 22.

10.02.1940 (evening):

Whosoever dwelleth: Martin. SMH 09.02.1940, p. 22.

17.02.1940 (morning):

Jesu the very thought of Thee: Bairstow. SMH 16.02.1940, p. 23.

17.02.1940 (evening):

God so loved the world [from *The Crucifixion*]: Stainer. SMH 16.02.1940, p. 23.

24.02.1940 (morning):

Jesu, the redeemer: Byrd. SMH 23.02.1940, p. 23.

24.02.1940 (evening):

Holy Spirit come: Martin. SMH 23.02.1940, p. 23.

03.03.1940 (evening):

From thy love as a father: Gounod. SMH 02.03.1940, p. 23.

10.03.1940 (morning):

Hear ye Israel [from *Elijah*]: Mendelssohn. SMH 09.03.1940, p. 23.

10.03.1940 (afternoon):

St Matthew Passion: Bach. SMH 09.03.1940, p. 23.

10.03.1940 (evening):

He counteth all your sorrows: Mendelssohn. SMH 09.03.1940, p. 23.

17.03.1940 (morning):

Blessed is he: Harwood. SMH 16.03.1940, p. 23.

17.03.1940 (evening):

Hosanna to the son of David: Weekes. SMH 16.03.1940, p. 23.

24.03.1940 (morning):

Blessed be the God and Father: Wesley. SMH 23.03.1940, p. 21.

24.03.1940 (evening):

All hail the power: Williams. SMH 23.03.1940, p. 21.

31.03.1940 (morning):

In humble faith: Garrett. SMH 30.03.1940, p. 23.

31.03.1940 (evening):

Light of the world: Elgar. SMH 30.03.1940, p. 23.

07.04.1940 (morning):

The king of love: Jacobs. SMH 06.04.1940, p. 23.

07.04.1940 (evening):

Blessed are the merciful: Wiles. SMH 06.04.1940, p. 23.

14.04.1940 (morning):

God is a spirit: Bennett. SMH 13.04.194, p. 23.

14.04.1940 (evening):

If we believe: Goss. SMH 13.04.1940, p. 23.

21.04.1940 (morning):

Thou wilt keep him: Wesley. SMH 20.04.1940, p. 28.

21.04.1940 (evening):

O for a closer walk: Foster. SMH 20.04.1940, p. 28.

28.04.1940 (morning):

O Lord my God: Wesley. SMH 27.04.1940, p. 28.

28.04.1940 (evening):

Surrender of the soul: Cornelius. SMH 27.04.1940, p. 28.

05.05.1940 (morning):

Come Holy Ghost: Attwood. SMH 04.05.1940, p. 3.

05.05.1940 (evening):

Unfold ye portals: Gounod. SMH 04.05.1940, p. 3.

12.05.1940 (morning):

If ye love me: Tallis. SMH 11.05.1940, p. 21.

12.05.1940 (evening):

In diverse tongues: Palestrina. SMH 11.05.1940, p. 21.

19.05.1940 (morning):

O wisdom spirit: Noble. SMH 18.05.1940, p. 3.

19.05.1940 (evening):

Bright the vision: Kitson. SMH 18.05.1940, p. 3.

26.05.1940 (morning):

Holy Lord God almighty: Tchaikovsky. SMH 25.05.1940, p. 3.

26.05.1940 (evening):

O Saviour of the world: Goss. SMH 25.05.1940, p. 3.

02.06.1940 (morning):

Hymn to the cherubim: Rachmaninoff. SMH 01.06.1940, p. 24.

02.06.1940 (late afternoon):

Hear my prayer: Mendelssohn. SMH 01.06.1940, p. 24.

09.06.1940 (morning):

I waited for the Lord: Mendelssohn. SMH 08.06.1940, p. 7.

09.06.1940 (late afternoon):

The heavens are telling [from *The Creation*]: Haydn. SMH 08.06.1940, p. 7.

16.06.1940 (morning):

Almighty and most merciful God: Goss. SMH 15.06.1940, p. 13.

16.06.1940 (late afternoon):

How lovely are thy dwellings fair [from *Requiem*]: Brahms. SMH 15.06.1940, p. 13.

23.06.1940 (morning):

Let all mortal flesh keep silent: Bairstow. SMH 22.06.1940, p. 24.

23.06.1940 (late afternoon):

Save us Lord: Bairstow. SMH 22.06.1940, p. 24.

30.06.1940 (morning):

Comfort O Lord the soul of Thy servant: Crotch. SMH 29.06.1940, p. 21.

30.06.1940 (late afternoon):

Seek ye the Lord: Roberts. SMH 29.06.1940, p. 21.

07.07.1940 (morning):

Jesu grant me this I pray: Kitson. SMH 06.07.1940, p. 6.

07.07.1940 (late afternoon):

Come unto him: Gounod. SMH 06.07.1940, p. 6.

14.07.1940 (morning):

Turn thee again: Attwood. SMH 13.07.1940, p. 6.

14.07.1940 (late afternoon):

Jesu the very thought of Thee: Bairstow. SMH 13.07.1940, p. 6.

21.07.1940 (morning):

The Lord is my shepherd: Schubert. SMH 20.07.1940, p. 20.

21.07.1940 (late afternoon):

Lord it belongs not to my care: Kitson. SMH 20.07.1940, p. 20.

28.07.1940 (morning):

Cast thy burdens upon the Lord: Mendelssohn. SMH 27.07.1940, p. 22.

28.07.1940 (late afternoon):

From thy love as a father: Gounod. SMH 27.07.1940, p. 22.

04.08.1940 (morning):

Rejoice in the Lord [alway]: Purcell. SMH 03.08.1940, p. 18.

04.08.1940 (late afternoon):

Judge me O God: Mendelssohn. SMH 03.08.1940, p. 18.

11.08.1940 (morning):

Ye who now [are sorrowful from Requiem]: Brahms. SMH 10.08.1940, p. 6.

11.08.1940 (late afternoon):

Blessed is he: Harwood. SMH 10.08.1940, p. 6.

18.08.1940 (morning):

The king of love: Jacobs. SMH 17.08.1940, p. 22.

18.08.1940 (late afternoon):

Almighty and everlasting God: Gibbons. SMH 17.08.1940, p. 22.

25.08.1940 (morning):

Jesu the redeemer: Byrd. SMH 24.08.1940, p. 17.

25.08.1940 (late afternoon):

Holy Spirit come: Martin. SMH 24.08.1940, p. 17.

01.09.1940 (morning):

How beauteous [are their feet: Stanford]. SMH 31.08.1940, p. 17.

08.09.1940 (morning):

Forever blessed: Mendelssohn. SMH 07.09.1940, p. 6.

08.09.1940 (late afternoon):

If we believe: Goss. SMH 07.09.1940, p. 6.

15.09.1940 (morning):

Jesu joy of man's desiring: Bach. SMH 14.09.1940, p. 21.

15.09.1940 (late afternoon):

Lord God of heaven: Spohr. SMH 14.09.1940, p. 21.

15.09.1940 (morning):

Jesu joy of man's desiring: Bach. SMH 14.09.1940, p. 21.

15.09.1940 (late afternoon):

Lord God of heaven: Spohr. SMH 14.09.1940, p. 21.

22.09.1940 (morning):

O Lord my God: Wesley. SMH 21.09.1940, p. 4.

22.09.1940 (late afternoon):

Hymn to the Trinity: Tchaikovsky. SMH 21.09.1940, p. 4.

29.09.1940 (morning):

Lord my trust is in Thy mercy: Mendelssohn. SMH 28.09.1940, p. 6.

29.09.1940 (late afternoon):

Surrender of the soul: Cornelius. SMH 28.09.1940, p. 6.

06.10.1940 (morning):

Grant us thy peace: Mendelssohn. SMH 05.10.1940, p. 19.

06.10.1940 (late afternoon):

O Lord increase my faith: Gibbons. SMH 05.10.1940, p. 19.

13.10.1940 (morning):

O God whose nature: Wesley. SMH 12.10.1940, p. 22.

13.10.1940 (late afternoon):

Sing unto the Lord: Tye. SMH 12.10.1940, p. 22.

20.10.1940 (morning):

They that go down to the sea in ships: Bantock. SMH 19.10.1940, p. 22.

20.10.1940 (late afternoon):

O be joyful: Bach. SMH 19.10.1940, p. 22.

27.10.1940 (morning):

He that shall endure: Mendelssohn. SMH 26.10.1940, p. 18.

27.10.1940 (late afternoon):

Let all mortal flesh [keep silent]: Bairstow. SMH 26.10.1940, p. 18.

03.11.1940 (morning):

Lord bow down Thine ear: Palestrina. SMH 02.11.1940, p. 22.

03.11.1940 (late afternoon):

Comfort O Lord [the soul of thy servant]: Crotch. SMH 02.11.1940, p. 22.

10.11.1940 (morning):

Doth not wisdom cry: Haking. SMH 09.11.1940, p. 22.

10.11.1940 (evening):

Let all mortal flesh [keep silent]: Bairstow. SMH 09.11.1940, p. 22.

17.11.1940 (morning):

The Lord is my shepherd: Schubert. SMH 16.11.1940, p. 22.

17.11.1940 (evening):

O wisdom, spirit: Noble. SMH 16.11.1940, p. 22.

24.11.1940 (morning):

O Lord my trust: Mendelssohn. SMH 23.11.1940, p. 7.

24.11.1940 (evening):

O give thanks: Handel. SMH 23.11.1940, p. 7.

01.12.1940 (morning):

Seek ye the Lord: Roberts. SMH 30.11.1940, p. 3.

01.12.1940 (evening):

Judge me O God: Mendelssohn. SMH 30.11.1940, p. 3.

08.12.1940 (morning):

Turn thee again: Attwood. SMH 07.12.1940, p. 24.

08.12.1940 (evening):

Hosanna: Harwood. SMH 07.12.1940, p. 24.

15.12.1940 (morning):

O praise the Lord from the heavens: Rachmaninoff. SMH 14.12.1940, p. 5.

15.12.1940 (afternoon):

Messiah: Handel. SMH 14.12.1940, p. 5.

15.12.1940 (evening):

How calmly the evening: Elgar. SMH 14.12.1940, p. 5.

22.12.1940 (morning):

Rejoice in the Lord [alway]: Purcell. SMH 21.12.1940, p. 5.

22.12.1940 (evening):

The heavens are telling [from *The Creation*]: Haydn. SMH 21.12.1940, p. 5.

24.12.1940 (evening):

Carols. SMH 21.12.1940, p. 5.

25.12.1940 (morning):

Now once again: Fletcher. SMH 21.12.1940, p. 5.

25.12.1940 (evening):

Carols. SMH 21.12.1940, p. 5.

29.12.1940 (morning):

Glory to God [from *Messiah*]: Handel. SMH, 28.12.1940 p. 7.

29.12.1940 (evening):

O thou that tellest [from *Messiah*]: Handel. SMH, 28.12.1940 p. 7.

Classification by composer and frequency:

Attwood:	<i>Come Holy Ghost</i>	1
	<i>Turn thee again</i>	2
Bach:	<i>Jesu joy of man's desiring</i>	1
	<i>O be joyful</i>	1
	<i>St Matthew Passion</i>	1
Bantock:	<i>They that go down to the sea in ships</i>	1
Bairstow:	<i>Jesu the very thought of Thee</i>	2
	<i>Let all mortal flesh keep silent</i>	3
	<i>Save us Lord</i>	1
Bennett:	<i>God is a spirit</i>	1
Brahms:	<i>How lovely are thy dwellings fair [from Requiem]</i>	2
	<i>Ye who now [are sorrowful from Requiem]</i>	1
Byrd:	<i>Jesu, the redeemer</i>	2
Cornelius:	<i>Surrender of the soul</i>	2
Crotch:	<i>Comfort O Lord the soul of thy servant</i>	2
Elgar:	<i>How calmly the evening</i>	1
	<i>Light of the world</i>	1
	<i>Seek him that maketh the seven stars:</i>	1
Fletcher:	<i>Now once again</i>	1
Foster:	<i>O for a closer walk</i>	1
Garrett:	<i>In humble faith</i>	1
Gibbons:	<i>Almighty and everlasting God</i>	1
	<i>O Lord increase my faith</i>	1
Goss:	<i>Almighty and most merciful God</i>	2
	<i>If we believe</i>	2
	<i>O Saviour of the world</i>	1
Gounod:	<i>Come unto him</i>	1
	<i>From thy love as a father</i>	2
	<i>Unfold ye portals</i>	1
Hakin:	<i>Doth not wisdom cry</i>	1

Handel:	<i>Glory to God</i> [from <i>Messiah</i>]	1
	<i>Messiah</i>	1
	<i>O give thanks</i>	1
	<i>O thou that tellest</i> [from <i>Messiah</i>]	1
Harwood:	<i>Blessed is he</i>	2
	<i>Hosanna</i>	1
Haydn:	<i>The heavens are telling</i> [from <i>The Creation</i>]	2
Jacobs:	<i>The king of love</i>	2
	<i>The Lord is my shepherd</i>	1
Kitson:	<i>Bright the vision</i>	2
	<i>Jesu grant me this I pray</i>	1
	<i>Lord it belongs not to my care</i>	1
Martin:	<i>Holy Spirit come</i>	2
	<i>Whosoever dwelleth</i>	1
Mendelssohn:	<i>Cast thy burdens upon the lord</i>	2
	<i>Forever blessed</i>	2
	<i>Grant us thy peace</i>	1
	<i>He counteth all your sorrows</i>	1
	<i>He that shall endure</i>	1
	<i>Hear my prayer</i>	1
	<i>Hear ye Israel</i> [from <i>Elijah</i>]	1
	<i>I waited for the Lord</i>	1
	<i>Judge me O God</i>	2
	<i>O Lord my trust</i>	1
	<i>The righteous living forever</i>	1
Noble:	<i>O wisdom spirit</i>	2
Palestrina:	<i>In diverse tongues</i>	1
	<i>Lord bow down Thine ear</i>	1
Purcell:	<i>Rejoice in the Lord</i> [alway]	1
Rachmaninoff:	<i>Hymn to the cherubim</i>	1
	<i>O praise the Lord from the heavens</i>	1
Roberts:	<i>Seek ye the Lord</i>	2
Schubert:	<i>The Lord is my shepherd</i>	2
Spohr:	<i>Lord God of heaven</i>	1
Stainer:	<i>God so loved the world</i> [from <i>The Crucifixion</i>]:	1

Stanford:	<i>How beauteous are their feet</i>	1
Tallis:	<i>If ye love me</i>	1
	<i>Lord give thy Holy Spirit</i>	1
Tchaikovsky:	<i>Holy Lord God almighty</i>	1
	<i>Hymn to the Trinity</i>	1
Thompson:	<i>City of God</i>	1
Tye:	<i>Sing unto the Lord</i>	1
Weekes:	<i>Hosanna to the son of David</i>	1
Wesley:	<i>Blessed be the God and Father</i>	1
	<i>O God whose nature</i>	1
	<i>O Lord my God</i>	2
	<i>Thou wilt keep him</i>	1
Wiles:	<i>Blessed are the merciful</i>	1
Williams:	<i>All hail the power</i>	1
	<i>Thou wilt keep him in perfect peace</i>	1

APPENDIX 7

CHORAL MUSIC OF THE CATHEDRAL CHOIR 1934 - 1940

In this appendix:

SMH refers to *The Sydney Morning Herald* as available on line through *The Australian National Library*.

Material in square brackets does not appear in the SMH advertisements.

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1934

Part 1: Chronological List

07.01.1934 (morning):

O thou not made with hands: Thompson. SMH 06.01.1934, p. 18.

07.01.1934 (evening):

The righteous living forever: Mendelssohn. SMH 06.01.1934, p. 18.

14.01.1934 (morning):

Lead me lord: Wesley. SMH 13.01.1934, p. 12.

14.01.1934 (evening):

Lord God of Abraham [from *Elijah*]: Mendelssohn. SMH 13.01.1934, p. 12.

21.01.1934 (morning):

Incline thine ear: Himmel. SMH 20.01.1934, p. 20.

21.01.1934 (evening):

As the hart pants: Gounod. SMH 20.01.1934, p. 20.

28.01.1934 (morning):

O for a closer walk with God: Foster. SMH 27.01.1934, p. 3.

28.01.1934 (evening):

O give thanks: Elgar. SMH 27.01.1934, p. 3.

04.02.1934 (morning):

Jesu the very thought of thee: Bairstow. SMH 03.02.1934, p. 10.

04.02.1934 (evening):

The lord is loving: Garrett. SMH 03.02.1934, p. 10.

11.02.1934 (morning):

O Lord, my God: [Wesley]. SMH 10.02.1934, p. 7.

11.02.1934 (evening):

Be not afraid [from *Elijah*]: Mendelssohn. SMH 10.02.1934, p. 7.

18.02.1934 (morning):

Call to remembrance O Lord: Farrant. SMH 17.02.1934, p. 6.

18.02.1934 (evening):

Let all mortal flesh: Bairstow. SMH 17.02.1934, p. 6.

25.02.1934 (morning):

God so loved the world [from *The Crucifixion*]: Stainer. SMH 24.02.1934, p. 6.

25.02.1934 (evening):

O those that hearest prayer: Walford Davies. SMH 24.02.193, p. 6.

01.03.1934 (evening):

Call to remembrance Farrant. SMH 24.02.1934, p. 6.

04.03.1934 (morning):

Lord for thy tender mercies sake: Farrant. SMH 03.03.1934, p. 6.

04.03.1934 (evening):

Lord, it belongs not to my care: Kitson. SMH 03.03.1934, p. 6.

11.03.1934 (morning):

The Lord is my shepherd: Schubert. SMH 10.03.1934, p. 21.

11.03.1934 (evening):

With Jesus I watch and pray: Bach. SMH 10.03.1934, p. 21.

18.03.1934 (morning):

O all ye that pass by: Morales. SMH 17.03.1934, p. 12.

18.03.1934 (afternoon):

St Matthew Passion: Bach. SMH 17.03.1934, p. 12.

18.03.1934 (evening):

Turn back O man: Holst. SMH 17.03.1934, p. 12.

22.03.1934:

O lord my God: Wesley. SMH 17.03.1934, p. 12.

25.03.1934 (morning):

Hosanna to the son of David: Weekes. SMH 24.03.1934, p. 6.

25.03.1934 (evening):

Lord God of heaven: Spohr. SMH 24.03.1934, p. 6.

27.03.1934 (evening):

St Mark Passion: Wood. SMH 24.03.1934, p. 6.

30.03.1934 (morning):

O saviour of the world: Goss. SMH 24.03.1934, p. 6.

30.03.1934 (evening):

The Crucifixion: Stainer. SMH 24.03.1934, p. 6.

01.04.1934 (morning):

Worthy is the lamb [from *Messiah*]: Handel. SMH 31.03.1934, p. 4.

01.04.1934 (evening):

Hallelujah [from *Messiah*]: Handel. SMH 31.03.1934, p. 4.

08.04.1934 (morning):

O wisdom spirit of the holy God: Noble. SMH 31.03.1934, p. 21.

08.04.1934 (evening):

Blessed be the God and father: Wesley. SMH 31.03.1934, p. 21.

15.04.1934 (morning):

O lord, bow down thine ear: Palestrina. SMH 14.04.1934, p. 6.

15.04.1934 (evening):

Lead kindly light: Stainer. SMH 14.04.1934, p. 6.

22.04.1934 (morning):

How beauteous: Stanford. SMH 21.04.1934, p. 6.

22.04.1934 (evening):

I waited for the lord: Mendelssohn. SMH 21.04.1934, p. 6.

29.04.1934 (morning):

Lord for thy tender mercies sake: Farrant. SMH 28.04.1934, p. 6.

29.04.1934 (evening):

Save us lord: Bairstow. SMH 28.04.1934, p. 6.

06.05.1934 (morning):

O lord give thy Holy Spirit: Tallis. SMH 05.05.1934, p. 10.

06.05.1934 (evening):

How calmly the evening: Elgar. SMH 05.05.1934, p. 10.

13.05.1934 (morning):

How lovely are thy dwellings fair: Brahms. SMH 12.05.1934, p. 25.

13.05.1934 (evening):

Light of the world: Elgar. SMH 12.05.1934, p. 25.

20.05.1934 (morning):

In divers tongues: Palestrina. SMH 19.05.1934, p. 6.

20.05.1934 (evening):

Hail gladdening light: Martin. SMH 19.05.1934, p. 6.

27.05.1934 (morning):

In humble faith: Garrett. SMH 26.05.1934, p. 7.

27.05.1934 (evening):

Whoso dwelleth: Martin. SMH 26.05.1934, p. 7.

03.06.1934 (morning):

If ye love me: Tallis. SMH 02.06.1934, p. 6.

03.06.1934 (evening):

Thanks be to God [from *Elijah*]: Mendelssohn. SMH 02.06.1934, p. 6.

10.06.1934 (morning):

Blessed angel spirits: Tchaikovsky. SMH 09.06.1934, p. 6.

10.06.1934 (evening):

O for a closer walk [with *God*]: Foster. SMH 09.06.1934, p. 6.

17.06.1934 (morning):

If ye love me: Tallis. SMH 16.06.1934, p. 6.

17.06.1934 (evening):

Thanks be to God [from *Elijah*]: Mendelssohn. SMH 16.06.1934, p. 6.

24.06.1934 (morning):

From thy love: Gounod. SMH 23.06.1934, p. 21.

24.06.1934 (evening):

Blessing glory [and *wisdom*: Bach]. SMH 23.06.1934, p. 21.

01.07.1934 (morning):

Comfort, O lord: Crotch. SMH 30.06.1934, p. 4.

01.07.1934 (evening):

And all the people saw: Stainer. SMH 30.06.1934, p. 4.

08.07.1934 (morning):

Seek ye the lord: Roberts. SMH 07.07.1934, p. 21.

08.07.1934 (evening):

We never will bow down. Handel. SMH 07.07.1934, p. 21.

15.07.1934 (morning):

As pants the hart: Spohr. SMH 14.07.1934, p. 6.

15.07.1934 (evening):

Saviour who in thine own image. Cornelius. SMH 14.07.1934, p. 6.

22.07.1934 (morning):

Lord God of Abraham [from Elijah]: Mendelssohn. SMH 21.07.1934, p. 6.

22.07.1934 (evening):

The night is departing. Mendelssohn. SMH 21.07.1934 p. 6.

29.07.1934 (morning):

Almighty and everlasting God: Gibbons. SMH 28.07.193, p. 4.

29.07.1934 (evening):

O gladsome light: Sullivan. SMH 28.07.1934, p. 4.

05.08.1934 (morning):

Blessed are the merciful: Hiles. SMH 04.08.1934, p. 4.

05.08.1934 (evening):

If we believe: Goss. SMH 04.08.1934, p. 4.

12.08.1934 (morning):

Thou will keep him in perfect peace: Wesley. SMH 11.08.1934 p. 8.

12.08.1934 (evening):

Rejoice in the lord alway: Purcell. SMH 11.08.1934, p. 8.

19.08.1934 (morning):

Lo my shepherd is divine: Haydn. SMH 18.08.1934, p. 8.

19.08.1934 (evening):

From thy love as a father: Gounod. SMH 18.08.1934, p. 8.

26.08.1934 (morning):

Almighty and merciful God: Goss. SMH 25.08.1934, p. 21.

26.08.1934 (evening):

They that go down to the sea in ships: Bantock. SMH 25.08.1934, p. 21.

02.09.1934 (morning):

Lord it belongs not to my care: Kitson. SMH 01.09.1934, p. 24.

02.09.1934 (afternoon):

Hymn of praise: Mendelssohn. SMH 01.09.1934, p. 24.

02.09.1934 (evening):

Let the bright seraphim: Handel. SMH 01.09.1934, p. 24.

09.09.1934 (morning):

O God whose nature and property: Wesley. SMH 08.09.193, p. 24.

09.09.1934 (evening):

Blessed be the God and father: Wesley. SMH 08.09.1934, p. 24.

16.09.1934 (morning):

Let all mortal flesh keep silent: Bairstow. SMH 15.09.1934, p. 27

16.09.1934 (evening):

For he shall give his angels charge over thee: Mendelssohn. SMH 15.09.1934, p. 27.

23.09.1934 (morning):

O lord give thy Holy Spirit: Tallis. SMH 22.09.1934, p. 5.

23.09.1934 (evening):

How lovely are thy dwellings fair: Brahms. SMH 22.09.1934, p. 5.

30.09.1934 (morning):

Come unto him: Gounod. SMH 29.09.1934, p. 4

30.09.1934 (evening):

Hear my prayer: Mendelssohn. SMH 29.09.1934, p. 4.

07.10.1934 (morning):

O lord my God: Wesley. SMH 06.10.1934, p. 4

07.10.1934 (evening):

As pants the hart: Mendelssohn. SMH 06.10.1934, p. 4.

14.10.1934 (morning):

O for a closer walk with God: Foster. SMH 13.10.1934, p. 21.

14.10.1934 (evening):

With a voice of singing: Shaw. SMH 13.10.1934, p. 21.

21.10.1934 (morning):

He watching over Israel: Mendelssohn. SMH 20.10.1934, p. 7.

21.10.1934 (evening):

Lead kindly light: Stainer. SMH 20.10.1934, p. 7.

28.10.1934 (morning):

Come Holy Ghost: Palestrina. SMH 27.10.1934, p. 21.

28.10.1934 (evening):

How calm the evening: Elgar. SMH 27.10.1934, p. 21.

04.11.1934 (morning):

Jesu the very thought of thee: Bairstow. SMH 03.11.1934, p. 21.

04.11.1934 (evening):

The lord is loving: Garrett. SMH 03.11.1934, p. 21.

11.11.1934 (morning):

But the Lord is mindful of his own: Mendelssohn. SMH 10.11.1934, p. 20.

11.11.1934 (evening):

How beauteous: Stanford. SMH 10.11.1934, p. 20.

18.11.1934 (morning):

Lift up thine eyes: Mendelssohn. SMH 17.11.1934, p. 6.

18.11.1934 (evening):

The heavens are telling [from *The Creation*]: Stanford. SMH 17.11.1934, p. 6.

25.11.1934 (morning):

Come unto him: Gounod

God so loved the world [from *The Crucifixion*]: Stainer. SMH 24.11.1934, p. 4.

25.11.1934 (evening):

Hail gladdening light: Martin. SMH 24.11.1934, p. 4.

02.12.1934 (morning):

Lord for thy tender mercies sake: Farrant. SMH 01.12.1934, p. 23.

02.12.1934 (evening):

Seek ye the Lord: Roberts. SMH 01.12.1934, p. 4.

09.12.1934 (morning):

Thus saith the lord of hosts: Handel. SMH 08.12.1934, p. 5.

09.12.1934 (evening):

Judge me O lord: Mendelssohn. SMH 08.12.1934, p. 5.

16.12.1934 (morning):

My soul there is a country: Parry. SMH 15.12.1934, p. 22.

16.12.1934 (evening):

How lovely are the messengers: Mendelssohn. SMH, 15.12.1934, p. 22.

23.12.1934 (morning):

Comfort ye [from *Messiah*]: Handel. SMH 22.12.1934, p. 5.

23.12.1934 (afternoon):

The Christmas Oratorio: Bach. SMH 22.12.1934, p. 5

23.12.1934 (evening):

Rejoice in the lord alway: [Purcell]. SMH 22.12.1934, p. 5.

25.12.1934 (morning):

There were shepherds [from *Messiah*]: Handel. SMH 22.12.1934, p. 5.

25.12.1934 (evening):

Selections from *Messiah*: [Handel]. SMH 22.12.1934, p. 5.

30.12.1934 (morning):

My soul there is a country: Parry. SMH 29.12.193, p. 3.

30.12.1934 (evening):

How lovely are the messengers: Mendelssohn. SMH 29.12.1934, p. 3

Part 2: Classification by composer and frequency.

Bach:	<i>Blessing glory [and wisdom]</i>	1
	<i>With Jesus I watch and pray</i>	1
	<i>St Matthew Passion</i>	1
Bairstow:	<i>Jesu the very thought of thee</i>	2
	<i>Let all mortal flesh keep silent</i>	1
	<i>Save us lord</i>	1
Bantock:	<i>They that go down to the sea in ships</i>	1
Brahms:	<i>How lovely are thy dwellings fair</i>	2
Cornelius:	<i>Saviour who in thine own image</i>	1
Crotch:	<i>Comfort, O lord</i>	1
Elgar:	<i>How calm the evening</i>	2
	<i>Light of the world</i>	1
	<i>O give thanks</i>	1
Farrant:	<i>Call to remembrance</i>	1
	<i>Lord for thy tender mercies sake</i>	3
Foster:	<i>O for a closer walk with God</i>	3
Garrett:	<i>In humble faith</i>	1
	<i>The lord is loving</i>	2
Gibbons:	<i>Almighty and everlasting God</i>	1
Goss:	<i>Almighty and merciful God</i>	1
	<i>If we believe</i>	1
	<i>O saviour of the world</i>	1

Gounod:	<i>As the hart pants</i>	1
	<i>Come unto him</i>	2
	<i>From thy love as a father</i>	2
Handel:	<i>Let the bright seraphim</i>	1
	<i>Messiah, selections from</i>	1
	<i>There were shepherds [from Messiah]</i>	1
	<i>Thus saith the lord of hosts</i>	1
	<i>We never will bow down</i>	1
	<i>Worthy is the lamb [from Messiah]</i>	1
Haydn:	<i>Lo my shepherd is divine</i>	1
	<i>The heavens are telling [from The Creation]</i>	1
Hiles:	<i>Blessed are the merciful</i>	1
Holst:	<i>Turn back O man</i>	1
Kitson:	<i>Lord, it belongs not to my care</i>	2
Martin	<i>Hail gladdening light</i>	1
	<i>Whoso dwelleth</i>	1
Mendelssohn:	<i>Be not afraid [from Elijah]</i>	2
	<i>But the Lord is mindful of his own</i>	1
	<i>For he shall give his angels charge over thee</i>	1
	<i>He watching over Israel</i>	1
	<i>Hear my prayer</i>	1
	<i>How lovely are the messengers</i>	1
	<i>Hymn of praise</i>	1
	<i>I waited for the lord</i>	1
	<i>Judge me, O lord</i>	1
	<i>Lift up thine eyes</i>	1
	<i>Lord God of Abraham [from Elijah]</i>	2
	<i>Thanks be to God [from Elijah]</i>	2
	<i>The night is departing</i>	1
	<i>The righteous living forever</i>	1
Morales:	<i>O all ye that pass by</i>	1
Noble:	<i>O wisdom spirit of the holy God</i>	1
Palestrina:	<i>Come Holy Ghost</i>	1
	<i>In divers tongues</i>	1
	<i>O lord, bow down thine ear</i>	1
Parry:	<i>My soul there is a country</i>	1
Purcell:	<i>Rejoice in the lord always</i>	1

Roberts:	<i>Seek ye the lord</i>	3
Schubert:	<i>The Lord is my shepherd</i>	1
Shaw:	<i>With a voice of singing</i>	1
Spohr:	<i>As pants the hart</i>	2
	<i>Lord God of heaven</i>	1
Stainer:	<i>And all the people saw</i>	1
	<i>God so loved the world [from <i>The Crucifixion</i>]</i>	2
	<i>Lead kindly light</i>	2
	<i>The Crucifixion</i>	1
Stanford:	<i>How beauteous</i>	2
Sullivan:	<i>O gladsome light</i>	1
Tallis:	<i>If ye love me</i>	2
	<i>O lord give thy Holy Spirit</i>	2
Tchaikovsky:	<i>Blessed angel spirits</i>	1
Thompson:	<i>O thou not made with hands</i>	1
Walford Davies:	<i>O those that hearest prayer</i>	1
Weekes:	<i>Hosanna to the son of David</i>	1
Wesley:	<i>Blessed be the God and father</i>	2
	<i>Lead me lord</i>	1
	<i>O God whose nature and property</i>	1
	<i>O lord my God</i>	3
	<i>Thou will keep him in perfect peace</i>	1
Wood:	<i>St Mark Passion</i>	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1935

Part 1: Chronological List

06.01.1935 (morning):

Lead me lord: Wesley. SMH 05.01.1935, p. 4.

06.01.1935 (evening):

City of God: Thompson. SMH 05.01.1935, p. 4.

13.01.1935 (morning):

The righteous living forever: Mendelssohn. SMH 12.01.1935, p. 21.

13.01.1935 (evening):

Comfort O lord: Crotch. SMH 12.01.1935, p. 21.

20.01.1935 (morning):

Now we are ambassadors: Mendelssohn. SMH 19.01.1935, p. 7.

20.01.1935 (evening):

Incline thine ear: Himmel. SMH 19.01.1935, p. 7.

27.01.1935 (morning):

O lord my God: Wesley. SMH 26.01.1935, p. 24.

27.01.1935 (evening):

Lord God of Abraham [from *Elijah*]: Mendelssohn. SMH 26.01.1935, p. 24.

03.02.1935 (morning):

Almighty and everlasting God: Gibbons. SMH 02.02.1935, p. 21.

03.02.1935 (evening):

Blessed are the merciful: Hiles. SMH 02.02.1934, p. 21.

10.02.1935 (morning):

Father of heaven: Walmisley. SMH 09.02.1935, p. 5.

10.02.1935 (afternoon):

For ever bless 'd: Mendelssohn. SMH 09.02.1934 p. 5.

10.02.1935 (evening):

[No anthem published.]. SMH 09.02.1935, p. 5.

17.02.1935 (morning):

Holy, holy, holy: Rachmaninoff. SMH 16.02.1935, p. 6.

17.02.1935 (evening):

Whoso dwelleth: Martin. SMH 16.02.1935, p. 6.

23.02.1935 (morning):

O praise the lord: Rachmaninoff. SMH 22.02.1935, p. 4.

23.02.1935 (evening):

Be not afraid [from *Elijah*]: Mendelssohn. SMH 22.02.1935, p. 4.

03.03.1935 (morning):

[not advertised]

03.03.1935 (evening):

Save us lord: Bairstow. SMH 02.03.1935, p. 26.

10.03.1935 (morning):

Thou knowest lord: Purcell. SMH 09.03.1935, p. 6.

10.03.1935 (evening):

For he shall give his angels charge over thee: Mendelssohn. SMH 09.03.1935, p. 6.

17.03.1935 (morning):

Call to remembrance O lord: Farrant. SMH 16.03.1935, p. 26.

17.03.1935 (evening):

Lord, it belongs not to my care: Kitson. SMH 16.03.1935, p. 26.

24.03.1935 (morning):

With Jesus I will watch and pray: Bach. SMH 23.03.1935, p. 20.

24.03.1935 (evening):

My soul there is a country: Parry. SMH 23.03.1935, p. 20.

31.03.1935 (morning):

O lord bow down thine ear: Palestrina. SMH 30.03.1935, p. 26.

31.03.1935 (evening):

Jesus saviour I am thine: Bach. SMH 30.03.1935, p. 26.

07.04.1935 (morning):

O God have mercy upon us: Weekes. SMH 06.04.1935, p. 23.

07.04.1935 (afternoon):

St Matthew Passion: Bach. SMH 06.04.1935, p. 23.

07.04.1935 (evening):

Lo my shepherd is divine: Haydn. SMH 06.04.1935, p. 23.

14.04.1935 (morning):

Hosanna to the son of David: Weekes. SMH 13.04.1935, p. 24.

14.04.1935 (evening):

Lord God of heaven and earth: Spohr. SMH 13.04.1935, p. 24.

17.04.1935 (evening):

The St Mark Passion: Wood. SMH 13.04.1935, p. 24.

19.04.1935 (evening):

The Crucifixion: Stainer. SMH 13.04.1935, p. 24.

21.04.1935 (morning):

Worthy is the lamb that was slain [from *Messiah*]: Handel. SMH 20.04.1935, p. 16.

21.04.1935 (evening):

Hallelujah [to *God's almighty son*]: Beethoven. SMH 20.04.1935, p. 16.

28.04.1935 (morning):

Blessed be the God and father: Wesley. SMH 27.04.1935, p. 27.

28.04.1935 (evening):

Blessing, glory wisdom and thanks: Bach. SMH 27.04.1935, p. 27.

05.05.1935 (morning):

Thou wilt keep him: Wesley. SMH 04.05.1935, p. 8.

05.05.1935 (evening):

As pants the hart: Spohr. SMH 04.05.1935, p. 8.

12.05.1935 (morning):

God save the king: Handel. SMH 11.05.1935, p. 4.

12.05.1935 (evening):

Hail gladdening light: Martin. SMH 11.05.1935, p. 4.

19.05.1935 (morning):

O lord give thy Holy Spirit: Tallis. SMH 18.05.1935, p. 6.

19.05.1935 (evening):

Light of the world: Elgar. SMH 18.05.1935, p. 6.

26.05.1935 (morning):

O for a closer walk with God: Foster. SMH 25.05.1935, p. 4.

26.05.1935 (evening):

Lift up your heads [from *Messiah*]: Handel. SMH 25.05.1935, p. 4.

02.06.1935 (morning):

God is a spirit: Bennett. SMH 01.06.1935, p. 3.

02.06.1935 (evening):

In humble faith and holy love: [?????]. SMH 01.06.1935, p. 3.

09.06.1935 (morning):

In divers tongues: Palestrina. SMH 08.06.1935, p. 26.

09.06.1935 (evening):

And all the people saw the thunderings: Stainer. SMH 08.06.1935, p. 26.

16.06.1935 (morning):

Holy, holy, holy: Rachmaninoff. SMH 15.06.1935, p. 5.

16.06.1935 (evening):

Doth not wisdom cry: Haking. SMH 15.06.1935, p. 5.

23.06.1935 (morning):

How lovely are thy dwellings fair: Brahms. SMH 22.06.1935, p. 26.

23.06.1935 (evening):

All men, all things praise the lord: Mendelssohn. SMH 22.06.1935, p. 26.

30.06.1935 (morning):

If ye love me: Tallis. SMH 29.06.1935, p. 6.

30.06.1935 (evening):

I go on my way: Mendelssohn. SMH 29.06.1935, p. 6.

07.07.1935 (morning):

Incline thine ear: Himmel. SMH 06.07.1935, p. 21.

07.07.1935 (evening):

How calmly the evening: Elgar. SMH 06.07.1935, p. 21.

14.07.1935 (morning):

Blessed are the merciful: Hiles. SMH 13.07.1935, p. 21.

14.07.1935 (evening):

How beauteous are their feet: Stanford. SMH 13.07.1935, p. 21.

21.07.1935 (morning):

Lord it belongs not in my care: Kitson. SMH 20.07.1935, p. 21.

21.07.1935 (evening):

Lead kindly light: Stainer. SMH 20.07.1935, p. 21.

28.07.1935 (morning):

Jesu the very thought of thee: Bairstow. SMH 21.07.1935, p. 4.

28.07.1935 (evening):

Save us Lord: Bairstow. SMH 21.07.1935, p. 4.

04.08.1935 (morning):

O God have mercy: Mendelssohn. SMH 03.08.1935, p. 4.

04.08.1935 (evening):

Lord God of heaven [and earth]: Spohr. SMH 03.08.1935, p. 4.

11.08.1935 (morning):

Father of heaven: Walmisley. SMH 10.08.1935, p. 21.
p. 21.

18.08.1935 (morning):

God whose nature and property: Wesley. SMH 17.08.1935. p. 4.

18.08.1935 (evening):

The surrender of the soul: Cornelius. SMH 17.08.1935, p. 4.

25.08.1935 (morning):

O praise the lord: Rachmaninoff. SMH 24.08.1935, p. 3.

25.08.1935 (evening):

Let all mortal flesh keep silence: Bairstow. SMH 24.08.1935, p. 3.

01.09.1935 (morning):

Comfort O lord: Crotch. SMH 31.08.1935, p. 5.

01.09.1935 (evening):

Whosoever dwelleth: Martin. SMH 31.08.1935, p. 5.

08.09.1935 (morning):

But the lord is mindful of his own: Mendelssohn. SMH 07.09.1935, p. 4.

08.09.1935 (evening):

Rejoice in the lord alway: Purcell. SMH 07.09.1935, p. 4.

15.09.1935 (morning):

O lord bow down thine ear: Palestrina. SMH 14.09.1935, 4.

15.09.1935 (evening):

Come unto him: Gounod. SMH 14.09.19345, p. 4.

22.09.1935 (morning):

O Lord give thy Holy Spirit: Tallis. SMH 21.09.1935, 4.

22.09.1935 (evening):

With a voice of singing: Shaw. SMH 21.09.1935, 4.

29.09.1935 (morning):

Blessed angel spirits offer praise undying: Tchaikovsky. SMH 28.09.1935, p. 3.

29.09.1935 (evening):

My soul there is a country: Parry. SMH 28.09.1935, p. 3.

06.10.1935 (morning):

O thou that hearest prayer: Walford Davies. SMH 05.10.1935, p. 6.

06.10.1935 (evening):

The heavens are telling [from *The Creation*]: Haydn. SMH 05.10.19345, p. 6.

13.10.1935 (morning):

O saviour of the world: Goss. SMH 12.10.1935, p. 3.

13.10.1935 (evening):

Turn back O man: Holst. SMH 12.10.1935, p. 3.

20.10.1935 (morning):

I waited for the lord: Mendelssohn. SMH 19.10.1935, p. 10.

20.10.1935 (evening):

O thou not made with hands: Thompson. SMH 19.10.1935, p. 10.

27.10.1935 (morning):

As pants the hart: Spohr. SMH 26.10.1935, p. 3

27.10.1935 (evening):

O for a closer walk with God: Foster. SMH 26.10.1935, p. 3.

03.11.1935 (morning):

Lead me lord: Wesley. SMH 02.11.1935, p. 5.

03.11.1935 (evening):

O wisdom spirit of the holy God: Noble. SMH 02.11.1935, p. 5.

10.11.1935 (morning):

From thy love as a father: Gounod. SMH 09.11.1935, p. 23.

10.11.1935 (evening):

If we believe that Jesus died: Goss. SMH 09.11.1935, p. 23.

17.11.1935 (morning):

If ye love me: Tallis. SMH 16.11.1935, p. 23.

17.11.1935 (evening):

For the mountains shall: [?????]. SMH 16.11.1935, p. 23.

24.11.1935 (morning):

He counteth all your sorrows: Mendelssohn. SMH 23.11.1935, p. 3.

24.11.1935 (evening):

O gladsome light: Sullivan. SMH 23.11.1935, p. 3.

01.12.1935 (morning):

Lord for thy tender mercies sake: Farrant. SMH 30.11.1935, p. 7.

01.12.1935 (evening):

Thus saith the lord [from *Messiah*]: Handel. SMH 30.11.1935, p. 7.

08.12.1935 (morning):

If with all your hearts: Mendelssohn. SMH 07.12.1935, p. 25.

08.12.1935 (evening):

The night is departing: Mendelssohn. SMH 07.12.1935, p. 25.

15.12.1935 (morning):

Judge me, O God: [Mendelssohn]. SMH 14.12.1935, p. 5.

15.12.1935 (evening):

Seek ye the Lord: Roberts. SMH 14.12.1935, p. 5.

22.12.1935 (morning):

How lovely are the messengers: Mendelssohn. SMH 21.12.1935, p. 19.

22.12.1935 (afternoon):

Selection from *The Christmas Oratorio*: Bach. SMH 21.12.1935, p. 19.

22.12.1935 (evening):

Ev'ry valley shall be exalted [from *Messiah*]: Handel. SMH 21.12.1935, p. 19.

24.12.1935 (evening):

Carols. SMH 21.12.1935, p. 19.

25.12.1935 (morning):

For unto us a child is born [from *Messiah*]: Handel. SMH 27.12.1935, p. 8.

24.12.1935 (evening):

Excerpts from *Messiah*, Handel and carols. SMH 21.12.1935, p. 19.

29.12.1935 (morning):

There were shepherds [from *Messiah*]: Handel. SMH 28.12.1935, p. 3.

29.12.1935 (evening):

O thou that tellest [from *Messiah*]: Handel. SMH 28.12.1935, p. 3.

Part 2: Classification by composer and frequency.

Anon:	<i>For the mountains shall</i>	1
Bach:	<i>Blessing, glory wisdom and thanks</i>	1
	<i>Jesus saviour I am thine</i>	1
	<i>St Matthew Passion</i>	1
	<i>The Christmas Oratorio, selection from</i>	1
	<i>With Jesus I will watch and pray</i>	1
Bairstow:	<i>Jesu the very thought of thee</i>	1
	<i>Let all mortal flesh keep silence</i>	1
	<i>Save us lord</i>	2
Bennett:	<i>God is a spirit</i>	1
Beethoven:	<i>Hallelujah [to God's almighty son]</i>	1
Brahms:	<i>How lovely are thy dwellings fair</i>	1
Cornelius:	<i>The surrender of the soul</i>	1
Crotch:	<i>Comfort O lord</i>	2
Elgar:	<i>How calmly the evening</i>	1
	<i>Light of the world</i>	1
Farrant:	<i>Lord for thy tender mercies sake</i>	1
Gibbons:	<i>Almighty and everlasting God</i>	1
Goss:	<i>If we believe that Jesus died</i>	1
	<i>O saviour of the world</i>	1
Gounod:	<i>Come unto him</i>	1
	<i>From thy love as a father</i>	1
Foster:	<i>O for a closer walk with God</i>	2
Haking:	<i>Doth not wisdom cry</i>	1
Handel:	<i>Ev'ry valley shall be exalted [from Messiah]</i>	1
	<i>For unto us a child is born [from Messiah]</i>	1
	<i>God save the king</i>	1
	<i>Lift up your heads [from Messiah]</i>	1
	<i>O thou that tellest [from Messiah]</i>	1
	<i>There were shepherds [from Messiah]</i>	1
	<i>Thus saith the lord [from Messiah]</i>	1
	<i>Worthy is the lamb that was slain [from Messiah]</i>	1

Haydn:	<i>Lo my shepherd is divine</i>	1
	<i>The heavens are telling [from <i>The Creation</i>]</i>	1
Hiles:	<i>Blessed are the merciful</i>	2
Himmel:	<i>Incline thine ear</i>	2
Holst:	<i>Turn back, O man</i>	1
Kitson:	<i>Lord, it belongs not to my care</i>	2
Martin:	<i>Hail gladdening light</i>	1
	<i>Whoso dwelleth</i>	2
Mendelssohn:	<i>All men , all things praise the lord</i>	1
	<i>Be not afraid [from <i>Elijah</i>]</i>	1
	<i>But the lord is mindful of his own</i>	1
	<i>For ever bless 'd</i>	1
	<i>For he shall give his angels charge over thee</i>	2
	<i>He counteth all your sorrows</i>	1
	<i>How lovely are the messengers</i>	1
	<i>I go on my way</i>	1
	<i>I waited for the lord</i>	1
	<i>If with all your hearts</i>	1
	<i>Judge me, O God</i>	1
	<i>Lord God of Abraham [from <i>Elijah</i>]</i>	1
	<i>Now thou above art God</i>	1
	<i>Now we are ambassadors</i>	1
	<i>O God have mercy</i>	1
	<i>The night is departing</i>	1
	<i>The righteous living forever</i>	1
Noble:	<i>O wisdom, spirit of the holy God</i>	1
Palestrina:	<i>In divers tongues</i>	1
	<i>O lord bow down thine ear</i>	2
Parry:	<i>My soul there is a country</i>	2
Purcell:	<i>Rejoice in the lord alway</i>	1
	<i>Thou knowest lord</i>	1
Rachmaninoff:	<i>Holy, holy, holy</i>	2
	<i>O praise the lord</i>	2
Roberts:	<i>Seek ye the Lord</i>	1
Shaw:	<i>With a voice of singing</i>	1

Spohr:	<i>As pants the hart</i>	2
	<i>Lord God of heaven and earth</i>	2
Stainer:	<i>And all the people saw the thunderings</i>	1
	<i>Lead kindly light</i>	1
	<i>The Crucifixion</i>	1
Stanford:	<i>How beauteous are their feet</i>	1
Sullivan:	<i>O gladsome light</i>	1
Tallis:	<i>If ye love me</i>	2
	<i>O lord give thy Holy Spirit:</i>	2
Tchaikovsky:	<i>Blessed angel spirits offer praise undying</i>	1
Thompson:	<i>City of god</i>	1
	<i>O thou not made with hands</i>	1
Walford Davies:	<i>O thou that hearest prayer</i>	1
Walmisley:	<i>Father of heaven</i>	2
Weekes:	<i>Hosanna to the son of David</i>	1
	<i>O God have mercy upon us</i>	1
Wesley:	<i>Blessed be the God and father</i>	1
	<i>God whose nature and property</i>	1
	<i>Lead me lord</i>	2
	<i>O lord my God</i>	1
	<i>Thou wilt keep him</i>	1
Wood:	<i>The St Mark Passion</i>	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1936

Part 1: Chronological Lost

05.01.1936 (morning):

O thou not made with hands: Thompson. SMH 04.01.1936, p. 20.

05.01.1936 (evening):

Ring out wild bells: Fletcher. SMH 04.01.1936 ,p. 20.

12.01.1936 (morning):

The righteous living forever: [Mendelssohn]. SMH 11.01.1936, p. 26.

12.01.1936 (evening):

As the hart pants: Gounod. SMH 11.01.1936, p. 26.

19.01.1936 (morning):

We seek him with the seven stars: [Elgar]. SMH 18.01.1936, p. 23.

19.01.1936 (evening):

Mighty King all glorious: [?????]. SMH 18.01.1936, p. 23.

26.01.1936 (morning):

O lord my God: Wesley. SMH 25.01.1936, p. 23.

26.01.1936 (evening):

How beauteous are their feet: Stanford. SMH 25.01.1936, p. 23.

02.02.1936 (morning):

Lord for thy tender mercies' sake: Farrant. SMH 01.02.1936, p. 6.

02.02.1936 (evening):

Doth not wisdom cry?: Tye. SMH 01.02.1936, p. 6.

09.02.1936 (morning):

O lord, give thy Holy Spirit: Tallis. SMH 08.02.1936, p. 4.

09.02.1936 (evening):

Hail gladdening light: Martin. SMH 08.02.1936, p. 4.

16.02.1936 (morning):

Holy Spirit come, O come: Martin. SMH 15.02.1936, p. 24.

16.02.1936 (evening):

I will exalt thee: Tye. SMH 15.02.1936, p. 24.

23.02.1936 (evening):

I waited for the lord: Mendelssohn. SMH 22.02.1936, p. 23.

01.03.1936 (morning):

Lord it belongs not to my care: Kitson. SMH 29.02.1936, p. 6.

01.03.1936 (evening):

Turn back O man: Holst. SMH 29.02.1936, p. 6.

08.03.1936 (morning):

O savior of the world: Goss. SMH 07.03.1936, p. 23.

08.03.1936 (evening):

With Jesus will I watch and pray: Bach. SMH 07.03.1936, p. 23.

15.03.1936 (morning):

How lovely are thy dwellings: Brahms. SMH 14.03.1936, p. 4.

15.03.1936 (evening):

Let all mortal flesh keep silent: Bairstow. SMH 14.03.1936, p. 4.

22.03.1936 (morning):

Come unto him: Gounod. SMH 21.03.1936, p. 7.

22.03.1936 (evening):

Lead kindly light: Stainer. SMH 21.03.1936, p. 7.

29.03.1936 (morning):

O all ye that pass by: Morales. SMH 28.03.1936, p. 23.

29.03.1936 (evening):

Blessed are the merciful: Hiles. SMH 28.03.1936, p. 23.

05.04.1936 (morning):

Lord God of heaven and earth: Spohr. SMH 04.04.1936, p. 5.

05.04.1936 (evening):

Hosanna to the son of David: Weekes. SMH 04.04.1936, p. 5.

08.04.1936 (evening):

St Mark Passion: Wood. SMH 04.04.1936, p. 5.

10.04.1936 (morning):

God so loved the world [from *The Crucifixion*]: Stainer. SMH 04.04.1936, p. 5.

10.04.1936 (evening):

The Crucifixion: Stainer. SMH 04.04.1936, p. 5.

12.04.1936 (morning):

Worthy is the lamb [from *Messiah*]: Handel. SMH 11.04.1936, p. 18.

12.04.1936 (evening):

Hallelujah unto God's almighty son: Beethoven. SMH 11.04.1936, p. 18.

19.04.1936 (morning):

O wisdom, spirit of the holy God: Noble. SMH 18.04.1936, p. 3.

19.04.1936 (evening):

Blessed be the God and father: Wesley. SMH 18.04.1936, p. 3.

26.04.1936 (morning):

God is a spirit: Bennett. SMH 25.04.1936, p. 6.

26.04.1936 (evening):

Saviour who in thine own image: Cornelius. SMH 25.04.1936, p. 6.

03.05.1936 (morning):

Jesu the very thought of thee: Bairstow. SMH 02.05.1936, p. 28.

03.05.1936 (evening):

Seek ye the lord: Roberts. SMH 02.05.1936, p. 28.

10.05.1936 (morning):

Let the bright seraphim: Handel. SMH 09.05.1936, p. 14.

10.05.1936 (evening):

O for a closer walk with God: Foster. SMH 09.05.1936, p. 14.

17.05.1936 (morning):

O lord, give thy Holy Spirit: Tallis. SMH 16.05.1936, p. 23.

17.05.1936 (evening):

My soul there is a country: Parry. SMH 16.05.1936, p. 23.

20.05.1936:

Unfold ye portals: Gounod. SMH 16.05.1936, p. 23.

24.05.1936 (morning):

O praise the lord: Rachmaninoff. SMH 23.05.1936, p. 4.

24.05.1936 (evening):

Light of the world: Elgar. SMH 23.05.1936, p. 4.

31.05.1936 (morning):

In divers tongues: Palestrina. SMH 30.05.1936, p. 4.

31.05.1936 (evening):

Blessing, glory and wisdom: Bach. SMH 30.05.1936 p. 4.

07.06.1936 (morning):

If ye love me: Tallis. SMH 06.06.1936, p. 7.

07.06.1936 (evening):

In humble faith: Garrett. SMH 06.06.1936, p. 7.

14.06.1936 (morning):

Thou wilt keep him in perfect peace: Wesley. SMH 13.06.1936, p. 28.

14.06.1936 (evening):

And the people saw: Stainer. SMH 13.06.1936, p. 28.

21.06.1936 (morning):

Holy, holy, holy: [Rachmaninoff]. SMH 20.06.1936 p. 7.

21.06.1936 (evening):

Whoso dwelleth: Martin. SMH 20.06.1936, p. 7.

23.06.1936 (evening):

Hymn of praise: Mendelssohn. SMH 20.06.1936, p. 7.

28.06.1936 (morning):

I go my way in the strength of the lord: Mendelssohn. SMH 27.06.1936, p. 6.

28.06.1936 (evening):

Holy Spirit come, O come: Martin. SMH 27.06.1936, p. 6.

05.07.1936 (morning):

Let all flesh keep silence: Bairstow. SMH 04.07.1936, p. 7.

12.07.1936 (morning):

Comfort, O lord: Crotch. SMH 11.07.1936, p. 23.

12.07.1936 (evening):

Thou knowest lord: Purcell. SMH 11.07.1936, p. 23.

19.07.1936 (morning):

O God whose nature: Wesley. SMH 18.07.1936, p. 24.

19.07.1936 (evening):

Save us O lord: Bairstow. SMH 18.07.1936, p. 24.

26.07.1936 (morning):

If with all your hearts: Mendelssohn. SMH 25.07.1936, p. 6.

26.07.1936 (evening):

How calmly the evening: Elgar. SMH 25.07.1936, p. 6.

02.08.1936 (morning):

Holy, holy, holy: Rachmaninoff. SMH 01.08.1936, p. 28.

02.08.1936 (evening):

Thanks be to God: Mendelssohn. SMH 01.08.1936, p. 28.

09.08.1936 (morning):

Incline thine ear: Himmel. SMH 08.08.1936, p. 6.

09.08.1936 (evening):

Doth not wisdom cry: Haking. SMH 08.08.1936, p. 6.

16.08.1936 (morning):

Then shall the righteous: Mendelssohn. SMH 15.08.1936, p. 8.

16.08.1936 (evening):

Rejoice in the lord: Purcell. SMH 15.08.1936, p. 8.

23.08.1936 (morning):

Turn back O man: Holst. SMH 22.08.1936, p. 6.

23.08.1936 (evening):

City of God: Thompson. SMH 22.08.1936, p. 6.

30.08.1936 (morning):

O thou to whom: Noble. SMH 29.08.1936, p. 7.

30.08.1936 (evening):

Blessed be the God and father: Wesley. SMH 29.08.1936, p. 7.

06.09.1936 (morning):

Lord for thy tender mercies' sake: Farrant. SMH 05.09.1936, p. 23.

06.09.1936 (evening):

From thy love as a father: Gounod. SMH 05.09.1936, p. 23.

13.09.1936 (morning):

O lord give thy holy spirit: Tallis. SMH 12.09.1936, p. 7.

13.09.1936 (evening):

How beauteous are the feet: Stanford. SMH 12.09.1936, p. 7.

20.09.1936 (morning):

If ye love me: Tallis. SMH 19.09.1936, p. 24.

20.09.1936 (evening):

How lovely are thy dwellings: Brahms. SMH 19.09.1936, p. 24.

27.09.1936 (morning):

Lord it belongs not to my care: [Kitson]. SMH 26.09.1936, p. 7.

27.09.1936 (evening):

Saviour who in thine own image: Cornelius. SMH 26.09.1936, p. 7.

04.10.1936 (morning):

God so loved the world: Bennett. SMH 03.10.1936, p. 24.

04.10.1936 (evening):

I will exult thee: Tye. SMH 03.10.1936, p. 24.

11.10.1936 (morning):

The lord is my shepherd: Schubert. SMH 10.10.1936, p. 24.

11.10.1936 (evening):

Thou wilt keep him [in perfect peace]: Wesley. SMH 10.10.1936, p. 24.

18.10.1936 (morning):

God so loved the world: Bennett. SMH 17.10.1936, p. 14.

18.10.1936 (evening):

I will exult thee: Tye. SMH 17.10.1936, p. 14.

25.10.1936 (morning):

O Sapiencia: Noble. SMH 24.10.1936, p. 24.

25.10.1936 (evening):

Hear my prayer: Mendelssohn. SMH 24.10.1936, p. 24.

01.11.1936 (morning):

Blessed are the merciful: Hiles. SMH 31.10.1936, p. 30.

01.11.1936 (evening):

O for a closer walk [with God]: Foster. SMH 31.10.1936, p. 30.

08.11.1936 (morning):

Jesu the very thought [of thee]: Bairstow. SMH 07.11.1936, p. 30.

08.11.1936 (evening):

He counteth all our sorrows: Mendelssohn. SMH 07.11.1936, p. 30.

15.11.1936 (morning):

O lord bow down thine ear: Bairstow. SMH 14.11.1936, p. 23.

15.11.1936 (evening):

O thou that hearest prayer: Walford Davies. SMH 14.11.1936, p. 23.

22.11.1936 (morning):

Almighty and most merciful God: Goss. SMH 21.11.1936, p. 14.

22.11.1936 (evening):

Let all mortal flesh keep silent: Bairstow. SMH 21.11.1936, p. 14.

29.11.1936 (morning):

For the mountains shall depart: Mendelssohn. SMH 28.11.1936, p. 23.

29.11.1936 (evening):

Hail gladdening light: Martin. SMH 28.11.1936, p. 23.

29.11.1936:

Lead me lord: Wesley.

How beauteous are the feet: Stanford. SMH 28.11.1936, p. 23.

06.12.1936 (morning):

Seek ye the lord: Roberts. SMH 28.11.1936, p. 24.

06.12.1936 (evening):

Judge me, O God: Mendelssohn. SMH 28.11.1936, p. 4.

13.12.1936 (evening):

How lovely are the messengers: Mendelssohn. SMH 12.11.1936, p. 4.

20.12.1936 (morning):

If with all your hearts: [Mendelssohn]. SMH 19.11.1936, p. 25.

20.12.1936 (afternoon):

Selection from *The Christmas Oratorio*: Bach. SMH 19.11.1936, p. 25.

20.12.1936 (evening):

Rejoice in the lord alway: Purcell. SMH 19.11.1936, p. 25.

24.12.1936 (evening):

Carols. SMH 19.11.1936, p. 25.

25.12.1936 (morning):

Carols. SMH 19.11.1936, p. 25.

25.12.1936 (evening):

Selection from *Messiah*: Handel. SMH 19.11.1936, p. 25.

27.12.1936 (morning):

There were shepherds [from *Messiah*]: Handel. SMH 26.11.1936, p. 18.

27.12.1936 (evening):

O thou that tellest [from *Messiah*]: Handel . SMH 26.11.1936, p. 18.

Part 2: Classification by composer and frequency.

Anon:	<i>Mighty King all glorious</i>	1
Bach:	<i>Blessing, glory and wisdom</i>	1
	<i>The Christmas Oratorio selection from:</i>	1
	<i>With Jesus will I watch and pray</i>	1
Bairstow:	<i>Jesu the very thought of thee</i>	2
	<i>Let all mortal flesh keep silent</i>	3
	<i>O lord bow down thine ear</i>	1
	<i>Save us O lord</i>	1
Beethoven:	<i>Hallelujah unto God's almighty son</i>	1
Bennett:	<i>God is a spirit</i>	1
	<i>God so loved the world</i>	2
Brahms:	<i>How lovely are thy dwellings</i>	2
Cornelius:	<i>Saviour who in thine own image</i>	2
Crotch:	<i>Comfort, O lord</i>	1
Elgar:	<i>How calmly the evening</i>	1
	<i>Light of the world</i>	1
	<i>We Seek him with the seven stars</i>	1
Farrant:	<i>Lord for thy tender mercies' sake</i>	2
Fletcher:	<i>Ring out wild bells</i>	1
Foster:	<i>O for a closer walk with God</i>	2
Garrett:	<i>In humble faith</i>	1
Goss:	<i>Almighty and most merciful God</i>	1
	<i>O savior of the world</i>	1
Gounod:	<i>As the hart pants</i>	1
	<i>Come unto him</i>	1
	<i>From thy love as a father</i>	1
Handel:	<i>Let the bright seraphim</i>	1
	<i>Messiah, selection from</i>	1
	<i>O thou that tellest [from Messiah]</i>	1
	<i>There were shepherds [from Messiah]</i>	1
	<i>Worthy is the lamb [from Messiah]</i>	1
Haking:	<i>Doth not wisdom cry</i>	1

Hiles:	<i>Blessed are the merciful</i>	2
Himmel:	<i>Incline thine ear</i>	1
Holst:	<i>Turn back O man</i>	2
Kitson:	<i>Lord it belongs not to my care</i>	2
Martin:	<i>Hail gladdening light</i>	2
	<i>Holy Spirit come, O come</i>	2
	<i>Whoso dwelleth:</i>	1
Mendelssohn:	<i>For the mountains shall depart</i>	1
	<i>Hear my prayer</i>	1
	<i>He counteth all our sorrows</i>	1
	<i>How lovely are the messengers</i>	1
	<i>Hymn of praise</i>	1
	<i>I go my way in the strength of the lord</i>	1
	<i>I waited for the lord</i>	1
	<i>If with all your hearts</i>	2
	<i>Judge me, O God</i>	1
	<i>Thanks be to God</i>	1
	<i>The righteous living forever</i>	1
	<i>Then shall the righteous</i>	1
Morales:	<i>O all ye that pass by</i>	1
Noble:	<i>O sapientia</i>	1
	<i>O thou to whom</i>	1
	<i>O wisdom, spirit of the holy God</i>	1
Palestrina:	<i>In divers tongues</i>	1
Parry:	<i>My soul there is a country</i>	1
Purcell:	<i>Rejoice in the lord alway</i>	2
	<i>Thou knowest lord</i>	1
Rachmaninoff;	<i>Holy, holy, holy:</i>	2
	<i>O praise the lord</i>	1
Roberts:	<i>Seek ye the lord</i>	2
Schubert:	<i>The lord is my shepherd</i>	1
Spohr:	<i>Lord God of heaven and earth</i>	1

Stainer:	<i>And the people saw:</i>	1
	<i>God so loved the world [from <i>The Crucifixion</i>]</i>	1
	<i>Lead kindly light</i>	1
	<i>The Crucifixion</i>	1
Stanford:	<i>How beauteous are the feet</i>	3
Tallis:	<i>If ye love me</i>	2
	<i>O lord, give thy Holy Spirit</i>	4
Thompson:	<i>City of God</i>	1
	<i>O thou not made with hands</i>	1
Tye:	<i>Doth not wisdom cry?</i>	1
	<i>I will exalt thee</i>	3
Walford Davies:	<i>O thou that hearest prayer</i>	1
Weekes:	<i>Hosanna to the son of David</i>	1
Wesley:	<i>Blessed be the God and father</i>	2
	<i>Lead me lord</i>	1
	<i>O God whose nature</i>	1
	<i>O lord my God</i>	1
	<i>Thou wilt keep him in perfect peace</i>	2
Wood:	<i>St Mark Passion</i>	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1937

Part 1: Chronological Lost

03.01.1937 (morning):

City of God: Thompson. SMH 02.01.1937, p. 3.

03.01.1937 (evening):

Ring out wild bells: Fletcher. SMH 02.01.1937, p. 3.

10.01.1937 (morning):

The righteous living forever: Mendelssohn. SMH 09.01.1937, p. 8.

10.01.1937 (evening):

Creation's Hymn: Beethoven. SMH 09.01.1937, p. 8.

17.01.1937 (morning):

Lead me lord: Wesley. SMH 16.01.1937, p. 3.

17.01.1937 (evening):

Great is Jehovah the lord: Schubert. SMH 16.01.1937, p. 3.

24.01.1937 (morning):

Lord for thy tender mercies' sake: Farrant. SMH 23.01.1937, p. 4.

24.01.1937 (evening):

[We] seek him with the seven stars: Elgar. SMH 23.01.1937, p. 4.

31.01.1937 (morning):

Incline thine ear to me, O lord: Himmel. SMH 30.01.1937, p. 30.

31.01.1937 (evening):

How calmly the evening once more descending: Elgar. SMH 30.01.1937, p. 30.

07.02.1937 (morning):

Almighty and everlasting God: Gibbons. SMH 06.02.1937, p. 4.

07.02.1937 (evening):

Turn back O man: Holst. SMH 06.02.1937, p. 4.

14.02.1937 (morning):

Call to remembrance: Farrant. SMH 13.02.1937, p. 24.

14.02.1937 (evening):

Doth not wisdom cry: Haking. SMH 13.02.1937, p. 24.

21.02.1937 (morning):

O lord in thy wrath: Gibbons. SMH 20.02.1937, p. 14.

21.02.1937 (evening):

God is a spirit: Bennett. SMH 20.02.1937, p. 14.

28.02.1937 (evening):

My soul there is a country: Parry. SMH 27.02.1937, p. 7.

07.03.1937 (morning):

Come unto him: Gounod. SMH 06.03.1937, p. 23.

07.03.1937 (evening):

O thou that hearest: Walford Davies. SMH 06.03.1937, p. 23.

14.03.1937 (morning):

With Jesus I will watch and pray: Bach. SMH 13.03.1937, p. 23.

14.03.1937 (afternoon):

The St Matthew Passion: Bach. SMH 13.03.1937, p. 23.

14.03.1937 (evening):

Lord, it belongs not to my care: Kitson. SMH 13.03.1937, p. 23.

21.03.1937 (morning):

Hosanna to the son of David: Weekes. SMH 20.03.1937, p. 24.

21.03.1937 (evening):

Saviour who in thine own image: Cornelius. SMH 20.03.1937, p. 24.

24.03.1937 (evening):

Requiem: Brahms. SMH 20.03.1937, p. 24.

26.03.1937 (evening):

The Crucifixion: Stainer. SMH 20.03.1937, p. 24.

28.03.1937 (morning):

Worthy is the lamb [from Messiah]: Handel. SMH, 27, 03.1937, p. 21.

28.03.1937 (evening):

Hallelujah [unto God's almighty son]: Beethoven. SMH 27.03.1937, p. 21.

04.04.1937 (morning):

O wisdom: Noble. SMH 03.04.1937, p. 23.

04.04.1937 (evening):

Blessed be the God [and father]: Wesley. SMH 03.04.1937, p. 23.

11.04.1937 (morning):

From thy love as a father: Gounod SMH 10.04.1937, p. 14.

11.04.1937 (evening):

Holy, holy, holy: Rachmaninoff. SMH 10.04.1937, p. 14.

18.04.1937 (morning):

O Lord my God: Wesley SMH 17.04.1937, p. 24.

18.04.1937 (evening):

Hear O lord: Ousley. SMH 17.04.1937, p. 24.

25.04.1937 (morning):

Ye who now sorrow [from *Requiem*]: Brahms SMH 24.04.1937, p. 7.

25.04.1937 (evening):

If we believe that Jesus died: Goss. SMH 24.04.1937, p. 7.

02.05.1937 (morning):

If ye love me: Tallis SMH 01.05.1937, p. 25.

02.05.1937 (evening):

Rejoice [in the Lord alway]: Purcell. SMH 01.05.1937, p. 25.

09.05.1937 (morning):

How lovely are thy dwellings [from *Requiem*]: Brahms SMH 08.05.1937, p. 24.

09.05.1937 (evening):

Light of the world: Elgar. SMH 08.05.1937, p. 24.

16.05.1937 (morning):

In divers tongues: Palestrina SMH 15.05.1937, p. 29.

16.05.1937 (evening):

Blessing, glory and wisdom: Bach. SMH 15.05.1937, p. 29.

23.05.1937 (morning):

In humble faith and holy love: Garrett. SMH 22.05.1937, p. 30.

23.05.1937 (evening):

Bright the vision that delighted: Kitson. SMH 22.05.1937, p. 30.

30.05.1937 (morning):

O praise the lord: Rachmaninoff. SMH 29.05.1937, p. 24.

30.05.1937 (evening):

God is a spirit: Bennett. SMH 29.05.1937, p. 24.

06.06.1937 (morning):

O lord bow down: Palestrina. SMH 05.06.1937, p. 7.

06.06.1937 (evening):

Save us, O lord: Bairstow. SMH 05.06.1937, p. 7.

13.06.1937 (morning):

Turn thee again, O lord: Attwood. SMH 12.06.1937, p. 6.

13.06.1937 (evening):

Lead kindly light: Stainer. SMH 12.06.1937, p. 6.

20 06.1937 (morning):

Almighty and merciful God: Goss. SMH 19.06.1937, p. 23.

20.06.1937 (evening):

Bright the vision [that delighted]: Kitson. SMH 19.06.1937, p. 23.

27 06.1937 (morning):

Come unto him: Gounod. SMH 26.06.1937, p. 28.

27.06.1937 (evening):

O gladsome light: Sullivan. SMH 26.06.1937, p. 28.

04.07.1937 (morning):

Thou wilt keep him in perfect peace: Wesley. SMH 03.07.1937, p. 23.

04.07.1937 (evening):

Turn back O man: Holst. SMH 03.07.1937, p. 23.

11.07.1937 (morning):

Jesu grant me this I pray: Kitson. SMH 10.07.1937, p. 7.

11.07.1937 (evening):

From thy love as a father: Gounod. SMH 10.07.1937 p. 7.

18.07.1937 (morning):

The lord is my shepherd: Schubert. SMH 17.07.1937. p. 5.

18.07.1937 (evening):

Lord, it belongs not to my care: Kitson. SMH 17.07.1937. p. 5.

25.07.1937 (morning):

Jesu the very thought: Bairstow. SMH 24.07.1937. p. 23.

25.07.1937 (evening):

Let all mortal flesh keep silent: Bairstow. SMH 24.07.1937. p. 23.

01.08.1937 (morning):

Lord for thy tender mercies sake: Farrant. SMH 31.07.1937. p. 25.

01.08.1937 (evening):

O God whose nature: Wesley. SMH 31.07.1937. p. 25.

08.08.1937 (morning):

How beauteous are their feet: Stanford. SMH 07.08.1937. p. 6.

08.08.1937 (evening):

As pants the hart: Spohr. SMH 07.08.1937, p. 6.

15.08.1937 (morning):

For ever blest: Mendelssohn. SMH 14.08.1937, p. 4.

15.08.1937 (evening):

I will exalt thee: Tyre. SMH 14.08.1937, p. 4.

22.08.1937 (morning):

Holy Spirit come [?????]. SMH 21.08.1937, p. 6.

22.08.1937 (evening):

How calmly the evening [once more descending] Elgar. SMH 21.08.1937, p. 6.

29.08.1937 (morning):

Then shall the righteous: Mendelssohn. SMH 28.08.1937, p. 24.

29.08.1937 (evening):

The heavens are telling [from *The Creation*]: Haydn. SMH 28.08.1937, p. 24.

05.09.1937 (morning):

Give thy Holy Spirit: Tallis. SMH 04.09.1937, p. 24.

05.09.1937 (evening):

He is watching over Israel [from *Elijah*]: Mendelssohn. SMH 04.09.1937, p. 24.

12.09.1937 (morning):

O lord my God: Wesley. SMH 11.09.1937, p. 7.

12.09.1937 (evening):

Jesu grant me this I pray: Kitson. SMH 11.09.1937, p. 7.

19.09.1937 (morning):

O lord my God: Wesley. SMH 18.09.1937, p. 30.

19.09.1937 (evening):

Jesu grant me this I pray: Kitson. SMH 11.09.1937, p. 30.

26.09.1937 (morning):

Jesu grant me this I pray: Kitson. SMH 25.09.1937, p. 22.

26.09.1937 (evening):

Bright the vision that delighted: Kitson. SMH 25.09.1937, p. 22.

03.10.1937 (morning):

Lord for thy tender mercies sake: Farrant. SMH 02.10.1937, p. 29.

03.10.1937 (evening):

Comfort O lord: Crotch. SMH 02.10.1937, p. 29.

10.10.1937 (morning):

Blessed is he: Harwood. SMH 09.10.1937, p. 23.

10.10.1937 (evening):

Blessed be the God: Wesley. SMH 09.10.1937, p. 23.

17.10.1937 (morning):

Thou will keep him [in perfect peace]: Wesley. SMH 16.10.1937, p. 29.

17.10.1937 (evening):

Doth not wisdom cry: Haking. SMH 16.10.1937, p. 29.

24.10.1937 (morning):

For ever bless 'd: Mendelssohn. SMH 23.10.1937, p. 5.

24.10.1937 (evening):

From thy love as a father: Gounod. SMH 23.10.1937, p. 5.

31.10.1937 (morning):

He that shall endure: Mendelssohn. SMH 30.10.1937, p. 5.

31.10.1937 (evening):

The surrender of the soul: Cornelius. SMH 30.10.1937, p. 5.

07.11.1937 (morning):

Incline thine ear [to me, O lord]: Himmel. SMH 06.11.1937, p. 7.

07.11.1937 (evening):

I waited for the lord: Mendelssohn. SMH 06.11.1937, p. 7.

14.11.1937: The advertisement did not name the anthems, if any.

21.11.1937 (morning):

Hear, O lord: Ouseley. SMH 20.11.1937, p. 24.

21.11.1937 (evening):

Lead kindly light: Stainer. SMH 20.11.1937, p. 24.

28.11.1937 (morning):

How beauteous are their feet: Stanford. SMH 27.11.1937, p. 34.

28.11.1937 (evening):

Bright the vision: Kitson. SMH 27.11.1937, p. 34.

05.12.1937 (morning):

O lord my God: Wesley. SMH 04.12.1937, p. 20.

05.12.1937 (evening):

Lead kindly light: Stainer. SMH 02.1121937 p. 20.

12.12.1937 (morning):

O lord bow down thine ear: Palestina. SMH 11.12.1937, p. 21.

12.12.1937 (evening):

Judge me, O lord: Mendelssohn. SMH 11.1121937 p. 21.

19.12.1937 (morning):

Rejoice in the lord away: Purcell. SMH 18.12.1937, p. 30.

19.12.1937 (evening):

And the glory of the lord [from *Messiah*]: Handel. SMH 18.1121937 p. 30.

24.12.1937 (evening):

Carols. SMH 18.1121937 p. 30.

25.12.1937 (morning):

O thou that tellest [from *Messiah*]: Handel. SMH 18.12.1937, p. 30.

25.12.1937 (evening):

Carols and choruses from *Messiah*: Handel. SMH 18.12.1937, p. 30.

Part 2: Classification by composer and frequency.

Anon:	Carols	2
	<i>Holy Spirit come</i>	1
Attwood:	<i>Turn thee again, O lord</i>	1
Bach:	<i>Blessing, glory and wisdom:</i>	1
	<i>St Matthew Passion</i>	1
	<i>With Jesus I will watch and pray</i>	1
Bairstow:	<i>Jesu the very thought</i>	1
	<i>Let all mortal flesh keep silent</i>	1
	<i>Save us, O lord</i>	1
Beethoven:	<i>Creation's Hymn</i>	1
	<i>Hallelujah</i> [unto God's almighty son]	1
Bennett:	<i>God is a spirit</i>	2

Brahms:	<i>How lovely are thy dwellings</i> [from <i>Requiem</i>]	1
	<i>Requiem</i>	1
	<i>Ye who now sorrow</i> [from <i>Requiem</i>]	1
Cornelius:	<i>Saviour who in thine own image</i>	1
	<i>The surrender of the soul</i>	1
Crotch:	<i>Comfort O lord</i>	1
Elgar:	<i>How calmly the evening once more descending</i>	2
	<i>Light of the world</i>	1
	<i>[We] seek him with the seven stars</i>	1
Farrant:	<i>Call to remembrance</i>	1
	<i>Lord for thy tender mercies' sake</i>	3
Fletcher:	<i>Ring out wild bells</i>	1
Garrett:	<i>In humble faith and holy love</i>	1
Gibbons:	<i>Almighty and everlasting God</i>	1
Goss:	<i>Almighty and merciful God</i>	1
	<i>If we believe that Jesus died</i>	1
Gounod:	<i>Come unto him</i>	2
Haking:	<i>Doth not wisdom cry</i>	2
Handel:	<i>And the glory of the lord</i> [from <i>Messiah</i>]	1
	<i>O thou that telleth</i> [from <i>Messiah</i>]	1
	<i>Worthy is the lamb</i> [from <i>Messiah</i>]	1
Harwood:	<i>Blessed is he</i>	1
Haydn:	<i>The heavens are telling</i> [from <i>The Creation</i>]	1
Himmel:	<i>Incline thine ear to me, O lord</i>	2
Holst:	<i>Turn back O man</i>	3
Kitson:	<i>Bright the vision that delighted</i>	4
	<i>Jesu grant me this I pray</i>	3
	<i>Lord, it belongs not to my care</i>	2
Mendelssohn:	<i>Forever bless'd</i>	2
	<i>He is watching over Israel</i> [from <i>Elijah</i>]	1
	<i>He that shall endure</i>	1
	<i>I waited for the lord</i>	1

	<i>Judge me O God</i>	1
	<i>The righteous living forever</i>	1
	<i>Then shall the righteous</i>	1
Noble:	<i>O wisdom</i>	1
Ouseley:	<i>Hear O lord</i>	2
Palestrina:	<i>In divers tongues</i>	1
	<i>O lord bow down</i>	2
Parry:	<i>My soul there is a country</i>	1
Purcell:	<i>Rejoice in the Lord alway</i>	2
Rachmaninoff:	<i>Holy, holy, holy</i>	1
	<i>O praise the lord</i>	1
Schubert:	<i>Great is Jehovah the lord</i>	1
	<i>The lord is my shepherd</i>	1
Spohr:	<i>As pants the hart</i>	1
Stainer:	<i>Lead kindly light</i>	2
	<i>The Crucifixion</i>	1
Stanford:	<i>How beauteous are their feet</i>	2
Sullivan:	<i>O gladsome light</i>	1
Tallis:	<i>Give thy Holy Spirit</i>	1
	<i>If ye love me</i>	1
Tyre:	<i>City of God</i>	1
Weekes:	<i>Hosanna to the son of David</i>	1
Wesley:	<i>Blessed be the God and father</i>	2
	<i>Lead me lord</i>	1
	<i>O God whose nature</i>	1
	<i>O Lord my God</i>	3
	<i>Thou wilt keep him in perfect peace</i>	2

.

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1938

Part 1: Chronological Lost

02.01.1938 (morning):

Breakforth, o beauteous heavenly light: Bach. SMH 01.01.1938, p. 3.

02.01.1938 (evening):

Come and thank him: Bach. SMH 01.01.1938, p. 3.

09.01.1938 (morning):

Blessed is he that cometh: Harwood. SMH 08.01.1938, p. 24.

09.01.1938 (evening):

O for a closer walk with God: Foster. SMH 08.01.1938, p. 24.

16.01.1938 (morning):

Almighty and everlasting God: Gibbons. SMH 15.01.1938, p. 26.

16.01.1938 (evening):

O mighty king: Bach. SMH 15.01.1938, p. 26.

23.01.1938 (morning):

Jesu the very thought of thee: Bairstow. SMH 22.01.1938, p. 33.

23.01.1938 (evening):

Comfort O lord the soul of thy servant: Crotch. SMH 22.01.1938, p. 33.

30.01.1938 (morning):

How lovely are thy dwellings [from *Requiem*]: Brahms. SMH 29.01.1938, p. 25.

30.01.1938 (evening):

Save us O lord waking: Bairstow. SMH 29.01.1938, p. 25.

06.02.1938 (morning):

Almighty and merciful God: Goss. SMH 05.02.1938 p. 20.

06.02.1938 (evening):

Thou wilt keep him in perfect peace: Wesley. SMH 05.02.1938 p. 20.

13.02.1938 (evening):

God is a spirit: Bennett. SMH. 12.02.1938 p. 33.

20.02.1938 (morning):

Blessed are the men: Mendelssohn. SMH 19.01.1938 p. 33.

20.02.1938 (evening):

Seek him that maketh the seven stars: [???????]. SMH 19.01.1938 p. 33.

27.02.1938 (morning):

O give thy Holy Spirit: Tallis. SMH 26.02.1938, p. 21.

27.02.1938 (evening):

O gladsome light: Sullivan. SMH 26.02.1938, p. 21.

06.03.1938 (morning):

O God whose nature: Wesley. SMH 05.03.1938, p. 3.

06.03.1938 (evening):

Jesu saviour I am thine: Bach. SMH 05.03.1938, p. 3.

13.03.1938 (morning):

Jesu grant me this I pray: Kitson. SMH 12.03.1938, p. 25.

13.03.1938 (evening):

Lord it belongs not to my care: Kitson. SMH 12.03.1938, p. 25.

20.03.1938 (morning):

Lord for thy tender mercies sake: Farrant. SMH 19.03.1938, p. 25.

20.03.1938 (evening):

Hear ye Israel [from Elijah]: Mendelssohn. SMH 19.03.1938, p. 25.

27.03.1938 (evening):

No anthems published. SMH 26.03.1938, p. 20.

03.04.1938 (morning):

Call to remembrance: Farrant. SMH 02.04.1938, p. 33.

03.04.1938 (afternoon):

St Matthew Passion: Bach. SMH 02.04.1938, p. 33.

03.04.1938 (evening):

God so loved the world [from The Crucifixion: Stainer]. SMH 02.04.1938, p. 33.

08.04.1938 (evening):

Passion Music from Messiah: Handel. SMH 02.04.1938, p. 33.

10.04.1938 (afternoon):

Blessed is he that cometh: Harwood. SMH 09.04.1938, p. 33.

10.04.1938 (evening):

O saviour of the world: Goss. SMH 09.04.1938, p. 33.

13.04.1938 (evening):

Requiem: Brahms. SMH 09.04.1938, p. 223.

15.04.1938 (evening):

The Crucifixion: Stainer. SMH 09.04.1938, p. 23.

17.04.1938 (morning):

Blessed be the God and father: Wesley. SMH 16.04.1938, p. 23.

17.04.1938 (evening):

Hail gladdening light: [Martin]. SMH 16.04.1938, p. 23.

24.04.1938 (morning):

If we believe that Jesus died: Goss. SMH 23.04.1938, p. 33.

24.04.1938 (evening):

Let all mortal flesh: Bairstow. SMH 23.04.1938, p. 33.

01.05.1938 (morning):

Service: Wesley in F

Jesu the very thought of thee: Bairstow. SMH 30.04.1938, p. 33.

01.05.1938 (evening):

How calmly the evening: Edgar. SMH 30.04.1938, p. 33.

08.05.1938 (morning):

O wisdom, spirit of the Holy God: Noble. SMH 07.05.1938, p. 18.

08.05.1938 (evening):

From thy love as a father: Gounod. SMH 07.05.1938, p. 18.

15.05.1938 (morning):

How lovely are the messengers: Mendelssohn. SMH 14.05.1938, p. 25.

15.05.1938 (evening):

Thou wilt keep him [in perfect peace]: Wesley. SMH 14.05.1938, p. 25.

22.05.1938 (morning):

Almighty and merciful God: Goss. SMH 21.05.1938, p. 25.

22.05.1938 (evening):

Saviour who in thine own image: Cornelius. SMH 21.05.1938, p. 25.

29.05.1938 (morning):

They that go down to the sea in ships: Bantock. SMH 28.05.1938, p. 33.

29.05.1938 (evening):

Light of the world we know this praise: Elgar. SMH 28.05.1938, p. 33.

05.06.1938 (morning):

Come Holy Ghost: Attwood. SMH 04.06.1938, p. 4.

05.06.1938 (evening):

In divers tongues: Palestrina. SMH 04.06.1938, p. 4.

12.06.1938 (morning):

Blessed angel spirits: Tchaikovsky. SMH 11.06.1938, p. 5.

12.06.1938 (evening):

Bright the vision: Kitson. SMH 11.06.1938, p. 5.

19.06.1938 (morning):

Holy, holy, holy: Rachmaninoff. SMH 18.06.1938, p. 4.

19.06.1938 (evening):

And the people saw the thunderings: Stainer. SMH 18.06.1938, p. 4.

26.06.1938 (morning):

If ye love me, keep my commandments: Tallis. SMH 25.06.1938, p. 8.

26.06.1938 (evening):

Blessing, glory and wisdom: Bach. SMH 25.06.1938, p. 8.

03.07.1938 (morning):

From thy love as a father: Gounod. SMH 02.07.1938, p. 7.

03.07.1938 (evening):

Turn back O man: Holst. SMH 02.07.1938, p. 7.

10.07.1938 (morning):

As pants the hart: Spohr. SMH 09.07.1938, p. 29.

10.07.1938 (evening):

Come unto him all ye that labour: Gounod. SMH 09.07.1938, p. 29.

17.07.1938 (evening):

O thou that hearest prayer: Walford Davies. SMH 16.07.1938, p. 22.

24.07.1938 (morning):

O God whose nature and property: Wesley. SMH 23.07.1938, p. 7.

24.07.1938 (evening):

The heavens are telling [from *The Creation*]: Haydn. SMH 23.07.1938, p. 7.

31.07.1938 (morning):

Out of the deep: Gibbons. SMH 30.07.1938, p. 23.

31.07.1938 (evening):

Hear my prayer: Mendelssohn. SMH 30.07.1938, p. 23.

07.08.1938 (morning):

How beautiful are their feet: Stanford. SMH 06.08.1938, p. 7.

07.08.1938 (evening):

How lovely are the messengers: Mendelssohn. SMH 06.08.1938, p. 7.

14.08.1938 (morning):

Thou wilt keep him in perfect peace: Williams. SMH 13.08.1938, p. 25.

14.08.1938 (evening):

How lovely are thy dwellings fair: Mendelssohn. SMH 13.08.1938, p. 25.

21.08.1938 (morning):

Jesu the very thought of thee: Stainer. SMH 20.08.1938, p. 25.

21.08.1938 (evening):

The lord is my shepherd: Schubert. SMH 20.08.1938, p. 25.

28.08.1938 (morning):

O Lord give thy Holy Spirit to our hearts: Tallis. SMH 27.08.1938, p. 25.

28.08.1938 (evening):

As pants the hart: Spohr. SMH 27.08.1938, p. 25.

04.09.1938 (morning):

Comfort O lord [the soul of thy servant]: Crotch. SMH 03.09.1938, p. 33.

04.09.1938 (evening):

Lord for thy tender mercies sake: Farrant. SMH 03.09.1938, p. 33.

11.09.1938 (morning):

He shall endure: Mendelssohn. SMH 10.09.1938, p. 18.

11.09.1938 (evening):

Lead kindly light: Stainer. SMH 10.09.1938, p. 18.

18.09.1938 (morning):

Blessed are the merciful: Hiles. SMH 17.09.1938, p. 4.

18.09.1938 (evening):

God is a spirit: Bennett. SMH 17.09.1938, p. 4.

25.09.1938: The Church Notices in SMH of 24.09.1938 do not list the Cathedral.

02.10.1938 (morning):

Call to remembrance: Farrant. SMH 01.10.1938, p. 26.

02.10.1938 (evening):

Doth not wisdom cry: Haking. SMH 01.10.1938, p. 26.

09.10.1938 (morning):

Almighty and everlasting God: Gibbons. SMH 08.10.1938, p. 34.

09.10.1938 (evening):

Turn back O man: Holst. SMH 08.10.1938, p. 34.

16.10.1938 (morning):

Service: Smart in F

They that go down to the sea in ships: [Bantock]. SMH 08.10.1938, p. 17.

16.10.1938 (evening):

Service: Arnold in A.

O gladsome light: [Sullivan]. SMH 08.10.1938, p. 17.

23.10.1938 (morning):

O lord bow down and hear: Palestrina. SMH 22.10.1938, p. 9.

23.10.1938 (evening):

O for a closer walk with God: Foster. SMH 22.10.1938, p. 9.

30.10.1938 (morning):

Lord God of Abraham [from *Elijah*]: Mendelssohn. SMH 29.10.1938, p. 17.

30.10.1938 (evening):

Lo my shepherd is divine: Haydn. SMH 29.10.1938, p. 17.

06.11.1938 (morning):

O Holy Ghost: Macfarren. SMH 05.11.1938, p. 17.

06.11.1938 (evening):

Save us O lord: Bairstow. SMH 05.11.1938, p. 17.

13.11.1938 (morning):

Judge me O God: Mendelssohn. SMH 12.11.1938, p. 5.

13.11.1938 (evening):

Unfold ye portals everlasting: Gounod. SMH 12.11.1938, p. 5.

20.11.1938 (morning):

O thou that hearest prayer: Walford Davies. SMH 19.11.1938, p. 19.

20.11.1938 (evening):

Thou will keep him in peace: Wesley. SMH 19.11.1938, p. 19.

27.11.1938 (morning):

But the lord is mindful: Lohr. SMH 26.11.1938, p. 19.

27.11.1938 (evening):

Whoso dwell under the most high: Martin. SMH 26.11.1938, p. 19.

04.12.1938 (morning):

Holy, holy, holy: Rachmaninoff. SMH 03.12.1938, p. 18.

04.12.1938 (evening):

Rejoice in the lord alway: Purcell. SMH 03.12.1938, p. 18.

11.12.1938 (morning):

O praise the lord: Rachmaninoff. SMH 10.12.1938, p. 4.

11.12.1938 (evening):

I saw the lord: Stainer. SMH 10.12.1938, p. 4.

18.12.1938 (morning):

I waited for the lord: [Mendelssohn]. SMH 17.12.1938, p. 4.

18.12.1938 (evening):

Zadok the priest: Handel. SMH 17.12.1938, p. 4.

25.12.1938 (evening):

Carols. SMH 24.12.1938, p. 25.

25.12.1938 (morning):

For unto us a child is born [from *Messiah*]: Handel. SMH 24.12.1938, p. 25.

25.12.1938 (evening):

Carols and excerpts from *Messiah*: Handel. SMH 24.12.1938, p. 25.

Part 2: Classification by composer and frequency.

Attwood:	<i>Come Holy Ghost</i>	1
Bach:	<i>Blessing, glory and wisdom</i>	1
	<i>Break forth, O beauteous heavenly light</i>	1
	<i>Come and thank him</i>	1
	<i>Jesu saviour I am thine</i>	1
	<i>O mighty king</i>	1
	<i>St Matthew Passion</i>	1
Bairstow:	<i>Jesu the very thought of thee</i>	1
	<i>Let all mortal flesh</i>	1
	<i>Save us O lord</i>	1
Bantock:	<i>They that go down to the sea in ships</i>	2
Bennett:	<i>God is a spirit</i>	2
Brahms:	<i>How lovely are thy dwellings</i> [from <i>Requiem</i>]	1
	<i>Requiem</i>	1

Cornelius:	<i>Saviour who in thine own image</i>	1
Crotch:	<i>Comfort O lord the soul of thy servant</i>	2
Elgar:	<i>How calmly the evening</i>	1
	<i>Light of the world we know this praise</i>	1
	<i>Seek him that maketh the seven stars [and Orion]</i>	1
Farrant:	<i>Call to remembrance</i>	2
	<i>Lord for thy tender mercies sake</i>	2
Foster:	<i>O for a closer walk with God</i>	2
Gibbons:	<i>Almighty and everlasting God</i>	2
	<i>Out of the deep</i>	1
Goss:	<i>Almighty and merciful God</i>	2
	<i>If we believe that Jesus died</i>	1
	<i>O saviour of the world</i>	1
Gounod:	<i>Come unto him all ye that labour</i>	1
	<i>From thy love as a father</i>	2
	<i>Unfold ye portals everlasting</i>	1
Haking:	<i>Doth not wisdom cry</i>	1
Handel:	<i>Excepts from Messiah</i>	1
	<i>For unto us a child is born [from Messiah]</i>	1
	<i>Passion Music from Messiah</i>	1
	<i>Zadok the priest</i>	1
Harwood:	<i>Blessed is he that cometh</i>	2
Haydn:	<i>Lo my shepherd is divine:</i>	1
	<i>The heavens are telling [from The Creation]</i>	1
Hiles:	<i>Blessed are the merciful</i>	1
Holst:	<i>Turn back O man</i>	2
Kitson:	<i>Bright the vision</i>	1
	<i>Jesu grant me this I pray</i>	1
	<i>Lord it belongs not to my care</i>	1
Lohr:	<i>But the lord is mindful</i>	1
Macfaren:	<i>O Holy Ghost</i>	1
Martin:	<i>Hail gladdening light</i>	1
	<i>Whoso dwell under the most high</i>	1

Mendelssohn:	<i>Blessed are the men</i>	1
	<i>He shall endure</i>	1
	<i>Hear my prayer</i>	1
	<i>Hear ye Israel [from Elijah]</i>	1
	<i>How lovely are the messengers</i>	2
	<i>How lovely are thy dwellings fair</i>	1
	<i>I waited for the lord</i>	1
	<i>Judge me O God</i>	1
	<i>Lord God of Abraham [from Elijah]</i>	1
Noble:	<i>O wisdom, spirit of the Holy God</i>	1
Palestrina:	<i>In divers tongues</i>	1
	<i>O lord bow down and hear</i>	1
Purcell:	<i>Rejoice in the lord always</i>	1
Rachmaninoff:	<i>Holy, holy, holy</i>	2
	<i>O praise the lord</i>	1
Schubert:	<i>The lord is my shepherd</i>	1
Spohr:	<i>As pants the hart</i>	2
Stainer:	<i>And the people saw the thunderings</i>	1
	<i>God so loved the world [from The Crucifixion]</i>	1
	<i>I saw the lord</i>	1
	<i>Jesu the very thought of thee</i>	1
	<i>Lead kindly light</i>	1
	<i>The Crucifixion</i>	1
Stanford:	<i>How beautiful are their feet</i>	1
Sullivan:	<i>O gladsome light</i>	2
Tallis:	<i>If ye love me, keep my commandments</i>	1
	<i>O lord give thy Holy Spirit to our hearts</i>	2
Tchaikovsky:	<i>Blessed angel spirits</i>	1
Walford Davies:	<i>O thou that hearest prayer</i>	2
Wesley:	<i>Blessed be the God and father</i>	1
	<i>O God whose nature and property</i>	2
	<i>Thou wilt keep him in perfect peace</i>	3
Williams:	<i>Thou wilt keep him in perfect peace</i>	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1939

Part 1: Chronological Lost

08.01.1939 (morning):

The righteous living for ever: Mendelssohn. SMH 07.01.1939, p. 22.

08.01.1939 (evening):

Seek him that maketh the seven stars and Orion: Elgar. SMH 07.01.1939, p. 22.

15.01.1939 (morning):

Thou wilt keep him in perfect peace: Williams. SMH 14.01.1939, p. 4.

15.01.1939 (evening):

Great is Jehovah the lord: Schubert. SMH 14.01.1939, p. 4.

22.01.1939 (morning):

Lord for thy tender mercies sake: Farrant. SMH 21.01.1939, p. 9.

22.01.1939 (evening):

As the hart pants after water brooks: Gounod. SMH 21.01.1939, p. 9.

29.01.1939 (morning):

Comfort, O lord, the soul of thy servant: Crotch. SMH 28.01.1939, p. 23.

29.01.1939 (evening):

How calmly the evening once more descending: Elgar. SMH 28.01.1939, p. 23.

05.02.1939 (morning):

Thou knowest lord: Purcell. SMH 04.02.1939, p. 18.

05.02.1939 (evening):

For ever blessed: Mendelssohn. SMH 04.02.1939, p. 18.

12.02.1939 (morning):

Almighty and everlasting God: Gibbons. SMH 11.02.1939, p. 18.

12.02.1939 (evening):

I will exalt thee: Tye. SMH 11.02.1939, p. 18.

19.02.1939 (morning):

Lift thine eyes from Elijah: Mendelssohn. SMH 18.02.1939, p. 18.

19.02.1939 (evening):

Blessing glory and wisdom: Bach. SMH 18.02.1939, p. 18.

26.02.1939 (morning):

Blessed are the men [who fear him] from Elijah: Mendelssohn. SMH 25.02.1939, p. 18.

26.02.1939 (evening):

Lord it belongs not to my care: Kitson. SMH 25.02.1939, p. 18.

05.03.1939 (morning):

Lord for thy tender mercies sake: Tye. SMH 04.03.1939, p. 18.

05.03.1939 (afternoon):

Concert of unaccompanied anthems. SMH 04.03.1939, p. 18.

05.03.1939 (evening):

Jesu grant me this I pray: Kitson. SMH 04.03.1939, p. 18.

12.03.1939 (morning):

Call to remembrance O lord: Farrant. SMH 11.03.1939, p. 26.

12.03.1939 (evening):

God so loved he world [from *The Crucifixion*]: Stainer. SMH 11.03.1939, p. 26.

19.03.1939 (morning):

O saviour of the world: Goss. SMH 18.03.1939, p. 18.

19.03.1939 (evening):

O God whose nature is ever to have mercy: Wesley. SMH 18.03.1939, p. 18.

26.03.1939 (morning):

O lord give thy Holy Spirit: Tallis. SMH 18.03.1939, p. 26.

26.03.1939 (afternoon):

St Matthew Passion: Bach. SMH 18.03.1939, p. 25.

26.03.1939 (evening):

Jesu saviour I am thine: Bach. SMH 18.03.1939, p. 25.

02.04.1939 (morning):

Hosanna to the son of David: Weekes. SMH 01.04.1939, p. 17.

02.04.1939 (evening):

O all ye that pass by: Morales. SMH 01.04.1939, p. 17.

05.04.1939 (evening):

Messiah Part 2: Handel. Broughton Choir. SMH 01.04.1939, p. 25.

07.04.1939 (evening):

The Crucifixion: Stainer. SMH 01.04.1939, p. 25.

09.04.1939 (morning):

Worth is the lamb from *Messiah*: Handel. SMH 08.04.1939, p. 22.

09.04.1939 (evening):

Hallelujah from Messiah: Handel. SMH 08.04.1939, p. 22.

16.04.1939 (morning):

For thy love as a father: Gounod. SMH 15.04.1939, p. 18.

16.04.1939 (evening):

How lovely are thy dwellings fair from Requiem: Brahms. SMH 15.04.1939, p. 18.

23.04.1939 (morning):

Jesu the very thought of thee: Bairstow. SMH 22.04.1939, p. 23.

23.04.1939 (evening):

Hail gladdening light: Martin. SMH 22.04.1939, p. 23.

30.04.1939 (morning):

O Lord God hear my prayer: Wesley. SMH 29.04.1939, p. 18.

30.04.1939 (evening):

Saviour who in thine own image: Cornelius. SMH 29.04.1939, p. 18.

07.05.1939 (morning):

If ye love me keep my commandments: Tallis. SMH 06.05.1939, p. 23.

07.05.1939 (evening):

As pants the hart for cooling streams: Spohr. SMH 06.05.1939, p. 23.

14.05.1939 (morning):

How beauteous are their feet: Stanford. SMH 13.05.1939, p. 23.

14.05.1939 (evening):

Whosoever dwelleth under the defence: Martin. SMH 13.05.1939 p. 23.

21.05.1939 (morning):

In divers tongues spake the apostles: Palestrina. SMH 20.05.1939, p. 29.

21.05.1939 (evening):

Lead kindly light: Stainer. SMH 20.05.1939, p. 29.

28.05.1939 (morning):

Holy Spirit come, O come: Martin. SMH 27.05.1939, p. 7.

28.05.1939 (evening):

Light of the world, we know thy praise: Elgar. SMH 27.05.1939, p. 7.

04.06.1939 (morning):

If ye love me [keep my commandments]: Tallis. SMH 03.06.1939, p. 22.

04.06.1939 (evening):

Hymn to the Trinity: Tchaikovsky. SMH 03.06.1939, p. 22.

11.06.1939 (morning):

Holy, holy, holy, ever blessed lord: Rachmaninoff. SMH 10.06.1939, p. 31.

11.06.1939 (evening):

Save us, O lord, working, guard us sleeping: Bairstow. SMH 10.06.1939, p. 31.

18.06.1939 (morning):

My soul there is a country: Parry. SMH 11.06.1939,, p. 30.

18.06.1939 (evening):

I saw the lord sitting upon a throne: Stainer. SMH 11.06.1939 p. 30.

25.06.1939 (morning):

My soul there is a country: Parry. SMH 24.06.1939, p. 7.

25.06.1939 (evening):

Bright the vision that delighted: Kitson. SMH 24.06.1939, p. 7.

02.07.1939 (morning):

Lord for thy tender mercies sake: Farrant. SMH 01.07.1939, p. 30.

02.07.1939 (evening):

Let the bright seraphin: Handel. SMH 01.07.1939, p. 30.

09.07.1939 (morning):

If with all your hearts: Mendelssohn. SMH 08.07.1939, p. 23.

09.07.1939 (evening):

Turn back, O man: Holst. SMH 08.07.1939, p. 23.

16.07.1939 (morning):

Seek ye the lord: Roberts. SMH 15.07.1939, p. 23.

16.07.1939 (evening):

Lord it belongs not to may care: Kitson. SMH 15.07.1939, p. 23.

23.07.1939 (morning):

O lord give thy Holy Spirit: Tallis. SMH 22.07.1939, p. 6.

23.07.1939 (evening):

Thou wilt keep him: Wesley. SMH 22.07.1939, p. 6.

30.07.1939 (morning):

Blessed is he who cometh in the name of the lord: Harwood. SMH 29.07.1939, p. 6.

30.07.1939 (evening):

Rejoice in the lord alway: Purcell. SMH 29.07.1939, p. 6.

06.08.1939 (morning):

O Lord, my God, hear thou the prayer: Wesley. SMH 05.08.1939, p. 22.

06.08.1939 (evening):

The lord is my shepherd: Schubert. SMH 05.08.1939, p. 22.

13.08.1939 (morning):

How lovely are the messengers: Mendelssohn. SMH 12.08.1939, p. 23.

13.08.1939 (evening):

He counteth all your sorrows: Mendelssohn. SMH 12.08.1939, p. 23.

20.08.1939 (morning):

Let all mortal flesh keep silence: Bairstow. SMH 19.08.1939, p. 23.

20.08.1939 (evening):

Lord God of heaven and earth: Spohr. SMH 19.08.1939, p. 23.

27.08.1939 (morning):

O wisdom spirit of the living God: [Noble]. SMH 26.08.1939, p. 6.

27.08.1939 (evening):

God so loved he world [from *The Crucifixion*]: Stainer. SMH 26.08.1939, p. 6.

03.09.1939 (morning):

O lord, rebuke me not: Gibbons. SMH 02.09.1939, p. 7.

03.09.1939 (evening):

Jesu grant me this I pray: Kitson. SMH 02.09.1939, p. 7.

10.09.1939 (morning):

O God whose nature and property is ever to have mercy: Wesley.
SMH 09.09.1939, p. 21.

10.09.1939 (evening):

Thou wilt keep him in perfect peace: Williams. SMH 09.09.1939, p. 21.

17.09.1939 (morning):

Come unto him – your lord will give you peace: Gounod. SMH 16.09.1939, p. 20.

17.09.1939 (evening):

How calmly the evening once more descending: Elgar. SMH 16.09.1939, p. 20.

24.09.1939 (morning):

The Lord is my shepherd – Brother James' air: Jacobs. SMH 23.09.1939 p. 21.

24.09.1939 (afternoon):

Concert of unaccompanied anthems. SMH 23.09.1939, p. 21.

24.09.1939 (evening):

How lovely are thy dwellings fair from *Requiem*: Brahms. SMH 23.09.1939, p. 21.

01.10.1939 (morning):

O for a closer walk with God: Foster. SMH 30.09.1939, p. 6.

01.10.1939 (evening):

Hymn to the cherubim: Rachmaninoff. SMH 30.09.1939, p. 6.

08.10.1939 (morning):

For the mountains shall depart: Mendelssohn. SMH 07.10.1939, p. 21.

08.10.1939 (evening):

How beauteous are their feet: Stanford. SMH 07.10.1939, p. 21.

15.10.1939 (morning):

Blessed is the God and father: Wesley. SMH 14.10.1939, p. 21.

15.10.1939 (afternoon):

Be thou faithful: Mendelssohn. SMH 14.10.1939, p. 21.

15.10.1939 (evening):

Blessed are the men [who fear him] from Elijah: Mendelssohn. SMH 14.10.1939 p. 21.

22.10.1939 (morning):

Incline thine ear to me O lord: Himmel. SMH 21.10.1939, p. 3.

22.10.1939 (evening):

O thou that hearest prayer: Walford Davies. SMH 21.10.1939, p. 3.

29.10.1939 (morning):

O Lord bow down thine ear and hear: Palestrina. SMH 28.10.1939, p. 7.

29.10.1939 (evening):

For thy love as a father: Gounod. SMH 28.10.1939, p. 7.

05.11.1939 (morning):

Forever blessed are they who died in the Lord: Mendelssohn. SMH 04.11.1939, p. 4.

05.11.1939 (evening):

If we believe that Jesus died: Goss. SMH 04.11.1939, p. 4.

12.11.1939 (morning):

Comfort, O lord, the soul of thy servant: Crotch. SMH 11.11.1939, p. 23.

12.11.1939 (evening):

Thou art the only way: Bach. SMH 11.11.1939, p. 23.

19.11.1939 (morning):

He watching over Israel [from Elijah]: Mendelssohn. SMH 18.11.1939, p. 3.

19.11.1939 (evening):

Blessing, glory and wisdom and thanks: Bach. SMH 18.11.1939, p. 3.

26.11.1939 (morning):

Blessed be the man: Selby. SMH 25.11.1939, p. 23.

26.11.1939 (evening):

Hail gladdening light: Martin. SMH 25.11.1939, p. 23.

03.12.1939 (morning):

Seek ye the lord: Roberts. SMH 02.12.1939, p. 24.

03.12.1939 (evening):

The night is departing: Mendelssohn. SMH 02.12.1939, p. 24.

10.12.1939 (morning):

Doth not wisdom cry: Hakin. SMH 09.12.1939, p. 4.

10.12.1939 (evening):

Judge me O lord: Mendelssohn. SMH 09.12.1939, p. 4.

17.12.1939 (morning):

Lord for thy tender mercies sake: Farrant. SMH 16.12.1939, p. 4.

17.12.1939 (evening):

Comfort ye my people saith the lord [from Messiah]: Handel. SMH 16.12.1939, p. 4.

24.12.1939 (morning):

Rejoice in the lord alway: Purcell. SMH 23.12.1939, p. 19.

24.12.1939 (evening):

Carols. SMH 23.12.1939, p. 19.

25.12.1939 (morning):

Now once again our hearts we raise: Fletcher. SMH 23.12.1939, p. 19.

25.12.1939 (evening):

Sing and rejoice: Harwood. SMH 23.12.1939,,9.

31.12.1939 (morning):

Sing and rejoice: Harwood. SMH 30.12.1939, 3.

31.12.1939 (evening):

Ring out wild bells: Fletcher. SMH 30.12.1939, 3.

Part 2: Classification by composer and frequency.

Bach:	<i>Blessing glory and wisdom and thanks</i>	2
	<i>Jesu saviour I am thine</i>	1
	<i>St Matthew Passion</i>	1
	<i>Thou art the only way</i>	1
Bairstow:	<i>Jesu the very thought of thee</i>	1
	<i>Let all mortal flesh keep silence</i>	1
	<i>Save us, O lord, working, guard us sleeping</i>	1
Brahms:	<i>How lovely are thy dwellings fair from Requiem</i>	2
Cornelius:	<i>Saviour who in thine own image</i>	1
Crotch:	<i>Comfort, O lord, the soul of thy servant</i>	2
Elgar:	<i>How calmly the evening once more descending</i>	2
	<i>Light of the world, we know thy praise</i>	1
	<i>Seek him that maketh the seven stars and Orion</i>	1
Farrant:	<i>Call to remembrance O lord</i>	1
	<i>Lord for thy tender mercies sake</i>	3
Fletcher:	<i>Now once again our hearts we raise</i>	1
	<i>Ring out wild bells</i>	1
Foster:	<i>O for a closer walk with God</i>	1
Gibbons:	<i>Almighty and everlasting God</i>	1
	<i>O lord, rebuke me not</i>	1
Goss:	<i>If we believe that Jesus died</i>	1
	<i>O saviour of the world</i>	1
Gounod:	<i>As the hart pants after water brooks</i>	1
	<i>Come unto him – your lord will give you peace</i>	1
	<i>For thy love as a father</i>	2
Hakin:	<i>Doth not wisdom cry</i>	1
Handel:	<i>Comfort ye my people saith the lord [from Messiah]</i>	1
	<i>Hallelujah from Messiah</i>	1
	<i>Let the bright seraphin</i>	1
	<i>Messiah Part 2 (Broughton choir)</i>	1
	<i>Worth is the lamb from Messiah</i>	1
Harwood:	<i>Blessed is he who cometh in the name of the lord</i>	1
	<i>Sing and rejoice</i>	2

Himmel:	<i>Incline thine ear to me O lord</i>	1
Holst:	<i>Turn back, O man</i>	1
Kitson:	<i>Bright the vision that delighted</i>	1
	<i>Jesu grant me this I pray</i>	2
	<i>Lord it belongs not to my care</i>	2
Martin:	<i>Hail gladdening light</i>	2
	<i>Holy Spirit come, O come</i>	1
	<i>Whosoever dwelleth under the defence</i>	1
Mendelssohn:	<i>Be thou faithful</i>	1
	<i>Blessed are the men [who fear him] from Elijah</i>	2
	<i>For ever blessed [are they who died in the Lord]</i>	2
	<i>For the mountains shall depart</i>	1
	<i>He counteth all your sorrows</i>	1
	<i>He watching over Israel [from Elijah]</i>	1
	<i>How lovely are the messengers</i>	1
	<i>If with all your hearts</i>	1
	<i>Judge me O lord</i>	1
	<i>Lift thine eyes from Elijah</i>	1
	<i>The night is departing</i>	1
	<i>The righteous living for ever</i>	1
Morales:	<i>O all ye that pass by</i>	1
Noble:	<i>O wisdom spirit of the living God</i>	1
Palestrina:	<i>In divers tongues spake the apostles</i>	1
	<i>O Lord bow down thine ear and hear</i>	1
Parry:	<i>My soul there is a country</i>	2
Purcell:	<i>Rejoice in the lord alway</i>	2
	<i>Thou knowest lord</i>	1
Rachmaninoff:	<i>Holy, holy, holy, ever blessed lord</i>	1
	<i>Hymn to the cherubim</i>	1
Roberts:	<i>Seek ye the lord</i>	2
Schubert:	<i>Great is Jehovah the lord</i>	1
	<i>The lord is my shepherd</i>	1
Selby:	<i>Blessed be the man</i>	1
Spohr:	<i>As pants the hart for cooling streams</i>	1
	<i>Lord God of heaven and earth</i>	1

Stainer:	<i>God so loved he world [from The Crucifixion]</i>	2
	<i>I saw the lord sitting upon a throne</i>	1
	<i>Lead kindly light</i>	1
	<i>The Crucifixion</i>	1
Stanford:	<i>How beauteous are their feet</i>	2
Tallis:	<i>If ye love me keep my commandments</i>	2
	<i>O lord give thy Holy Spirit</i>	2
Tchaikovsky:	<i>Hymn to the Trinity</i>	1
Tye:	<i>I will exalt thee</i>	1
	<i>Lord for thy tender mercies sake</i>	1
Walford Davies:	<i>O thou that hearest prayer</i>	1
Weekes:	<i>Hosanna to the son of David</i>	1
Wesley:	<i>Blessed is the God and father</i>	1
	<i>O God whose nature and property is ever to have mercy</i>	2
	<i>O Lord God hear my prayer</i>	1
	<i>O Lord, my God, hear thou the prayer</i>	1
	<i>Thou wilt keep him</i>	1
Williams:	<i>Thou wilt keep him in perfect peace</i>	2

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1940

Chronological list:

07.01.1940 (morning):

How lovely are thy dwellings fair [from *Requiem*]: Brahms. SMH 06.01.1940 p. 21.

07.01.1940 (evening):

The righteous living forever: Mendelssohn. SMH 06.01.1940 p. 21.

14.01.1940 (morning):

Seek him that maketh the seven stars: Elgar. SMH 13.01.1940 p. 4.

14.01.1940 (evening):

Thou wilt keep him in perfect peace: Williams. SMH 13.01.1940 p. 4.

21.01.1940 (morning):

Forever blessed: Mendelssohn. SMH 20.01.1940 p. 23.

21.01.1940 (evening):

City of God: Thompson. SMH 20.01.1940 p. 23.

28.01.1940 (evening):

Cast thy burden: Mendelssohn. SMH 27.01.1940 p. 7.

03.02.1940 (morning):

Lord give thy Holy Spirit: Tallis. SMH 02.02.1940 p. 23.

03.02.1940 (evening):

The lord is my shepherd: Jacobs. SMH 02.02.1940 p. 23.

10.02.1940 (morning):

Lord give thy Holy Spirit: Tallis. SMH 09.02.1940 p. 22.

10.02.1940 (evening):

Whosoever dwelleth: Martin. SMH 09.02.1940 p. 22.

17.02.1940 (morning):

Jesu the very thought of thee: Bairstow. SMH 16.02.1940 p. 23.

17.02.1940 (evening):

God so loved the world [from *The crucifixion*]: Stainer. SMH 16.02.1940 p. 23.

24.02.1940 (morning):

Jesu, the redeemer: Byrd. SMH 23.02.1940 p. 23.

24.02.1940 (evening):

Holy Spirit come: Martin. SMH 23.02.1940 p. 23.

03.03.1940 (evening):

From thy love as a father: Gounod. SMH 02.03.1940 p. 23.

10.03.1940 (morning):

Hear ye Israel [from Elijah]: Mendelssohn. SMH 09.03.1940 p. 23.

10.03.1940 (afternoon):

St Matthew Passion: Bach. SMH 09.03.1940 p. 23.

10.03.1940 (evening):

He counteth all your sorrows: Mendelssohn. SMH 09.03.1940 p. 23.

17.03.1940 (morning):

Blessed is he: Harwood. SMH 16.03.1940 p. 23.

17.03.1940 (evening):

Hosanna to the son of David: Weekes. SMH 16.03.1940 p. 23.

24.03.1940 (morning):

Blessed be the God and father: Wesley. SMH 23.03.1940 p. 21.

24.03.1940 (evening):

All hail the power: Williams. SMH 23.03.1940 p. 21.

31.03.1940 (morning):

In humble faith: Garrett. SMH 30.03.1940 p. 23.

31.03.1940 (evening):

Light of the world: Elgar. SMH 30.03.1940 p. 23.

07.04.1940 (morning):

The king of love: Jacobs. SMH 06.04.1940 p. 23.

07.04.1940 (evening):

Blessed are the merciful: Wiles. SMH 06.04.1940 p. 23.

14.04.1940 (morning):

God is a spirit: Bennett. SMH 13.04.1940 p. 23.

14.04.1940 (evening):

If we believe: Goss. SMH 13.04.1940 p. 23.

21.04.1940 (morning):

Thou wilt keep him: Wesley. SMH 20.04.1940 p. 28.

21.04.1940 (evening):

O for a closer walk: Foster. SMH 20.04.1940 p. 28.

28.04.1940 (morning):

O lord my God: Wesley. SMH 27.04.1940 p. 28.

28.04.1940 (evening):

Surrender of the soul: Cornelius. SMH 27.04.1940 p. 28.

05.05.1940 (morning):

Come Holy Ghost: Attwood. SMH 04.05.1940 p. 3.

05.05.1940 (evening):

Unfold ye portals: Gounod. SMH 04.05.1940 p. 3.

12.05.1940 (morning):

If ye love me: Tallis. SMH 11.05.1940 p. 21.

12.05.1940 (evening):

In diverse tongues: Palestrina. SMH 11.05.1940 p. 21.

19.05.1940 (morning):

O wisdom spirit: Noble. SMH 18.05.1940 p. 3.

19.05.1940 (evening):

Bright the vision: Kitson. SMH 18.05.1940 p. 3.

26.05.1940 (morning):

Holy lord God almighty: Tchaikovsky. SMH 25.05.1940 p. 3.

26.05.1940 (evening):

O saviour of the world: Goss. SMH 25.05.1940 p. 3.

02.06 .1940 (morning):

Hymn to the cherubim: Rachmaninoff. SMH 01.06.1940 p. 24.

02.06.1940 (late afternoon):

Hear my prayer: Mendelssohn. SMH 01.06.1940 p. 24.

09.06 .1940 (morning):

I waited for the lord: Mendelssohn. SMH 08.06.1940 p. 7.

09.06.1940 (late afternoon):

The heavens are telling [from *The Creation*]: Haydn. SMH 08.06.1940 p. 7.

16.06 .1940 (morning):

Almighty and most merciful God: Goss. SMH 15.06.1940 p.13.

16.06.1940 (late afternoon):

How lovely are thy dwellings fair [from *Requiem*]: Haydn. SMH 15.06.1940 p. 13.

23.06.1940 (morning):

Let all mortal flesh keep silent: Bairstow. SMH 22.06.1940 p. 24.

23.06.1940 (late afternoon):

Save us lord: Bairstow. SMH 22.06.1940 p. 24.

30.06.1940 (morning):

Comfort O Lord the soul of thy servant: Crotch. SMH 29.06.1940 p. 21.

30.06.1940 (late afternoon):

Seek ye the lord: Roberts. SMH 29.06.1940 p. 21.

07.07.1940 (morning):

Jesu grant me this I pray: Kitson. SMH 06.07.1940 p. 6.

07.07.1940 (late afternoon):

Come unto him: Gounod. SMH 06.07.1940 p. 6.

14.07.1940 (morning):

Turn thee again: Attwood. SMH 13.07.1940 p. 6.

14.07.1940 (late afternoon):

Jesu the very thought of thee: Bairstow. SMH 13.07.1940 p. 6.

21.07.1940 (morning):

The lord is my shepherd: Schubert. SMH 20.07.1940 p. 20.

21.07.1940 (late afternoon):

Lord it belongs not to my care: Kitson. SMH 20.07.1940 p. 20.

28.07.1940 (morning):

Cast thy burdens upon the lord: Mendelssohn. SMH 27.07.1940 p. 22.

28.07.1940 (late afternoon):

From thy love as a father: Gounod. SMH 27.07.1940 p. 22.

04.08.1940 (morning):

Rejoice in the lord [alway]: Purcell. SMH 03.08.1940 p. 18.

04.08.1940 (late afternoon):

Judge me O God: Mendelssohn. SMH 03.08.1940 p. 18.

11.08.1940 (morning):

Ye who now [are sorrowful from Requiem]: Brahms. SMH 10.08.1940 p. 6.

11.08.1940 (late afternoon):

Blessed is he: Harwood. SMH 10.08.1940 p. 6.

18.08.1940 (morning):

The king of love: Jacobs. SMH 17.08.1940 p. 22.

18.08.1940 (late afternoon):

Almighty and everlasting God: Gibbons. SMH 17.08.1940 p. 22.

25.08.1940 (morning):

Jesu the redeemer: Byrd. SMH 24.08.1940 p. 17.

25.08.1940 (late afternoon):

Holy Spirit come: Martin. SMH 24.08.1940 p. 17.

01.09.1940 (morning):

How beauteous: [????]. SMH 31.08.1940 p. 17.

01.09.1940 (late afternoon):

(unreadable). SMH 31.08.1940 p. 17.

08.09.1940 (morning):

Forever blessed: Mendelssohn. SMH 07.09.1940 p. 6.

08.09.1940 (late afternoon):

If we believe: Goss. SMH 07.09.1940 p. 6.

15.09.1940 (morning):

Jesu joy of man's desiring: Bach. SMH 14.09.1940 p. 21.

15.09.1940 (late afternoon):

Lord God of heaven: Spohr. SMH 14.09.1940 p. 21.

15.09.1940 (morning):

Jesu joy of man's desiring: Bach. SMH 14.09.1940 p. 21.

15.09.1940 (late afternoon):

Lord God of heaven: Spohr. SMH 14.09.1940 p. 21.

22.09.1940 (morning):

O lord my God: Wesley. SMH 21.09.1940 p. 4.

22.09.1940 (late afternoon):

Hymn to the Trinity: Tchaikovsky. SMH 28.09.1940 p. 4.

29.09.1940 (morning):

Lord my trust is in thy mercy: Mendelssohn. SMH 28.09.1940 p. 6.

29.09.1940 (late afternoon):

Surrender of the soul: Cornelius. SMH 21.09.1940 p. 6.

06.10.1940 (morning):

Grant us thy peace: Mendelssohn. SMH 05.10.1940 p. 19.

06.10.1940 (late afternoon):

O lord increase my faith: Gibbons. SMH 05.10.1940 p. 19.

13.10.1940 (morning):

O God whose nature: Wesley. SMH 12.10.1940 p. 22.

13.10.1940 (late afternoon):

Sing unto the lord: Tye. SMH 12.10.1940 p. 22.

20.10.1940 (morning):

They that go down to the sea in ships: Baintock. SMH 19.10.1940 p. 22.

20.10.1940 (late afternoon):

O be joyful: Bach. SMH 19.10.1940 p. 22.

27.10.1940 (morning):

He that shall endure: Mendelssohn. SMH 26.10.1940 p. 18.

27.10.1940 (late afternoon):

Let all mortal flesh [keep silent]: Bairstow. SMH 26.10.1940 p. 18.

03.11.1940 (morning):

Lord bow down thine ear: Palestrina. SMH 02.11.1940 p. 22.

03.11.1940 (late afternoon):

Comfort O Lord [the soul of thy servant]: Crotch. SMH 02.11.1940 p. 22.

10.11.1940 (morning):

Doth not wisdom cry: Hakin. SMH 09.11.1940 p. 22.

10.11.1940 (evening):

Let all mortal flesh [keep silent]: Bairstow. SMH 09.11.1940 p. 22.

17.11.1940 (morning):

The lord is my shepherd: Schubert. SMH 16.11.1940 p. 22.

17.11.1940 (evening):

O wisdom, spirit: Noble. SMH 16.11.1940 p. 22.

24.11.1940 (morning):

O lord my trust: Mendelssohn. SMH 23.11.1940 p. 7.

24.11.1940 (evening):

O give thanks: Handel. SMH 23.11.1940 p. 7.

01.12.1940 (morning):

Seek ye the lord: Roberts. SMH 30.11.1940 p. 3.

01.12.1940 (evening):

Judge me O God: Mendelssohn. SMH 30.11.1940 p. 3.

08.12.1940 (morning):

Turn thee again: Attwood. SMH 07.12.1940 p. 24.

08.12.1940 (evening):

Hosanna: Harwood. SMH 07.12.1940 p. 24.

15.12.1940 (morning):

O praise the lord from the heavens: Rachmaninoff. SMH 14.12.1940 p. 5.

15.12.1940 (afternoon):

Messiah: Handel. SMH 14.12.1940 p. 5.

15.12.1940 (evening):

How calmly the evening: Elgar. SMH 14.12.1940 p. 5.

22.12.1940 (morning):

Rejoice in the lord [always]: Purcell. SMH 21.12.1940 p. 5.

22.12.1940 (evening):

*The heavens are telling [from *The Creation*]:* Haydn. SMH 21.12.1940 p. 5.

24.12.1940 (evening):

Carols. SMH 21.12.1940 p. 5.

25.12.1940 (morning):

Now once again: Fletcher. SMH 21.12.1940 p. 5.

25.12.1940 (evening):

Carols. SMH 21.12.1940 p. 5.

29.12.1940 (morning):

*Glory to God [from *Messiah*]:* Handel. SMH 28.12.1940 p. 7.

29.12.1940 (evening):

*O thou that tellest [from *Messiah*]:* Handel. SMH 28.12.1940 p. 7.

Classification by composer and frequency:

Anon:	<i>How beauteous</i>	1
Attwood:	<i>Come Holy Ghost</i>	1
	<i>Turn thee again</i>	2
Bach:	<i>Jesu joy of man's desiring</i>	1
	<i>O be joyful</i>	1
	<i>St Matthew Passion</i>	1
Baintock:	<i>They that go down to the sea in ships</i>	1
Bairstow:	<i>Jesu the very thought of thee</i>	2
	<i>Let all mortal flesh keep silent</i>	3
	<i>Save us lord</i>	1
Bennett:	<i>God is a spirit</i>	1
Brahms:	<i>How lovely are thy dwellings fair [from Requiem]</i>	2
	<i>Ye who now [are sorrowful from Requiem]</i>	1
Byrd:	<i>Jesu, the redeemer</i>	2
Cornelius:	<i>Surrender of the soul</i>	2
Crotch:	<i>Comfort O Lord the soul of thy servant</i>	2
Elgar:	<i>How calmly the evening</i>	1
	<i>Light of the world</i>	1
	<i>Seek him that maketh the seven stars:</i>	1
Fletcher:	<i>Now once again</i>	1
Foster:	<i>O for a closer walk</i>	1
Garrett:	<i>In humble faith</i>	1
Gibbons:	<i>Almighty and everlasting God</i>	1
	<i>O lord increase my faith</i>	1
Goss:	<i>Almighty and most merciful God</i>	2
	<i>If we believe</i>	2
	<i>O saviour of the world</i>	1
Gounod:	<i>Come unto him</i>	1
	<i>From thy love as a father</i>	2
	<i>Unfold ye portals</i>	1
Hakin:	<i>Doth not wisdom cry</i>	1

Handel:	<i>Glory to God</i> [from <i>Messiah</i>]	1
	<i>Messiah</i>	1
	<i>O give thanks</i>	1
	<i>O thou that tellest</i> [from <i>Messiah</i>]	1
Harwood:	<i>Blessed is he</i>	2
	<i>Hosanna</i>	1
Haydn:	<i>The heavens are telling</i> [from <i>The Creation</i>]	2
Jacobs:	<i>The king of love</i>	2
	<i>The lord is my shepherd</i>	1
Kitson:	<i>Bright the vision</i>	2
	<i>Jesu grant me this I pray</i>	1
	<i>Lord it belongs not to my care</i>	1
Mendelssohn:	<i>Cast thy burdens upon the lord</i>	2
	<i>Forever blessed</i>	2
	<i>Grant us thy peace</i>	1
	<i>He counteth all your sorrows</i>	1
	<i>He that shall endure</i>	1
	<i>Hear my prayer</i>	1
	<i>Hear ye Israel</i> [from <i>Elijah</i>]	1
	<i>I waited for the lord</i>	1
	<i>Judge me O God</i>	2
	<i>O lord my trust</i>	1
Martin:	<i>The righteous living forever</i>	1
Noble:	<i>Holy Spirit come</i>	2
	<i>Whosoever dwelleth</i>	1
Palestrina:	<i>O wisdom spirit</i>	2
Purcell:	<i>In diverse tongues</i>	1
	<i>Lord bow down thine ear</i>	1
Purcell:	<i>Rejoice in the lord</i> [alway]	1
Rachmaninoff:	<i>Hymn to the cherubim</i>	1
	<i>O praise the lord from the heavens</i>	1
Roberts:	<i>Seek ye the lord</i>	2
Schubert:	<i>The lord is my shepherd</i>	2
Spohr:	<i>Lord God of heaven</i>	1
Stainer:	<i>God so loved the world</i> [from <i>The Crucifixion</i>]:	1

Tallis:	<i>If ye love me</i>	1
	<i>Lord give thy Holy Spirit</i>	1
Tchaikovsky:	<i>Holy lord God almighty</i>	1
	<i>Hymn to the Trinity</i>	1
Thompson:	<i>City of God</i>	1
Tye:	<i>Sing unto the lord</i>	1
Weekes:	<i>Hosanna to the son of David</i>	1
Wesley:	<i>Blessed be the God and father</i>	1
	<i>O God whose nature</i>	1
	<i>O lord my God</i>	2
	<i>Thou wilt keep him</i>	1
Wiles:	<i>Blessed are the merciful</i>	1
Williams:	<i>All hail the power</i>	1
	<i>Thou wilt keep him in perfect peace</i>	1

Beckett 1928 – 1940

Alcock:	<i>There is a river</i>	5N
Allegri:	<i>Miserere</i>	1
Anon:	<i>Hark the song of jubilee</i>	1
Anerio:	<i>Jesu once for our salvation crucified</i>	1N
Attwood:	<i>Come, Holy Ghost</i>	6
	<i>Turn Thee again</i>	6N
Bach:	<i>All glory, praise</i>	1N
	<i>Blessings, glory and wisdom</i>	
16	<i>Break forth, O beauteous light [from The Christmas Oratorio]</i>	1N
	<i>Cantata: God's time is best</i>	1N
	<i>Christians be joyful</i>	1N
	<i>Come and thank him</i>	2
	<i>Glory to God [in the highest from The Christmas Oratorio]</i>	1
	<i>Jesu joy of man's desiring</i>	1N

	<i>Jesu saviour I am Thine</i>	3N
	<i>Hear king of angels</i>	1
	<i>Lord our redeemer</i>	3
	<i>Mighty Lord and king all glorious</i>	4
	<i>O be joyful</i>	1N
	<i>O mighty king</i>	1N
	<i>Prepare thyself Zion</i>	1N
	<i>St John Passion</i>	4N
	<i>St Matthew Passion</i>	8
	<i>The Christmas Oratorio</i>	3
	<i>The Christmas oratorio – selection from</i>	3
	<i>Thou art the only way</i>	1N
	<i>With Jesus I will watch</i>	5
Bairstow:	<i>Blessed are the merciful</i>	1
	<i>If the Lord had not helped me</i>	5N
	<i>Jesu the very thought of Thee</i>	16
	<i>Let all mortal flesh keep silence</i>	13
	<i>O Lord bow down Thine ear</i>	1
	<i>Save us, O Lord, waking; guard us sleeping</i>	11
Bantock:	<i>They that go down to the sea in ships</i>	10
Barnby:	<i>King all glorious</i>	1
Beethoven:	<i>Creation's Hymn</i>	1N
	<i>Hallelujah</i>	7
Bennett:	<i>God is a spirit</i>	18
	<i>God so loved the world</i>	1
Brahms:	<i>All flesh doth perish</i>	1N
	<i>Blessed are they that mourn</i>	1
	<i>Here on earth we have no continuing city</i>	1
	<i>How lovely is Thy dwelling place O Lord of hosts from Requiem</i>	26
	<i>Requiem</i>	7
	<i>Worthy art thou to be praised</i>	1
	<i>Ye now are sorrowful</i>	5
Button:	<i>Forth in our fathers living still</i>	1
Byrd:	<i>Jesu the redeemer</i>	1N
Cornelius:	<i>Saviour who in thine own image</i>	10
	<i>The surrender of the soul</i>	4N
Crotch:	<i>Comfort, O Lord, the soul of Thy servant</i>	20
Elgar:	<i>How calmly the evening once more descending</i>	10N
	<i>Light of the world, we know Thy praise</i>	15

	<i>If we believe that Jesus died</i>	1N
	<i>O give thanks</i>	1N
	<i>We seek him with the seven stars</i>	5N
Farrant:	<i>Call to remembrance O Lord</i>	5
	<i>Lord for Thy tender mercies' sake</i>	15
Fletcher:	<i>Now once again our hearts we raise</i>	2N
	<i>Ring out wild bells</i>	1N
Foster:	<i>O for a closer walk with God</i>	17
Garrett:	<i>In humble faith and holy love</i>	12
	<i>The Lord is loving unto every man</i>	7
Gibbons:	<i>Almighty and everlasting God</i>	16
	<i>Hosanna to the son of David</i>	1
	<i>O Lord, in Thy wrath rebuke me not</i>	3
	<i>O Lord increase my faith</i>	1
	<i>Out of the deep</i>	2
Goss:	<i>Almighty and merciful God</i>	8N
	<i>Behold, now praise the Lord</i>	1
	<i>If we believe that Jesus died</i>	13
	<i>O saviour of the world</i>	12
	<i>Stand up and bless the Lord</i>	1
Gounod:	<i>As pants the hart after water brooks</i>	6N
	<i>Beside the cross</i>	1
	<i>Come unto him – the Lord will give you peace</i>	14
	<i>Come unto me all ye who labour</i>	1
	<i>For us Christ is made a victim</i>	2
	<i>From Thy love as a father</i>	16
	<i>O saving victim slain for us</i>	1
	<i>Send out Thy light and Thy truth</i>	3
	<i>The king of love</i>	2
	<i>The word is flesh become</i>	1
	<i>Unfold ye portals</i>	5
Haking:	<i>Doth not wisdom cry</i>	15
Handel:	<i>And suddenly from Messiah</i>	1
	<i>And the glory of the Lord from Messiah</i>	2
	<i>But who can abide the day of his coming from Messiah</i>	3
	<i>Comfort ye, comfort ye my people</i>	5
	<i>Ev'ry valley shall be exhalted from Messiah</i>	1
	<i>For unto us a child is born from Messiah</i>	5
	<i>Glory to God in the highest</i>	6
	<i>God save the king</i>	1
	<i>Hallelujah from Messiah</i>	6

	<i>His yoke is easy from Messiah</i>	1
	<i>Let the bright seraphim</i>	5
	<i>Lift up your heads from Messiah</i>	6
	<i>Messiah</i>	1
	<i>Messiah, selections from</i>	4
	<i>O give thanks</i>	1N
	<i>O lovely peace</i>	2
	<i>O Thou that tallest good tidings from Messiah</i>	6
	<i>Passion Music from Messiah</i>	1
	<i>Surely He hath borne our griefs from Messiah</i>	1
	<i>Then round about the starry throne</i>	3
	<i>There were shepherds from Messiah</i>	4
	<i>Thus said the Lord of hosts</i>	3
	<i>We never will bow down to the rude stick and sculptured stone</i>	8
	<i>Worthy is the lamb that was slain from Messiah</i>	11
	<i>Zadock the priest</i>	
2		
Harwood:	<i>Blessed is he that cometh in the name of the Lord</i>	6
	<i>Hosanna</i>	1N
	<i>Sing and rejoice</i>	1N
Haydn:	<i>Hear us Lord</i>	4N
	<i>Lo, my shepherd is divine</i>	10
	<i>The heavens are telling from The Creation</i>	12
Hiles:	<i>Blessed are the merciful:</i>	9
Himmel:	<i>Incline Thine ear to me, O Lord</i>	12
Holst:	<i>Earth might be fair</i>	1N
	<i>Turn back O man</i>	6N
Jackson:	<i>I give thanks unto the Lord</i>	1
Jacobs:	<i>The king of love</i>	1N
	<i>The Lord is my shepherd</i>	1N
Kitson:	<i>Bright the vision that delighteth</i>	6N
	<i>Jesu grant me this I pray</i>	7N
	<i>Lord it belongs not to my care</i>	9
Lohr:	<i>But the Lord is mindful</i>	1N
Macfarren:	<i>O Holy Ghost, into our minds send down thy heavenly light:</i>	13
Martin:	<i>Come unto him</i>	1N
	<i>Hail gladdening light</i>	8
	<i>Ho everyone that thirsteth</i>	1
	<i>Holy Spirit, come</i>	6

	<i>The Lord is loving</i>	1
	<i>Whosoever dwelleth under the defence of the most high</i>	11
Massey:	<i>The face of death</i>	1N
	<i>What shall I render to the Lord for all his benefits</i>	1
Mendelssohn:		
	<i>Above him stood the seraphim</i>	1N
	<i>All men, all things, praise the Lord</i>	1
	<i>And then shall your light break forth</i>	1
	<i>Be not afraid from Elijah</i>	6
	<i>Be thou faithful</i>	2
	<i>Behold God the Lord passed by</i>	1
	<i>Blessed are the men who fear him from Elijah.</i>	5
	<i>But the Lord is mindful of his own</i>	3N
	<i>Cast thy burdens upon the Lord</i>	4
	<i>For ever blessed</i>	4
	<i>For he shall give his angels charge over thee</i>	3
	<i>For the mountains shall depart</i>	3
	<i>Grant us Thy peace</i>	1N
	<i>Happy and blest are they</i>	3
	<i>He counteth all your sorrows in time of need</i>	11
	<i>He is watching over Israel from Elijah</i>	7
	<i>He that shall endure to the end</i>	4
	<i>Hear my prayer</i>	8
	<i>Hear ye Israel from Elijah</i>	3
	<i>Hearts fell that love thee</i>	2
	<i>Holy, holy, holy</i>	1
	<i>How lovely are the messengers</i>	8
	<i>Hymn of Praise</i>	5
	<i>I go on my way in the strength of the Lord</i>	2N
	<i>I praise Thee O Lord my God</i>	1
	<i>I waited for the Lord</i>	10
	<i>If with all your hearts</i>	4
	<i>Judge me, O God</i>	12
	<i>Lift thine eyes to the mountains</i>	6
	<i>Lord God of Abraham from Elijah</i>	9
	<i>Lord, thou alone art God</i>	2
	<i>Now Thou above art, God</i>	1N
	<i>Now we are ambassadors</i>	1
	<i>O God have mercy</i>	1N
	<i>O for the wings</i>	1
	<i>O great is the depths of the riches of wisdom</i>	1
	<i>O Lord my trust</i>	1N
	<i>See what love</i>	2
	<i>Sleepers awake</i>	1N
	<i>St Paul, selections from</i>	1
	<i>Thanks be to God</i>	5
	<i>The Lord hath commanded his kindness</i>	1
	<i>The Lord is good</i>	3

	<i>The nations are now the Lord's</i>	1N
	<i>The night is departing</i>	5N
	<i>The righteous living forever</i>	10N
	<i>Then shall the righteous</i>	2N
	<i>We call through the darkness</i>	3N
	<i>Ye nations offer to the Lord glory and might</i>	1
Monk:	<i>Hail gladdening light</i>	1N
Morales:	<i>Is it nothing to you, all ye that pass by</i>	6
Mozart:	<i>Glorious is Thy name</i>	2
	<i>I will call upon the Lord</i>	5
	<i>Praise the Lord</i>	4
Noble:	<i>O Sapientia</i>	2N
	<i>O thou to whom</i>	1N
	<i>O wisdom, Spirit of the holy God</i>	11
Ouseley:	<i>Hear O Lord</i>	1N
	<i>It came even to pass</i>	2
Palestrina:	<i>Come Holy Ghost</i>	5
	<i>In divers tongues</i>	9
	<i>O Lord bow down thine ear</i>	18
Parry:	<i>My soul there is a country</i>	5N
Purcell:	<i>Rejoice in the Lord alway</i>	16
	<i>Thou knowest Lord</i>	5
Rachmaninoff:		
	<i>Holy, holy holy</i>	7
	<i>Hymn to the Cherubim</i>	2N
	<i>O praise the Lord from the heavens</i>	7
Roberts:	<i>Seek ye the Lord while he may be found</i>	12
Schubert:	<i>Great is Jehovah the Lord</i>	2N
	<i>The Lord is my shepherd</i>	7
Selby:	<i>Blessed be the man</i>	1N
Shaw:	<i>With a voice of singing</i>	3N
Spohr:	<i>As pants the hart for cooling streams</i>	12
	<i>Blest are the departed</i>	1
	<i>Come up hither</i>	1
	<i>Great and wonderful are Thy works</i>	1

	<i>Lord God of heaven and earth</i>	9
Stainer:	<i>And the people saw the thunderings</i>	9
	<i>Awake thou that sleepest and arise from the dead:</i>	1
	<i>God so loved the world from The Crucifixion</i>	10
	<i>I saw the Lord</i>	5
	<i>Jesu the very thought of Thee</i>	1N
	<i>Lead kindly light</i>	13
	<i>O gladsome light</i>	1
	<i>The Crucifixion</i>	15
	<i>What are these which are arrayed in white robes</i>	1
Stanford:	<i>How beateous are their feet who stand on Zion's hill</i>	14
Sullivan:	<i>Harken unto me</i>	4
	<i>O gladsome light</i>	10
	<i>O love the Lord</i>	1
Tallis:	<i>If ye love me keep my commandments</i>	10
	<i>O Lord, give thy Holy Spirit</i>	9N
	<i>If ye love me</i>	1N
Tchaikovsky:		
	<i>Blessed angel spirits offer praise undying:</i>	8
	<i>Hear Lord our God</i>	1N
	<i>Holy Lord God almighty</i>	1N
	<i>Hymn to the Trinity</i>	2
Thompson:	<i>City of God</i>	4N
	<i>O Thou not made with hands</i>	7N
Tye:	<i>Doth not wisdom cry</i>	1N
	<i>I will exalt thee</i>	2
	<i>Lord for Thy tender mercies' sake</i>	1N
	<i>Sing unto the Lord</i>	2N
Walford Davies:		
	<i>O Thou that hearest prayer</i>	10
Walmisley:	<i>Father in heaven in whom we hope</i>	1
	<i>Father of heaven</i>	3
	<i>From all that dwell below the skies</i>	1
Weekes:	<i>Hosanna to the son of David</i>	11
	<i>O God have mercy upon us</i>	1N
	<i>O God whose nature and property</i>	1
Wesley:	<i>Blessed be the God and father of our Lord Jesus Christ</i>	14
	<i>God is light</i>	1N

	<i>Lead me Lord in Thy righteousness</i>	13
	<i>O God whose nature and property is ever to have mercy</i>	13
	<i>O Lord, my God, hear Thou the prayer of Thy servant</i>	15
	<i>Thou wilt keep him in perfect peace</i>	15
	<i>Who can express the noble acts of the Lord</i>	1
West:	<i>Rend your hearts and not your garments</i>	1
Wiles:	<i>Blessed are the merciful</i>	1N
Williams:	<i>All hail the power</i>	1N
	<i>Thou wilt keep him in perfect peace</i>	4N
Wood:	<i>St Mark Passion</i>	3
Woodward:	<i>The Story of the Cross</i>	6

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN 1941 UNTIL 22.06.1941.

Chronological list:

05.01.1941 (morning):

Be thou faithful: [?????]. SMH 04.01.1941 p. 21.

05.01.1941 (evening):

The heavens are telling [from *The Creation*]: Haydn. SMH 04.01.1941 p. 21.

12.01.1941 (morning):

Mighty lord: Bach. SMH 11.01.1941 p. 18.

12.01.1941 (evening):

City of God: Thompson. SMH 11.01.1941 p. 18.

19.01.1941 (morning):

If with all your heart: Mendelssohn. SMH 18.01.1941 p. 17.

19.01.1941 (evening):

The mountains shall depart: Mendelssohn. SMH 18.01.1941 p. 17.

26.01.1941 (morning):

If with all your heart: Mendelssohn. SMH 25.01.1941 p. 17.

26.01.1941 (evening):

The mountains shall depart: Mendelssohn. SMH 25.01.1941 p. 17.

02.02.1941 (morning):

Jesu the very thought of thee: Bairstow. SMH 01.02.1941 p. 24.

02.02.1941 (evening):

God is a spirit: Bennett. SMH 01.02.1941 p. 24.

09.02.1941 (morning):

Almighty and everlasting God: Gibbons. SMH 08.02.1941 p. 24.

09.02.1941 (evening):

Save us O lord: Bairstow. SMH 08.02.1941 p. 24.

16.02.1941 (morning):

Jesu grant me this: Kitson. SMH 15.02.1941 p. 21.

16.02.1941 (evening):

O for a closer walk with God: Foster. SMH 15.02.1941 p. 21.

23.02.1941 (morning):

O thou son of righteousness: Wood. SMH 22.02.1941 p. 22.

23.02.1941 (evening):

Thou wilt keep him: Wesley. SMH 22.02.1941 p. 22.

02.03.1941 (afternoon):

Every prayer had for thy tender mercies: Farrant. (Broughton Choir) SMH 01.03.1941 p. 7.

02.03.1941 (evening):

Jesu our redeemer: Byrd. SMH 01.03.1941 p. 7.

09.03.1941 (morning):

O lord in thy wrath: Gibbons. SMH 08.03.1941 p. 6.

09.03.1941 (afternoon):

Comfort O lord: Crotch. (Broughton Choir) SMH 08.03.1941 p. 6.

09.03.1941 (evening):

Almighty and merciful God: Goss. SMH 08.03.1941 p. 6.

16.03.1941 (morning):

O lord my God: Wesley. SMH 15.03.1941 p. 24.

16.03.1941 (afternoon):

God so loved the world [from *The Crucifixion*]: Stainer. (Broughton Choir) SMH 15.03.1941 p. 24.

16.03.1941 (evening):

Lord it belongs not [to my care]: Kitson. SMH 15.03.1941 p. 24.

23.03.1941 (morning):

O lord bow down: Palestrina. SMH 22.03.1941 p. 4.

23.03.1941 (afternoon):

O wisdom, spirit: Noble. (Broughton Choir) SMH 22.03.1941 p. 4.

23.03.1941 (evening):

For ever blessed: Mendelssohn. SMH 22.03.1941 p. 4.

30.03.1941 (morning):

Jesu I will pray: Bach. SMH 29.03.1941 p. 17.

30.03.1941 (afternoon):

All ye that cried: Mendelssohn. (Broughton Choir) SMH 29.03.1941 p. 17

30.03.1941 (evening):

Come unto him: Gounod. SMH 29.03.1941 p. 17.

06.04.1941 (morning):

Laud ye the name of the lord: Rachmaninoff. SMH 05.04.1941 p. 17.

06.04.1941 (afternoon):

God so loved the world [from *The Crucifixion*]: Stainer. (Broughton Choir)
SMH 05.04.1941 p. 17.

06.04.1941 (evening):

Hosanna to the son of David: Weekes. SMH 05.04.1941 p. 17.

11.04.1941 (evening):

The Crucifixion: Stainer. SMH 05.04.1941 p. 17.

13.04.1941 (morning):

Blessed be the God and father: Wesley. SMH 12.04.1941 p. 15.

13.04.1941 (evening):

All hail the power: Williams. SMH 12.04.1941 p. 15.

20.04.1941 (morning):

In humble faith: Garrett. SMH 19.04.1941 p. 19.

20.04.1941 (afternoon):

The strife is o'er: Ley. (St Thomas', North Sydney) SMH 19.04.1941 p. 19.

20.04.1941 (evening):

Light of the world: Elgar. SMH 19.04.1941 p. 19.

27.04.1941 (morning):

He counteth all your sorrows: Mendelssohn. SMH 26.04.1941 p. 20.

27.04.1941 (afternoon):

Saviour breathe an every blessing: Martin. (St John's, Paramatta)
SMH 26.04.1941 p. 20.

27.04.1941 (evening):

Let all mortal flesh keep silent: Bairstow. SMH 26.04.1941 p. 20.

04.05.1941 (morning):

When called by thee: Bach. SMH 03.05.1941 p. 6

04.05.1941 (afternoon):

Anthem not mentioned. (All Saints', Woollahra) SMH 03.05.1941 p. 6.

04.05.1941 (evening):

How beautiful: Stanford. SMH 03.05.1941 p. 6.

11.05.1941 (morning):

The king of love: Jacobs. SMH 10.05.1941 p. 19

11.05.1941 (afternoon):

Had we but harkened: Davies (St Matthew's Manly) SMH 10.05.1941 p. 19.

11.05.1941 (evening):

Doth not wisdom cry: Hakin. SMH 10.05.1941 p. 19.

18.05.1941 (morning):

Come Holy Ghost: Attwood. SMH 17.05.1941 p. 17.

18.05.1941 (afternoon):

O worship the lord: [?????] (St John's, Ashfield) SMH 17.05.1941 p. 17.

18.05.04.1941 (evening):

If we believe: Goss. SMH 17.05.1941 p. 17.

25.05.1941 (morning):

Unfold ye portals: Gounod. SMH 24.05.1941 p. 17.

25.05.1941 (afternoon):

Hear us Lord: Haydn (St Jude's, Randwick)
SMH 24.05.1941 p. 17.

25.05.04.1941 (evening):

O be joyous: Prout. SMH 24.05.1941 p. 17.

01.06.1941 (morning):

If ye love me: Tallis. SMH 31.05.1941 p. 17.

01.06.1941 (afternoon):

When God of old came down from heaven: Hall (All Souls', Leichardt)
SMH 31.05.1941 p. 17.

01.06.04.1941 (evening):

In divers tongues: Palestrina. SMH 31.05.1941 p. 17.

08.06.1941 (morning):

Hymn to the Trinity: Tchaikovsky. SMH 07.06.1941 p. 4.

08.06.1941 (afternoon):

Call to remembrance: Roberts (St James', Croydon) SMH 07.06.1941 p. 4.

06.04.1941 (evening):

Bright the vision: Kitson. SMH 07.06.1941 p. 4.

15.06.1941 (morning):

Lord give thy Holy Spirit: Tallis. SMH 14.06.1941 p. 24.

15.06.1941 (afternoon):

Lift up your heads: Hopkins (St Alban's, Fivedock) SMH 14.06.1941 p. 24.

15.06.1941 (evening):

Holy lord God: Tchaikovsky. SMH 14.06.1941 p. 24.

22.06.1941 (morning):

God is a spirit: Bennett. SMH 14.06.1941 p. 24.

22.06.1941 (afternoon):

Son of my: [?????] (Holy Trinity, Concord West) SMH 14.06.1941 p. 24.

22.06.1941 (evening):

Holy lord God: Tchaikovsky. SMH 14.06.1941 p. 24.

During the rest of 1941, during 1942, 1943, 1944, 1945, 1946 and in 1947 prior to 24.05.1947, the Cathedral authorities advertised their Sunday services in the *Church Notices* section of *The Sydney Morning Herald* but did not specify the anthem to be sung. Publication resumed on 24.05.1947.

Classification by composer and frequency (Cathedral Choir only):

Anon:	<i>Be thou faithful</i>	1
Attwood:	<i>Come Holy Ghost</i>	1
Bach:	<i>Jesu I will pray</i>	1
	<i>Mighty lord</i>	1
	<i>When called by thee</i>	1
Bairstow:	<i>Jesu the very thought of thee</i>	1
	<i>Let all mortal flesh keep silent</i>	1
	<i>Save us O lord</i>	1
Bennett:	<i>God is a spirit</i>	2
Byrd:	<i>Jesu our redeemer</i>	1
Elgar:	<i>Light of the world</i>	1
Foster:	<i>O for a closer walk with God</i>	1
Gibbons:	<i>Almighty and everlasting God</i>	1
	<i>O lord in thy wrath</i>	1

Goss:	<i>Almighty and merciful God</i>	1
	<i>If we believe</i>	1
Gounod:	<i>Come unto him</i>	1
	<i>Unfold ye portals</i>	1
Hakin:	<i>Doth not wisdom cry</i>	1
Haydn:	<i>The heavens are telling [from <i>The Creation</i>]</i>	1
Jacobs:	<i>The king of love</i>	1
Kitson:	<i>Bright the vision</i>	1
	<i>Jesu grant me this</i>	1
	<i>Lord it belongs not [to my care]</i>	1
Mendelssohn:	<i>All ye that cried</i>	1
	<i>For ever blessed</i>	1
	<i>He counteth all your sorrows</i>	1
	<i>If with all your heart</i>	2
	<i>The mountains shall depart</i>	2
Prout:	<i>O be joyous</i>	1
Rachmaninoff:	<i>Laud ye the name of the lord</i>	1
Palestrina:	<i>In divers tongues</i>	1
	<i>O lord bow down</i>	1
Stanford:	<i>How beauteous</i>	1
Stainer:	<i>The Crucifixion</i>	1
Tallis:	<i>If ye love me</i>	1
	<i>Lord give thy Holy Spirit</i>	1
Tchaikovsky:	<i>Holy lord God</i>	1
	<i>Hymn to the Trinity</i>	1
Thompson:	<i>City of God</i>	1
Weekes:	<i>Hosanna to the son of David</i>	1
Wesley:	<i>Blessed be the God and father</i>	1
	<i>Thou wilt keep him</i>	1
Williams:	<i>All hail the power</i>	1
Wood:	<i>O thou son of righteousness</i>	1

Anthems sung in the Cathedral by other church choirs:

Anon:	<i>O worship the lord Son of my</i>	(St John's, Ashfield) (Holy Trinity, Concord West)
Crotch:	<i>Comfort O lord</i>	(Broughton)
Davies:	<i>Had we but harkened</i>	(St Matthew's Manly)
Farrant:	<i>Every prayer had for thy tender mercies</i>	(Broughton)
Hall:	<i>When God of old came down from heaven</i>	(All Souls', Leichardt)
Haydn:	<i>Hear us Lord</i>	(St Jude's, Randwick)
Hopkins	<i>Lift up your heads</i>	(St Alban's, Fivedock)
Ley:	<i>The strife is o'er</i>	(St Thomas', North Sydney)
Martin:	<i>Saviour breathe an every blessing:</i>	(St John's, Paramatta)
Noble:	<i>O wisdom, spirit:</i>	(Broughton)
Roberts:	<i>Call to remembrance</i>	(St James', Croydon)
Stainer:	<i>God so loved the world [from <i>The Crucifixion</i>].</i>	(Broughton) twice.

**ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL IN
1947 FROM 25.05.1947.**

Chronological list:

25.05.1947 (morning):

In divers tongues: Palestrina. SMH 24.05.1947 p. 28.

25.05.1947 (evening):

Blessing, [glory,] wisdom [and thanks]: Bach. SMH 24.05.1947 p. 28.

01.06.1947 (morning):

Hymn to the Trinity: Tchaikovsky. SMH 31.05.1947 p. 28.

01.06.1947 (evening):

O Trinity and unity: Stainer. SMH 31.05.1947 p. 28.

08.06.1947 (morning):

How beauteous: Stanford. SMH 07.06.1947 p. 17.

08.06.1947 (evening):

Almighty and merciful God: Goss. SMH 07.06.1947 p. 17.

15.06.1947 (morning):

Blessed be the God and father: Wesley. SMH 14.06.1947 p. 28.

15.06.1947 (evening):

My soul there is a country: Parry. SMH 14.06.1947 p. 28.

22.06.1947 (morning):

The Lord, he is good: Mendelssohn. SMH 21.06.1947 p. 29.

22.06.1947 (evening):

O thou that hearest prayer: Walford Davies. SMH 21.06.1947 p. 29.

29.06.1947 (morning):

If ye love me: Heap. SMH 28.06.1947 p. 28.

29.06.1947 (evening):

Remember not: Purcell. SMH 28.06.1947 p. 28.

06.07.1947 (morning):

My soul there is a country: Parry. SMH 05.07.1947 p. 19.

06.07.1947 (evening):

Let all mortal flesh: Bairstow. SMH 05.07.1947 p. 19.

13.07.1947 (morning):

The heavens are telling [from The creation]: Haydn. SMH 12.07.1947 p. 30.

13.07.1947 (evening):

Let the bright seraphim: Handel. SMH 12.07.1947 p. 30.

20.07.1947 (morning):

From thy love as a father: Gounod. SMH 19.07.1947 p. 30.

20.07.1947 (evening):

Save us O lord: Bairstow. SMH 19.07.1947 p. 30.

27.07.1947 (morning):

Light of the world: Elgar. SMH 26.07.1947 p. 39.

27.07.1947 (evening):

Praise the lord: Rachmaninoff. SMH 26.07.1947 p. 39.

03.08.1947 (morning):

O come everyone that thirsteth: Mendelssohn. SMH 02.08.1947 p. 18.

03.08.1947 (evening):

O savior of the world: Goss. SMH 02.08.1947 p. 18.

10.08.1947 (morning):

O wisdom, spirit: Noble. SMH 09.08.1947 p. 29.

10.08.1947 (evening):

Blessed is he: Harwood. SMH 09.08.1947 p. 29.

17.08.1947 (morning):

I waited for the lord: Mendelssohn. SMH 16.08.1947 p. 19.

17.08.1947 (evening):

O thou the central orb is righteousness: Wood. SMH 16.08.1947 p. 19.

24.08.1947 (morning):

Hear my prayer: Mendelssohn. SMH 23.08.1947 p. 29.

24.08.1947 (evening):

Blessing and honour: Bach. SMH 23.08.1947 p. 29.

31.08.1947 (morning):

Come and thank him: Bach. SMH 30.08.1947 p. 29.

31.08.1947 (evening):

O thou that hearest prayer: Walford Davies. SMH 30.08.1947 p. 29.

07.09.1947 (morning):

O thou that tellest [from Messiah]: Handel. SMH 06.09.1947 p. 30.

07.09.1947 (evening):

O Holy Ghost into our minds: Macfarren. SMH 06.09.1947 p. 30.

14.09.1947 (morning):

Gracious lord of all our being: Bach. SMH 13.09.1947 p. 27.

14.09.1947 (evening):

Hear my prayer: Mendelssohn. SMH 13.09.1947 p. 27.

21.09.1947 (morning):

Let the bright seraphim: Handel. SMH 20.09.1947 p. 28.

21.09.1947 (evening):

O thou that hearest prayer: Walford Davies. SMH 20.09.1947 p. 28.

28.09.1947 (morning):

Seek ye the lord: Roberts. SMH 27.09.1947 p. 21.

28.09.1947 (evening):

Judge me O God: Mendelssohn. SMH 27.09.1947 p. 21.

05.10.1947 (morning):

Comfort O lord: Crotch. SMH 04.10.1947 p. 23.

05.10.1947 (evening):

He shall defend them: Martin. SMH 04.10.1947 p. 23.

10.10.1947 (evening):

St Paul: Mendelssohn. Performance by the Cathedral Choir, with orchestra, in the Sydney Town Hall. SMH 04.10.1947 p. 23.

12.10.1947 (morning):

Choral Litany.

Blessing, glory, wisdom and thanks: Bach. SMH 11.10.1947 p. 28.

12.10.1947 (evening):

The lord is my shepherd: Schubert. SMH 11.10.1947 p. 28.

19.10.1947 (morning):

They that go down to the sea in ships: Bantock. SMH 18.10.1947 p. 29.

19.10.1947 (evening):

St Paul: Mendelssohn. SMH 18.10.1947 p. 29.

26.10.1947 (morning):

As pants the hart: Spohr. SMH 25.10.1947 p. 27.

26.10.1947 (evening):

O lovely peace: [????]. SMH 25.10.1947 p. 27.

02.11.1947 (morning):

Hail gladdening light: Martin. SMH 01.11.1947 p. 27.

02.11.1947 (evening):

O for a closer walk with God: Foster. SMH 01.11.1947 p. 27.

09.11.1947 (morning):

My soul there is a country: Parry. SMH 08.11.1947 p. 21.

09.11.1947 (evening):

Lord for thy tender mercies' sake: Farrant. SMH 08.11.1947 p. 21.

16.11.1947 (morning):

Bow down thine ear: Palestrina. SMH 15.11.1947 p. 39.

16.11.1947 (evening):

Holy, ever blessed: Rachmaninoff. SMH 15.11.1947 p. 39.

23.11.1947 (morning):

I praise thee O lord my God: Mendelssohn. SMH 22.11.1947 p. 30.

23.11.1947 (evening):

Lord thou alone art God: Mendelssohn. SMH 22.11.1947 p. 30.

30.11.1947 (morning):

My God, I love thee: Wood. SMH 29.11.1947 p. 39.

30.11.1947 (evening):

How lovely are the messengers: Mendelssohn. SMH 29.11.1947 p. 39.

07.12.1947 (evening):

How lovely are thy dwellings fair [from *Requiem*]: Brahms. SMH 06.12.1947 p. 21.

14.12.1947 (morning):

Worthy is the lamb [from *Messiah*]: Handel. SMH 13.12.1947 p. 15.

14.12.1947 (evening):

Hallelujah [from *Messiah*]: Handel. SMH 13.12.1947 p. 15.

21.12.1947 (morning):

Break forth into heavenly light: Bach. SMH 20.12.1947 p. 16.

21.12.1947 (evening):

Messiah: Handel. SMH 20.12.1947 p. 16.

24.12.1947 (evening):

Nine lessons and carols. SMH 20.12.1947 p. 16.

25.12.1947 (early morning):

Choral communion. SMH 20.12.1947 p. 16.

25.12.1947 (late morning):

Now once again: Fletcher. SMH 20.12.1947 p. 16.

25.12.1947 (evening):

Nine lessons and carols. SMH 20.12.1947 p. 16.

28.12.1947 (morning):

O thou that tellest [from *Messiah*]: Handel. SMH 27.12.1947 p. 17.

28.12.1947 (evening):

Silent Night: Gruber. SMH 27.12.1947 p. 17.

Classification by composer and frequency:

Anon:	<i>O lovely peace</i>	1
Bach:	<i>Blessing and honour</i>	1
	<i>Blessing, glory, wisdom, and thanks</i>	2
	<i>Break forth into heavenly light</i>	1
	<i>Come and thank him</i>	1
	<i>Gracious lord of all our being</i>	1
Bantock:	<i>They that go down to the sea in ships</i>	1
Bairstow:	<i>Let all mortal flesh</i>	1
	<i>Save us O lord</i>	1
Brahms:	<i>How lovely are thy dwellings fair</i> [from <i>Requiem</i>]	1
Crotch:	<i>Comfort O lord</i>	1
Elgar:	<i>Light of the world</i>	1
Farrant:	<i>Lord for thy tender mercies' sake</i>	1
Fletcher:	<i>Now once again</i>	1
Foster:	<i>O for a closer walk with God</i>	1
Goss:	<i>Almighty and merciful God</i>	1
	<i>O saviour of the world</i>	1
Gounod:	<i>From thy love as a father</i>	1
Gruber:	<i>Silent Night</i>	1

Handel:	<i>Hallelujah [from Messiah]</i>	1
	<i>Let the bright seraphim</i>	2
	<i>Messiah</i>	1
	<i>O thou that tellest [from Messiah]</i>	2
	<i>Worthy is the lamb [from Messiah]</i>	1
Harwood:	<i>Blessed is he:</i>	1
Haydn:	<i>The heavens are telling [from The creation]</i>	1
Heap:	<i>If ye love me</i>	1
Macfarren:	<i>O Holy Ghost into our minds</i>	1
Martin:	<i>Hail gladdening light</i>	1
	<i>He shall defend them</i>	1
Mendelssohn:	<i>Hear my prayer</i>	2
	<i>I praise thee O lord my God</i>	1
	<i>I waited for the lord</i>	1
	<i>Judge me O God</i>	1
	<i>How lovely are the messengers</i>	1
	<i>Lord thou alone art God</i>	1
	<i>O come everyone that thirsteth</i>	1
	<i>St Paul</i>	1
	<i>The Lord, he is good</i>	1
Noble:	<i>O wisdom, spirit</i>	1
Palestrina:	<i>Bow down thine ear</i>	1
	<i>In divers tongues</i>	1
Parry:	<i>My soul there is a country</i>	3
Purcell:	<i>Remember not</i>	1
Rachmaninoff	<i>Holy, ever blessed</i>	1
	<i>Praise the lord</i>	1
Roberts:	<i>Seek ye the lord</i>	1
Schubert:	<i>The lord is my shepherd</i>	1
Spohr:	<i>As pants the hart</i>	1
Stainer:	<i>O Trinity and unity</i>	1
Stanford:	<i>How beauteous</i>	1
Tchaikovsky:	<i>Hymn to the Trinity</i>	1

Walford Davies:	<i>O thou that hearest prayer</i>	3
Wesley:	<i>Blessed be the God and father</i>	1
Wood:	<i>My God, I love thee</i>	1
	<i>O thou the central orb is righteousness</i>	1

ANTHEMS AND SERVICES SUNG IN ST ANDREW'S CATHEDRAL FROM 01.01.1948 TO 26.06. 1948

Chronological list:

04.01.1948 (morning):

Let the bright seraphin: Handel. SMH 03.01.1948 p. 9.

04.01.1948 (evening):

Lord at all times: Mendelssohn. SMH 03.01.1948 p. 9.

11.01.1948 (morning):

Hear my prayer: Mendelssohn. SMH 10.01.1948 p. 13.

11.01.1948 (evening):

O for the wings of a dove: Mendelssohn. SMH 10.01.1948 p. 13.

18.01.1948 (morning):

Lord at all times: Mendelssohn. SMH 17.01.1948 p. 9.

18.01.1948 (evening):

O lovely peace: Handel. SMH 17.01.1948 p. 9.

25.01.1948 (morning):

O for closer walk with God: Foster. SMH 24.01.1948 p. 11.

25.01.1948 (evening):

From his love as a father: Gounod. SMH 24.01.1948 p. 11.

01.02.1948 (morning):

O wisdom, Spirit: Noble. SMH 31.01.1948 p. 21.

01.02.1948 (evening):

Lord it belongs not to my care: Kitson. SMH 31.01.1948 p. 21.

08.02.1948 (morning):

Choral Litany

As pants the hart: Spohr. SMH 07.02.1948 p. 15.

08.02.1948 (evening):

God is a spirit: Bennett. SMH 07.02.1948 p. 15.

15.02.1948 (morning):

All ye that pass: Morales. SMH 14.02.1948 p. 15.

15.02.1948 (evening):

If we believe: Goss. SMH 14.02.1948 p. 15.

22.02.1948 (morning):

Hymn to the Trinity: Tchaikovsky. SMH 21.02.1948 p. 21.

29.02.1948 (morning):

Incline thine ear: Himmell. SMH 28.02.1948 p. 21.

29.02.1948 (evening):

I waited for the Lord: Mendelssohn. SMH 28.02.1948 p. 21.

07.03.1948 (morning):

Thou wilt keep him in perfect peace: Wesley. SMH 06.03.1948 p. 21.

07.03.1948 (evening):

Worthy is the lamb that was slain [from *Messiah*]: Handel. SMH 20.03.1948 p. 21.

14.03.1948 (morning):

Choral Litany

O savior of the world: Goss. SMH 13.03.1948 p. 21.

14.03.1948 (evening):

St Matthew Passion: Bach. SMH 13.03.1948 p. 21.

21.03.1948 (morning):

The lord is my shepherd: Schubert. SMH 20.03.1948 p. 14.

21.03.1948 (evening):

Music from Bach's Passion [probably *St Matthew Passion*] SMH 20.03.1948 p. 14.

28.03.1948 (early morning):

Choral Communion: composer unstated. SMH 27.03.1948 p. 13.

28.03.1948 (late morning):

Hail gladdening light: Martin. SMH 27.03.1948 p. 13.

28.03.1948 (evening):

Hallelujah unto God's almighty son: Beethoven. SMH 27.03.1948 p. 13.

04.04.1948 (morning):

If we believe: Goss. SMH 03.04.1948 p. 15.

04.04.1948 (evening):

O thou the central orb of righteousness: Wood. SMH 03.04.1948 p. 15.

11.04.1948 (morning):

Light of the world: Elgar. SMH 10.04.1948 p. 15.

11.04.1948 (evening):

Laud ye the name of the lord: Rachmaninoff. SMH 10.04.1948 p. 15.

18.04.1948 (morning):

Surrender by the son: Cornelius. SMH 17.04.1948 p. 11

18.04.1948 (evening):

Blessed be the God and father: Wesley. SMH 17.04.1948 p. 11.

25.04.1948 (morning):

Ye who now sorrow [from *Requiem*]: Brahms. SMH 24.04.1948 p. 22.

25.04.1948 (evening):

My God, I love thee: Wood. SMH 24.04.1948 p. 22.

02.05.1948 (morning):

Unfold ye portals everlasting: Gounod. SMH 01.05.1948 p. 16.

02.05.1948 (evening):

O come everyone that thirsteth: Mendelssohn. SMH 01.05.1948 p. 16.

09.05.1948 (morning):

From thy love as a father: Gounod. SMH 08.05.1948 p. 21.

09.05.1948 (evening):

O for a closer walk with God: Foster. SMH 08.05.1948 p. 21.

16.05.1948 (morning):

In divers tongues: Palestrina. SMH 15.05.1948 p. 14.

16.05.1948 (evening):

God is a spirit: Bennett. SMH 15.05.1948 p. 14.

23.05.1948 (morning):

Hymn to the Trinity: Tchaikovsky. SMH 22.05.1948 p. 15.

23.05.1948 (evening):

O wisdom, Spirit: Noble. SMH 22.05.1948 p. 15.

30.05.1948 (morning):

They that go down to the sea in ships: Bantock. SMH 22.05.1948 p. 21.

30.05.1948 (evening):

Blessing, glory and wisdom: Bach. SMH 22.05.1948 p. 21.

06.06.1948 (morning):

We worship thee: Kalinnikov. SMH 05.06.1948 p. 15.

06.06.1948 (evening):

As pants the hart: Spohr. SMH 05.06.1948 p. 15.

13.06.1948 (morning):

How lovely are thy dwellings [from *Requiem*]: Brahms. SMH 12.06.1948 p. 22.

13.06.1948 (evening):

Save us O Lord working: Bairstow. SMH 12.06.1948 p. 22.

20.06.1948 (morning):

Comfort O Lord: Crotch. SMH 19.06.1948 p. 16.

20.06.1948 (evening):

O thou the central orb of righteousness: Wood. SMH 19.06.1948 p. 16.

27.06.1948 (morning):

The lord is my shepherd: Jacobs. SMH 26.06.1948 p. 16.

27.06.1948 (evening):

If we believe: Goss. SMH 26.06.1948 p. 16.

Classification by composer and frequency:

Anon:	<i>Choral Communion</i>	1
Bach:	<i>Blessing, glory and wisdom:</i>	1
	<i>St Matthew Passion</i>	1
Bairstow:	<i>Save us O Lord working</i>	1
Bantock:	<i>They that go down to the sea in ships</i>	1
Beethoven:	<i>Hallelujah unto God's almighty son</i>	1
Bennett:	<i>God is a spirit</i>	2
Brahms:	<i>How lovely are thy dwellings</i> [from <i>Requiem</i>]	1
	<i>Ye who now sorrow</i> [from <i>Requiem</i>]	1
Cornelius:	<i>Surrender by the son</i>	1
Crotch:	<i>Comfort O Lord</i>	1
Elgar:	<i>Light of the world</i>	1
Foster:	<i>O for closer walk with God</i>	2
Goss:	<i>If we believe</i>	3
	<i>O saviour of the world</i>	1

Gounod:	<i>From his love as a father</i>	2
	<i>Unfold ye portals everlasting</i>	1
Handel:	<i>Let the bright seraphin</i>	1
	<i>O lovely peace</i>	1
	<i>Worthy is the lamb that was slain [from Messiah]</i>	1
Himmell:	<i>Incline thine ear</i>	1
Jacobs:	<i>The lord is my shepherd</i>	1
Kalinnikov	<i>We worship thee</i>	1
Kitson:	<i>Lord it belongs not to my care</i>	1
Martin:	<i>Hail gladdening light</i>	1
Mendelssohn:	<i>Hear my prayer</i>	1
	<i>I waited for the Lord</i>	1
	<i>Lord at all times</i>	2
	<i>O come everyone that thirsteth</i>	1
	<i>O for the wings of a dove</i>	1
Morales:	<i>All ye that pass</i>	1
Noble:	<i>O wisdom, Spirit</i>	2
Palestrina:	<i>In divers tongues</i>	1
Rachmaninoff:	<i>Laud ye the name of the lord</i>	1
Schubert:	<i>The lord is my shepherd</i>	1
Spohr:	<i>As pants the hart</i>	2
Tchaikovsky:	<i>Hymn to the Trinity</i>	2
Wesley:	<i>Blessed be the God and father</i>	1
	<i>Thou wilt keep him in perfect peace</i>	1
Wood:	<i>My God, I love thee</i>	1
	<i>O thou the central orb of righteousness</i>	2

APPENDIX 12

TABLE 1: 1890 - 1910

YEAR	BACH	BARNBY	ELGAR	ELVEY	GOSS	GOUNOD	HANDEL	MARTIN	MENDELS-SOHN	SPOHR	STAINER	SULLIVAN	WESLEY	SUNG SERVICES
1890	0	1	0	3	7	4	5	0	7	3	15	1	1	96
1891	1	2	0	3	9	6	11	0	11	4	12	0	1	87
1892	0	1	0	4	7	1	10	0	6	3	10	0	1	65
1893	0	0	0	0	1	0	9	0	0	0	2	0	0	12
1894	0	0	0	0	2	1	4	0	1	0	3	0	0	12
1895	0	0	0	1	0	1	8	0	0	1	4	0	0	14
1896	0	0	0	0	0	0	3	0	0	0	3	0	0	12
1897	0	1	0	0	0	2	10	0	1	1	6	0	0	21
1898	0	2	0	0	2	0	3	0	0	0	7	0	1	17
1899	0	0	0	1	1	1	2	0	2	0	2	0	0	11
1900	0	1	0	0	0	1	5	0	1	0	5	0	0	16
1901	0	0	0	0	2	4	3	0	0	0	4	0	0	22
1902	0	1	0	0	2	4	3	0	3	1	1	0	0	25
1903	1	2	0	0	1	2	2	0	1	0	0	0	0	12
1904	1	0	0	0	1	3	3	0	2	1	3	0	1	20
1905	2	0	0	0	0	4	0	0	4	1	1	0	0	16
1906	1	0	0	0	1	5	1	0	2	1	2	0	0	12
1907	1	0	0	0	0	3	2	0	2	0	2	0	0	13
1908	7	0	1	0	0	3	0	0	0	1	1	0	0	14
1909	1	0	1	0	0	8	5	2	6	0	8	0	3	108
1910	5	4	0	1	5	16	4	8	16	2	11	6	4	108

TABLE 2: 1910 - 1932

YEAR	BACH	BARNBY	ELGAR	ELVEY	GOSS	GOUNOD	HANDEL	MARTIN	MENDELS-SOHN	SPOHR	STAINER	SULLIVAN	WESLEY	SUNG SERVICES
1910	5	4	0	1	5	16	4	8	16	2	11	6	4	108
1911	7	2	2	1	1	14	4	8	21	8	16	1	8	117
1912	8	3	1	0	1	13	1	8	15	4	11	6	6	107
1913	5	5	2	2	5	15	5	9	7	4	9	4	7	105
1914	3	2	2	0	3	16	4	5	17	4	8	1	8	109
1915	6	2	3	0	1	20	5	7	8	6	7	1	14	109
1916	3	1	3	0	0	16	5	6	9	4	12	1	12	112
1917	4	3	2	0	2	22	3	8	7	2	4	3	12	132
1918	3	2	3	0	4	15	3	7	7	2	11	2	7	114
1919	1	2	2	0	5	16	5	5	14	2	14	3	8	119
1920	3	2	2	0	6	12	7	3	11	11	9	3	15	124
1921	4	0	0	0	1	24	1	5	12	8	10	3	4	106
1922	3	0	0	0	2	19	5	6	12	8	8	2	6	112
1923	5	1	0	0	4	7	7	5	25	3	6	3	9	116
1924	6	0	0	0	5	0	8	6	31	1	1	1	9	109
1925	7	0	0	0	3	0	3	1	25	1	6	1	9	111
1926	4	1	0	0	4	0	4	1	26	1	4	1	5	103
1927	5	0	0	0	4	2	7	8	17	1	7	4	4	105
1928	7	0	1	0	4	6	7	3	17	3	3	3	4	115
1929	6	0	1	0	1	6	11	2	13	1	5	2	7	112
1930	3	0	1	0	2	5	10	2	23	3	6	2	8	113
1931	5	0	3	0	1	5	9	2	13	2	7	2	8	111
1932	6	0	2	0	3	2	10	1	15	3	7	1	4	116

TABLE 3: 1933 - 1940

YEAR	BACH	BARNBY	ELGAR	ELVEY	GOSS	GOUNOD	HANDEL	MARTIN	MENDELS-SOHN	SPOHR	STAINER	SULLIVAN	WESLEY	SUNG SERVICES
1933	9	1	2	0	4	3	8	4	15	3	5	1	3	115
1934	3	0	4	0	3	5	6	2	17	3	6	1	8	113
1935	5	0	2	0	2	2	8	3	18	4	3	1	6	113
1936	3	0	3	0	2	3	5	5	13	1	4	0	7	112
1937	3	0	4	0	2	5	1	0	7	1	3	1	8	105
1938	6	0	3	0	4	4	4	2	10	2	6	2	6	104
1939	4	0	3	0	2	4	5	4	14	2	5	0	6	112
1940	3	0	3	0	5	4	4	0	14	1	1	0	5	109

APPENDIX 9

Selected Pipe Organs in Sydney Anglican Churches

St James', Sydney, 1827.¹

The organ was built by John Gray of London. The specification was as follows:

Great organ		Swell organ	
Open Diapason	8	Open Diapason	8
Stop Diapason	8	Stop Diapason	8
Principal	4	Principal	4
Fifteenth	2		
Sesquialtera	-	Couplers	
Mixture	-	Swell to Great.	
Trumpet	8	Great to Pedals	

Compass: manuals GG to f3.

Two combination pedals

St Matthew's, Windsor, 1840.²

This was the first organ built in the Australian colonies. The builder was Johnson & Kinlock. The specification was as follows:

Great organ		Swell organ	
Open Diapason	8	Open Diapason	8
Stop Diapason	8	Stop Diapason	8
Principal	4	Principal	4
Twelfth	2 2/3	Trumpet	8
Fifteenth	2		
		Couplers	
		Swell to Great.	

Compass: Great, GG to f3, Swell F to f3. Pedals 1 1/2 octaves permanently coupled to Great keys. Swell pedal. Venetian swell shutters. Shifting movement on Great.

¹ The information under this heading has been taken from Graeme D. Rushworth, *Historic Organs of New South Wales, the Instruments, their Makers and Players, 1791-1940*, Hale & Iremonger, 1998, p. 27.

² The information under this heading has been taken from Rushworth, *Historic Organs of New South Wales*, p. 63.

The organ has been moved within the church and modified since it was installed. It has been restored, as far as is possible to its original specification and position in the rear gallery of the church.

St John's, Parramatta, 1841.³

The organ was of English origin but the builder is unknown. The specification was as follows:

Great organ		Swell organ	
Open Diapason	8	Open Diapason	8
Stop Diapason	8	Stop Diapason	8
Principal	4	Principal	4
Flute	4		
Fifteenth	2	Couplers	
Sesquialtera & Cornet	-	Swell to Great.	
Tierce Bass	-	Great to Pedals	

Compass: manuals GG to f3, pedals 1 ½ octaves

Combination pedal

The organ was destroyed by fire in 1866.

St Mark's, Darling Point, 1860.⁴

The organ was built in England by J. W. Walker & Sons. The specification was as follows:

Great organ		Swell organ	
Open Diapason	8	Open Diapason (from f')	8
Stopped Diapason (FF to B)	8	Stopped Diapason (from f')	8
Clarabella (from c')	8	Principal (from f')	4
Dulciana (from c')	8	Fifteenth (from f')	2
Principal	4	Horn (from f')	8
Twelfth	2 2/3	Stopped Diapason Choir	
Fifteenth	2	Bass (FF to e')	8

Compass: Great and Swell FF to f3, 61 notes.

German Pedals to act on great organ FF to c' 20 notes

Swell to Great coupler, 3 combination pedals.

³ The information under this heading has been taken from Rushworth, *Historic Organs of New South Wales*, p. 25.

⁴ The information under this heading has been taken from Rushworth, *Historic Organs of New South Wales*, p. 338.

St John's, Ashfield 1867.⁵

The organ was built in Australia by William Davidson. At the time, Corlette was the newly appointed rector of the church. The specification was as follows:

Manual		Pedal	
Open Diapason	8	Bourdon	16
Dulciana from c	8		
Stopped Diapason	8	Coupler	
Principal	4	Manual to Pedal	
Flute	4		
Fifteenth	2		

Compass 56/25, mechanical action, all manual stops enclosed in a swell box except for Open Diapason, lever swell pedal, 2 combination pedals. In 1883 the organ was moved to St Bartholomew's Anglican Church at Pyrmont and in 1962 moved to St Luke's Anglican Church, Northmead.

St Andrew's Cathedral and All Saints' Woollahra.⁶

The organ in St Andrew's Cathedral was built by Hill and Son of London in 1866. The organ in All Saint's Woollahra was built by Forster & Andrews of Hull, England in 1882. For a number of years these instruments were the two largest organs in Anglican Churches in Sydney. To facilitate comparison, the two specifications are side-by-side.

⁵ The information under this heading has been taken from Rushworth, *Historic Organs of New South Wales*, p. 99.

⁶ The information under the heading "St Andrew's Cathedral" has been taken from Rushworth, *Historic Organs of New South Wales*, p. 268. The information under the heading "All Saints' Woollahra" has been taken from Rushworth, *Historic Organs of New South Wales*, p. 246.

St Andrew's Cathedral

Pedal

Open Bass	16
Violon	16
Subbass	16
Quint	12
Violoncello	8
Bass Flute	8
Fifteenth	4
Trombone	16

Great

Bourdon	16
Open diapason No. 1	8
Open Diapason No. 2	8
Stopped Diapason	8
Spitz Flute	8
Octave	4
Harmonic Flute	4
Twelfth	3
Fifteenth	2
Mixture	V
Trumpet	8
Clarion	4

Choir

Lieblich Gedact	8
Pierced Gamba	8
Dulciana	8
Gemshorn	4
Lieblich Flute	4
Flautina	2
Clarionet	8

Swell

Bourdon	16
Open Diapason	8
Stopped Diapason	8
Cone Gamba	8
Octave	4
Fifteenth	2

All Saints', Woollahra

Pedal

Open Diapason	16
Bourdon	16
Principal	8
Trombone	16

Great

Bourdon	16
Open Diapason	8
Viola da Gamba	8
Gedact	8
Principal	4
Flute Harmonique	4
Twelfth	2 2/3
Fifteenth	2
Mixture	IV
Posaune	8

Choir

Lieblich Gedact	8
Dulciana	8
Flauto traverse	4
Flauto harmonique	2
Corno di Bassetto	8

Swell

Double Diapason (from co)	16
Open Diapason	8
Stopped Diapason	8
Gamba	8
Voix Celeste (from co)	8
Principal	4
Gedact Flote	4
Fifteenth	2

Echo Dulciana Cornet	V	Mixture	IV
Horn	8	Cornopean	8
Oboe	8	Oboe	8
Clarion	4		
Couplers		Couplers	
Great to Pedal		Great to Pedal	
Swell to Pedal		Swell to Pedal	
Choir to Pedal		Choir to Pedal	
Swell to Great		Swell to Great	
Choir to Great			
Swell to Great sub octave			
		Swell Octave	
		Swell Sub Octave	
Compass: 58/30		Compass 58/30	
4 combinations pedals for Great and Pedals combined.		3 combinations pedals to Great	
3 Combinations pedals for swell		3 Combinations pedals for swell	
		Reversible T-pedal for great to Pedal coupler	
Mechanical action throughout		Mechanical action on Swell, Choir and pedal	
		Pneumatic action to Great	

The following alterations were made to the organ in St Andrew's Cathedral in 1899 by Davidson:

Action converted from tracker to pneumatic.

Couplers added: Swell to Choir, Pedal to great pistons.

Swell division additional stops: Fagotto 16', Vox Humana 8'.

Choir division additional stop: Vox Angelica 8'.

Pedal additional stop: Open Bass 32'

The organ in All Saint's Woollahra remains unchanged.

St Stephen's Anglican Church, Newtown⁷

The organ was built by J. W. Walker & Sons in 1875.

Great Organ		Swell Organ	
Open Diapason	8	Double Diapason	16
Horn Diapason	8	Open Diapason	8
Dulciana	8	Stopped Diapason	8

⁷ Rushworth, Historic Organs, p. 343.

Stopped diapason	8	Principal	4
Principal	4	Fifteenth	2
Harmonic Flute	4	Mixture	II
Fifteenth	2	Cornopean	8
Mixture	III	Oboe	8
Couplers		Pedal Organ	
Swell to Great		Bourdon	16
Swell to pedal		Open Diapason	16
Great to Pedal			

Mechanical action throughout. Swell Organ in enclosed
 3 Combination Pedals for Great. Two Combination Pedals for Swell.
 The organ remains in its original condition.

St Andrew's Cathedral, Sydney, second organ⁸

The organ was built by John W. Whiteley in England in 1930

Great Organ		Swell Organ	
Violone	16	Quintatön	16
Open Diapason 1	8	Diapason Phonon	8
Open Diapason 2	8	Salicional	8
Open Diapason 3	8	Lieblich Gedact	8
Clarabella	8	Unda Maris II	8
Dulciana	8	Principal	4
Octave Diapason	4	Mixture	III
Principal	4	Cymbal	III
Flute	4	Double Trumpet	16
Mixture	II & III	Cornopean	8
Sesquialtera	III	Oboe	8
Trumpet	8	Vox Humana	8
		Clarion	4
Solo and Choir Organ		Pedal Organ	
Contra Viola	16	Contra Bourdon	32
Horn Diapason	8	Great Bass	16
Hohl Flute	8	Open Diapason	16
Violin	8	Violone	16
Violin	8	Contra Viola (from Solo)	16
Hohl Flute	4	Bourdon	16
Piccolo	2	Octave (extension of Open Diapason 16)	8
Clarionet	8	Flute (extension of Bourdon 16)	8

⁸ Rushworth, *Historic Organs*, p. 346.

Orchestral Oboe	8	Contra Trombone	32
Tuba	8	Ophicleide	16
		Tromba (extension of Ophicleide)	8

5 combination pistons and pedal studs for Great Organ

6 combination pistons and pedal studs for Swell Organ

6 combination pistons for Solo and Choir Organ

Numerous manual and pedal couplers

APPENDIX 10

Music sung by the Choir of All Saints' Anglican Church, Woollahra.

In this Appendix,

SMH is a reference to *The Sydney Morning Herald*.

Where SMH is followed by a date, the date is the day of publication of an edition of SMH

Parish Paper and PP are references to the monthly church paper initially called *All Saints' Woollahra cum St Stephen's Edgecliff Parish Paper*. No copy of a Parish Paper for the years 1925, 1926, 1927 or 1940 is the collection held by All Saints' Church. Copies for some months of years between 1928 and 1940 are missing.

Where two items are mentioned in relation to a date before 1920, such as 16.06.1894, it is likely that the first was sung at the main morning service and the second sung at the evening service. However, where the first item is a setting of either or both of the evening canticles and the second is an anthem, for example, the items advertised on 20.06.1894, both or all three would have been sung in the course of the evening service.

Te deum was sung only in a morning service and the *Magnificat* and the *Nunc dimittis* were sung only in an afternoon or an evening service.

A refers to a musical event or service held in All Saints' Church in the afternoon.

E refers to the evening service in All Saints' Church mostly at 7.30 pm.

HC is an abbreviation of Holy Communion.

M refers to the main morning service in All Saints' Church at 10.30 am.

Names and words in square brackets are not found in the advertisement referred to.

1893

SMH 03.06.1893, p. 16: *I will give Thee thanks*: [Mozart].

SMH 10.06.1893, p. 16: *What are these*: [Stainer].

SMH 05.08.1893, p. 16: *As pants the hart*: Spohr.

1894

SMH 24.02.1894, p. 16: *There is a green hill far away*: Sommerset.

SMH 03.03.1894, p. 16: *The Crucifixion*: Stainer.

SMH 17.03.1894, p. 16	<i>The Crucifixion</i> : Stainer
SMH 19.05.1894, p. 16:	<i>I am the Alpha and the Omega</i> : Stainer.
SMH 16.06.1894, p. 16:	<i>There is a green hill</i> : Gounod. <i>O Lord my God</i> : Malan.
SMH 20.06.1894, p. 16:	<i>Magnificat</i> : Parry, <i>Nunc dimittis</i> : Ebdon. <i>God so loved the world</i> from <i>The Crucifixion</i> : Stainer.
SMH 24.11.1894, p. 16:	<i>The wilderness</i> : Goss.
SMH 22.12.1894, p. 16:	<i>Comfort ye, Every Valley</i> , and <i>And the glory</i> , all from <i>Messiah</i> : Handel.

1895

Chronological List

SMH 12.01.1895, p. 16:	<i>For unto us</i> from <i>Messiah</i> : Handel.
SMH 19.01.1895, p. 16:	<i>I waited for the Lord</i> : Mendelssohn.
SMH 26.01.1895, p. 14:	<i>God hears the spirits groaning</i> : Baden Powell.
SMH 02.02.1895, p. 16:	<i>Magnificat</i> and <i>Nunc dimittis</i> : Garrett in E flat. <i>Song of heavens</i> : Sullivan.
SMH 09.02.1895, p. 16:	<i>Seek ye the Lord</i> : Roberts.
SMH 23.03.1895, p. 26:	<i>My God look upon us</i> : Reynolds. Passion Music from <i>Messiah</i> : Handel.
SMH 06.04.1895, p. 16:	<i>O saviour of the world</i> : Goss. Selection from <i>The Crown of Thorns</i> : [Anon] and from <i>Messiah</i> : Handel.
SMH 13.04.1895, p. 14:	<i>Worthy is the lamb</i> from <i>Messiah</i> : Handel.
SMH 20.04.1895, p. 16:	<i>Magnificat</i> : Parry. <i>Nunc dimittis</i> : Stainer. <i>O give thanks</i> : Goss.
SMH 27.04.1895, p. 16:	<i>Great is the Lord</i> : Sydenham.
SMH 08.06.1895, p. 16:	<i>Te deum</i> : Hopkins. <i>I am the Alpha and the Omega</i> : Stainer.
SMH 06.07.1895, p. 6:	<i>Behold the lamb of God</i> from <i>Messiah</i> : Handel.

SMH 20.07.1895, p. 16:	<i>Magnificat</i> : Parry. <i>Nunc dimittis</i> : Ebdon. <i>Send out thy light</i> : Gounod.
SMH 27.07.1895, p. 16:	<i>God hear the spirits groaning</i> : Baden Powell.
SMH 03.08.1895, p. 14	<i>As pants the hart</i> : Spohr.

Cumulative List

Anthems:

Anon:	Selection from <i>The Crown of Thorns</i>	1
Baden Powell:	<i>God hears the spirits groaning</i>	2
Goss:	<i>O give thanks</i>	1
	<i>O saviour of the world</i>	1
Gounod:	<i>Send out thy light</i>	1
Handel:	<i>Behold the lamb of God</i> from <i>Messiah</i>	1
	<i>For unto us</i> from <i>Messiah</i>	1
	Passion Music from <i>Messiah</i>	1
	Selection from <i>Messiah</i>	1
	<i>Worthy is the lamb</i> from <i>Messiah</i>	1
Mendelssohn:	<i>I waited for the Lord</i>	1
Reynolds:	<i>My God look upon us</i>	1
Roberts:	<i>Seek ye the Lord</i>	1
Spohr:	<i>As pants the hart</i>	1
Stainer:	<i>I am Alpha and Omega</i>	1
Sullivan:	<i>Song of heaven</i>	1
Sydenham	<i>Great is the Lord</i>	1

Services:

Magnificat:	<i>Garrett in E flat</i>	1
	<i>Parry</i>	2
Nunc dimittis:	<i>Ebdon</i>	1
	<i>Garrett in E flat</i>	1
	<i>Parry</i>	1

Te deum

Hopkins

1

1896**Chronological List**

- SMH 01.02.1896, p. 6: *Magnificat*: Hodson. *Nunc dimittis*: Stainer.
The Evening Prayer from *Eli*: Costa.
- SMH 21.03.1896, p. 12: *The Crucifixion*: Stainer.
- SMH 04.04.1896, p. 11: *Magnificat* and *Nunc dimittis*: Woodward.
God has appointed a day: Tours.
- SMH 02.05.1896, p. 6: *Magnificat* and *Nunc dimittis*: Woodward.
As pants the hart: Spohr.
- SMH 09.05.1896, p. 6. *Sing ye praises* from *Lobesang*: Mendelssohn.
I waited for the Lord: Mendelssohn.
- SMH 16.05.1896, p. 6: *Magnificat*: Hodson and *Nunc dimittis*: Martin.
God all glorious: Barnby.
- SMH 23.05.1896, p. 6: *Magnificat* and *Nunc dimittis*: Garrett in E flat.
Send out thy light: Gounod.
- SMH 30.05.1896, p. 6: *Te deum*: Woodward and *Jubilate*: Biggs.
I am Alpha and Omega [Stainer].
- SMH 06.06.1896, p. 6: *Turn thy face from my sins*: Attwood.
- SMH 13.06.1896, p. 6: *In humble faith and holy love*: Garrett.
- SMH 20.06.1896, p. 12: *Magnificat* and *Nunc dimittis*: Ebdon.
Evening Prayer from *Eli*: Costa.
Thou will keep him in perfect peace: Williams.
- SMH 27.06.1896, p. 12: *God hears the spirits groaning*: Baden Powell.
- SMH 04.07.1896 p. 6: *Magnificat* and *Nunc dimittis*: Garrett.
My God, look upon me: Reynolds.
- SMH 11.07.1896, p. 6: *There is a green hill*: Sommerset.
- SMH 18.07.1896, p. 6: *Magnificat* and *Nunc dimittis*: Woodward.
God so loved the world from *The Crucifixion*: Stainer.
- SMH 23.07.1896, p. 14: *Seek ye the Lord*: Roberts.

Cumulative List**Anthems**

Attwood:	<i>Turn thy face from my sins</i>	1
Baden Powell:	<i>God hears the spirits groaning</i>	1
Barnby:	<i>God all glorious</i>	1
Costa:	<i>The Evening Prayer from Eli</i>	2
Garrett:	<i>In humble faith and holy love</i>	1
Gounod:	<i>Send out thy light</i>	1
Mendelssohn:	<i>Sing ye praises from Lobesang</i>	1
Reynolds:	<i>My God, look upon me.</i>	1
Roberts:	<i>Seek ye the Lord</i>	1
Sommerset:	<i>There is a green hill</i>	1
Spohr:	<i>As pants the hart</i>	1
Stainer:	<i>I am Alpha and Omega</i>	1
	<i>The Crucifixion</i>	1
Tours:	<i>God has appointed a day</i>	1
Williams:	<i>Thou will keep him in perfect peace</i>	1

Services

Jubilate:	<i>Biggs</i>	1
Magnificat:	<i>Ebdon</i>	1
	<i>Garrett in E flat</i>	2
	<i>Hodson</i>	2
	<i>Woodward</i>	2
Nunc dimittis:	<i>Ebdon</i>	1
	<i>Garrett in E flat</i>	2
	<i>Martin</i>	1
	<i>Stainer.</i>	1`
	<i>Woodward</i>	2
Te deum:	<i>Woodward</i>	1

1897

Chronological List

- SMH 03.07.1897, p. 6: *Te deum*: Stainer [in C]. *Harken unto me*: Sullivan.
Magnificat and *Nunc dimittis*: C. H. Lloyd [in F].
- SMH 07.08.1897, p. 12: *Magnificat* and *Nunc dimittis*: C. H. Lloyd in F.
Draw near all ye people, Lord God of Abraham [from *Elijah*], and *Cast thy burden* [from *Elijah*] all Mendelssohn.
- SMH 14.08.1897, p. 6: *Te deum*: Stainer [in C].
Magnificat and *Nunc dimittis*: C. H. Lloyd [in F].
Blessed be the God and father: Wesley.
- SMH 21.08.1897, p. 6: *Te deum*: Smart in F. Sentences: Barnby.
Magnificat and *Nunc dimittis*: C. H. Lloyd [in F].
Thy word is a lantern: Purcell.
- SMH 28.08.1897, p. 6: *Te deum*: Smart in F. Sentences: Barnby.
Magnificat and *Nunc dimittis*: C. H. Lloyd [in F].
Rend your hearts: [Callem].
If with all your heart: Mendelssohn.
God is a spirit: Bennett.
- SMH 04.09.1897, p. 6: *Te deum*: Smart in F.
Be thou faithful unto death: Mendelssohn.
Magnificat and *Nunc dimittis*: Lloyd in F.
Harken unto me: Sullivan.
- SMH 11.09.1897, p. 6: *Te deum*: Smart in F. Sentences: Barnby and Wale.
Magnificat and *Nunc dimittis*: Lloyd in F.
I will go my way in the strength of the Lord: Mendelssohn.
- SMH 18.09.1897, p. 6: *Te deum*: Smart in F.
Trust in the Lord: Sullivan.
Magnificat and *Nunc dimittis*: Lloyd in F.
O Lord have mercy: Mendelssohn.
- SMH 25.09.1897, p. 6: *Te deum*: Smart in F. Sentences: Barnby and Wale.
Magnificat and *Nunc dimittis*: Lloyd in F.
Seek ye the Lord: Roberts.
- SMH 02.10.1897, p. 6: *Te deum*: Smart in F.
Seek ye the Lord: Roberts.
Magnificat and *Nunc dimittis*: Lloyd in F.
Our tears He counteth: Mendelssohn.

SMH 09.10.1897, p. 6:	<i>Te deum</i> : Smart in F. <i>Magnificat</i> and <i>Nunc dimittis</i> : Barnby in E. <i>But thou didst not leave</i> : Handel.
SMH 16.10.1897, p. 6:	<i>Te deum</i> : Smart in F. <i>Seek ye the Lord</i> : Roberts. <i>Magnificat</i> and <i>Nunc dimittis</i> : Barnby in E. <i>I am the Alpha and the Omega</i> : [Stainer].
SMH 23.10.1897, p. 6:	<i>Te deum</i> : Smart in F. Sentences: Barnby. <i>Magnificat</i> and <i>Nunc dimittis</i> : Barnby in E. <i>Comfort ye</i> and <i>Every valley from Messiah</i> : Handel.
SMH 30.10.1897, p. 6:	<i>Te deum</i> : Smart in F. Sentences: Barnby. <i>Magnificat</i> and <i>Nunc dimittis</i> : Barnby in E. <i>Thy word is a lantern</i> : [Purcell].

Cumulative List

Anthems:

Bennett:	<i>God is a spirit</i>	1
Callem:	<i>Rend your hearts</i>	1
Handel:	<i>But thou didst not leave</i>	1
	<i>Comfort ye</i> from <i>Messiah</i>	1
	<i>Every valley</i> from <i>Messiah</i>	1
Mendelssohn:	<i>Be thou faithful unto death</i>	1
	<i>Cast thy burden</i> [from <i>Elijah</i>]	1
	<i>Draw near all ye people, Lord God of</i> <i>Abraham</i> [from <i>Elijah</i>]	1
	<i>I will go my way in the strength of the Lord</i>	1
	<i>If with all your heart</i>	1
	<i>O Lord have mercy</i>	1
	<i>Our tears He counteth</i>	1
Purcell:	<i>Thy word is a lantern</i>	2
Roberts:	<i>Seek ye the Lord</i>	4
Stainer:	<i>I am Alpha and Omega</i>	1
Sullivan:	<i>Harken unto me</i>	2
	<i>Trust in the Lord</i>	1
Wesley:	<i>Blessed be the God and father</i>	1

Services:

Magnificat:	<i>Barnby in E</i>	4
	<i>Lloyd in F</i>	10
Nunc dimittis	<i>Barnby in E</i>	4
	<i>Lloyd in F</i>	10
Te deum:	<i>Smart in F</i>	12
	<i>Stainer in C</i>	

1898

SMH 06.08.1898, p. 14:	<i>Seek ye the Lord</i> : Roberts.
SMH 29.10.1898, p. 6:	<i>Magnificat</i> and <i>Nunc dimittis</i> : Smart. <i>What are these</i> : Stainer.
SMH 17.12.1898, p. 14:	<i>Magnificat</i> and <i>Nunc dimittis</i> : Parisian tones.
SMH 24.12.1898, p. 14:	<i>Te deum</i> : Hopkins. <i>O for a closer walk with God</i> : Hopkins. <i>Magnificat</i> and <i>Nunc dimittis</i> : Garrett in F. <i>Let us now go [even unto]</i> : Hopkins.

1899

SMH 27.05.1899, p. 13:	<i>Te deum</i> : Hopkins. <i>Magnificat</i> and <i>Nunc dimittis</i> : Hudson in E <i>I am the Alpha [and the Omega]</i> : Stainer.
SMH 28.10.1899, p. 6:	<i>Magnificat</i> and <i>Nunc dimittis</i> : Dykes in F. <i>What are these</i> : Stainer. <i>Salve festa dies</i> : Baden Powell.

1900

SMH 16.04.1900, p. 6:	Communion Service: Stainer. <i>O Lamb of God</i> : Stainer. <i>Magnificat</i> and <i>Nunc dimittis</i> : Little in D. <i>O give thanks</i> : Goss.
SMH 14.07.1900, p. 6:	<i>Penitence, Pardon and Peace</i> : Maunder. <i>Hear my prayer</i> : Mendelssohn.
SMH 26.12.1900, p. 5:	<i>Te deum</i> : Hopkins. <i>Nazareth</i> : Gounod.

1903

SMH 11.04.1903, p. 3: *Te deum*: Stainer in C. *Benedictus*: Dykes in F.
Magnificat and *Nunc dimittis*: Woodward in F.
Why seek ye: [Hopkins].

1906

SMH 14.04.1906, p. 7: *Te deum*: Hopkins. *Sing O daughter of Zion*: Roberts.
Magnificat: Burnett.

Cumulative Repertoire 1893 - 1906**Anthems:**

Anon: Selection from *The Crown of Thorns*

Attwood: *Turn Thy face from my sins*

Baden Powell: *God hears the spirits groaning*
Salve festa dies

Barby: *God all glorious*

Bennett: *God is a spirit*

Callem: *Rend your hearts*

Costa: *The evening prayer from Eli*

Garrett: *In humble faith and holy love*

Goss: *O give thanks*
O saviour of the world
The wilderness

Gounod: *Nazareth*
Send out thy light
There is a green hill

Handel: *And the glory from Messiah*
Behold the lamb of God from Messiah
But thou didst not leave
Comfort ye from Messiah
Every valley from Messiah
For unto us from Messiah
Passion Music from Messiah

Selection from Messiah
Worthy is the lamb from Messiah

- Hopkins: *Let us go [even unto]
 O for a closer walk with God
 Why seek ye*
- Malan: *O Lord my God*
- Maunder: *Penitence, Pardon and Peace*
- Mendelssohn: *Be thou faithful unto death
 Cast thy burden [from Elijah]*
- Draw near all ye people, Lord God of
 Abraham [from Elijah]
 Hear my prayer
 I waited for the Lord
 I will go my way in the strength of the Lord
 If with all your heart
 O Lord have mercy
 Our tears he counteth
 Sing ye praises from Lobesang*
- Mozart: *I will give Thee thanks*
- Purcell: *Thy word is a lantern*
- Reynolds: *My God look upon us*
- Roberts: *Seek ye the Lord
 Sing O daughter of Zion*
- Sommerset: *There is a green hill far away*
- Spohr: *As pants the hart*
- Stainer: *God so loved the world from The Crucifixion
 I am Alpha and Omega
 O lamb of God
 The Crucifixion
 What are these*
- Sullivan: *Harken unto me
 Song of heaven
 Trust in the Lord*
- Sydenham: *Great is the Lord*
- Tours: *God has appointed a day*

Wesley: *Blessed be the God and father*
 Williams: *Thou will keep him in perfect peace*

Services:

Communion Service: *Stainer*
 Jubilate: *Biggs*
 Magnificat: *Barnby in E*
 Burnett
 Dykes in F
 Ebdon
 Garrett in E flat
 Garrett in F
 Hodson
 Hudson in E
 Little in D
 Lloyd in F
 Parisian Tones
 Parry
 Woodward

Nunc dimittis *Barnby in E*
 Dykes in F
 Ebdon
 Garrett in E fla
 Garrett in F
 Hudson in E
 Little in D
 Lloyd in F
 Martin
 Parry
 Parisian Tones
 Stainer
 Woodward in F

Te deum: *Hopkins*
 Smart in F
 Stainer in C
 Woodward

1920

Chronological List:

PP August, 1920. Vol. V No.8, p. 2:

1st. M. *I am Alpha [and Omega]*: Stainer.

1st. E. *The sun shall be no more*: Woodward.

8th. M. HC. *Tours in C*.

8th. E. *O Lord my God*: Malan.

15th. M. *O Lord my God*: Malan.

15th. E. *O Holy Ghost*: Macfarren.

22nd. M. *O Holy Ghost*: Macfarren.

22nd. E. *I am Alpha*: Stainer.

29th. M. *I am Alpha*: Stainer.

29th. E. *Blessed be the God and father*: Wesley.

PP September, 1920. Vol. V No.9, p. 2:

5th. M. *Blessed be the God and father*: Wesley.

5th. E. *The radiant morn*: Woodward.

12th. M. HC. *Stainer in F*.

12th. E. *God so loved the world* [from *The Crucifixion*]: Stainer.

19th. M. *God so loved the world* [from *The Crucifixion*]: Stainer.

19th. E. *O Holy Ghost*: Macfarren.

26th. M. Kyrie: *Tours in F*.

26th. E. *Come Holy Ghost*: Attwood.

PP October, 1920. Vol. V No.10: p. 2:

17th. M. *The Lord is full of compassion*: Stainer.

17th. E. *Blessed be the God and father*: Wesley.

24th. M. Kyrie: *Merbecke*.

24th. E. *Come Holy Ghost*: Attwood

31st. M. *Tours in C*.

31st. E. *Hallelujah* from *Messiah*: Handel.

PP November, 1920. Vol. V No 11, p. 2 and also SMH 06.11.1920, p. 11.

7th. M. *Hallelujah* and *And the glory* [from *Messiah*: Handel].¹

7th. E. *What are these*: [Stainer].

¹ The service and the music were also advertised in SMH 06.11.1920, p. 11.

14th. M. HC *Stainer in F*.

14th. E. *The heavens are telling* [from *The Creation*]: Haydn.

Cumulative List

Anthems

Attwood:	<i>Come Holy Ghost</i>	2
Handel:	<i>And the glory</i> [from <i>Messiah</i>]	1
	<i>Hallelujah</i> [from <i>Messiah</i>]	2
Haydn:	<i>The heavens are telling from</i> [<i>The Creation</i>]	1
Macfarren:	<i>O Holy Ghost</i>	3
Malan:	<i>O Lord my God</i>	2
Stainer:	<i>God so loved the world</i> [from <i>The Crucifixion</i>]	2
	<i>I am Alpha</i> [and <i>Omega</i>].	3
	<i>The Lord is full of compassion</i>	1
	<i>What are these</i>	1
Wesley:	<i>Blessed be the God and father</i>	3
Woodward:	<i>The radiant morn</i>	1
	<i>The sun shall be no more.</i>	1

Services

Holy Communion:	<i>Merbecke, Kyrie</i>	1
	<i>Stainer in F</i>	2
	<i>Tours in C.</i>	2
	<i>Tours in F, Kyrie</i>	1

1921

SMH 19.03.1921, p. 3:	<i>The Crucifixion</i> : Stainer.
SMH 03.09.1921, p. 21:	<i>Peace I leave</i> : Button.
SMH 17.09.1921, p. 17:	<i>Seek ye the Lord</i> : [Roberts].
	<i>Jerusalem</i> : [Maunder].
SMH 08.10.1921, p. 23:	<i>God so loved the world</i> from [<i>The Crucifixion</i>]: Stainer.

- SMH 15.10.1921, p. 21: *King all glorious*: [Barnby].
- SMH 12.11.1921, p. 4: [*Magnificat*]: Stainer in F.
- SMH 19.11.1921, p. 8: *Sing a song of praise*: [Anon].
The radiant morn: [Woodward].

1922

- SMH 04.02.1922, p. 11: *Hallelujah*: Beethoven.
- SMH 18.03.1922, p. 5: *Bow down thine ear*: [Bach].
- SMH 25.03.1922, p. 20: *The Lord is my light*: [Parker].
- SMH 15.04.1922, p. 6: *Blessed be the God and father*: [Wesley]

PP January, 1923. Vol.VIII No 1.p. 2:

On 10.12.1922, Music from *Messiah*: Handel

1923

Chronological List

PP January, 1923. Vol. VIII No 1, p. 2.

Introit for January: *Lead me Lord*: Wesley.

- 14th. E. *Keep innocence*: Macfarren.
 21st. M. *Keep innocence*: Macfarren.
 21st. E. *Thou will keep him*: Hatley.
 28th. E. *O Lord my God*: Malan.

PP February, 1923. Vol.VIII No 2, p. 2.

Introit for February *Thee will I love, my joy, my crown*: Joseph Massey.

- 4th. M. *Thou will keep him*: Hatley. Choral *Litany*.
 4th. E. *As pants the hart*: Spohr.

- 11th. M. HC. Service: *Stainer in F*.
 11th. E. *Father in heaven*: Walmisley.

- 18th. M. *Father in heaven*: Walmisley.
 18th. E. *Bow down thine ear*: Parker.

- 25th. M. *Forsake me not*: Spohr.
 25th. E. *Grant we beseech Thee*: Smart.

PP March, 1923. Vol. VIII No 3, p. 2.

Introit for March: *To Thee, Lord, do I lift my soul*: Rachmaninoff.

4th. M. *Grant we beseech Thee*: Smart.

4th. E. *God of mercy*: Tchaikovsky.

11th. M. HC. Service: *Kitson in E flat*.

11th. E. *Hear my prayer*: Mendelssohn.

18th. M. *Hear my prayer*: Mendelssohn.

18th. E. *Holy art Thou*: Handel.

25th. M. *O come unto Him*: Handel.

25th. E. *Rock of Ages* Buck and Music from *The Crucifixion*: Stainer.²

PP April, 1923. Vol. VIII No 4. p. 2.

Introit for April: *O taste and see how gracious*: Macfarren.

1st (Easter day) 8 am HC. *Tours in C*.

1st. M. HC. *Hallelujah*: Beethoven.

1st. E. *Hallelujah* [from *Messiah*]: Handel.

8th. M. HC. *Tours in C*.

8th. E. *Blessed be the God and father*: Wesley.

15th. M. *Blessed be the God and father*: Wesley.

15th. E. *Blessed are the men*: Mendelssohn.

22nd. M. *Sing a song of praise*: Stainer.

PP May, 1923. Vol. VIII No 5. p. 2.

Introit for May: *They that wait upon the Lord*: Macfarren.

6th. M. *Father of heaven*: Walmisley.

6th. E. *Rock of ages*: Buck.

13th. M. HC. Service: *Martin in C*.

13th. E. *King all glorious*: Barnby.

20th. M. *Come Holy Ghost*: [Attwood].

20th. E. *O Holy Ghost*: Macfarren.

27th. M. *Forsake me not*: Spohr.

27th. E. *I am Alpha [and Omega]*: Stainer.

² According to SMH 24.03.1923, p. 24, the music was to be *Rock of Ages*: Buck and *Hear my prayer*: Mendelssohn. Since the advertisement in SMH would have been placed after the Parish Paper had been printed, it is more likely to be correct.

PP June, 1923. Vol. VIII No 6. p. 2.

Introit for June: *O lamb of God that taketh away*: Tours.

3rd. M. *Holy, holy, holy*: Tours. Choral *Litany*.

3rd. E. *O love the Lord*: Sullivan.

10th. M. HC. Service: *Martin in C*.

10th. E. *King all glorious*: Barnby.

17th. M. *King all glorious*: Barnby.

17th. E. *Peace I leave with you*: Button.

24th. M. *Come unto Him*: Handel.

24th. E. *Crossing the bar*: Shaw.

PP July, 1923. Vol. VIII No 7. p. 2.

Introit for July: *To Thee, O Lord, do I lift up my soul*: Kalinnikof.

1st. M. *Crossing the bar*: Shaw.

1st. E. *I will wash my hands*: Hopkins.

8th. M. HC: Choral but music not listed.

8th. E. *In Thee O lord*: Wesley.

15th. M. *Jerusalem*: Gounod.

15th. E. *The heavens are telling* [from *The Creation*]: aydn.

22nd. M. Music not listed.

22nd. E. *The Lord is my light*: Parker.

29th. M. *The Lord is my light*: Parker.

29th. E. *Seek ye the Lord*: Roberts.

PP August, 1923. Vol. VIII No 8. p. 2.

Introit for August: *Hear my prayer*: Arkadelt.

5th. M. *Seek ye the Lord*: Roberts. Choral *Litany*.

5th. E. *Thou wilt keep him*: Wesley.

12th. M. HC. Service: *Kitson in E flat*.

12th. E. *I will wash my hands*: Hopkins.

19th. M. *I will wash my hands*: Hopkins.

19th. E. *Stand up and bless the Lord*: Goss.

26th. M. Music not listed.

26th. E. *In Thee O Lord*: Weldon.

PP September, 1923. Vol. VIII No 9. p. 2. Introit for September: *Keep innocence and take heed unto the thing that is right*: Macfarren.

2nd. M. *In Thee O Lord*: Weldon. Choral *Litany*.

2nd. E. *Rock of ages*: Buck.

9th. M. HC. *Tours in C*.

9th. E. *Whosoever dwelleth*: Martin.

16th. M. *Whosoever dwelleth*: Martin.

16th. E. *Stand up and bless the Lord*: Goss.

23rd. M. *Jerusalem*: Gounod.

23rd. E. *Holy art Thou*: Handel.

30th. M. *Holy art Thou*: Handel.

30th. E. *All glory to the lamb*: Spohr.

PP October, 1923. Vol. VIII No 10. p. 2.

Introit for October: *Blessed are they that always keep judgment*: Wesley.

7th. M. *All glory to the lamb*: Spohr. Choral *Litany*.

7th. E. *The radiant morn*: Woodward.

14th. M. HC. Service: *Martin in C*.

14th. E. *Praise His awful name*: Spohr.

21st. M. *Praise His awful name*: Spohr.

21st. E. *Blessing, honour, glory*: Spohr.

28th. M. *Lord God of Abraham* [from *Elijah*]: Mendelssohn.

28th. E. *Lord God of heaven*: Spohr.

PP November, 1923. Vol. VIII No 11. p. 2.

Introit for November: *O worship the Lord in the beauty of holiness*: Macfarren.

4th. M. HC. Service: *Tours in C*.

4th. A. *The Last Judgment*: Spohr.³

4th. E. *The Lord is my light*: Parker.

11th. M. Music not listed.

11th. E. *Whosoever dwelleth*: Martin.

18th. M. *Whosoever dwelleth*: Martin.

18th. E. *Rock of ages*: Buck.

³

Also advertised in SMH 03.11.1923, p. 9.

25th. M. *Forsake me not*: Spohr.
 25th. E. *Hear my prayer*: Arkadelt.

PP December, 1923. Vol. VIII No 12. p. 2.

Introit for December: *O Lord do I lift up my soul*: Rachmaninoff.

2nd. M. *Hear my prayer*: Arkadelt. Choral *Litany*.
 2nd. E. *Send out Thy light*: Gounod.

9th. M. HC. Service: *Kitson in E flat*.
 9th. E. *Harken unto me*: Sullivan.

16th. M. *Comfort ye* and *And the glory* [from *Messiah*]: Handel.
 16th. E. *God of mercy*: Tchaikovsky.

23rd. M. *Hear Lord*: Tchaikovsky and Carols.
 23rd. E. *Hear Lord*: Tchaikovsky and Carols.

25th. 8.00 am. HC. *Tours in C*.
 25th. 10.00 am. Carols.
 25th. A. *Three Doves* [Joseph] Massey.
 25th. E. *Sing, O heavens*: Tours.

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Buck:	<i>Rock of ages</i>	4
Button:	<i>Peace I leave with you</i>	1
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	<i>Holy art Thou</i>	3

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Haydn:	<i>The heavens are telling</i> [from <i>The Creation</i>]	1
Hopkins:	<i>I will wash my hands</i>	2
Kalinnikof:	<i>To Thee, O Lord, do I lift up my soul</i>	1
Macfarren:	<i>Keep innocency and take heed</i>	3
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	<i>O worship the Lord in the beauty of holiness</i>	1
	<i>They that wait upon the Lord</i>	1
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	<i>Three doves</i>	1
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	<i>Lord God of Abraham</i> [from <i>Elijah</i>]	1
Parker:	<i>Bow down thine ear</i>	1
	<i>The Lord is my light</i>	3
Rachmaninoff:	<i>To Thee, Lord, do I lift my soul</i>	2
Roberts:	<i>Seek ye the Lord</i>	2
Shaw:	<i>Crossing the bar</i>	2
Smart:	<i>Grant we beseech Thee</i>	2
Spohr:	<i>All glory to the lamb</i>	2
	<i>As pants the hart</i>	1
	<i>Blessing, honour, glory</i>	1
	<i>Forsake me not</i>	3
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	<i>O lamb of God that taketh away</i>	1
	<i>Sing O heavens</i>	1
Walmisley:	<i>Father in heaven</i>	3
Weldon:	<i>In Thee O Lord</i>	2
Wesley:	<i>Blessed are they that always keep judgment</i>	1
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	<i>Martin in C</i>	3
	<i>Stainer in F</i>	1
	<i>Tours in C</i>	4

1924⁴

Chronological List

PP February, 1924. Vol. IX No 2. p. 2.

Introit for February: *Lead me Lord*: Wesley.

3rd. M. *Thee will I love*: Joseph Massey.

3rd. E. *As pants the hart*: Spohr.

10th. M. HC. Service: *Martin in C*.

10th. E. *I will wash my hands*: Hopkins.

17th. M. *I will wash my hands*: Hopkins.

17th. E. *Grant we beseech Thee*: Smart.

24th. M. Music not listed.

24th. E. *The Lord is my light*: Parker

⁴ No Parish paper remains in the collection at the church for January 1924 or for December 1924 although, from the numbering, such papers were published.

PP March, 1924. Vol. IX No 3. p. 2.

Introit for March: *Thee will I love*: [Joseph] Massey.

2nd. M. *Crossing the bar*: Shaw.

2nd. E. *In Thee, O lord*: Weldon.

9th. M. HC. Service: *Kitson in E flat*.

9th. E. *Wash me thoroughly*: Wesley.

16th. M. *Rock of Ages*: Buck.

16th. E. *Crossing the bar*: Shaw.

23rd. M. Kyrie: Stainer in A.

23rd. E. *Rock of Ages*: Buck.

30th. M. *Hear my prayer*: Mendelssohn.

30th. E. *Father in heaven*: Walmisley.

PP April, 1924. Vol. IX No 4. p. 2.

Introit for April: *O taste and see how gracious the Lord is*: Macfarren.

6th. M. *Seek ye the Lord*: Roberts.

6th. E. *Bow down thine ear*: Parker.

13th. M. HC. Service: *Tours in C*.

13th. A. *The Crucifixion*: Stainer.

13th. E. *Hear my prayer*: Mendelssohn.

20th. M. HC. Choral. Music not mentioned.

20th. M. *Hallelujah* [from *Messiah*]: Handel.

20th. E. *Hallelujah*: Beethoven.

27th. M. HC Kyrie: Stainer in A

27th. E. *Blessed be the God and father*: Wesley.

PP May, 1924. Vol. IX No 5. p. 2.

Introit for May: *They that wait upon the Lord*: [Macfarren].

4th. M. *Crossing the bar*: Shaw.

4th. E. *Holy art thou*: Handel.

11th. M. HC. Service: *Tours in C*.

11th. E. *Whosoever dwelleth*: Martin.

18th. M. *Whosoever dwelleth*: Martin.

18th. E. *Stand up and bless the Lord*: Goss.

25th. M. HC. Kyrie. Composer not named.

25th. E. *The Lord is my light*: Parker.

PP June, 1924. Vol. IX No 6. p. 2.

Introit for June: *Lord, one lord*: Wesley.

1st. M. *Peace I leave with you*: Button. Choral *Litany*.

1st. E. *King all glorious*: Barnby.

8th. M. HC. Service: *Martin [in C]*.

8th. E. *Come Holy Ghost*: Attwood.

15th. M. *Wash me thoroughly*: Wesley.

15th. E. *I am Alpha and Omega*: Stainer.

22nd. M. Kyrie: *Stainer in A*.

22nd. E. *Father of heaven*: Walmisley.

29th. M. *Father in heaven*: Walmisley.

29th. E. *Jesu the very thought of Thee*: Vittoria.

PP July, 1924. Vol. IX No 7. p. 4.

Introit for July: *Keep innocence and take heed*: MacFarren.

6th. M. HC. Service: *Martin in C*.

6th. E. *I am Alpha [and Omega]*: Stainer.

13th. M. *Rock of ages*: Buck.

13th. E. *Thou wilt keep him in perfect peace*: Wesley.

20th. M. *Grant we beseech Thee*: Smart.

20th. E. *Stand up and bless the Lord*: Goss.

27th. M. HC Kyrie: *Martin in C*.

27th. E. *In Thee O Lord*: [Weldon].

PP August, 1924. Vol. IX No 8. p. 2.

Introit for August: *Hear my prayer, O Lord*: Arkadelt.

3rd. M. *In thee, O lord*: Weldon. Choral *Litany*.

3rd. E. *He watching over Israel [from Elijah]*: Mendelssohn.

10th. M. HC. Service: *Kitson in E flat*.

10th. E. *Seek ye the Lord*: Roberts.

17th. M. *Seek ye the Lord*: Roberts.

17th. E. Selections from *Elijah*: Mendelssohn.⁵

⁵

The performance was advertised in SMH 16.08.1924, p. 24.

24th. M. *Kyrie*: Stainer in A.
 24th. E. *O Holy Ghost*: Macfarren.

31st. M. *O love the Lord*: Sullivan.
 31st. E. *God of mercy*: Tchaikovsky.

PP September, 1924. Vol. IX No 9. p. 2.

Introit for September: *O worship the Lord in the beauty of holiness*: Macfarren.

7th. M. *God of mercy*: Tchaikovsky. Choral *Litany*.
 7th. E. *Stand up and bless the Lord*: Goss.

14th. M. HC. *Kitson in E flat*.
 14th. E. *How lovely are Thy dwellings* [from *Requiem*]: Brahms.

21st. M. *Lord God of heaven*: Spohr.
 21st. E. *Blessed are the departed*: Spohr.

28th. M. *Kyrie*: [Composer not named].
 28th. E. *Whosoever dwelleth*: Martin.

PP October, 1924. Vol. IX No 10. p. 2.

Introit for October: *Thou will keep him in perfect peace*: Hatley.

5th. M. *Wash me thoroughly*: Wesley. Choral *Litany*.
 5th. E. *Praise his awful name*: Spohr.

12th. M. HC. Service: *Martin in C*.

12th. E. *The Lord is my light*: Parker.

19th. M. *The Lord is my light*: Parker.
 19th. E. *Bow down Thine ear*: Parker.

26th. M. HC *Kyrie* [composer not named].
 26th. E. *How lovely are Thy dwellings* [from *Requiem*]: Brahms.

PP November, 1924, Vol. IX No 11. p. 2.

Introit for November: *Keep innocency [and take heed]*: Macfarren.

2nd. M. HC. *Martin and Tours in C*.
 2nd. A. *The Last Judgment*: Spohr.⁶
 2nd. E. *Whoso dwelleth under the defence*: Brahms.⁷

⁶ The afternoon rendering of *The last Judgment* was also advertised in SMH 01.11.1924, p. 7.

⁷ It is possible that the composers of this anthem and the anthem for the morning service on the 9th were inadvertently switched.

9th. M. *How lovely are Thy dwellings*: Martin.

9th. E. *Hear my prayer*: Mendelssohn.

16th. M. *Praise his awful name*: Spohr.

16th. E. *The Lord is my light*: Parker.

23rd. M. HC. *Kyrie* [Composer not named].

23rd. E. *Father in heaven*: Walmisley.

30th. M. *Comfort Ye* and *And the glory* [both from *Messiah*]: Handel.

30th. E. *Bow down thine ear*: Parker.

On Sunday afternoon of 12.12.1924, there was a recital of ancient and modern Church Music given in the Church by the Choir under the auspices of the Church Music Society. The singing was led by Victor Massey and Joseph Massey accompanied on the organ.⁸

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	<i>Whosoever dwelleth under the defence</i>	1
Buck:	<i>Rock of Ages</i>	4
Button:	<i>Peace I leave with you</i>	1
Goss:	<i>Stand up and bless the Lord</i>	2
Handel:	<i>Comfort ye</i> and <i>And the glory</i> [from <i>Messiah</i>]	1
	<i>Hallelujah</i> from <i>Messiah</i>	1
	<i>Holy art thou</i>	1
Hately:	<i>Thou will keep him in perfect peace</i>	1
Hopkins:	<i>I will wash my hands</i>	2

⁸ PP November. Vol. IX No 11. p. 2.

Macfarren:	<i>Keep innocency and take heed</i>	2
	<i>O Holy Ghost</i>	1
	<i>O taste and see how gracious the Lord is</i>	1
	<i>O worship the Lord in the beauty of holiness</i>	1
	<i>They that wait upon the Lord</i>	1
Martin:	<i>How lovely are Thy dwellings</i>	1
	<i>Whosoever dwelleth</i>	3
Massey, Joseph:	<i>Thee will I love, my joy, my crown</i>	2
Mendelssohn:	<i>He watching over Israel [from <i>Elijah</i>]</i>	1
	<i>Hear my prayer</i>	2
	<i>Selections from <i>Elijah</i></i>	1
Parker:	<i>Bow down thine ear</i>	3
	<i>The Lord is my light</i>	5
Roberts:	<i>Seek ye the Lord</i>	3
Shaw:	<i>Crossing the bar</i>	3
Smart:	<i>Grant we beseech Thee</i>	2
Spohr:	<i>As pants the hart</i>	1
	<i>Blessed are the departed</i>	1
	<i>Lord God of heaven</i>	1
	<i>Praise his awful name</i>	2
	<i>The Last Judgment</i>	1
Stainer:	<i>I am Alpha and Omega</i>	2
	<i>The Crucifixion</i>	1
Sullivan:	<i>O love the Lord</i>	1
Tchaikovsky:	<i>God of mercy</i>	2
Vittoria	<i>Jesu the very thought of Thee</i>	1
Walmisley:	<i>Father in heaven</i>	5
Weldon:	<i>In Thee O Lord</i>	3
Wesley:	<i>Blessed be the God and father</i>	1
	<i>Lead me Lord</i>	1
	<i>Lord, one Lord</i>	1
	<i>Thou will keep him in perfect peace</i>	1
	<i>Wash me throughly</i>	3

Services

Holy Communion:	<i>Kitson in E flat</i>	3
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	<i>Stainer in A</i>	4
	<i>Tours in C</i>	3
Magnificat:	<i>Stainer in B flat</i>	1

1925

SMH 04.04.1925, p. 7:	<i>The Crucifixion</i> : Stainer.
SMH 26.09.1925: p. 19:	Selections from <i>Elijah</i> : Mendelssohn. <i>Hear my prayer</i> : Mendelssohn.
SMH 31.10.1925, p. 6:	<i>Hail gladdening light</i> : Martin. <i>Hallelujah</i> [from <i>Messiah</i>]: Handel.
SMH 07.11.1925, p. 27:	<i>The Last Judgment</i> : Spohr.

1926

SMH 27.03.1926, p. 24:	<i>The Crucifixion</i> : Stainer.
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1927

SMH 21.04.1927, p. 19:	<i>Via Crucis</i> : Victor Massey (first performance).
SMH 09.04.1927, p. 25:	<i>The Crucifixion</i> : Stainer. <i>Via Crucis</i> : Victor Massey.
SMH 05.11.1927, p.21:	<i>The Last Judgment</i> : Spohr. <i>Abide with me</i> : Atkins.

1928

PP January, 1928. Vol. XIII No 1. p. 2.

Introit for January: *Thou wilt keep him in perfect peace: Hately.*

1st. M. Carols.

1st. E. [*Magnificat and Nunc dimittis*] *Stainer in B flat.*
Sing O heavens: Tours.

8th. M. HC. Service; *Tours in C.*

8th. E. Service: *Walford Davies [in F]. Arise, shine: Elvey.*

15th. M. *Sing O heavens: Tours.*

15th. E. Service [not named]. *Lead me Lord: Wesley.*

22nd. M. *Arise, shine: Elvey.*

22nd. E. Service: *Massey in G. Comfort O Lord: Crotch.*

29th. M. Kyrie: *Martin in C.*

29th. E. Service: *Cooke in C. The radiant morn: Woodward.*

PP February, 1928. Vol. XIII No 2. p. 3.

Introit for February: *Lead me Lord: Wesley.*

5th. M. *Comfort O Lord: Crotch. Choral Litany.*

5th. E. Service: *Martin in B flat. Love the Lord: Sullivan.*

12th. M. HC. Service: *Stainer in F.*

12th. E. Service: *Walford Davies in F. Hail gladdening light: Martin.*

19th. M. *Stand up and bless the Lord: Goss.*

19th. E. Service: *Massey in F. Come Holy Ghost: Palestrina.*

26th. M. *Benedicite: [Victor] Massey in C.*

26th. E. Service: *Stainer in B flat. I will magnify Thee: Lloyd.*

PP March, 1928. Vol. XIII No 3. p. 2.

Introit for March: *The sacrifice of God is a troubled spirit: Victor Massey.*

4th. M. *Benedicite: Maunder in G. Seek ye the Lord: Roberts.*

4th. E. Service: *Stanford in B flat.*

Almighty and everlasting God. Massey.

11th. M. HC. Service: *Martin in C.*

11th. E. Service: *Martin in B flat. Be not very sore O Lord: Wesley.*

18th. M. *Hear my prayer: Mendelssohn.*

18th. E. Service: *Stainer in B flat. [Joseph] Behold and see: Massey.*

25^{rh}. M. *God is a spirit*: Bennett.

25th. E. Service: [Joseph] *Massey in E flat. Abide with me*: Atkins.

PP April, 1928. Vol. XIII No 4. p. 2.

Introit for April: *O be joyful in the Lord*: Massey.

1st. M. *Lord for thy tender mercies' sake*: Farrant.

1st. E. *The Crucifixion*: Stainer.⁹

6th. M. *God so loved the world* [from *The Crucifixion*]: Stainer.

6th. E. *Via Crucis*: Victor Massey.¹⁰

8th. 8am. HC. Service: Tours in C.

8th. 10.00 am. *Hallelujah* [from *Messiah*]: Handel.

8th. E. *Blessed be the God and father*: Wesley.

Hallelujah [from *Messiah*]: Handel.

15th. M. *Stand up and bless the Lord*: Goss.

15th. E. Service: *Stanford in B flat. The Lord is my light*: Parker.

22nd. M. *Kyrie*: Martin in C.

22nd. E. Service: *Martin in G. The face of death*: Joseph Massey.

29th. M. *Father of heaven*: Walmisley.

29th. E. Service: *Stainer in B flat. Hear my prayer*: Mendelssohn.

PP May, 1928. Vol. XIII No 5. p. 2.

Introit for May: *To Thee, O Lord, do I lift up my soul*: Kalinikoff.

6th. M. *Teach me O Lord*: Rogers.

6th. E. Service: *Stanford in B flat.*

O praise ye the name: Tchaikovsky.

13th. M. HC. Service: *Stainer in F.*

13th. E. Service: *Stainer in B flat. O God whose nature*: Wesley.

20th. M. *King all glorious*: Barnby.

20th. E. Service: [Joseph] *Massey in E flat.*

Lift up your heads: Handel.

27th. M. *God is a spirit*: Bennett.

27th. E. Service: *Stainer in B flat. In divers tongues*: Palestrina.

⁹ The evening rendering of *The Crucifixion* was also advertised in SMH 31.03.1928, p. 22.

¹⁰ The evening rendering of *Via Crucis* was also advertised in SMH 31.03.1928, p. 22.

PP June, 1928. Vol. XIII No 6. p. 3.

Introit for June: *Lead me Lord*: Wesley.

3rd. M. *Wash me thoroughly*: Wesley.

3rd. E. Service: [Joseph] Massey in *E flat*. *Abide with me*: Atkins.

10th. M. HC. Service: Stainer in *C*.

10th. E. Service: *Walford Davies in E flat*.

How lovely are Thy dwellings [from *Requiem*]: Brahms.

17th. M. *Lord for Thy tender mercies' sake*: Farrant.

17th. E. Service: *Martin in B flat*. *Come Holy Ghost*: Palestrina.

24th. M. *The sorrows of my heart*: Boyce.

24th. E. Service: *Walford Davies in F*.

Be not very sore O Lord: Wesley.

PP July, 1928. Vol. XIII No 7. p. 2.

Introit for July: *They that wait upon the Lord*: MacFarren.

1st. M. *Comfort, O Lord, the soul of Thy servant*: Crotch.

1st. E. Service: *Stainer in E flat*. *How blest are they*: Tchaikovsky.

8th. M. HC. Service: *Martin in C*.

8th. E. Service: *Martin in B flat*.

Jesu lover of my soul: [Victor] Massey.

15th. M. *The Lord is my light*: Parker.

15th. E. Service: *Massey in G*. *Rock of ages*: Buck.

22nd. M. *If with all your heart*: Mendelssohn.

22nd. E. Service: *Martin in G*. *Bow down thine ear*: Parker.

29th. M. *O praise ye the name*: Tchaikovsky.

29th. E. Service: *Martin in G*. *In diverse tongues*: Palestrina.

PP August, 1928. Vol. XIII No. 8: Missing.

PP September, 1928. Vol. XIII No 9. p. 2.

Introit for September: *Remember me, O Lord*: Macfarren.

2nd. M. *Peace I leave*: Button.

2nd. E. Service: *Stainer in B flat*. *Hail gladdening light*: Martin.

9th. M. HC. Service: *Stainer in F*.

9th. E. Service: *Martin in G*. *Thee will I love*: Joseph Massey.

16th. M *Whoso dwelleth*: Martin.

16th. E. Service: *Walford Davies in F*.

Hymn to the Trinity: Tchaikovsky.

23rd. M. *God is a spirit*: Bennett.

23rd. E. Service: [Joseph] *Massey in E flat. Abide with me*: Atkins.

30th. M. *Praise the Lord*: Wesley.

30th. E. Service: *Martin in B flat*.

Stand up and bless the Lord: Goss.

PP October, 1928 Vol. XIII No.10. p. 2.

Introit for October: *I will wash my hands in innocency*: Victor Massey.

7th. M. *There is a green hill*: Gounod. Choral *Litany*.

7th. E. Service: *Cooke in C. In the midst of life*: Massey.

14th. M. HC. Service: *Tours in C*

14th. E. Service: *Stanford in B flat. The face of death*: Joseph Massey.

21st. M. *Come Holy Ghost*: Attwood.

21st. E. Service: [Joseph] *Massey in E flat*.

O praise ye the name: Tchaikovsky.

28th. M. Music not specified.

28th. E. Service: *Stainer in B flat. Lift up your heads*: Handel.

PP November, 1928. Vol. XIII No.11: missing.

SMH 03.11.1928, p. 30: *In Memoriam Sanctorum*: Victor Massey.

PP December, 1928. Vol. XIII No.12. p. 3.

Introit for December: *O worship the Lord in the beauty of holiness*: Macfarren.

2nd. M. HC. *Maunder in G. Hear Lord*: Tchaikovsky.

2nd. E. Service. *Martin in G. Messiah*: Handel.¹¹

9th. Music not specified.

16th. M. *And the glory of the Lord* [from *Messiah*]: Handel.

16th. E. Service: *Stanford in B flat. Judge me, O Lord*: Mendelssohn.

23rd. M. HC *Benedicite*: Joseph Massey in C.

23rd. M. E. Service: *Stainer in B flat*. Carols.

25th. M. Carols.

30th. M. Sing O heavens: Tours.

30th. E. Service: *Stanford in B flat*.

¹¹ Because of the length of a complete performance of *Messiah*, it is likely that excerpts only were sung.

Cumulative Index

Anthems and Introits:

Arkins:	<i>Abide with me</i>	1
Attwood:	<i>Come Holy Ghost</i>	1
Barnby:	<i>King all glorious</i>	1
Bennett:	<i>God is a spirit</i>	3
Boyce:	<i>The sorrows of my heart</i>	1
Brahms:	<i>How lovely are Thy dwellings</i> [from <i>Requiem</i>]	1
Buck:	<i>Rock of ages</i>	1
Button:	<i>Peace I leave</i>	1
Crotch:	<i>Comfort O Lord, the soul of Thy servant</i>	2
Elvey:	<i>Arise, shine</i>	2
Farrant:	<i>Lord for Thy tender mercies' sake</i>	2
Goss:	<i>Stand up and bless the Lord</i>	3
Gounod:	<i>There is a green hill</i>	1
Handel:	<i>And the glory of the Lord</i> [from <i>Messiah</i>]	1
	<i>Hallelujah</i> [from <i>Messiah</i>]	2
	<i>Lift up your heads</i> [from <i>Messiah</i>]	2
	<i>Messiah</i>	1
Hateley:	<i>Thou wilt keep him in perfect peace</i>	1
Kalinnikof:	<i>To Thee, O Lord, do I lift up my soul</i>	1
Lloyd:	<i>I will magnify Thee</i>	1
Macfarren:	<i>O worship the Lord in the beauty of Holiness</i>	1
	<i>Remember me O Lord</i>	1
	<i>They that wait upon the Lord</i>	1
Martin:	<i>Hail gladdening light</i>	2
	<i>Whoso dwelleth under the defence</i>	1

Massey:	<i>Almighty and everlasting God</i>	1
	<i>Behold and see</i>	1
	<i>In midst of life</i>	1
	<i>O be joyful in the Lord</i>	1
Massey, Joseph:	<i>The face of death</i>	2
	<i>Thee will I love, my joy, my crown</i>	1
Massey, Victor:	<i>I will wash my hands in innocence</i>	1
	<i>In memoriam Sanctorum</i>	1
	<i>Jesu lover of my soul</i>	1
	<i>The sacrifice of God is a troubled spirit</i>	1
	<i>Via Crucis</i>	1
Mendelssohn:	<i>Hear my prayer</i>	2
	<i>If with all your heart</i>	1
	<i>Judge me O Lord</i>	1
Palestrina:	<i>Come Holy Ghost</i>	2
	<i>In divers tongues</i>	2
Parker:	<i>Bow down thine ear</i>	1
	<i>The Lord is my light</i>	2
Roberts:	<i>Seek ye the Lord</i>	1
Rogers:	<i>Teach me O Lord</i>	1
Stainer:	<i>God so loved the world [from <i>The Crucifixion</i>]</i>	1
	<i>The Crucifixion</i>	1
Sullivan:	<i>O love the Lord</i>	1
Tchaikovsky:	<i>Hear Lord</i>	1
	<i>How blest are they</i>	1
	<i>Hymn to the Trinity</i>	1
	<i>O praise ye the name</i>	3
Tours:	<i>Sing O heavens</i>	2
Walmisley:	<i>Father of heaven</i>	1
Wesley:	<i>Be not very sore</i>	2
	<i>Blessed be the God and father</i>	1
	<i>Lead me Lord</i>	3
	<i>O God whose nature</i>	1
	<i>Praise the Lord</i>	2
	<i>Wash me throughly</i>	1
Woodward:	<i>The radiant morn</i>	1

Services:

Benedicite:	<i>Joseph Massey in C</i>	1
	<i>Maunder in G</i>	1
Holy Communion:	<i>Martin in C</i>	4
	<i>Maunder in G</i>	1
	<i>Stainer in C</i>	1
	<i>Stainer in F</i>	3
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Magnificat and Nunc dimittis:		
	<i>Cooke in C</i>	2
	<i>Martin in B flat</i>	5
	<i>Martin in G</i>	5
	<i>Massey in E flat</i>	5
	<i>Massey in F</i>	1
	<i>Massey in G</i>	2
	<i>Massey, Joseph in E flat</i>	1
	<i>Stainer in B flat</i>	9
	<i>Stainer in E flat</i>	1
	<i>Stanford in B flat</i>	7
	<i>Walford Davies in E flat</i>	1
	<i>Walford Davies in F</i>	4

1929**Chronological List**

PP January, 1929. Vol. XIV, No. 1. p. 2.

Introit for January: *Blessed are they*: Wesley.

6th. M. *Thou wilt keep him*: Hateley.

6th. E. [Service]: *Stanford in B flat. Sing O heavens*: Tours.

13th. M. HC. [Service]: *Tours in C*.

13th. E. [Service]: *Martin in B flat. Arise shine*: Elvey.

20th. M. *Arise shine*: Elvey.

20th. E. *Lead me Lord*: Wesley.

27th. M. *Kyrie: Martin in C.*
 27th. E. *Thou wilt keep him: [Hatelly].*

PP February, 1929. Vol. XIV No.2: Missing.

PP March, 1929. Vol. XIV No.3. p. 2.
 Introit for March: *Hear my prayer: Arkadelt.*

3rd. M. *Benedicite: Maunder. Crossing the bar: Shaw.*
 3rd. E. [Service]: *Martin in B flat. There is a green hill: Gounod.*

10th. M. HC. *Benedicite: Victor Massey. [Service] Kitson in E flat.*
 10th. E. [Service]: *Walford Davies.*
God so loved the world [from The Crucifixion]: Stainer.

17th. M. *There is a green hill: Gounod.*
 17th. E. [Service]: *Stainer in B flat. Almighty and everlasting: Massey.*

24th. M. *O saviour of the world: Goss.*
 24th. E. *The Crucifixion: Stainer.*¹²

29th. M. *God so loved the world [from The Crucifixion]: Stainer*
 29th. E. *Via Crucis: [Victor] Massey.*

31st. 8am. HC [Service]: *Martin in C.*
 31st. 10.30 am. *Hallelujah [from Messiah]: Handel.*
 31st. E. [Service]: *Martin in C.*
Blessed be the God and father: Wesley.

PP April, 1929. Vol. XIV, No.4. p. 2.
 Introit for April: *The will I love, my strength, my tower: Joseph Massey.*

7th. M. *Father of heaven: Walmisley.*
 7th. E [Service]: *Cooke in C. Hail gladdening light: Martin.*

14th. M. HC [Service]: *Massey in A.*
 14th. E. [Service] *Stainer in B flat. Great and wonderful: Spohr.*

21st. M. *He watching over Israel [from Elijah]: Mendelssohn.*
 21st. E. [Service]: *Lloyd in F.*
How lovely are Thy dwellings fair [from Requiem]: Brahms.

28th. M. *God is a spirit: Bennett.*
 28th. E. [Service]: *Brewer in F. Blessed are the dead. Massey.*

¹²

The presentation was also advertised in SMH 23.03.1929, p. 30:

PP May, 1929. Vol. XIV No.5. p. 2.

Introit for May: *They that wait upon the Lord*: Macfarren.

5th. M. *In Thee, O Lord*: Weldon.

5th. E. [Service]: [Joseph] Massey in *E flat*.

O Jesu, thou art standing: [Victor] Massey.

9th. E. Selections from *Messiah*: Handel.

12th. M. HC. [Service] *Stainer in F*.

12th. E. [Service]: *Stanford in B flat. King all glorious*: Barnby.

19th. M. *Come Holy Ghost*: Palestrina.

19th. E. *In diverse tongues*: Palestrina.

26th. M. *The sorrows of the heart*: Boyce.

26th. E. [Service]: *Martin in B flat. Hymn to the Trinity*: Tchaikovsky.

PP June, 1929. Vol. XIV No.6. p. 2.

Introit for June: *O be joyful in the Lord all ye lands*: Stainer.

2nd. M. *I am Alpha [and Omega]*. Stainer.

2nd. E. [Service] *Martin in G*.

O Jesu thou art standing: [Victor] Massey.

9th. M. HC. [Service] *Massey in A*.

9th. E. [Service]: *Cooke in C. How blest are they*: Tchaikovsky.

16th. M. *Rock of ages*: Buck.

16th. E. [Service]: *Manning in G. Hear my prayer*: Mendelssohn.

23rd. M. *O lamb of God*: West.

23rd. E. [Service]: *Stainer in B flat*.

Be not very [sore O Lord]: Wesley.

30th. M. *Praise the Lord*: Wesley.

30th. E. [Service]: *Joseph Massey in E [flat]. Abide with me*: Atkins.

PP July, 1929. Vol. XIV No.7. p. 2.

Introit for July: *Remember me O lord*: Macfarren.

7th. M. *Whosoever dwelleth under the defence*: Martin.

7th. E. [Service]: *Brewer in F. The Lord is loving*: Lloyd.

14th. M. HC [Service]: *West in E flat*.

14th. E. [Service]: [Joseph] Massey in *E flat*.

Hear Lord: Tchaikovsky.

21st. M. *Peace I leave with you*: Button.

21st. E. [Service]: *Joseph Massey in E flat*.

Behold how good and pleasant: Joseph Massey.

28th. M. *The sorrows of my heart*: Boyce.

28th. E. [Service]: *Stanford in B flat. O love the Lord*: Sullivan.

PP August, 1929. Vol. XIV No.8. p. 3.

Introit for August: *I wash my hands in innocency*: [Victor Massey].

4th. M. *Rock of ages*: Massey.

4th. E. [Service]: *Martin in G. The face of death*: Joseph Massey.

11th. M. HC. [Service]: *Tours in C*.

11th. E. [Service]: *Massey in G. The Lord is my light*: Parker.

18th. M. *Rock of ages*: Buck.

18th. E. [Service]: *Stainer in B flat. The radiant morn*; Woodward.

25th. M. *O lamb of God*: Stainer.

25th. E. [Service]: *Martin in F. Hail gladdening light*: Martin.

PP September, 1929. Vol. XIV No.9. p. 2.

Introit for September: *Keep innocency and [take heed to] do the thing that is right*: Macfarren.

1st. M. *O Lord my God*: Wesley.

1st. E. Service: *Cooke in C. Rock of Ages*: Massey.

8th. M. HC. Service: *Stainer in F*.

8th. E. Service: *Stanford in B flat. Abide with me*. Atkins.

15th. M. *Seek ye the Lord*: Roberts.

15th. E. Service: *Brewer in F. Stand up and bless the Lord*: Goss.

22nd. M. *I waited for the Lord*: Mendelssohn.

22nd. E. Service: [Joseph] *Massey in E flat. Sing and be joyful*: Massey.

29th. M. *O God whose nature*: Wesley.

29th. E. Service: *Lloyd in F. O praise ye the name*: Tchaikovsky.

PP October, 1929. Vol. XIV No.10. p. 2.

Introit for October: *Thou wilt keep him in perfect peace*: Hateley.

6th. M. *Thou knowest Lord*: Purcell.

6th. E. Service: *Stanford in B flat. The Lord is loving*: Lloyd.

13th. M. HC. Service: *Martin in C*.
 13th. E. Service: *Martin in B flat*.
Behold how good: Joseph Massey.

20th. M. No music advertised.
 20th. E. Service: *Martin in G. Peace I leave with you*: Button.

27th. M. *I waited for the Lord*: Mendelssohn.
 27th. E. Service: *Crotch in C. The Lord is my light*: [Parker].

PP November, 1929. Vol. XIV No.11, p. 3.

Introit for November: *Keep innocency and pay heed unto the things that are right*: Macfarren.¹³

3rd. M. HC [Service]: *Massey in A*.
 3rd. A. *In Memoriam Sanctorum*: [Victor] Massey.¹⁴
 3rd. E. Service: *Martin in G. Hail gladdening light*: Martin.

10th. M. *Behold how good and pleasant*: Joseph Massey.
 10th. E. [Service]: *Stainer in B flat*.
Whosoever dwelleth under the defence: Martin.

17th. M. *O praise ye the name*: Tchaikovsky.
 17th. E. [Service]: [Joseph] *Massey in E [flat]*.
Stand up and bless the Lord: Goss.

24th. M. HC *Kyrie*: Merbecke.
 24th. E. [Service:] *Brewer in F*.
And the glory of the Lord [from Messiah]: Handel.

PP December, 1929. Vol. XIII No.12: missing.

Cumulative Index

Anthems

Atkins:	<i>Abide with me</i>	2
Barnby:	<i>King all glorious</i>	1
Bennett:	<i>God is a spirit</i>	1
Boyce:	<i>The sorrows of the heart</i>	2

¹³ Macfarren is credited as being the composer of an anthem called: *Keep innocency and take heed to do the things that are right*. It is very likely the anthem was being used as this introit.

¹⁴ The presentation was also advertised in SMH 02.11.1929, p. 3.

Brahms:	<i>How lovely are Thy dwellings fair</i> [from <i>Requiem</i>]	1
Buck:	<i>Rock of ages</i>	2
Button:	<i>Peace I leave with you</i>	2
Elvey:	<i>Arise, shine</i>	1
Goss:	<i>O saviour of the world</i>	1
	<i>Stand up and bless the Lord</i>	2
Gounod:	<i>There is a green hill</i>	2
Handel:	<i>And the glory of the Lord</i> [from <i>Messiah</i>]	1
	<i>Hallelujah</i> [from <i>Messiah</i>]	1
	<i>Selection from Messiah</i>	1
Hately:	<i>Thou wilt keep him</i>	2
Lloyd:	<i>The Lord is loving</i>	2
Martin:	<i>Hail gladdening light</i>	3
	<i>Whosoever dwelleth under the defence</i>	2
Massey:	<i>Almighty and everlasting</i>	1
	<i>Blessed are the dead</i>	1
	<i>Rock of ages</i>	2
	<i>Sing and be joyful</i>	1
Massey, Joseph:	<i>Behold how good and pleasant</i>	2
	<i>Peace I leave with you</i>	1
	<i>The face of death</i>	1
Massey, Victor:	<i>O Jesu, thou art standing</i>	2
	<i>In Memoriam Sanctorum</i>	1
	<i>Via Crucis</i>	1
Mendelssohn:	<i>He watching over Israel</i> [from <i>Elijah</i>]	1
	<i>Hear my prayer</i>	1
	<i>I waited for the Lord</i>	2
Palestrina:	<i>Come, Holy Ghost</i>	1
	<i>In diverse tongues</i>	1
Parker:	<i>The Lord is my light</i>	2
Purcell:	<i>Thou knowest Lord</i>	1
Roberts:	<i>Seek ye the Lord</i>	1

Shaw:	<i>Crossing the bar</i>	1
Spohr:	<i>Great and wonderful</i>	1
Stainer:	<i>God so loved the world</i> [from <i>The Crucifixion</i>]	2
	<i>I am Alpha and Omega</i>	1
	<i>The Crucifixion</i>	1
Sullivan:	<i>O love the Lord</i>	1
Tchaikovsky:	<i>Hear Lord</i>	1
	<i>How blessed are they</i>	1
	<i>Hymn to the Trinity</i>	1
	<i>O praise ye the name</i>	2
Tours:	<i>Sing O heavens</i>	1
Walmisley:	<i>Father of heaven</i>	1
Weldon:	<i>In Thee, O Lord</i>	1
Wesley:	<i>Be not very</i> [sore, O Lord]	1
	<i>Blessed be the God and father</i>	1
	<i>Lead me Lord</i>	1
	<i>O God whose nature</i>	1
West:	<i>O lamb of God</i>	1
Woodward:	<i>The radiant morn</i>	1

Introits

Arkadelt:	<i>Hear my prayer</i>	1
Hately:	<i>Thou wilt keep him in perfect peace</i>	1
Hopkins:	<i>I wash my hands in innocence</i>	1
Macfarren:	<i>Keep innocence and do the thing that is right</i>	2
	<i>Remember me O Lord</i>	1
	<i>They that wait upon the Lord</i>	2
Massey, Joseph:	<i>Thee will I love, my strength, my tower</i>	1
Stainer:	<i>O be joyful in the Lord all ye lands</i>	1
Wesley:	<i>Blessed are they</i>	1
	<i>O Lord my God</i>	1

Services

Benedicite:	<i>Massey, Victor</i>	1
	<i>Maunder</i>	1
Holy Communion:	<i>Kitson in E flat</i>	1
	<i>Martin in C</i>	2
	<i>Massey in A</i>	3
	<i>Stainer in F</i>	2
	<i>Tours in C</i>	2
	<i>West in E flat</i>	1
Kyrie:	<i>Martin in C</i>	1
	<i>Merbecke</i>	1

Magnificat and Nunc dimittis:

<i>Brewer in F</i>	4
<i>Cooke in C</i>	3
<i>Crotch in C</i>	1
<i>Lloyd in F</i>	2
<i>Manning in G</i>	1
<i>Martin in B flat</i>	5
<i>Martin in C</i>	1
<i>Martin in F</i>	1
<i>Martin in G</i>	4
<i>Massey in A</i>	2
<i>Massey in G</i>	1
<i>Massey, Joseph in E flat</i>	2
<i>Massey, Joseph in E</i>	1
<i>Stainer in B flat</i>	5
<i>Stanford in B flat.</i>	5
<i>Walford Davies in F</i>	1

1930¹⁵**Chronological Index**

PP January, 1930. Vol. XIV No.13, p. 3.

Introit for January: *Remember me, O Lord*: Macfarren.

5th. M. *Arise, shine*: Elvey.

5th. E. [Service]: *Martin in B flat. Sing O heavens*: Tours.

¹⁵

The numbering of the issues of the PPs changed in 1930. Previously there was one "Volume" each year with 12 issues. In 1930, the "Volume" remained numbered as XIV and the numbers of the issues which made up the volume became 13 and following.

12th. M. HC. [Service]: *Stainer in F*.
 12th. E. *Stanford in B flat. Arise, shine*: Elvey.

19th. M. *Mighty Lord*: Bach.
 19th. E. [Service] *Stainer in B flat. Lead me Lord*: Wesley.

26th. M. [Service] *Merbecke*.
 26th. E. [Service] *Martin in G. The radiant morn*: Woodward.

PP February, 1930. Vol. XIV No.14. p. 2.

Introit for February: *Thou shalt keep him in perfect peace*: Hately.

2nd. M. *Comfort, O Lord*: Crotch.
 2nd. E. [Service]: *Stainer in B flat. Rock of Ages*: Buck.

9th. M. HC. [Service]: *Tours in C*.
 9th. E. [Service] *Stanford in B flat. Father of heaven*: Walmisley.

16th. M. *The Lord is loving*: Lloyd.
 16th. E. [Service]: [*Joseph*] *Massey in E flat*.
Great and wonderful: Spohr.

23rd. M. *Merbecke*.
 23rd. E. [Service]: *Martin in C. Grant we beseech Thee*: Martin.

PP March, 1930. Vol. XIV No.15: missing.

PP April, 1930. Vol. XIV No.16. p. 3.

Introit for April: *Lead me Lord*: Wesley.

6th. M. *Benedicite: Victor Massey in G*.
Fling wide the gates [from *The Crucifixion*]: Stainer.
 6th. E. [Service]: *Stanford in B flat. Hear my prayer*: Mendelssohn.

13th. M. *Benedicite: Victor Massey in G*.
Jesu thou art standing: [Victor] Massey.
 13th. E. [Service]: *Stainer in B flat. The Crucifixion*: Stainer.¹⁶

18th. M. *God so loved the world* [from *The Crucifixion*]: Stainer.
 18th. E. *Via Crucis*: Victor Massey.¹⁷

¹⁶ According to an advertisement in SMH 12.04.1930, p. 3, *The Crucifixion* of Stainer was presented on the following day.

¹⁷ According to an advertisement in SMH 12.04.1930, p. 3, *Via Crucis* of Joseph Massey was presented on the Good Friday being 18 April.

20th. 8.00 am: HC [Service] *Massey in A*.
 20th. 10.30 am: *Hallelujah* [from *Messiah*]: Handel.
 20th. E. [Service]: *Martin in G. Sing and be joyful*: Massey.

PP May, 1930. Vol. XIV No.17. p. 2.

Introit for May: *O be joyful in the Lord, all ye lands*: Massey.

4th. M. *He watching over Israel*: Mendelssohn.
 4th. E. [Service]: *Stainer in B flat. The Lord is my light*: Parker.

 11th. M. HC [Service]: *Stainer in F*.
 11th. E. [Service]: *Martin in B flat. Blessed are the departed*: Spohr.

 18th. M. *Blessed be the God and father*: Wesley.
 18th. E. [Service]: *Massey in G*.
 Lord God of heaven and earth: Spohr.

 25th. M. [Service]: *Merbecke*.
 25th. E. [Service]: *Stainer in B flat. Hail gladdening light*: Martin.

 29th. E. Ascension Day music from *Messiah*: Handel.¹⁸

PP June, 1930. Vol. XIV No.18, p. 2.

Introit for June: *Lord have mercy, Christ have mercy*: Weber.

1st. M. *Lift up our heads* [from *Messiah*]: Handel.
 1st. E. [Service]: *Martin in C. The Lord is my light*: Parker.

 8th. M. HC. [Service]: *Martin in C*.
 8th. E. [Service]: *Cooke in C. Come Holy Spirit*: Palestrina.

 15th. M. *Hymn to the Trinity*: Tchaikovsky.
 15th. E. [Service]: *Massey in F. I am Alpha [and Omega]*: Stainer.

 22nd. M. [Service]: *Merbecke*.
 22nd. E. [Service]: *Brewer in F. Praise his awful name*: Spohr.

 29th. M. *Sing and be joyful*: Massey.
 29th. E. [Service]: *Stanford in B flat. In diverse tongues*: Palestrina.

PP July, 1930. Vol. XIV No.19, p. 3.

Introit for July: *O taste and see how gracious the Lord is*: Macfarren.

6th. M. *O Lord my God*: Wesley. Choral *Litany*.
 6th. E. [Service]: [Joseph] *Massey in E flat*.
 O praise ye the name: Tchaikovsky.

¹⁸

This service was also advertised in SMH 24.05.1930, p. 21. According to the advertisement, Joseph Massey accompanied the choir on the organ.

13th. M. HC [Service]: *Massey in B flat*.

13th. E. [Service]: *Lloyd in F. Come Holy Ghost*: Attwood.

20th. M. *O God whose nature*: Wesley.

20th. E. [Service]: *Walford Davies in F. Rock of ages*: Buck.

27th. M. *The sorrows of my heart*: Boyce.

27th. E. [Service]: *Martin in B flat. O saviour of the world*: Goss.

PP August, 1930. Vol. XIV No.20, p. 2.

Introit for August: *They that wait upon the Lord*: Macfarren.

3rd. M. *God of mercy*: Massey. Choral *Litany*.

3rd. E. [Service]: *Massey in G*.

Stand up and bless the Lord: Goss.

10th. M. HC. [Service] *Massey in B flat*.

10th. E. [Service]: *Cooke in C. Holy Spirit*: Macfarren.

17th. M. *O Jesu Thou art standing*: [Victor] Massey.

17th. E. [Service]: *Martin in G. I was glad*: Elvey.

24th. M. *I waited for the Lord*: Mendelssohn.

24th. E. [Service]: *Stainer in B flat*.

How blessed are they: Tchaikovsky.

31st. M. *In divers tongues*: Palestrina.

31st. E. [Service]: *Joseph Massey in E*.

The Lord is my light: Parker.

PP September, 1930. Vol. XIV No.21, p. 2.

Introit for September: *Lord have mercy*: Massey.

7th. M. *Peace I leave with you*: Button.

7th. E. [Service]: *Brewer in F. God of mercy*: Massey.

14th. M. HC [Service]: *West in E flat*.

14th. E. [Service]: *Lloyd in F*.

Jesu thou are standing: [Victor] Massey.

21st. M. *O praise ye the Lord*: Tchaikovsky.

21st. E. [Service: *Joseph*] *Massey in E flat. In Thee O Lord*: Weldon.

28th. M.[Service]: *Merbecke*.

28th. E. [Service]: *Stanford in B flat. King all glorious*: Barnby.

PP October, 1930. Vol. XIV No. 22, p. 3.

Introit for September: *O worship the Lord in the beauty of holiness*: Macfarren.

5th. M. *Thou knowest Lord*: Purcell. Choral *Litany*.
 5th. E. [Service: *Walford Davies in F. Praise the Lord*: Wesley.

12th. M. HC [Service]: *Stainer in F*.
 12th. E. [Service]: *Martin in B flat. Wash me thoroughly*: Wesley.

19th. M. *Stand up and bless the Lord*: Goss.
 19th. E. [Service]: *Massey in G. Abide with me*: Atkins.

26th. M. [Music not mentioned.]
 26th. E. [Service]: *Cooke in C*.
Behold how good and pleasant: Joseph Massey.

PP November, 1930. Vol. XIV No.23, p. 3.

Introit for November: *Keep innocency and do the thing that is right*: Macfarren.

2nd. M. HC Music not mentioned.
 2nd. A. *In Memoriam Sanctorum*: Victor Massey.¹⁹
 2nd. E. Service: *Martin in G. Hail gladdening light*: Martin.

9th. M. *Seek ye the Lord*: Roberts.
 9th. E. [Service]: *Stainer in B flat. The Lord is gracious*: Lloyd.

16th. M. *Whoso dwelleth under the defence of the most high*: Martin.
 16th. E. [Service]: *Massey in F. Father of heaven*: Walmisley.

23rd. M. Music not mentioned.
 23rd. E. [Service]: *Brewer in F. Bow down thine ear*: Parker.

30th. M. *Benedicite*: [Victor] Massey in C.
Be not very sore, O Lord: Wesley.
 30th. E. [Service]: [Joseph] Massey in E flat.
Advent music from Messiah: Handel.

PP December, 1930. Vol. XIV No.24, p. 3.

Introit for December: *Thee will I love, my joy, my crown*: Joseph Massey.

7th. M. *Benedicite*: *Maunder in G. Rock of Ages*: Buck.
 7th. E. [Service]: *Stanford in B flat. Harken unto me*: Sullivan.

14th. M. HC [Service]: *Stainer in F. Benedicite*: [Victor] Massey
in C. Be not very sore O Lord: Wesley.
 14th. E. [Service]: *Lloyd in F. Send out Thy light*: Gounod.

21st. M. *Benedicite*: [Victor] Massey in G. *Comfort ye my people*
and And the glory of the Lord both from *Messiah*: Handel.
 21st. E. [Service]: *Stainer in B flat*.

¹⁹

The presentation was also advertised in SMH 01.11.1930, p. 3.

25th. 8.00am: HC. [Service:] *Massey in A flat*.

25th. 10.30am: Carols.

25th. E. [Service:] *Martin in B flat*. *Sing O heavens*: Tours.

Cumulative Index

Anthems

Atkins:	<i>Abide with me</i>	1
Attwood:	<i>Come Holy Ghost</i>	1
Bach:	<i>Mighty Lord</i>	1
Barnby:	<i>King all glorious</i>	1
Boyce:	<i>The sorrows of my heart</i>	1
Buck:	<i>Rock of ages</i>	3
Button:	<i>Peace I leave with you</i>	2
Crotch:	<i>Comfort, O Lord</i>	1
Elvey:	<i>Arise, shine</i>	2
	<i>I was glad</i>	1
Goss:	<i>O saviour of the world</i>	1
	<i>Stand up and bless the Lord</i>	2
Gounod:	<i>Send out Thy light</i>	1
Handel:	<i>And the glory of the Lord</i> [from <i>Messiah</i>]	1
	<i>Advent music from Messiah</i>	1
	<i>Ascension music from Messiah</i>	1
	<i>Comfort ye my people</i> [from <i>Messiah</i>]	1
	<i>Hallelujah</i> [from <i>Messiah</i>]	1
	<i>Lift up your heads</i> [from <i>Messiah</i>]	1
Lloyd:	<i>The Lord is gracious</i>	1
	<i>The Lord is loving</i>	1
Macfarren:	<i>O Holy Spirit</i>	1
Martin:	<i>Grant we beseech Thee</i>	1
	<i>Hail gladdening light</i>	2
	<i>Whoso dwelleth under the defence</i>	1
Massey:	<i>God of mercy</i>	3
	<i>Sing and be joyful</i>	2

Massey, Joseph	<i>Behold how good and pleasant</i>	1
Massey, Victor:	<i>In Memoriam Sanctorum</i>	1
	<i>Jesu Thou art standing</i>	3
	<i>Via Crucis</i>	1
Mendelssohn:	<i>He watching over Israel</i> [from <i>Elijah</i>]	1
	<i>Hear my prayer</i>	1
	<i>I waited for the Lord</i>	1
Palestrina:	<i>Come Holy Spirit</i>	1
	<i>In diverse tongues</i>	2
Parker:	<i>Bow down thine ear</i>	1
	<i>The Lord is my light</i>	2
Purcell:	<i>Thou knowest Lord</i>	1
Roberts:	<i>Seek ye the Lord</i>	1
Spohr:	<i>Blessed are the departed</i>	1
	<i>Great and wonderful</i>	1
	<i>Lord God of heaven and earth</i>	1
	<i>Praise his awful name</i>	1
Stainer:	<i>Fling wide the gates</i> [from <i>The Crucifixion</i>]	1
	<i>God so loved the world</i>	
	[from <i>The Crucifixion</i>]	1
	<i>I am Alpha and Omega</i>	1
	<i>The Crucifixion</i>	1
Sullivan:	<i>Harken unto me</i>	1
Tchaikovsky:	<i>How blessed are they</i>	1
	<i>Hymn to the Trinity</i>	1
	<i>O praise the name</i>	1
	<i>O praise ye the Lord</i>	1
Tours:	<i>Sing O heavens</i>	2
Walmisley:	<i>Father of heaven</i>	2
Weldon:	<i>In Thee O Lord</i>	1
Wesley:	<i>Be not very sore, O Lord</i>	2
	<i>Blessed be the God and father</i>	1
	<i>Lead me Lord</i>	1
	<i>O God whose nature</i>	1
	<i>Praise the Lord</i>	1

	<i>Wash me thoroughly</i>	1
Woodward:	<i>The radiant morn</i>	1
Introits		
Hately:	<i>Thou shalt keep him in perfect peace</i>	1
Macfarren:	<i>Keep innocence and do the thing</i>	
	<i>that is right</i>	1
	<i>O taste and see how gracious the Lord is</i>	1
	<i>O worship the Lord in the beauty of holiness</i>	1
	<i>Remember me, O Lord</i>	1
	<i>They that wait upon the Lord</i>	1
Massey:	<i>Lord have mercy</i>	1
	<i>Sing and be joyful, all ye lands</i>	1
Massey, Joseph	<i>Thee will I love, my joy, my crown</i>	1
Weber:	<i>Lord have mercy, Christ have mercy</i>	1
Wesley:	<i>Lead me Lord</i>	1
	<i>O Lord my God</i>	1
Services		
Benedicite:	<i>Massey, Joseph in C</i>	2
	<i>Massey, Victor in G</i>	2
	<i>Maunder in G</i>	1
Holy Communion	<i>Martin in F</i>	1
	<i>Martin in C</i>	1
	<i>Massey in A</i>	1
	<i>Massey in A flat</i>	1
	<i>Massey in B flat</i>	2
	<i>Merbecke</i>	5
	<i>Stainer in F</i>	3
	<i>Tours in C</i>	1
	<i>West in E flat</i>	1
Magnificat and Nunc dimittis		
	<i>Brewer in F</i>	3
	<i>Cooke in C</i>	3
	<i>Lloyd in F</i>	4
	<i>Martin in C</i>	2
	<i>Martin in B flat</i>	5
	<i>Martin in G</i>	2

<i>Massey in F</i>	2
<i>Massey in G</i>	3
<i>Massey, Joseph in E</i>	1
<i>Massey, Joseph in E flat</i>	3
<i>Stainer in B flat</i>	6
<i>Stanford in B flat</i>	6
<i>Walford Davies in F</i>	

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Chronological Index

PP January, 1931. Vol. XV No.1, p. 2.

Introit for January: *Lead me Lord*: Wesley.

4th. M. *Thou wilt keep him in perfect peace*: Hateley.

4th. E. [Service] *Stanford in B flat. Arise, shine*: Elvey.

11th. M. HC. [Service] *Stainer in F*.

11th. E. [Service]: *Martin in F. Sing O heavens*: Tours.

18th. M. *Arise, shine*: Elvey.

18th. E. [Service]: *Stainer in B flat. Thou will keep him*: Hateley.

25th. M. *Merbecke*.

25th. E. [Service]: *Stanford in B flat. The radiant morn*: Woodward.

PP February, 1931. Vol. XV No.2, p. 2.

Introit for February: *Remember me, O Lord*: Macfarren.

1st. M. *Saviour again*: Massey.

1st. E. [Service]: *Lloyd in F. Whosoever dwelleth*: Martin.

8th. M. HC. [Service]: *Tours in C*.

8th. E. [Service]: *Martin in G. Father of heaven*: Walmisley.

15th. M. *God of mercy*: Massey.

15th. E. [Service]: [Joseph] *Massey in E flat. Comfort O Lord*:
Crotch.

22nd. M. *Merbecke*.

22nd. E. [Service]: *Lloyd in F. God of mercy*: Tchaikovsky.

PP March., 1931. Vol. XV No.3, p. 2.

Introit for March: *Lord have mercy*: Wesley.

1st. M. *Benedicite*: [Victor] Massey in C.
Lord for Thy tender mercies' sake: Farrant.
 1st. E. [Service]: *Stainer in B flat. Hear my prayer*: Mendelssohn.

8th. M. HC. [Service]: *Martin in C*.
 8th. E. [Service]: *Brewer in F. Hear Lord*: Tchaikovsky.

15th. M. *Benedicite*: *Massey in E. Hear my prayer*: Mendelssohn.
 15th. E. [Service]: *Massey in E*.
He watching over Israel [from *Elijah*]: Mendelssohn.

22nd. M. *Benedicite*: [Victor] Massey in G.
 22nd. E. [Service]: *Walford Davies in F*.
O saviour of the world: Goss.

29th. M. *O Jesu Thou art standing*: [Victor] Massey.
 29th. E. [Service]: *Martin in B flat. The Crucifixion*: Stainer

3rd April. M. *God so loved the world* [from *The Crucifixion*]: Stainer.
 3rd April. A. *Via Crucis*: Victor Massey.²⁰

PP April, 1931. Vol. XV No.4, p. 3.

Introit for April: *Keep innocency and take heed to what is right*: Macfarren.

5th April. 8.00 am. HC. [Service: Massey in B flat
 5th April. 10.30 am. *Hallelujah* [from *Messiah*]: Handel.
 5th April. E. [Service]: *Martin in C. Sing and be joyful*: Massey.

12th April. M. *Sing and be joyful*: Massey.
 12th April. E. [Service]: *Stanford in B flat*.
The Lord is gracious: Lloyd.

19th April. M. *Come Holy Ghost*: Attwood.
 19th April. E. [Service]: *Massey in G*.
Blessed be the God and father: Wesley.

26th April. M. [Service]: *West in E flat*.
 26th April. E. [Service]: *Cooke in C. I was glad*: Elvey.

PP May, 1931. Vol. XV No.5, p. 2.

Introit for May: *Thou wilt keep him in perfect peace*: Hatley.

3rd. M. *Crossing the bar*: Shaw.
 3rd. E. [Service]: [Joseph] Massey in E flat.
How lovely are thy dwellings fair [from *Requiem*]: Brahms.

²⁰

The presentation was also advertised in SMH 28.03.1931, p. 4.

5th E. (Ascension Day) *Ascension Music* [from *Messiah*]: Handel.

10th M. HC. [Service]: *West in E flat*.

10th E. [Service]: *Lloyd in F. Lord God of heaven*: Spohr.

17th M. *Lift up your heads* [from *Messiah*]: Handel.

17th E. [Service]: *Stainer in B flat. King all glorious*: Barnby.

24th M. [Service]: *Massey in A flat*.

24th E. *Come Holy Ghost*: Palestrina.

31st M. *Hymn to the Trinity*: Tchaikovsky.

31st E. [Service]: *Massey in F. I am Alpha [and Omega]*: Stainer.

PP June, 1931. Vol. XV No. 6, p. 3.

Introit for June: *I will wash my hands in innocency*: [Victor] Massey.

7th M. *I am Alpha [and Omega]*: Stainer.

7th E. [Service]: *Walford Davies in F. O Holy Ghost*: Macfarren.

14th M. HC. [Service]: *Massey in A flat*.

14th E. [Service]: *Martin in B flat. In Thee O lord*: Weldon.

21st M. *Behold how good and pleasant*: J. Massey.

21st E. [Service]: *Massey in G. Be not very sore O lord*: Wesley.

28th M. *I waited for the Lord*: Mendelssohn.

28th E. [Service]: *Cooke in C. Judge me O Lord*: Mendelssohn.

PP July, 1931. Vol. XV No.7, p. 2.

Introit for July: *The sacrifice of God is a broken spirit*: [Victor] Massey.

5th M. *Hear my prayer*: Arkadelt.

5th E. [Service]: *Martin in C. O Lord most high*: Massey.

12th M. HC. [Service]: *Stainer in F*.

12th E. [Service] *Stanford in B flat. Peace I leave with you*: Button.

19th M. *Father in heaven*: Walmisley.

19th E. [Service: Joseph] *Massey in E flat*.

Praise the Lord: Wesley. *Lift up thine eyes*: Mendelssohn.

26th M. Merbecke. *Lift up thine eyes*: Mendelssohn.

26th E. [Service]: *Lloyd in F. O Lord my God*: Wesley.

PP August, 1931. Vol. XV No. 8, p. 2.

Introit for August: *O be joyful in the Lord*: Massey.

2nd M. *O love the Lord*: Sullivan. Choral *Litany*.

2nd E. [Service]: *Stainer in B flat*.

O praise ye the name: Tchaikovsky.

9th M. HC. [Service]: *Massey in A*.

9th E. [Service] *Brewer in A. O God whose nature*: Wesley.

16th M. *How lovely are Thy dwellings* [from *Requiem*]: Brahms.

16th E. [Service: Joseph] *Massey in E*.

How blest are they: Tchaikovsky.

The sorrows of my heart: Boyce.

23rd M. *The sorrows of my heart*: Boyce.

23rd E. [Service]: *Walford Davies in F*.

O Jesu thou art standing: [Victor] Massey.

30th M. *O Lord most high*: Massey.

30th E. [Service]: *Martin in B flat. Rock of ages*: Buck.

PP September, 1931. Vol. XV No. 9, p. 2.

Introit for September: *O Lord, have mercy*: Massey.

6th M. *Seek ye the Lord*: Roberts.

6th E. [Service]: *Massey in G. Stand up and bless the Lord*: Goss.

13th M. HC. [Service]: *Martin in C*.

13th E. [Service]: *Cooke in C. Alleluia, God of mercy*: Massey.

20th M. *In divers tongues*: Palestrina.

20th E. [Service]: *Martin in G*.

Thou wilt keep him in perfect peace: Wesley.

Children, pray this love to cherish: Spohr.

27th M. *Children, pray this love to cherish*: Spohr.

27th E. [Service]: *Stanford in B flat. The radiant morn*: Woodward.

PP October, 1931. Vol. XV No.10, p. 2.

Introit for October: *Thee will I love, my strength, my tower*: [Joseph] Massey.

4th M. *The Lord is loving*: Lloyd.

4th E. [Service: Joseph] *Massey in E flat*.

There is a green hill: Gounod.

11th M. HC. [Service]: *West in E flat*.

11th E. [Service]: *Lloyd in F. In divers tongues*: Palestrina.

18th M. *O love the Lord*: Sullivan.

18th E. [Service]: *Stainer in B flat*.

To Thee O lord: Rachmaninoff. *Saviour again*: Massey.

25th M. *Children, pray this love to cherish*: Spohr.

25th E. [Service]: *Brewer in F. The Lord is my light*: Parker.

PP November, 1931. Vol. XV No.11, p. 3.

Introit for November: *Lord have mercy, Christ have mercy*: Massey.

1st M. HC. [Service]. *Massey in B flat*.

1st A. *In Memoriam Sanctorum*: [Joseph] Massey.²¹

1st E. [Service]: *Martin in C. Hail gladdening light*: Massey²².

8th E. [Service]: *Walford Davies in F. Sing and be joyful*: Massey.

15th M. *The Lord is my light*: Parker.

15th E. [Service]: *Martin in B flat*.

How lovely are Thy dwellings [from *Requiem*]: Brahms.

22nd M. Service: *Stainer in F*.

22nd E. Service: *Massey in G*.

How lovely are the messengers: Mendelssohn.

29th M. O God whose nature: Wesley.

29th E. Service: *Cooke in C*.

PP December, 1931. Vol. XV No.12, p. 2.

Introit for December: *I will keep innocency and do the thing that is right*: Macfarren.

6th M. Service: *Massey in G. And the glory* [from *Messiah*]: Handel.

6th E. Service: *Martin in G. Advent Music from Messiah*: Handel.²³

13th M. HC. [Service]: *Stainer in F*.

13th E. Service: *Stanford in B flat. Harken unto me*: Sullivan.

20th M. Service: *Joseph Massey in C. Bow down thine ear*: Parker.

20th E. Service: *Stainer in B flat. Carols*.

25th 8.00 am. HC. [Service]: *Massey in A flat*.

25th 10.30 am Christmas carols.

27th M. Carols.

27th E. Service: *Lloyd in F. Sing O heavens*: Tours.

²¹ The presentation was also advertised in SMH 31.10.1931, p. 19.

²² But probably composed by Martin.

²³ The presentation was also advertised in SMH 05.12.1931, p. 3.

Cumulative Index**Anthems**

Attwood:	<i>Come. Holy Ghost</i>	1
Arkadelt:	<i>Hear my prayer</i>	1
Barnby:	<i>King all glorious</i>	1
Boyce:	<i>The sorrows of my heart</i>	2
Brahms:	<i>How lovely are Thy dwellings</i> <i>fair [from Requiem]</i>	3
Buck:	<i>Rock of ages</i>	1
Burron:	<i>Peace I leave with you</i>	1
Crotch:	<i>Comfort O Lord</i>	1
Elvey:	<i>Arise, shine</i> <i>I was glad</i>	2 1
Farrant:	<i>Lord for Thy tender mercies' sake</i>	1
Goss:	<i>O saviour of the world</i> <i>Stand up and bless the Lord</i>	1 1
Gounod:	<i>There is a green hill</i>	1
Handel:	<i>Advent music from Messiah</i> <i>And the glory [from Messiah]</i> <i>Ascension music from Messiah</i> <i>Hallelujah [from Messiah]</i> <i>Lift up your heads [from Messiah]</i>	1 1 1 1 1
Hately:	<i>Thou wilt keep him in perfect peace</i>	2
Lloyd:	<i>The Lord is gracious</i> <i>The Lord is loving</i>	1 1
Macfarren:	<i>O Holy Ghost</i> <i>Remember me O Lord</i>	1 1
Martin:	<i>Hail gladdening light</i> <i>Whosoever dwelleth</i>	1 1
Massey:	<i>Allelujah, God of mercy</i> <i>God of mercy</i>	1 1

	<i>O Lord most high</i>	2
	<i>Saviour again</i>	1
	<i>Sing and be joyful</i>	3
Massey, Joseph:	<i>Behold how pleasant</i>	1
	<i>Thee will I love</i>	1
Massey, Victor:	<i>In Memoriam Sanctorum</i>	1
	<i>O Jesu Thou art standing</i>	2
	<i>Via Crucis</i>	1
Mendelssohn:	<i>He watching over Israel [from Elijah]</i>	1
	<i>Hear my prayer</i>	2
	<i>How lovely are the messengers</i>	1
	<i>I waited for the Lord</i>	1
	<i>Judge me O Lord</i>	1
	<i>Lift up thine eyes</i>	2
Palestrina:	<i>Come, Holy Ghost</i>	1
	<i>In divers tongues</i>	2
Parker:	<i>Bow sown thine ear</i>	1
	<i>The lord is my light</i>	2
Rachmaninoff:	<i>To Thee O Lord</i>	1
Roberts:	<i>Seek ye the Lord</i>	1
Shaw:	<i>Crossing the bar</i>	1
Spohr:	<i>Children, pray this love to cherish</i>	2
	<i>Lord God of heaven</i>	1
Stainer:	<i>God so loved the world</i>	
	[from <i>The Crucifixion</i>]	1
	<i>I am Alpha and Omega</i>	2
	<i>The Crucifixion</i>	1
Sullivan:	<i>Harken unto me</i>	1
	<i>O love the Lord</i>	2
Tchaikovsky:	<i>God of mercy</i>	1
	<i>Hear Lord</i>	1
	<i>How blessed are they</i>	1
	<i>Hymn to the Trinity</i>	1
	<i>O praise ye the name</i>	1
Tours:	<i>Sing, O heavens</i>	2
Walmisley;	<i>Father of heaven</i>	1

Weldon:	<i>Thee, O Lord</i>	1	
Wesley:	<i>Blessed be the God and father</i>	1	
	<i>O God whose nature</i>	1	
	<i>O Lord my God</i>	1	
	<i>Praise the Lord</i>	1	
	<i>Thou wilt keep him in perfect peace</i>	1	
Woodward:	<i>The radiant morn</i>	2	
Introits			
Hately:	<i>Thou wilt keep him in perfect peace</i>	1	
Macfarren:	<i>Keep innocency</i>		
	<i>and take heed to what is right</i>	2	
	<i>Remember me O Lord</i>	1	
Massey:	<i>Lord have mercy, Christ have mercy</i>	1	
	<i>O be joyful in the Lord</i>	1	
	<i>O Lord have mercy</i>	1	
Massey, Joseph:	<i>Thee will I love, my strength, my tower</i>	1	
Massey, Victor:	<i>I will wash my hands in innocency</i>	1	
	<i>The sacrifice of God is a broken spirit</i>	1	
Wesley:	<i>Lead me Lord</i>		1
	<i>Lord have mercy</i>	1	
	<i>O God whose nature</i>	1	
Services			
Benedicite:	<i>Massey, Joseph in E</i>	2	
	<i>Massey, Victor in C</i>	1	
Holy Communion:	<i>Martin in C</i>	2	
	<i>Massey in A</i>	1	
	<i>Massey in A flat</i>	2	
	<i>Massey in B flat</i>	2	
	<i>Stainer in F</i>	4	
	<i>West in E flat</i>	3	
Magnificat and Nunc dimittis:			
	<i>Brewer in A</i>	1	
	<i>Brewer in F</i>	2	
	<i>Cooke in C</i>	4	
	<i>Lloyd in F</i>	6	

	<i>Martin in B flat</i>	4
	<i>Martin in C</i>	3
	<i>Martin in F</i>	1
	<i>Martin in G</i>	2
	<i>Massey in F</i>	1
	<i>Massey in G</i>	4
	<i>Massey, Joseph in E</i>	1
	<i>Massey, Joseph in E flat</i>	4
	<i>Massey, Joseph in E</i>	1
	<i>Stainer in B flat</i>	7
	<i>Stanford in B flat</i>	5
	<i>Walford Davies in F</i>	4
Morning Canticles:	<i>Massey in A flat</i>	1
	<i>Massey in G</i>	2
	<i>Massey, Joseph in C</i>	1
	<i>Merbecke</i>	3

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Chronological Index

PP January, 1932. Vol. XVI No.1, p. 3.

Introit for January: *Thee will I love*: Joseph Massey.

3rd M. *Thou wilt keep him in perfect peace*: Hateley.

3rd E. Service: *Stanford in B flat*. *Arise, shine*: Elvey.

10th M. HC. [Service]: *Stainer in F*.

10th E. Service: *Lloyd in F*. *Thou wilt keep him*: Hateley.

17th M. *Arise, Shine*: Elvey.

17th E. Service: *Martin in C*. *Lead me Lord*: Wesley.

24th M. *Merbecke*.

24th E. Service: *Stainer in B flat*. *The radiant morn*: Woodward.

31st M. *Lead me Lord*: Wesley.

31st E. Service: *Stanford in B flat*.

How lovely are the messengers: Mendelssohn.

PP February, 1932. Vol. XVI No. 2, p. 2.

Introit for February: *Remember me O Lord*: Mendelssohn.

7th M. *Crossing the bar*: Shaw.

7th E. Service: *Brewer in F*. *The Lord is my light*: Parker.

- 14th M. HC. [Service]: *Martin in C*.
 14th E. [Service]: *Massey in F. Wash me throughly*: Wesley.
- 21st M. *Rock of Ages*: Buck.
 21st E. [Service]: Walford Davies in F.
Whoso dwelleth under the defence of the most high: Martin.
- 28th M. Service: *Merbecke*.
 28th E. Service: *Martin in B flat. Bow down thine ear*: Parker.

PP March, 1932. Vol. XVI No. 3, p. 3.

Introit for March: *Lord have mercy, Christ have mercy*: Webb.

- 6th M. Service: *J. Massey in C*.
O Jesu Thou art standing: [Victor Massey].
 6th E. Service: *Massey in E flat*: [Victor Massey].
There is a green hill: Gounod.
- 13th M. HC. Service: *Stainer in F*.
 13th E. [Service]: *Stanford in B flat. Out of the deep*: Massey.
- 20th M. Service: *Massey in G. O saviour of the world*: Goss.
 20th E. *The Crucifixion*: Stainer.
- 25th M. *God so loved the world* [from *The Crucifixion*]: Stainer.
 25th E. *Via Crucis*: Victor Massey.²⁴
- 27th 8.00 am: HC. [Service]: *Massey in A flat*.
 27th 10.30 am: *Hallelujah* [from *Messiah*]: Handel.
 27th E. *Sing and be joyful*: Massey.
Hallelujah [from *Messiah*]: Handel.

PP April, 1932. Vol. XVI No. 4, p. 2. Introit for April: *Lead me Lord*: Wesley.

- 3rd M. *Sing and be joyful*: Massey.
 3rd E. Service: *Stanford in B flat*.
Blessed be the God and father: Wesley.
- 10th M. HC. [Service]: *Martin in C*.
 10th E. [Service]: *[Joseph] Massey in E flat*.
How lovely are the messengers: Mendelssohn.
- 17th M. *Seek ye the Lord*: Roberts
 17th E. [Service]: *Martin in G*.
Blessed are the men: Mendelssohn.

²⁴

The presentation was also advertised in SMH 19.03.1932, p. 21.

24th M. *The king of love*: Victor Massey.
 24th E. [Service]: *Lloyd in F. Rock of Ages*: Buck.

PP May, 1932. Vol. XVI No. 5, p. 2.

Introit for May: *O taste and see how gracious the Lord is*: Macfarren.

1st M. *Comfort O lord*: Crotch.
 1st E. [Service]: *Stainer in B flat. Behold how good*: Joseph Massey.

8th M. HC. [Service]: *Massey in A flat*.
 8th E. Service: *Lloyd in F. King all glorious*: Barnby.

15th M. *Come Holy Ghost*: Palestrina.
 15th E. Service: [Joseph] *Massey in E. Come Holy Ghost*: Attwood.

22nd M. *Merbecke*.
 22nd E. Service: *Stanford in B flat. I am Alpha and Omega*: Stainer.

PP June, 1932. Vol. XVI No. 6, p. 3.

Introit for June: *They that wait upon the Lord*: Macfarren.

5th M. *Rock of Ages*: Buck.
 5th E. Service: *Stanford in B flat. Hymn to the Trinity*: Tchaikovsky.

12th M. HC. [Service]: *West in E flat*.
 12th E. Service: *Cooke in C. Blessed are the men*: Mendelssohn.

19th M. *Stand up and bless the Lord*: Goss.
 19th E. Service: *Martin in G. Father in heaven*: Walmisley.

26th M. *Merbecke*.
 26th E. Service: [Joseph] *Massey in E flat*.
Great and wonderful: Spohr.

PP July, 1932. Vol. XVI No.7, p. 3.

Introit for July: *Lord have mercy*: Gigout.

3rd M. *I heard the voice*: Massey.
 3rd E. Service: *Walford Davies in F*.
Lord for thy tender mercies' sake: Farrant.

10th M. HC. [Service]: *Martin in C*.
 10th E. [Service]: *Lloyd in F. Hear my prayer*: Mendelssohn.

17th M. *Holy art thou*: Handel.
 17th E. Service: *Stainer in B flat*.
O God from the deep: [Victor] Massey.

24th M. Service: *Merbecke*.
 24th E. Service: *Brewer in F*.

31st M. *There is a green hill*: Gounod.

31st E. Service: *Massey in F. Hear Lord*: Tchaikovsky.

PP August, 1932. Vol. XVI No. 8, p. 2.

Introit for August: *Keep innocency and do the thing that is right*: Macfarren.

7th M. *O saviour of the world*: Goss.

7th E. [Service]: *Walford Davies in F.*

He watching over Israel [from *Elijah*]: Mendelssohn.

14th M. HC. [Service]: *Stainer in F.*

14th E. [Service]: *Martin in B flat. I heard the voice of Jesus*: Massey.

21st M. *Hear my prayer*: Mendelssohn.

21st E. Service: *Massey in C. Hail gladdening light*: Martin.

28th M. Service: *Massey in B flat.*

28th E. Service: *Cooke in C. Hymn to the Trinity*: Tchaikovsky.

PP September, 1932. Vol. XVI No. 9, p. 2.

Introit for September: *O worship the Lord in the beauty of holiness*: Macfarren.

4th M. *Lord for thy tender mercies' sake*: Farrant.

4th E. [Service]: *Martin in G. I heard the voice*: Massey.

11th M. HC. [Service]: *Stainer in F.*

11th E. [Service]: *Stainer in E flat. Come Holy Ghost*: Attwood.

18th M. *The Lord is my light*: Parker.

18th E. [Service]: *Stanford in B flat.*

O Jesu Thou art standing: [Victor Massey].

25th M. Merbecke.

25th E. [Service]: *Lloyd in F. Hymn to the Trinity*: Tchaikovsky.

PP October, 1932. Vol. XVI No. 10, p. 2.

Introit for October: *O remember me O lord*: Macfarren.

2nd M. *O Jesu Thou art standing*: [Victor] Massey.

2nd E. [Service]: *Stainer in B flat. Whoso dwelleth*: Martin.

9th M. HC [Service] *Martin in C.*

9th E. [Service] *Stanford in B flat. Rock of Ages*: Buck.

16th M. *The Lord is gracious*: Lloyd.

16th E. [Service: Joseph] *Massey in E. Holy art Thou*: Handel.

23rd M. *O lamb of God*: Palestrina.

23rd E. [Service]: *Walford Davies in F*.

Lord for Thy tender mercies' sake: Farrant.

30th M. *Whosoever dwelleth*: [Martin].

30th E. [Service]: *Martin in B flat. Peace I leave with you*: Button.

PP November, 1932. Vol. XVI No. 11, p. 2.

Introit for November: *Lord have mercy [Christ have mercy]*: Massey.

6th M. HC. [Service]: *Massey in A*.

6th A. *From the deep* (with orchestra): Victor Massey.

6th E. [Service]: *Martin in G. The Lord is my light*: Parker.

13th M. [Music not mentioned.]

13th E. Service: [Joseph] *Massey in E. Praise the Lord*: Wesley.

20th M. *The Lord is gracious*: Lloyd.

20th E. [Service]: *Massey in G. O saviour of the world*: Goss.

27th M. *Merbecke*.

27th E. Service: *Cooke in C. O God whose nature*: Wesley.

PP December, 1932. Vol. XVI No. 12, p. 2.

Introit for December: *Thou wilt keep him in perfect peace*: Hatley.

4th M. Service: [Joseph] *Massey in C. Praise the Lord*: Wesley.

4th E. Service: *Martin in C. The Lord is my light*: [Parker].

11th M. HC. [Service]: *West in E flat*.

11th E. Service: [Joseph] *Massey in E flat*.

O praise ye the name: Tchaikovsky.

18th M. Service: *Maunder in G*.

How lovely are the messengers: Mendelssohn.

18th E. Service: *Stanford in B flat. Harken unto me*: Sullivan.

25th 8.00 am: HC. [Service]: *Massey in A flat*.

25th 10.30 am Carols.

25th E. Carols.

Cumulative Index

Anthems

Attwood:	<i>Come Holy Ghost</i>	2
Barnby:	<i>King all glorious</i>	1

Buck:	<i>Rock of ages</i>	3
Button:	<i>Peace I leave with you</i>	1
Crotch:	<i>Comfort O lord</i>	1
Elvey:	<i>Arise, shine</i>	2
Farrant:	<i>Lord for thy tender mercies' sake</i>	3
Goss:	<i>O saviour of the world</i>	3
	<i>Stand up and bless the Lord</i>	1
Gounod:	<i>There is a green hill</i>	2
Handel:	<i>Hallelujah [from Messiah]</i>	2
	<i>Holy art Thou</i>	2
Hately:	<i>Thou wilt keep him in perfect peace</i>	2
Lloyd:	<i>The Lord is gracious</i>	2
Martin:	<i>Hail gladdening light</i>	1
	<i>Whoso dwelleth under the defence</i>	
	<i>of the most high</i>	3
Massey:	<i>I heard the voice of Jesus</i>	2
	<i>Out of the deep</i>	1
	<i>Sing and be joyful</i>	2
Massey, Joseph:	<i>Behold how good</i>	1
Massey, Victor:	<i>From the deep</i>	
	<i>O God from the deep</i>	1
	<i>O Jesu ,Thou art standing</i>	3
	<i>The king of love</i>	1
	<i>Via Crucis</i>	1
Mendelssohn:	<i>Blessed are the men</i>	2
	<i>He watching over Israel [from Elijah]</i>	1
	<i>Hear my prayer</i>	2
	<i>How lovely are the messengers</i>	3
Palestrina:	<i>Come Holy Ghost</i>	1
	<i>O lamb of God</i>	1
Parker:	<i>Bow down thine ear</i>	1
	<i>The Lord is my light</i>	4

Roberts:	<i>Seek ye the Lord</i>	1
Shaw:	<i>Crossing the bar</i>	1
Spohr:	<i>Great and wonderful</i>	1
Stainer:	<i>God so loved the world</i>	
	[from <i>The Crucifixion</i>]	1
	<i>I am Alpha and Omega</i>	1
	<i>The Crucifixion</i>	1
Sullivan:	<i>Harken unto me</i>	1
Tchaikovsky:	<i>Hear Lord</i>	1
	<i>Hymn to the Trinity</i>	3
Walmisley:	<i>Father in heaven</i>	
Wesley:	<i>Blessed be the God and father</i>	1
	<i>Lead me Lord</i>	2
	<i>O God whose nature</i>	1
	<i>Praise the Lord</i>	2
	<i>Wash me thoroughly</i>	1
Woodward:	<i>The radiant morn</i>	1
Intros		
Gigout:	<i>Lord have mercy</i>	1
Hately:	<i>Thou wilt keep him in perfect peace</i>	1
Macfarren:	<i>Keep innocency and do the thing</i>	
	that is right	1
	<i>O remember me O Lord</i>	1
	<i>O taste and see how gracious the Lord is</i>	1
	<i>O worship the Lord in the beauty of holiness</i>	1
	<i>They that wait upon the Lord</i>	1
Massey:	<i>Lord have mercy</i>	1
Massey, Joseph:	<i>Thee will I love</i>	1
Mendelssohn:	<i>Remember me O Lord</i>	1
Webb:	<i>Lord have mercy, Christ have mercy</i>	1
Wesley:	<i>Lead me Lord</i>	1

Services:

Holy Communion:	<i>Martin in C</i>	4
	<i>Massey in A</i>	1
	<i>Massey in A flat</i>	2
	<i>Stainer in F</i>	4
	<i>West in E flat</i>	2

Magnificat and Nunc dimittis:

<i>Brewer in F</i>	2
<i>Cooke in C</i>	3
<i>Lloyd in F</i>	5
<i>Martin in B flat</i>	4
<i>Martin in C</i>	2
<i>Martin in G</i>	4
<i>Massey in A flat</i>	1
<i>Massey in C</i>	1
<i>Massey in F</i>	2
<i>Massey in G</i>	1
<i>Massey, Joseph in E</i>	3
<i>Massey, Joseph in E flat</i>	3
<i>Stainer in B flat</i>	4
<i>Stanford in B flat</i>	9

Morning Canticles:	<i>Massey in B flat</i>	1
	<i>Massey in G</i>	1
	<i>Massey, Joseph in C</i>	2
	<i>Maunder in G</i>	1
	<i>Merbecke</i>	7

1933**Chronological Index**

PP January and February, 1933. Vol. XVII No. 1, p. 3.

Introit for January: *Lead me Lord*: Wesley.

1st M. *Come to the manger*: J. Massey.

1st E. Service: *Stainer in B flat. A wondrous sight*: Rivers.

8th M. HC. [Service]: *Stainer in F*.

8th E. Service: *Lloyd in F. Sing O heavens*: Tours.

15th M. *Sing O heavens*: Tours.

15th E. Service: *Stanford in B flat. Arise, shine*: Elvey.

22nd M. [Service]: *Merbecke*.

22nd E. Service: *Stanford in B flat. Thou wilt keep him*: Hately

29th M. *Arise, shine*: Elvey.

29th E. Service: *Martin in G. Rock of Ages*: Buck.

Introit for February: *Remember me O Lord*: Hately.

5th M. *Thou wilt keep him*: Hately.

5th E. Service: *Lloyd in F. Seek ye the Lord*: Roberts.

12th M. HC. [Service]: *Stainer in F*.

12th E. Service: *Martin in G. Stand up and bless the Lord*: Roberts.

19th M. *I heard the voice of Jesus*: Massey.

19th E. Service: *Martin in B flat. Saviour again*: Massey.

26th M. Service: *Merbecke*.

26th E. Service: *Massey in G. The Lord is my light*: Parker.

PP March, 1933. Vol. XVII No. 2, p. 2.

Introit for March: *Lord have mercy*: Roberts.

5th M. *Seek ye the Lord*: Roberts.

5th E. Service: *Joseph Massey in E*.

O God from the deep: Victor Massey.

12th M. HC. [Service]: *Massey in A flat*.

12th E. Service: *Stanford in B flat. Hear my prayer*: Mendelssohn.

19th M. *Behold and see*: Massey.

19th E. Service: *Lloyd in F. Drop, drop slow tears*: Massey.

26th M. Service: *West in E flat*.

26th E. Service: *Martin in B flat. Hear lord*: Tchaikovsky.

PP April, 1933. Vol. XVII No. 3, p. 3.

Introit for April: *Thee will I love my strength, my tower*: Joseph Massey.

2nd M. *O Jesu thou are standing*: [Victor] Massey.

2nd E. Service: *Martin in G. There is a green hill*: Gounod.

9th M. HC. [Service]: *Martin in C*.

9th E. Service: *Stanford in B flat*.

Behold and see if there is sorrow: Massey.

14th M. *God so loved the world* [from *The Crucifixion*]: Stainer.
 14th E. *The Crucifixion*: Stainer.

16th 8.00 am HC. [Service]: *Massey in A flat*.
 16th 10.30 am *Hallelujah* [from *Messiah*]: Handel.
 16th E. Service: *Martin in G. Sing and be joyful*: Massey.
Hallelujah [from *Messiah*]: Handel.

23rd M. *Sing and be joyful*: Massey.
 23rd E. Service: *Joseph Massey in E*.
Blessed be the God and father: Wesley.

30th M. *How lovely are the messengers*: Mendelssohn.
 30th E. Service: *Cooke in C. Hail gladdening light*: Martin.

PP May, 1933. Vol. XVII No. 4, p. 2.

Introit for May: *O taste and see how gracious the Lord is*: Macfarren.

7th M. *O praise the name*: Tchaikovsky.
 7th E. Service: *Stanford in B flat. The Lord is loving*: Lloyd.

14th M. HC. [Service]: *Martin in C*.
 14th E. Service: *Martin in G. Peace I leave with you*: Button.

21st M. *The Lord is loving*: Lloyd.
 21st E. Service: *Lloyd in F. Whosoever dwelleth*: Martin.

25th E. Ascension music from *Messiah*: [Handel].

28th M. Service: *Massey*.
 28th E. Service: *Stanford in B flat. King all glorious*: Barnby.

PP June, 1933. Vol. XVII No. 5, p. 3.

Introit for June: *O be joyful in the Lord*: Massey.

4th M. *Come Holy ghost*: Palestrina.
 4th E. Service: *Stainer in B flat. Come Holy Ghost*: Attwood
 11th M. HC. [Service]: *Massey in B flat*.
 11th E. Service: *Massey in G. Hymn to the Trinity*: [Tchaikovsky].

18th M. *Jesu lover of my soul*: Massey.
 18th E. Service: [Joseph] *Massey in E flat*.
How blest are they: Tchaikovsky.

25th M. Service: *West in E flat*.
 25th E. Service *Lloyd in F. Abide with me*: Atkins.

PP July, 1933. Vol. XVII No. 6, p. 3.

Introit for July: *Lord have mercy, [Christ have mercy]*: Webb.

2nd M. Peace I leave with you: Button.

2nd E. Service: *Brewer in F. Praise his awful name*: Spohr.

9th M. HC. [Service]: *Massey in G*.

9th E. Service: *Stainer in B flat. Come up hither*: Spohr.

16th M. *How blest are they*: Tchaikovsky.

16th E. *Walford Davies in F. Bow down thine ear*: Parker.

23rd M. Service: *Martin in C*.

23rd E. Service: [Joseph] *Massey in E flat*.

Blest are the departed: Spohr.

27th M. [Funeral] *Jesu lover of my soul*: Victor Massey.

30th M. *Hymn to the Trinity*: Tchaikovsky.

30th E. Service: *Martin in B flat. Be not very sore O Lord*: Wesley.

PP August, 1933. Vol. XVII No. 7, p. 3.

Introit for August: *The sacrifice of God is a broken spirit*: [Victor] Massey.

6th M. *Blest are the departed*: Spohr.

6th E. Service: *Brewer in F. Lord God of heaven and earth*: Spohr.

13th M. HC. [Service]: *Massey in G*.

13th E. Service: *Stainer in B flat*.

How lovely are the messengers: Mendelssohn.

20th M. *Be not very sore O Lord*: Wesley.

20th E Service: *Stanford in B flat. Great and wonderful*: Spohr.

27th M. Service: *Stainer in F*.

27th E. Service: *Cooke in C*.

Comfort, O Lord, the soul of Thy servant: Crotch.

PP September, 1933. Vol. XVII No. 8, p. 3.

Introit for September: *They that wait upon the Lord*: Macfarren.

3rd M. *How lovely are the messengers*: Mendelssohn.

3rd E. Service: *Martin in B flat. The sun shall be no more*: Woodward.

10th M. HC [Service]: *Stainer in F*.

10th E. Service: *Martin in G. Father of heaven*: Walmisley.

17th M. *Lord God of heaven*: Spohr.

17th E. Service: *Massey in F. Blessing and honour*: Spohr.

24th M. Service: *Massey in B flat*.

24th E. Service: *Massey in G. All glory to the lamb*: Spohr.

PP October, 1933. Vol. XVII No. 9, p. 2.

Introit for October: *I will wash my hands in innocency*: [Victor] Massey.

1st M. *The sun shall be no more*: Woodward

1st E. Service: *Cooke in C. I heard the voice of Jesus say*: Massey.

8th M. HC. [Service]: *Massey in B flat*.

8th E. Service: *Stanford in B flat. Hear my prayer*: Mendelssohn.

15th M. *Father of heaven*: Walmisley.

15th E. Service: *Martin in C. Hear, Lord*: Tchaikovsky.

22nd M. Service: *Massey in A*.

22nd E. Service: *Lloyd in F*.

How lovely are Thy dwellings [from *Requiem*]: Brahms.

29th M. *I heard the voice of Jesus say*: Massey.

29th E. Service: *Massey in G*.

He watching over Israel [from *Elijah*]: Mendelssohn.

PP November, 1933. Vol. XVII No. 10, p. 2.

Introit for November: *I keep innocency and do the thing that is right*: Mendelssohn.

5th M. HC. [Service]: *Massey in G*.

5th A. *The last judgment*: Spohr.²⁵

5th E. [Service]: *Martin in G. Great and wonderful*: Spohr.

Saviour again: Massey.

12th M. *Hear my prayer*: Mendelssohn.

12th E. Service: *Stainer in E flat*.

He watching over Israel [from *Elijah*]: Mendelssohn.

19th E. Service: *Massey in F. Hail gladdening light*: Martin.

26th M. Service: *Martin in C*.

26th E. Service: *Martin in B flat*.

The sun shall be no more thy light: Woodward.

PP December, 1933. Vol. XVII No. 11, p. 2.

Introit for December: *O worship the Lord in the beauty of holiness*: Macfarren.

3rd M. *Benedicite*: [Victor] Massey in C. *Hearken unto me*: Sullivan.

3rd E. Service: *Massey in G. Be not very sore O Lord*: Wesley.

10th M. HC. Service: *Martin in C*.

10th E. [Service]: *Cooke in C. O God from the deep*: [Victor] Massey.

²⁵

The presentation of this oratorio was also advertised in SMH 04.11.1933, p. 21.

17th M. *Benedicite*: [Victor] Massey in G. *Praise the Lord*: Wesley.
 17th E. Service: *Stanford in B flat. Lo my shepherd is divine*: Haydn.

24th M. *Prepare thyself Zion*: Bach.
 24th E. Carols.

25th M. Carols.
 25th E. Service: *Lloyd in F. Sing O heavens*: Tours.

Cumulative Index

Anthems

Atkins:	<i>Abide with me</i>	1
Attwood:	<i>Come Holy Ghost</i>	1
Bach:	<i>Prepare thyself Zion</i>	1
Barnby:	<i>King all glorious</i>	1
Brahms:	<i>How lovely are Thy dwellings</i> [from <i>Requiem</i>]	1
Buck:	<i>Rock of ages</i>	1
Button:	<i>Peace I leave with you</i>	3
Crotch:	<i>Comfort, O Lord, the soul of Thy servant</i>	1
Elvey:	<i>Arise, shine</i>	2
Gounod:	<i>There is a green hill</i>	1
Handel:	Ascension music from <i>Messiah</i> <i>Hallelujah</i> [from <i>Messiah</i>]	1 2
Hately:	<i>Thou wilt keep him</i>	2
Lloyd:	<i>The Lord is loving</i>	2
Martin:	<i>Hail gladdening light</i> <i>Whosoever dwelleth</i>	2 1
Massey:	<i>Behold and see if there is any sorrow</i> <i>Drop, drop slow tears</i> <i>I heard the voice of Jesus</i> <i>Jesu lover of my soul</i>	2 1 3 1

	<i>Saviour again</i>	2
	<i>Sing and be joyful</i>	2
Massey, Joseph:	<i>Come to the manger</i>	1
Massey, Victor:	<i>Jesu lover of my soul</i>	1
	<i>O God from the deep</i>	2
	<i>O Jesu Thou art standing</i>	1
Mendelssohn:	<i>He watching over Israel [from <i>Elijah</i>]</i>	2
	<i>Hear my prayer</i>	3
	<i>How lovely are the messengers</i>	3
Palestrina:	<i>Come Holy Ghost</i>	1
Parker:	<i>Bow down thine ear</i>	1
	<i>The Lord is my light</i>	1
Rivers:	<i>A wondrous sight</i>	1
Roberts:	<i>Seek ye the Lord</i>	2
	<i>Stand up and bless the Lord</i>	1
Spohr:	<i>All glory to the lamb</i>	1
	<i>Blessing and honour</i>	1
	<i>Blest are the departed</i>	2
	<i>Come up hither</i>	1
	<i>Great and wonderful</i>	2
	<i>Lord God of heaven and earth</i>	2
	<i>Praise his awful name</i>	1
	<i>The Last Judgment</i>	1
Stainer:	<i>God so loved the world</i>	
	[from <i>The Crucifixion</i>]	1
	<i>The Crucifixion</i>	1
Sullivan:	<i>Harken unto me</i>	1
Tchaikovsky:	<i>Hear Lord</i>	2
	<i>How blest are they</i>	2
	<i>Hymn to the Trinity</i>	3
	<i>O praise the name</i>	1
Tours:	<i>Sing O heavens</i>	3
Walmisley:	<i>Father of heaven</i>	2
Webb:	<i>Lord have mercy, Christ have mercy</i>	1

Wesley:	<i>Be not very sore O Lord</i>	3
	<i>Blessed be the God and father</i>	1
	<i>Praise the Lord</i>	1

Woodward:	<i>The sun shall be no more</i>	3
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Intros

Hately:	<i>Remember me, O Lord</i>	1
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Haydn:	<i>Lo my shepherd is divine</i>	1
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Macfarren:	<i>O taste and see how gracious the Lord is</i>	1
	<i>O worship the Lord in the beauty of holiness</i>	1
	<i>They that wait upon the Lord</i>	1

Massey, Joseph:	<i>Thee will I love, my strength, my tower</i>	1
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Massey, Victor:	<i>I wash my hands in innocence</i>	1
	<i>The sacrifice of God is a broken spirit</i>	1

Mendelssohn:	<i>Keep innocence</i>	
	<i>and do the thing that is right</i>	1

Roberts:	<i>Lord have mercy</i>	1
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Wesley:	<i>Lead me Lord</i>	1
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Services

Benedicite	<i>Massey, Victor in C</i>	1
	<i>Massey, Victor in G</i>	1

Holy Communion	<i>Martin in C</i>	3
	<i>Massey in A flat</i>	2
	<i>Massey in B flat</i>	2
	<i>Massey in G</i>	3
	<i>Merbecke</i>	1
	<i>Stainer in F</i>	3

Magnificat and Nunc dimittis

	<i>Brewer in F</i>	2
	<i>Cooke in C</i>	4
	<i>Lloyd in F</i>	7
	<i>Martin in C</i>	1
	<i>Martin in B flat</i>	6
	<i>Martin in G</i>	7
	<i>Massey in G</i>	6
	<i>Massey in E flat</i>	2

	<i>Massey in F</i>	2
	<i>Massey, Joseph in E</i>	2
	<i>Stainer in B flat</i>	4
	<i>Stainer in E flat</i>	1
	<i>Stanford in B flat</i>	9
	<i>Walford Davies in F</i>	1
Morning Canticles	<i>Martin in C</i>	2
	<i>Massey</i>	1
	<i>Massey in A</i>	1
	<i>Massey in B flat</i>	2
	<i>Merbecke</i>	1
	<i>Stainer in F</i>	2
	<i>West in E flat</i>	2

1934

Chronological List

PP January and February, 1934. Vol. XVIII No. 1, p. 2.

Introit for January: *Thee will I love*: J. Massey.

7th M. Carols.

7th E. Service: *Lloyd in F. Thou wilt keep him*: Hateley.

14th M. HC. [Service]: *Martin in C*.

14th E. Service: *Stanford in B flat. Arise [shine]*: Elvey.

21st M. *Arise, [shine]*: Elvey.

21st E. Service: *Stanford in B flat. Lo my shepherd*: Haydn.

28th M. [Service] *Martin in C*.

28th E. Service: *Lloyd in F. Lead me Lord*: Wesley.

Introit for February: *Lead me Lord*: Wesley.

4th M. *Comfort, O Lord*: Crotch.

4th E. Service: *Stainer in B flat. The radiant morn*: Woodward.

11th M. HC. [Service]: *Stainer in F*.

11th E. Service: *Cooke in C. I heard the voice*: Massey.

18th M. *Father of heaven*: Walmisly.

18th E. Service: *Stanford in B flat. In Thee, O Lord*: Weldon.

25th M. Service: *Massey in G*.

25th E. Service: *Brewer in F. I will wash my hands*: Hopkins.

PP March, 1934. Vol. XVIII No. 2, p. 3.

Introit for March: *Lord have mercy*: Massey.

4th M. Benedicite: *Massey in C. Jesu priceless treasure*: Roberts.

4th E. Service: *Martin in C. God of mercy*: Massey.

11th M. HC. [Service]: *Massey in A flat*.

11th E. Service: *Martin in B flat. Behold and see*: Massey.

18th M. *Hear my prayer*: Mendelssohn.

18th E. Service: *Stainer in B flat*.

Lord for Thy tender mercies' sake: Farrant.

25th M. Service: *Massey in G*.

25th E. Service: *Cooke in C. O saviour of the world*: Goss.

30th (Good Friday) M.

God so loved the world [from *The Crucifixion*]: Stainer.

30th E. *The Crucifixion*: Stainer.

1st 8.00 am. HC. [Service]: *Massey in C*.

1st 10.30 am. *Hallelujah* [from *Messiah*]: Handel.

PP April, 1934. Vol. XVIII No. 3, p. 3.

Introit for April: *O worship the Lord in the beauty of holiness*: Macfarren.

1st E. Service: *Martin in B flat. Lo my helper*: Haydn.

Hallelujah [from *Messiah*]: Handel.

8th M. *I will wash my hands in innocency*: Hopkins.

8th E. Service: *Lloyd in F. Sing and be joyful*: Massey.

15th M. *Blessed be the God and father*: Wesley.

15th E. Service: *Massey in G. Jesu priceless treasure*: Roberts.

22nd M. Service: *West in E flat*.

22nd E. Service: *Martin in B flat*.

The sun shall be no more: Woodward.

29th M. *How lovely are thy dwellings* [from *Requiem*]: Brahms.

29th E. Service: *Martin in G. O love the Lord*: Sullivan.

PP May, 1934. Vol. XVIII No. 4, p. 2.

Introit for May: *O taste and see how gracious the Lord is*: Macfarren.

6th M. *Hear Lord*: Tchaikovsky.

6th E. Service: [Joseph] *Massey in E. Far from the world*: Parker.

10th E. Ascension music from *Messiah*: Handel.

13th M. HC. [Service]: *Massey in B flat*.

13th E. Service: *Stainer in B flat. Lift up your heads*: Handel.

20th M. *Come Holy Ghost*: Attwood.

20th E. Service: *Foster in A. Peace I leave with you*: Button.

27th M. Service: *Stainer in F*.

27th E. Service: *Stanford in B flat. Hymn to the Trinity*: Tchaikovsky.

PP June, 1934. Vol. XVIII No. 5, p.3.

Introit for June: *I will wash my hands in innocency*: [Victor] Massey.

3rd M. *Lo my shepherd is divine*: Haydn.

3rd E. Service: *Brewer in F. O God from the deep*: [Victor] Massey.

10th M. HC. [Service]: *Stainer in F*.

10th E. Service: *Massey in F. Far from the world*: Parker.

17th M. *I heard the voice of Jesus*: Massey.

17th E. Service: *Noble in B minor*.

O Jesu thou art standing: [Victor] Massey.

24th M. HC. [Service]: *Massey in A flat*.

24th E. Service: *Foster in A. Holy art Thou*: Handel.

PP July, 1934. Vol. XVIII No. 6, p.3.

Introit for July: *They that wait upon the Lord shall renew their strength*: Macfarren.

1st M. *Drop, drop slow tears*: Massey.

1st E. Service: *Noble in B minor. Praise the Lord*: Wesley.

8th M. HC. [Service]: *Massey in A flat*.

8th E. Service: *Lloyd in F. Come let us worship*: Massey.

15th M. *Blessed angel spirits*: Tchaikovsky.

15th E. Service: *Martin in C. Peace I leave with you*: Button.

22nd M. *Agnus Dei*: Palestrina.

22nd E. Service: *Martin in B flat. O praise ye the name*: Tchaikovsky.

29th M. *Rock of ages*: Buck.

29th E. Service: *Stainer in B flat*.

How blessed are they: [Tchaikovsky].

PP August, 1934. Vol. XVIII No. 7, p.2.

Introit for August: *Thee will I love, my joy, my crown*: Joseph Massey.

5th M. *O lamb of God*: Palestrina.
 5th E. Service: [Joseph] Massey in *E flat*.
The radiant morn: Woodward.

12th M. HC. [Service]: *Martin in C*.
 12th E. Service: *Stanford in B flat*. *The Lord is my light*: Parker.

19th M. *Come let us worship*: Massey.
 19th E. Service: *Foster in A*. *Far from the world*: Parker.

26th M. [Service]: *Martin in C*.
 26th E. Service: *Massey in G*. *Gloria in excelsis*: Palestrina.

PP September, 1934. Vol. XVIII No. 8, p.2.

Introit for September: *Keep innocency and do the thing that is right*: Macfarren.

2nd M. *Holy, holy, holy*: Palestrina.
 2nd E. Service: *Brewer in C*. *O praise ye the name*: Tchaikovsky.

9th M. HC. [Service]: *Massey in G*.
 9th E. Service: *Foster in A*. *O God from the deep*: Massey.

16th M. *The Lord is my light*: Parker.
 16th E. Service: *Martin in B flat*. *How blest are they*: Tchaikovsky.

23rd M. *Agnus Dei*: Palestrina.
 23rd E. Service: *Lloyd in F*. *Come let us worship*: Stainer.

30th M. *Drop, drop slow tears*: Massey.
 30th E. Service: *Stanford in B flat*. *Awake, awake*: Stainer.

PP October, 1934. Vol. XVIII No. 9, p.2.

Introit for October: *Lord have mercy, Christ have mercy*: Wesley.

7th M. *Lord for Thy tender mercies' sake*: Farrant.
 7th E. Service: *Martin in B flat*.
Whoso dwelleth under the defence of the most high: Martin.

14th M. HC. [Service]: *Martin in C*.
 14th E. Service: *Martin in G*. *Awake, put on thy strength*: Stainer.

21st M. *Awake, put on thy strength*: Stainer.
 21st E. Service: [Joseph] Massey in *E flat*.
The sun shall be no more: Woodward.

28th M. [Service]: *Massey in G*.
 28th E. Service: *Stainer in B flat*. *Behold and see*: Massey.

PP November, 1934. Vol. XVIII No. 10, p.2.

Introit for November: *Thee will I love, my strength, my tower*: Joseph Massey.

4th (All Saints' Day) M. HC. [Service]: *Massey in C*.

4th A. *From the deep*: Victor Massey.²⁶

4th E. Service: *Foster in A. Hail gladdening light*: Martin.

11th M. *The sun shall be no more thy light*: Woodward.

11th E. Service: *Noble in B minor. How blest are they*: Tchaikovsky.

18th M. *Come let us worship*: Massey.

18th E. Service: *Martin in B flat. Sanctus and Agnes Dei*: Palestrina.

25th M. Service: *Massey in A flat*.

25th E. Service: *Brewer in F. Wash me throughly*: Wesley.

PP December, 1934. Vol. XVIII No. 11, p.2.

Introit for December: *Remember me O Lord*: Macfarren.

2nd M. *O thou that tellest* [from *Messiah*]: Handel.

2nd E. Service: *Noble in B minor*.

Advent music from *Messiah*: Handel.

9th M. HC. *Gloria in excelsis*: Palestrina.

9th E. Service: [Joseph] *Massey in E flat. Hearken unto me*: Sullivan.

16th M. *Comfort ye and And the glory* [from *Messiah*]: Handel.

16th E. Service: *Stanford in B flat*.

Arise and put on thy strength: Stainer.

23rd M. *Benedicite*: Maunder.

23rd E. Service: *Stainer in B flat*.

25th 8.00 am HC. *Massey in A flat*.

25th 10.30 am. Carols.

25th E. Service: *Stanford in B flat. Sing O heavens*: Tours.

Cumulative List

Anthems

Attwood:	<i>Come Holy Ghost</i>	1
Brahms:	<i>How lovely are Thy dwellings</i> [from <i>Requiem</i>]	1

²⁶ The presentation of this oratorio was also advertised in SMH 03.11.1934, p. 23.

Buck:	<i>Rock of ages</i>	1
Button:	<i>Peace I leave with you</i>	1
Crotch:	<i>Comfort. O Lord</i>	1
Elvey:	<i>Arise, [shine]</i>	2
Farrant:	<i>Lord for Thy tender mercies' sake</i>	2
Goss:	<i>O saviour of the world</i>	1
Handel:	Advent music from <i>Messiah</i>	1
	Ascension music from <i>Messiah</i>	1
	Comfort ye and And the glory	
	[from <i>Messiah</i>]	1
	<i>Holy art Thou</i>	2
	<i>Lift up your heads [from Messiah]</i>	1
	<i>O thou that tellest [from Messiah]</i>	1
Haydn:	<i>Lo, my shepherd is divine</i>	3
Hopkins:	<i>I will wash my hands in innocence</i>	2
Martin:	<i>Hail gladdening light</i>	1
	<i>Whoso dwelleth under the defence of the most high</i>	1
Massey:	<i>Behold and see</i>	2
	<i>Come let us worship</i>	3
	<i>Drop, drop slow tears</i>	2
	<i>God of mercy</i>	1
	<i>I heard the voice of Jesus</i>	2
	<i>Sing and be joyful</i>	1
Massey, Victor:	<i>From the deep</i>	1
	<i>O God from the deep</i>	2
	<i>O Jesu Thou are standing</i>	1
Mendelssohn:	<i>Hear my prayer</i>	1
Palestrina:	<i>Agnus dei</i>	2
	<i>Gloria in excelsis</i>	2
	<i>Holy, holy, holy</i>	1
	<i>O lamb of God</i>	1
	<i>Sanctus</i>	1
Parker:	<i>Far from the world</i>	4
	<i>The Lord is my light</i>	2

Roberts:	<i>Jesu, priceless treasure</i>	2
Stainer:	<i>Awake, awake</i>	1
	<i>Arise and put on Thy strength</i>	3
	<i>Come let us worship</i>	1
	<i>God so loved the world</i>	
	[from <i>The Crucifixion</i>]	1
	<i>The Crucifixion</i>	1
Sullivan:	<i>Harken unto me</i>	1
	<i>O love the Lord</i>	1
Tchaikovsky:	<i>Blessed angel spirits</i>	1
	<i>Hear Lord</i>	1
	<i>How blessed are they</i>	3
	<i>O praise ye the name</i>	2
Tours:	<i>Sing O heavens</i>	1
Walmisley:	<i>Father of heaven</i>	1
Weldon:	<i>In Thee, O Lord</i>	1
Wesley:	<i>Blessed be the god and father</i>	1
	<i>Lead me Lord</i>	1
	<i>Praise the Lord</i>	1
	<i>Wash me thoroughly</i>	1
Woodward:	<i>The radiant morn</i>	1
	<i>The sun shall be no more thy light</i>	1
Intros		
Macfarren:	<i>Keep innocence and do the thing</i>	
	<i>that is right</i>	1
	<i>O taste and see how gracious the Lord is</i>	1
	<i>O worship the Lord</i>	
	<i>in the beauty of holiness</i>	1
	<i>Remember O Lord</i>	1
	<i>They that wait upon the Lord shall renew</i>	1
Massey:	<i>I will wash my hands in innocence</i>	1
	<i>Lord have mercy</i>	1
Massey, Joseph:	<i>Thee will I love, my joy, my crown</i>	2
	<i>Thee will I love, my strength, my tower</i>	1
Wesley:	<i>Lead me Lord</i>	1
	<i>Lord have mercy, Christ have mercy</i>	1

Woodward:	<i>The radiant morn</i>	1
	<i>The sun shall be no more</i>	2

Services

Benedicite:	<i>Massey, Joseph in C</i>	1
	<i>Maunder</i>	1

Holy Communion:	<i>Martin in C</i>	3
	<i>Massey in A flat</i>	3
	<i>Massey in B</i>	1
	<i>Massey in C</i>	2
	<i>Massey in G</i>	1
	<i>Stainer in F</i>	2

Magnificat and Nunc dimittis:

<i>Brewer in F</i>	4
<i>Cooke in C</i>	2
<i>Foster in A</i>	5
<i>Lloyd in F</i>	5
<i>Martin in B flat</i>	8
<i>Martin in C</i>	2
<i>Martin in G</i>	2
<i>Massey in A flat</i>	1
<i>Massey in E flat</i>	3
<i>Massey in F</i>	1
<i>Massey in G</i>	3
<i>Massey, Joseph in E</i>	1
<i>Noble in B minor</i>	4
<i>Stainer in B flat</i>	5
<i>Stanford in B flat</i>	7

Morning Canticles:	<i>Martin in C</i>	1
	<i>Massey in A flat</i>	1
	<i>Massey in G</i>	3
	<i>West in E flat</i>	1

1935

Chronological List

January 1935: PP missing.

February 1935: PP missing.

PP March, 1935. Vol. XIX No. 2, p.3. Introit for March: *They that wait upon the Lord shall renew their strength*: Macfarren.

3rd M. *Come let us worship the Lord*: Massey.

3rd E. Service: *Martin in B flat. Lo my shepherd is divine*: Haydn.

10th M. HC. [Service]: *Massey in A flat*.

10th E. Service: [Joseph] *Massey in E flat.*
Far from the world: Parker.

17th M. *Be not very sore O Lord*: Wesley.

17th E. Service: *Brewer in F. The Lord is my light*: Parker.

24th M. Service: *Martin in C*.

24th E. Service: *Noble in B minor.*
Comfort , O Lord, the soul of Thy servant: Crotch.

31st M. *Hear my prayer*: Mendelssohn.

31st E. Service: *Massey in G. Bow down thine ear*: Parker.

PP April, 1935. Vol. XIX No. 3, p.3.

Introit for April: *Keep innocency and do the thing that is right*: Macfarren.

7th M. *There is a green hill*: Gounod.

7th E. Service: *Foster in A. Hear lord*: Tchaikovsky.

14th M. HC. [Service]: *Martin in C*.

14th E. Service: *Noble in B minor. The Crucifixion*: Stainer.

19th M. *God so loved the world* [from *The Crucifixion*]: Stainer.

19th E. *From the deep*: [Victor] Massey.

21st 8.00 am: HC. [Service]: *Massey in A flat*.

21st 10.30 am: *Hallelujah* [from *Messiah*]: Handel.

21st E Service: *Martin in C. Blessed be the God and father*: Wesley.

28th M. *Crossing the bar*: Shaw.

28th E. Service: *Foster in A. How blessed are they*: [Tchaikovsky].

PP May 1935. Vol. XIX No. 4, p.2.

Introit for May: *O worship the Lord in the beauty of holiness*: Macfarren.

5th M. *How lovely are the messengers*: Mendelssohn.
 5th E. Service: *Massey in F. Hear my prayer*: Mendelssohn.

12th M. *Come Holy Ghost*: Palestrina.
 12th E. Service: *Lloyd in F. Come, let us worship the Lord*: Massey.

19th M. *God is a spirit*: Bennett.
 19th E. Service: *Martin in B flat. Thou knowest lord*: Purcell.

26th M. *Agnus dei*: Stainer.
 26th E. Service: [Joseph] *Massey in E flat.*
Come Holy Ghost: Attwood.

30th E. Ascension music from *Messiah*: Handel.

PP June 1935; missing.

PP July 1935; missing.

PP August 1935; missing.

PP September 1935; missing.

PP October 1935; missing.

PP November, 1935. Vol. XIX No. 10, p.3.

Introit for November: *Keep innocency and do the thing that is right*: Macfarren.

3rd M. HC. [Service]: *Massey in G.*
 3rd E. Service: *Foster in A. Come my soul*: Martin.

10th M. *Blessed be the God and father*: Wesley.
 10th E. Service: *Martin in B flat. Hail gladdening light*: Martin.

17th M. *Hymn to the Trinity*: Tchaikovsky.
 17th E. Service: *Massey in B flat. Hear my prayer*: Mendelssohn.

24th M. *Agnus Dei. Stainer in F.*
 24th E. *I heard the voice of Jesus say*: [Victor] Massey.

Cumulative list

Anthems

Attwood:	<i>Come Holy Ghost</i>	1
Bennett:	<i>God is a spirit</i>	1
Crotch:	<i>Comfort O Lord, the soul of thy servant</i>	1
Gounod:	<i>There is a green hill</i>	1
Handel:	Ascension music from <i>Messiah</i>	1
	<i>Hallelujah</i> [from <i>Messiah</i>]	1

Haydn:	<i>Lo my shepherd is divine</i>	1
Martin:	<i>Come my soul</i>	1
	<i>Hail gladdening light</i>	1
Massey:	<i>Come let us worship the Lord</i>	2
	<i>I heard the voice of Jesus say</i>	1
Massey, Victor:	<i>From the deep</i>	1
Mendelssohn:	<i>Hear my prayer</i>	2
	<i>How lovely are the messengers</i>	1
Palestrina:	<i>Come Holy Ghost</i>	1
Parker:	<i>Bow down thine ear</i>	1
	<i>Far from the world</i>	1
	<i>The Lord is my light</i>	1
Purcell:	<i>Thou knowest Lord</i>	1
Shaw:	<i>Crossing the bar</i>	1
Stainer:	<i>Agnus Dei</i>	2
	<i>God so loved the world [from <i>The Crucifixion</i>]</i>	1
	<i>The Crucifixion</i>	1
Tchaikovsky:	<i>Hear Lord</i>	1
	<i>How blessed are they</i>	1
	<i>Hymn to the Trinity</i>	1
Wesley:	<i>Be not very sore O Lord</i>	1
	<i>Blessed be the God and father</i>	2
Introits		
Macfarren:	<i>Keep innocency and do the thing that is right</i>	1
	<i>O worship the Lord in the beauty of holiness</i>	1
	<i>They that wait upon the Lord shall</i>	
	<i>renew their strength</i>	1
Services		
Holy Communion:	<i>Martin in C</i>	2
	<i>Massey in A flat</i>	2
	<i>Massey in G</i>	1
Magnificat and Nunc dimittis:		
	<i>Brewer in F</i>	1

<i>Foster in A</i>	3
<i>Lloyd in F</i>	1
<i>Martin in B flat</i>	3
<i>Massey in A flat</i>	1
<i>Massey in B flat</i>	3
<i>Massey in E flat</i>	2
<i>Massey in F</i>	1
<i>Massey in G</i>	2
<i>Noble in B minor</i>	2

Morning canticles: *Martin in C* **11936**

1936

Chronological List

PP January and February, 1936. Vol. XX No. 1 and 2, p.2

No information was published in PP Vol. XX No. 1 and 2 of anthems, introits and services sung in January 1936.

Introit for February: *They that wait upon the Lord shall renew their strength:* Macfarren.

2nd M. *The sun shall no more be thy light:* Macfarren.

2nd E. Service: *Foster in A. Far from the world:* Parker.

9th M. HC. [Service]: *Massey in G.*

9th E. Service: *Martin in B flat. Lo my shepherd is divine:* Haydn.

16th M. *Praise the Lord:* Wesley

16th E. Service: *Lloyd in F. Ho! Everyone that thirsteth:* [Martin].

23rd M. Merbecke.

23rd E. Service: [Joseph] *Massey in E flat.*

The Lord is gracious: Lloyd.

PP March, 1936: missing.

PP April, 1936. Vol. XX No. 4, p.2.

Introit for April: *I will keep innocency and do the thing that is right:* Macfarren.

5th M. *Fling wide the gates* [from *The Crucifixion*]: Stainer.

5th E. *The Crucifixion:* Stainer.²⁷

²⁷

The presentation of *The Crucifixion* on 5 April and the oratorio *From the deep* on 10 April were also advertised in SMH 04.04.1936, p. 5.

10th M. *God so loved the world* [from *The Crucifixion*]: Stainer.
 10th E. *From the deep*: Victor Massey.

12th. 8.00 am. HC. [Service]: Massey in A flat.
 12th 10.30 am. *Hallelujah* [from *Messiah*]: Handel.
 12th E. Service: Martin in G. Blessed be the God and father: Wesley.
Hallelujah [from *Messiah*]: Handel.

19th M. *Sing and be joyful*: Massey.
 19th E. Service: *Stainer in B flat. Stand up and bless the Lord*: Goss.

26th M. *Crossing the bar*: Shaw.
 26th E. Service: *Stanford in B flat. How blest are they*: Tchaikovsky.

PP May, 1936: missing.

PP June, 1936. Vol. XX No. 6, p.3.

Introit for June: *O taste and see how gracious the Lord is*: Macfaren.

7th M. *I am Alpha and Omega*: Stainer.
 7th E. Service: *Noble in B minor. Hymn to the Trinity*: Tchaikovsky.

14th M. HC. [Service]: *Martin in C*.
 14th E. Service: *Martin in G. In divers tongues*: Palestrina.

21st M. *King all glorious*: Barnby.
 21st E Service: *Massey in G. O God whose property*: Wesley.

28th M. Service: *Merbecke*.
 28th E. *There is a green hill*: Gounod.

PP July, 1936. Vol. XX No. 7, p.3.

Introit for July *Thee will I love, my strength, my tower*: Joseph Massey.

5th M. *O praise ye the name*: Tchaikovsky.
 5th E. Service: *Stainer in B flat. Cherubic Hymn*: Gretchaninoff.

12th M. HC. [Service]: *Massey in G*.
 12th E. Service: *Stanford in B flat. Rock of ages*: Buck.

19th M. *Hymn to the Trinity*: Tchaikovsky.
 19th E. Service: *Massey in G. Come, thou Holy Spirit*: Barnett.

26th M. Service: *Merbecke*.
 26th E. *Peace I leave with you*: Button.

PP August, 1936. Vol. XX No. 7, p.3.

Introit for August: *I heard the Lord*: Wesley.

2nd M. *Rock of Ages*: Buck.
 2nd E. Service: *Foster in A. I waited for the Lord*: Mendelssohn.

9th M. HC. [Service]: *Stainer in F*.
 9th E. Service: *Lloyd in F*.
Awake, put on thy beautiful garments: Stainer.

16th M. *Come, thou Holy Spirit*: Barnett.
 16th E. Service: *Martin in B flat. Holy, holy, holy*: Palestrina.

23rd M. *Agnus Dei*: Palestrina.
 23rd E. *How sweet the name [of Jesus sounds]*: Massey.

30th M. *Seek ye the Lord*: Roberts.
 30th E. Service: [Joseph] *Massey in E flat*.
Glory be to God on high: Schubert.

PP September, 1936: missing.

PP October, 1936. Vol. XX No. 10, p.2.
 Introit for August: The hymn: *God be in my head*.

4th M. *Sanctus*: Schubert.
 4th E. Service: *Martin in G*.
How sweet the name of Jesus sounds: Massey.

11th M. [Service]: *Martin in C*.
 11th E. Service: *Stainer in B flat. I believe in one God*: Schubert.

18th M. *Blessed is he that cometh*: Schubert.
 18th E. Service: *Stanford in B flat*.
Come, my soul, while daylight dying: Martin.

25th M. Service: *Merbecke*.
 25th E. *Rock of Ages*: Buck.

PP November - December, 1936. Vol. XX No. 11 and 12, p.2.
 No mention is made in the PP of music for November.²⁸
 Introit for December: *O taste and see how gracious the Lord is*: Macfarren.

6th M. *I waited for the Lord*: Mendelssohn.
 6th E. Service: *Lloyd in F*.
How lovely are the messengers: Mendelssohn.

13th M. HC. [Service]: *Massey in A flat*.
 13th E. Service: *Martin in B flat. The radiant morn*: Woodward.

²⁸ It is unlikely that there was no music in the church in November. It may be that the publication of the PP was late, so late that there was no point in publishing the November music.

20th M. *Comfort ye my people* and *And the glory of the Lord*
[both from *Messiah*]: Handel.

20th E. Carols.

25th 8.00 am. HC [Service]: *Massey in A flat*.

25th 10.30 am. Carols.

25th E. Service: *Martin in G*.

It came upon the midnight clear: J. Massey.

Cumulative List

Anthems

Barnby:	<i>King all glorious</i>	1
Barnett:	<i>Come, thou Holy Spirit</i>	2
Buck:	<i>Rock of ages</i>	3
Button:	<i>Peace I leave with you</i>	1
Goss:	<i>Stand up and bless the Lord</i>	1
Gounod:	<i>There is a green hill</i>	1
Gretchmaninoff:	<i>Cherubic Hymn</i>	1
Handel:	<i>And the glory of the Lord</i> [from <i>Messiah</i>]	1
	<i>Comfort ye my people</i> [from <i>Messiah</i>]	1
	<i>Hallelujah</i> [from <i>Messiah</i>]	2
Haydn:	<i>My shepherd is divine</i>	1
Lloyd:	<i>The Lord is gracious</i>	1
Macfarren:	<i>The sun shall no more be thy light</i>	1
Martin:	<i>Come, my soul, while daylight dying</i>	1
	<i>Ho! Everyone that thirsteth</i>	1
Massey:	<i>How sweet the name of Jesus sounds</i>	2
	<i>Sing and be joyful</i>	1
Massey, Joseph:	<i>It came upon the midnight clear</i>	1
Massey, Victor:	<i>From the deep</i>	1

Mendelssohn:	<i>How lovely are the messengers</i>	1
	<i>I waited for the Lord</i>	2
Palestrina:	<i>Agnus Dei</i>	1
	<i>Holy, holy, holy</i>	1
	<i>In divers tongues</i>	1
Parker:	<i>Far from the world</i>	1
Roberts:	<i>Seek ye the Lord</i>	1
Schubert:	<i>Blessed is he that cometh</i>	1
	<i>Glory be to God on high</i>	1
	<i>I believe in one God</i>	1
	<i>Sanctus</i>	1
Shaw:	<i>Crossing the bar</i>	1
Stainer:	<i>Awake put on thy beautiful garments</i>	1
	<i>Fling wide the gates [from <i>The Crucifixion</i>]</i>	1
	<i>God so loved the world</i>	
	<i>[from <i>The Crucifixion</i>]</i>	1
	<i>I am Alpha and Omega</i>	1
	<i>The Crucifixion</i>	1
Tchaikovsky:	<i>How blest are they</i>	1
	<i>Hymn to the Trinity</i>	3
	<i>O praise ye the name</i>	1
Wesley:	<i>Blessed be the God and father</i>	1
	<i>O God whose property</i>	1
	<i>Praise the Lord</i>	1
Woodward:	<i>The radiant morn</i>	1
Intros		
Hymn:	<i>God be in my head</i>	1
Macfarren:	<i>I will keep innocency</i>	
	<i>and do the thing that is right</i>	1
	<i>O taste and see how gracious the Lord is</i>	1
	<i>They that wait upon the Lord shall</i>	
	<i>renew their strength</i>	1
Massey, Joseph:	<i>Thee will I love, my strength, my tower</i>	1
Wesley:	<i>I heard the Lord</i>	1

Services

Holy Communion:	<i>Martin in C</i>	1
	<i>Massey in A flat</i>	3
	<i>Massey in G</i>	2
	<i>Stainer in F</i>	1
Magnificat and Nunc dimittis:		
	<i>Foster in A</i>	2
	<i>Lloyd in F</i>	3
	<i>Martin in B flat</i>	3
	<i>Martin in C</i>	1
	<i>Martin in G</i>	3
	<i>Massey in E flat</i>	2
	<i>Massey in G</i>	1
	<i>Noble in B minor</i>	1
	<i>Stainer in B flat</i>	4
	<i>Stanford in B flat</i>	2
Morning canticles:	<i>Martin in C</i>	1
	<i>Merbecke</i>	2

1937**Chronological List**

PP January - February, 1937. Vol. XXI No. 1 and 2, p. 2.

No mention is made in the PP of music for January.

Introit for February: *Lead me Lord, lead me in Thy righteousness*: Wesley.

7th M. *Thou wilt keep him in perfect peace*: Hatley.

7th E. Service: *Massey in F. How sweet the name*: Massey.

14th M. HC. [Service]: *Martin in C*.

14th E. Service: *Foster in A. Far from the world*: Parker.

21st M. *Hear my prayer*: Mendelssohn.

21st E. Service: *Martin in B flat. Bow down thine ear*: Parker.

28th M. Service: *Merbecke*.

28th E. Service: *Lloyd in F. Holy art Thou*: Handel.

PP March, 1937. Vol. XXI No. 3, p. 3.

Introit for March: *O worship the Lord in the beauty of holiness*: Macfarren.

7th M. *Lord for thy tender mercies' sake*: Farrant.

7th E. Service: [Joseph] Massey in *E flat*.

Hear my prayer: Mendelssohn.

14th M. HC. [Service]: Stainer in *F*.

14th E. Service: [Joseph] Massey in *E flat*.

O saviour of the world: Goss.

21st M. *How sweet the name of Jesus sounds*: Massey.

21st E. *The Crucifixion*: Stainer.

26th M. *God so loved the world* [from *The Crucifixion*]: Stainer.

26th E. *From the deep*: [Victor] Massey.

28th 8.00 am HC. [Service]: Massey in *A flat*.

28th 10.30 am *Hallelujah* [from *Messiah*]: Handel.

28th E. *Blessed be the God and father*: Wesley.

PP April, 1937. Vol. XXI No. 4, p. 2

Introit for April: *Remember me, O Lord*: Macfarren.

4th M. *Holy art Thou*: Handel.

4th E. [Service]: Brewer in *F*.

Glory be to God on high: Schubert.

11th M. HC. [Service]: Massey in *G*.

11th E. Service: *Noble in B minor. God is a spirit*: Bennett.

18th M. *Blessed be the God and father*: Wesley.

18th E. Service: Walford Davies in *F*. *Come my soul*: Martin.

25th M. *Agnus Dei*: Palestrina.

25th E. Service: Massey in *G*. *Come let us worship the Lord*: Massey.

PP May, 1937. Vol. XXI No. 5 p. 2

Introit for May: *They that wait upon the Lord shall renew*: Macfarren.

2nd M. HC. [Service]: Massey in *A flat*.

2nd E. Service: Stainer in *B flat*.

How sweet the name of Jesus sounds: Massey.

6th E. Ascension Music from *Messiah*: Handel.

9th M. *Come Holy Ghost*: Palestrina.

9th E. *Whoso dwelleth under the defence*: Martin.

16th M. *Come Holy Spirit*: Barnett.

16th E. Service: *Noble in B Minor. Come Holy Ghost*: Palestrina.

23rd M. Service: *Merbecke*.

23rd E. Service: *Martin in G. I am Alpha [and Omega]*: Stainer.

30th M. *Hymn to the Trinity*: Tchaikovsky.

30th E. Service: *Stanford in B flat. The Lord is my light*: Parker.

PP June, 1937. Vol. XXI No. 6 p. 2

Introit for June: Hymn: *God be in my head*.

6th M. *How sweet the name of Jesus sounds*: Massey.

6th E. Service: *Massey in F*.

Whoso dwelleth under the defence: Martin.

13th M. HC. [Service]: *Martin in C*.

13th E. Service: *Foster in A. Ho! Everyone that thirsteth*: Martin.

20th M. *The Lord is my light*: Parker.

20th E. Service: *Lloyd in F. Jesu the very thought of thee*: Vittoria.

27th M. Service: *Merbecke*.

27th E. Service: *Martin in B flat. Come thou Holy Spirit*: Barnett.

PP July, 1937. Vol. XXI No. 7 p. 3.

Introit for July: *I wash my hands in innocency*: [Victor] Massey.

4th M. *Jesu the very thought of thee*: Vittoria.

4th E. Service: [Joseph] *Massey in E flat*.

Come, let us worship the Lord: Massey.

11th M. HC. [Service]: *Massey in E flat*.

11th E. Service: *Brewer in F. Bow down thine ear*: Parker.

18th M. *Incline thine ear*: Martin

18th E. *Hymn to the Trinity*: Tchaikovsky.

25th M. Service: *Stainer in F*.

25th E. Service: *Massey in G. Awake!*: Stainer

PP August, 1937. Vol. XXI No. 8, p. 2.

Introit for August: Hymn: *Lord of our life and God of our salvation*.

1st M. *Come, let us worship the Lord*: Massey.

1st E. Service: *Stanford in B flat. Be not very sore O Lord*: Wesley.

8th M. HC. [Service] *Massey in B flat*.

8th E. Service: *Stanford in B flat. Far from the world*: Parker.

15th M. *Awake, put on thy strength*: Stainer.

15th E. [Service]: *Noble in B minor*.
Thou art my portion O Lord: Pitt-Owen.

22nd M. Service: *Stainer in F*.

22nd E. Service: *Foster in A*. *Glory be to God on high*: Massey.

29th M. Service: *Stainer in F*.

29th E. Service: *Brewer in F*.
Lord for thy Tender mercies' sake: Farrant.

PP September, 1937. Vol. XXI No. 9 p. 3.

Introit for September: *Thou art my portion O Lord*: Pitt-Owen.

5th M. *How sweet the name of Jesus sounds*: Massey.

5th E. Service: *Foster in A*.
Whoso dwelleth under the defence: Martin.

12th M. HC. [Service]: *Stainer in F*.

12th E. Service: *Noble in B minor*. *And having sung a hymn*: Perosi.

19th M. *Lord for thy tender mercies' sake*: Farrant.

19th E. Service: *Lloyd in F*.
Come, my soul, while daylight dying: Martin.

26th M. Service: *Merbecke*.

26th E. Service: *Massey in G*. *The Lord is my light*: Parker.

PP October, 1937. Vol. XXI No. 10 p. 2.

Introit for October: Hymn: *God be in my head*.

4th M. *Sanctus*: Schubert.

4th E. Service: *Martin in G*.
How sweet the name of Jesus sounds: Massey.

11th M. HC. [Service]: *Martin in C*.

11th E. Service: *Stainer in B flat*. *I believe in one God*: Schubert.

18th M. *Blessed is he that cometh*: Schubert.

18th E. Service: *Stanford in B flat*.
Come my soul while daylight dying: Martin.

25th M. Service: *Merbecke*.

25th E. *Rock of ages*: Buck.

PP October, 1937. Vol. XXI No. 10 p. 4:

01.11.1937. 8.00 am HC. [Service]: *Massey in G*.

3.45: Choral festival.

7.30: Festival Evensong.

PP November, 1937. Vol. XXI No. 11 p. 2:

Introit for November: *I will keep innocency and do the thing that is right*: Macfaren.7th M. HC. [Service]: *Massey in B flat*.7th A. *The Passion of Christ*: Perosi.7th E. Service: *Martin in G. Glory be to God*: Schubert.14th M. *Hear my prayer*: Mendelssohn.14th E. Service: *Noble in B minor*.*How lovely are the messengers*: Mendelssohn.21st M. *Jesu the very thought of thee*: Vittoria.21st E. [Service]: *Massey in F. How blest are they*: Tchaikovsky.28th M. *Merbecke*.28th E. Service: *Massey in G*.*Ho! Everyone that thirsts*: Martin.

PP December, 1937. Vol. XXI No. 12 p. 2:

Introit for December: *Blessed is he that cometh in the name of the Lord*: Massey.5th M. *Comfort ye* and *And the glory* [from *Messiah*]: Handel.5th E. [Service]: *Foster in A. God is a spirit*: Bennett.12th M. HC. [Service]: *Massey in G*.12th E. [Service]: *Martin in G. How blest are they*: Tchaikovsky.19th M. *O Thou that tellest* [from *Messiah*]: Handel.19th E. Carols.25th 8.00am. Choral Communion.25th 10.30am. Carols.**Cumulative List****Anthems**

Barnett:	<i>Come Thou Holy Spirit</i>	3
Bennett:	<i>God is a spirit</i>	2
Buck:	<i>Rock of ages</i>	1
Goss:	<i>O saviour of the world</i>	1
Handel:	<i>And the glory</i> [from <i>Messiah</i>]	1
	<i>Ascension music</i> from <i>Messiah</i>	1

	<i>Comfort ye [from Messiah]</i>	1
	<i>Hallelujah [from Messiah]</i>	1
	<i>O thou that tellest [from Messiah]</i>	1
	<i>Holy art Thou</i>	1
Hately:	<i>Thou wilt keep him in perfect peace.</i>	1
Martin:	<i>Come, my soul, while daylight dying</i>	3
	<i>Ho! Everyone that thirsteth</i>	2
	<i>Incline thine ear</i>	1
	<i>Whoso dwelleth under the defence</i>	3
Massey:	<i>Come let us worship the Lord</i>	3
	<i>Glory be to God on high</i>	1
	<i>How sweet the name of Jesus sounds</i>	5
Massey, Victor:	<i>From the deep</i>	1
Mendelssohn:	<i>Hear my prayer</i>	3
	<i>How lovely are the messengers</i>	1
Palestrina:	<i>Agnus Dei</i>	1
	<i>Come Holy ghost</i>	2
Parker:	<i>Bow down thine ear</i>	2
	<i>Far from the world</i>	2
	<i>The Lord is my light</i>	3
Personi:	<i>And having sung a hymn</i>	1
	<i>The Passion of Christ</i>	1
Pitt-Owen:	<i>Thou art my portion O Lord</i>	1
Schubert:	<i>Blessed is he that cometh</i>	1
	<i>Glory be to God on high</i>	2
	<i>I believe in one God</i>	1
	<i>Sanctus</i>	1
Stainer:	<i>Awake, put on thy strength</i>	
	<i>God so loved the world</i>	
	<i>[from The Crucifixion]</i>	1
	<i>I am Alpha and Omega</i>	1
	<i>The Crucifixion</i>	1
Tchaikovsky:	<i>Hymn to the Trinity</i>	2
Vittoria:	<i>Jesu the very thought of Thee</i>	3
Wesley:	<i>Be not very sore O lord</i>	1
	<i>Blessed be the God and father</i>	2

Introits

Hymn:	<i>God be in my head</i>	2
	<i>Lord of our life and God of our salvation</i>	1
Macfarren:	<i>I will keep innocency</i>	
	<i>and do the thing that is right</i>	1
	<i>O worship the Lord in the beauty of holiness</i>	1
	<i>Remember me, O Lord</i>	1
	<i>They that wait upon the Lord shall renew</i>	1
Massey:	<i>Blessed is he that cometh</i>	
	<i>in the name of the Lord</i>	1
Massey, Victor:	<i>I wash my hands in innocency</i>	1
Pitt-Owen:	<i>Thou art my portion O Lord</i>	1
Wesley:	<i>Lead me Lord, lead me in Thy righteousness</i>	1

Services**Benedicite**

Holy Communion:	<i>Martin in C</i>	3
	<i>Massey in A flat</i>	2
	<i>Massey in B flat</i>	1
	<i>Massey in E flat</i>	1
	<i>Stainer in F</i>	1

Magnificat and Nunc dimittis :

	<i>Brewer in F</i>	3
	<i>Foster in A</i>	5
	<i>Lloyd in F</i>	3
	<i>Martin in B flat</i>	2
	<i>Martin in G</i>	5
	<i>Massey in E flat</i>	2
	<i>Massey in F</i>	3
	<i>Massey in G</i>	4
	<i>Noble in B minor</i>	5
	<i>Stainer in B flat</i>	2
	<i>Stanford in B flat</i>	4
	<i>Walford Davies in F</i>	1
Morning Service:	<i>Massey in B flat</i>	1
	<i>Merbecke</i>	6
	<i>Stainer in F</i>	3

1938

Chronological List:

PP January - February, 1938 Vol. XXII No. 1 and 2, p. 2.

No mention is made in the PP of music for January.

Introit for February: *O taste and see how gracious is the Lord*: Macfarren.

6th M. *Come Holy Ghost*: Attwood.

6th E. Service: *Stanford in B flat. Crossing the bar*: Shaw.

13th M. HC. [Service]: *Massey in A flat*.

13th E. Service: *Foster in A. Awake put on thy strength*: Stainer.

20th M. *Crossing the bar*: Shaw.

20th E. [Service]: *Massey in F*.

Blessed are they who fear Him: Mendelssohn.

27th M. *Merbecke*.

27th E. Service: *Lloyd in F. All men, all things*: Mendelssohn.

PP March, 1938 Vol. XXII No. 3, p. 2.

Introit for March: Hymn *Lord of our life*.

6th M. *Lord for Thy tender mercies' sake*: Farrant.

6th E. Service: *Martin in B flat. Bow down thine ear*: Parker.

13th M. HC [Service]: *Massey in B flat*.

13th E. Service: *Massey in B flat*.

Almighty and everlasting God: Gibbons.

20th M. *Hear Lord*: Tchaikovsky.

20th E. Service: *Brewer in F. O saviour of the world*: Goss.

27th M. Service: *Merbecke*.

27th E. *Noble in B minor. Behold and see if there is sorrow*: Massey.

PP April, 1938 Vol. XXII No. 4, p. 3.

Introit for April: *Thee will I love, my strength, my tower*: Joseph Massey.

3rd M. *Almighty and everlasting God*: Gibbons.

3rd E Service: *Massey in G. Hear Lord*: Tchaikovsky.

10th M. HC. *O saviour of the world*: Goss

10th E. *The Crucifixion*: Stainer.

15th M. *God so loved the world* [from *The Crucifixion*]: Stainer.

15th E. *From the deep*: [Victor] Massey.

17th 8.00am. Choral Communion.
 17th 10.30 am. Easter carols.
 17th E. Service: *Martin in C*. Easter carols and
Hallelujah [from *Messiah*]: Handel.

24th M. *Crossing the Bar*: Shaw.
 24th E. Service: *Wesley in F*. *Blessed be the God and father*: Wesley.

PP May, 1938 Vol. XXII No. 5, p. 2.

Introit for May: *They that wait upon the Lord shall renew their strength*: Macfarren.

1st M. *Blessed are the men who fear Him*: Mendelssohn.
 1st E. Service: *Massey in F*. *Crossing the bar*: Shaw.

8th M. HC. [Service]: *Stainer in B flat*.
 8th E. Service: *Stanford in B flat*. *All men, all things*: Mendelssohn.

15th M. *Blessed be the God and father*: Wesley.
 15th E. Service: *Foster in A*. *Come, Holy Ghost*: Palestrina.

22nd M. Service: *Merbecke*.
 22nd E. Service: *Martin in B flat*. *King all glorious*: Barnby.

29th M. *King all glorious*: Barnby.
 29th E. Service: *Lloyd in F*. *Lift up your hearts*: Handel.

PP June, 1938 Vol. XXII No. 6, p. 2.

Introit for June: *Keep innocency and do the thing that is right*: Macfarren.

5th M. *Come, Holy Ghost*: Palestrina.
 5th E. Service: *Martin in B flat*. *Come thou Holy Spirit*: Barnett.

12th M. HC. [Service]: *Martin in C*.
 12th E. Service: *Stanford in B flat*. *I am Alpha and Omega*: Stainer.

19th M. *All men, all things*: Mendelssohn.
 19th E. Service: *Wesley in F*. *Cherubic Hymn*: Gretchaninoff.

26th M *All men, all things*: Mendelssohn.
 26th E [Service]: *Noble in B minor*.
Come let us worship the Lord: Massey.

PP July, 1938 Vol. XXII No. 7, p. 2.

Introit for July: *Worship the Lord in the beauty of holiness*: Macfarren.

3rd M. *Cherubic Hymn*: Gretchaninoff.
 3rd E. Service: *Massey in B flat*. *Hail gladdening light*: Martin.

10th M. HC. [Service]: *Massey in B flat*.
 10th E. Service: *Martin in G*. *God is a spirit*: Bennett.

17th M. *Come let us worship the Lord*: Massey.
 17th E. Service: *Stainer in B flat. Sing praises to God*: Bach.

24th M. *Merbecke*.
 24th E. Service: *Stanford in B flat.*
Lord for Thy tender mercies' sake: Farrant.

31st M. *I am Alpha and Omega*: Stainer.
 31st E. Service: *Wesley in F. All men, all things*: Mendelssohn.

PP August, 1938 Vol. XXII No. 8, p. 2.
 Introit for August: *Remember me, O Lord*: Macfarren.

7th M. *Sing praises to God*: Bach.
 7th E. Service: *Wesley in F. Almighty and everlasting God*: Gibbons.

14th M. HC. [Service]: *Massey in G*.
 14th E. Service: *Stanford in B flat. Hail gladdening light*: Martin.

21st M. *Lord for Thy tender mercies' sake*: Farrant.
 21st E. Service: *Martin in B flat. Come Holy Spirit, come*: Barnett.

28th M. Service: *Merbecke*.
 28th E. Service: *Massey in B flat. Father of heaven*: Walmisley.

PP September, 1938 Vol. XXII No. 9, p. 2.
 Introit for September: *Thou wilt keep him in perfect peace*: Hatley.

4th M. *God is a spirit*: Bennett.
 4th E. Service: *Foster in A. Far from the world*: Massey.

11th M. HC. [Service]: *Stainer in F*.
 11th E. Service: *Noble in B minor. Cherubic Hymn*: Gretchaninoff.

18th M. *Father of heaven*: Walmisley.
 18th E. Service: *Massey in B flat. How sweet the name*: Massey.

25th M. Service: *Merbecke*.
 25th E. Service: *Stainer in B flat.*
O thou that hearest prayer: Walford Davies.

PP October, 1938 Vol. XXII No. 10, p. 3.
 Introit for October: *Blessed is he that cometh in the name of the Lord*: [Schubert.]

2nd M. *Holy art thou*: Handel.
 2nd E. Service: *Stanford in B flat. How sweet the name*: Massey.

9th M. HC. [Service]: *Massey in B flat*.
 9th E. Service: *Martin in G. Come Holy Ghost*: A. H. Ward.

16th M. *How sweet the name of Jesus sounds*: [Massey].

16th E. Service: *Brewer in F. Holy art thou*: Handel.

23rd M. Service: *Merbecke*.

23rd E. [Service]: *Stainer in B flat. Lord have mercy*: Schubert.

30th M. *Father of heaven*: Walmisley.

30th E. Service: *Massey in B flat. Glory be to God*: Schubert.

PP November, 1938 Vol. XXII No. 11, p. 4.

Introit for November: *I will wash my hands in innocency*: [Victor] Massey.

6th M. HC. [Service]: *Massey in C*.

6th E. Service: *Martin in B flat. All men, all things*: Mendelssohn.

13th M. Service: *Merbecke*.

13th E. Service: *Wesley in F. Cherubic Hymn*: Gretchaninoff.

20th M. *Gloria*: Schubert.

20th E. Service: *Stanford in B flat*.

O Thou that hearest prayer: Walford Davies.

27th M. Service: *Merbecke*.

27th E. Service: *Massey in B flat. Harken unto me*: Sullivan.

PP December, 1938 Vol. XXII No. 12, p. 4.

Introit for December: *Blessed is he that cometh in the name of the Lord*: Massey.

4th M. *Comfort ye my people and And the glory of the
Lord* [both from *Messiah*]: Handel.

4th E. Service: *Wesley in F. Ah, my saviour, I entreat Thee*: Bach.

11th M. HC. Service: *Massey in B flat*.

11th E. Service: *Massey in F. Lamb of God*: Thomas Morley.

18th M. *O thou that tellest good tidings* [from *Messiah*]: Handel.

18th E. Carols.

25th M. Carols.

25th E. Carols.

Cumulative List:

Anthems

Attwood:	<i>Come Holy Ghost</i>	1
Bach:	<i>Ah, my saviour, I entreat Thee</i>	1
	<i>Sing praises to God</i>	2

Barnby:	<i>King all glorious</i>	2
Barnett:	<i>Come Holy Spirit, come</i>	1
	<i>Come thou Holy Spirit</i>	1
Bennett:	<i>God is a spirit</i>	2
Farrant:	<i>Lord for Thy tender mercies' sake</i>	3
Gibbons:	<i>Almighty and everlasting God</i>	3
Gretchaninoff:	<i>Cherubic Hymn</i>	4
Goss:	<i>O saviour of the world</i>	2
Handel:	<i>And the glory of the Lord [from Messiah]</i>	1
	<i>Comfort ye my people [from Messiah]</i>	1
	<i>Hallelujah [from Messiah]</i>	1
	<i>Holy art Thou</i>	2
	<i>Lift up your hearts</i>	1
Martin:	<i>Hail gladdening light</i>	2
Massey:	<i>Behold and see if there be sorrow</i>	1
	<i>Come let us worship the Lord</i>	2
	<i>How sweet the name of Jesus sounds</i>	3
Massey, Victor:	<i>From the deep</i>	1
Mendelssohn:	<i>All men, all things</i>	6
	<i>Blessed are they who fear Him</i>	2
Morley:	<i>Lamb of God</i>	1
Palestrina:	<i>Come, Holy Ghost</i>	2
Parker:	<i>Bow down thine ear</i>	1
	<i>Far from the world</i>	1
Schubert:	<i>Gloria</i>	1
	<i>Glory be to God</i>	1
	<i>Lord have mercy</i>	1
Shaw:	<i>Crossing the bar</i>	4
Stainer:	<i>Awake, put on thy strength</i>	1
	<i>I am Alpha and Omega</i>	2
	<i>God so loved the world</i>	
	[from <i>The Crucifixion</i>]	1

	<i>The Crucifixion</i>	1
Sullivan:	<i>Harken unto me</i>	1
Tchaikovsky:	<i>Hear Lord</i>	2
Walford Davies:	<i>O thou that hearest prayer</i>	2
Walmisley:	<i>Father of heaven</i>	2
Ward:	<i>Come Holy Ghost</i>	1
Wesley:	<i>Blessed be the God and father</i>	2
Intros		
Hately:	<i>Thou will keep him in perfect peace</i>	1
Hymn:	<i>Lord of our life</i>	1
Macfarren:	<i>Keep innocency and do the thing that it right</i>	1
	<i>O taste and see how gracious is the Lord:</i>	1
	<i>Remember me, O Lord</i>	1
	<i>They that wait upon the Lord</i>	
	<i>shall renew their strength</i>	1
	<i>Worship the Lord in the beauty of holiness</i>	1
Massey:	<i>Blessed is he that cometh</i>	
	<i>in the name of the Lord</i>	1
Massey, Joseph:	<i>Thee will I love, my strength, my tower</i>	1
Massey, Victor:	<i>I will wash my hands in innocency</i>	1
Schubert:	<i>Blessed is he that cometh</i>	
	<i>in the name of the Lord</i>	1
Services		
Holy Communion:	<i>Massey in A flat</i>	1
	<i>Massey in B flat</i>	4
	<i>Massey in G</i>	1
	<i>Martin in C</i>	1
	<i>Stainer in B flat</i>	1
	<i>Stainer in F</i>	1

Magnificat and Nunc dimittis:

	<i>Brewer in F</i>	2
	<i>Foster in A</i>	3
	<i>Lloyd in F</i>	2
	<i>Massey in B flat</i>	6
	<i>Massey in F</i>	3
	<i>Massey in G</i>	1
	<i>Martin in B flat</i>	6
	<i>Martin in C</i>	2
	<i>Martin in G</i>	1
	<i>Noble in B minor</i>	3
	<i>Stainer in B flat</i>	3
	<i>Stanford in B flat</i>	6
	<i>Wesley in F</i>	6
Morning Services:	<i>Merbecke</i>	9

1939

Chronological List:

PP January and February 1939: missing.

PP March 1939: missing.

PP April 1939, Vol. XXIII No. 3

Introit for April: *Thee I will love, my strength, my tower*: Joseph Massey.

2nd M. *The royal banners forward go*: Victor Massey.

2nd E. *The Crucifixion*: Stainer.

7th M. *God so loved the world* [from *The Crucifixion*]: Stainer

7th E. *From the deep*: Stainer.

9th M. *Hallelujah* [from *Messiah*]: Handel.

9th E. [Service]: *Foster in A. The strife is o'er*: Ley.

16th M. *The strife is o'er*: Ley.

16th E. [Service]: *Noble in B minor*.

Blessed be the God and father: Wesley.

23rd M. *God save the King*: Elgar.

23rd E. Service: *Martin in G. Lo my shepherd is divine*: Haydn.

30th M. *If ye love me*: Tallis.

30th E. Service: *Noble in B flat. Jesu joy of man's desiring*: Bach.

PP May 1939, Vol. XXIII No. 4

Introit for May: *Lord have mercy, Christ have mercy*: Webb.

7th M. *Lo my shepherd is divine*: Haydn.

7th E. Service: *Noble in B flat. All men, all things*: Mendelssohn.

14th M. HC. [Service]: *Martin in C*.

14th E. Service: *Massey in B flat. Ho! Everyone that thirsteth*: Martin.

21st M. *Jesu joy of man's desiring*: Bach.

21st E. Service: *Noble in B flat. Lift up your heads*: Handel.

28th M. Service: *Merbecke*

28th E. [Service]: *Wesley in F. Come Holy Ghost*: Attwood.

PP June 1939, Vol. XXIII No. 5, p. 5.

Introit for June: *Lead me Lord in Thy righteousness*: Wesley.

4th M. *Hymn to the Trinity*: Tchaikovsky.

4th E. Service: *Stanford in B flat. I am Alpha and Omega*: Srainger.

11th M. HC. [Service]: *Massey in B flat*.

11th E. Service: *Noble in B flat. Ho! Everyone that thirsteth*: Martin.

18th M. *If ye love me*: Tallis.

18th E. Service: *Foster in A. O praise ye the name*: Tchaikovsky.

25th M. *Merbecke*.

25th E. Service: *Stainer in B flat*.

O Thou that hearest prayer: Walford Davies.

PP July 1939, Vol. XXIII No. 6, p. 3.

Introit for June: *O Lord most high, eternal being*: [Massey].

2nd M. *O praise ye the name*: Tchaikovsky.

2nd E. Service: *Martin in B flat. God of mercy, God of grace*: Massey.

9th M. HC. [Service]: *Massey in G*.

9th E. Service: *Massey in B flat. Be not very sore O Lord*: Wesley.

16th M. *The strife is o'er*: Ley.

16th E. Service: *Noble in B flat. Jesu joy of man's desiring*: Bach.

23rd M. *Merbecke*.

23rd E. Service: *Stainer in B flat. I am Alpha and Omega*: [Stainer].

PP August 1939: missing.

PP September 1939: missing.

PP October 1939, Vol. XXIII No. 9, p. 2.

Introit for October: Not mentioned.

1st M. *Come holy Ghost*: Palestrina

1st E. *The Lord's prayer*: Malotte.

8th M. HC. [Service]: *Massey in A flat*.

8th E. Service: *Martin in G. Jesu joy of man's desiring*: Bach

15th M. *Our father*: Malotte.

15th E. Service: *Foster in A. At the Cross*: Rheinberger.

22nd M. Service: *Merbecke*.

22nd E. Service: *Martin in B flat*.

In the presence of my maker: Rheinberger.

29th M. *The strife is o'er*: Ley.

29th E. Service: *Walford Davies in F*.

Ho everyone that thirsteth: Martin.

PP November 1939, Vol. XXIII No. 10, p. 3.

Introit for November: *Thou wilt keep him in perfect peace*: Hately.

5th M. HC. [Service]: *Massy in B flat*.

5th 3.30 pm Choral Festival: *Sabat Mater*: Rheinberger.

5th E. Service: *Noble in B flat. The strife is o'er*: Ley.

12th M. *At the Cross*: Rheinberger.

12th E. Service: *Brewer in F. Come my soul*: Martin.

19th M. *The Lord is gracious*: Lloyd.

19th E. Service: *Noble in B minor. Holy art Thou*: Handel.

26th M. Service: *Merbecke*.

26th E. Service: *Martin in G. Ho, everyone that thirsteth*: Martin.

PP December 1939, Vol. XXIII No. 11, p. 4.

Introit for December: *The Lord will be a refuge*: Webb.

3rd M. *Hear my prayer O Lord*: Arkadelt.

3rd E. Service: *Noble in B flat. O Lord my God*: Salzet.

10th M. HC. [Service]: *Massey in C*.

10th E. [Service]: *Stainer in B flat. Harken unto me*: Sullivan.

17th M. *And the glory of the Lord*: Handel.

17th E. Service: *Massy in G*.

How lovely are the messengers: Mendelssohn.

24th M. *O Thou that tellest god tidings*: Handel.
 24th E. Carol Service.

Cumulative List

Anthems

Arkadelt:	<i>Hear my prayer O Lord,</i>	2
Atwood:	<i>Come holy Ghost</i>	1
Bach:	<i>Jesu joy of man's desiring</i>	4
Elgar:	<i>God save the king</i>	1
Handel:	<i>And the glory of the Lord</i> from <i>Messiah</i>	1
	<i>Hallelujah</i> [from <i>Messiah</i>]	1
	<i>Holy art Thou</i>	1
	<i>Lift up your heads</i> [from <i>Messiah</i>]	1
	<i>O thou that tellest good tidings</i> [from <i>Messiah</i>]	1
Haydn:	<i>Lo my shepherd is divine</i>	2
Ley:	<i>The strife in o'er</i>	5
Lloyd:	<i>The Lord is gracious</i>	1
Malotte:	<i>The Lord's prayer</i>	2
Martin:	<i>Come my soul</i>	1
	<i>Ho! Everyone that thirsteth</i>	4
Massey:	<i>God of mercy, God of grace</i>	1
Massey, Victor:	<i>The royal banners forward go</i>	1
Mendelssohn:	<i>All men, all things</i>	1
	<i>How lovely are Thy messengers</i>	1
Palestrina:	<i>Come Holy Ghost</i>	1
Rheinberger:	<i>At the Cross</i>	2
Stainer:	<i>From the deep</i>	1
	<i>God so loved the world</i> from <i>The Crucifixion</i>	1
	<i>I am Alpha and Omega</i>	2
	<i>The Crucifixion</i>	1
Tallis:	<i>If ye love me</i>	2

Tchaikovsky:	<i>Hymn to the Trinity</i>	1
	<i>O praise ye the name</i>	2
Walford Davies:	<i>O Thou that hearest prayer</i>	1
Wesley:	<i>Be not very sore O Lord</i>	1
	<i>Blessed be the God and father</i>	1
	<i>Lead me Lord, lead me in Thy righteousness</i>	1

Intros

Hately:	<i>Thou wilt keep him in perfect peace whose mind is stayed in Thee</i>	1
Massey:	<i>O Lord, most high, eternal being</i>	1
Massey, Joseph:	<i>Thee will I love, my strength, my tower</i>	1
Rheinberger	<i>Sabat Mater</i>	1
Salzet:	<i>Hear my prayer O Lord</i>	1
	<i>O Lord my God</i>	1
Sullivan:	<i>Hearken unto me</i>	1
Webb:	<i>Lord have mercy, Christ have mercy</i>	1
	<i>The Lord will be a refuge</i>	2
Wesley:	<i>Lead me Lord, lead me in Thy righteousness</i>	1

Services

Holy Communion:	<i>Martin in C</i>	1
	<i>Massey in A flat</i>	1
	<i>Massey in B flat</i>	2
	<i>Massey in C</i>	1
	<i>Massey in B flat</i>	2
	<i>Massey in G</i>	1

Magnificat and Nunc dimittis:

<i>Brewer in F</i>	1
<i>Foster in A</i>	3
<i>Martin in B flat</i>	1
<i>Martin in G</i>	3
<i>Massey in B flat</i>	3
<i>Massey in G</i>	1
<i>Noble in B flat</i>	8
<i>Noble in B minor</i>	2

	<i>Stainer in B flat</i>	3
	<i>Stanford in B flat</i>	1
	<i>Walford Davies in F</i>	1
	<i>Wesley in F</i>	1
Morning Services:	<i>Merbecke</i>	5

1940

Chronological List:

PP January and February 1940. Vol. XXIV No 1 and 2, p. 3.

Introit for February: *Thee will I love, my strength, my tower*: Joseph Massey.

4th M. *Thou wilt keep him in perfect peace*: Hatley.

4th E. Service: *Noble in B flat. Crossing the bar*: Shaw.

11th M. HC. [Service]: *Massey in G*.

11th E. Service: *Stanford in B flat*.

Comfort, O Lord, the soul of Thy servant: Crotch.

18th M. *Jesu Joy of man's desiring*: Bach.

18th E. Service: *Massey in F. Alleluia, God of mercy*: Massey.

25th M. [Service]: *Merbecke*.

25th E. Service: *Foster in A. Come Thou Holy Spirit*: Barnett.

PP March 1940. Vol. XXIV No 3, p. 3.

Introit for March: *O taste and see how gracious the Lord is*: Macfarren.

3rd M. *Crossing the bar*: Shaw.

3rd E. Service: *Lloyd in F. The day Thou gavest*: Chambers.

10th M. HC. [Service]: *Massey in A*.

10th E. Service: *Martin in B flat. Drop slow tears*: Massey.

17th M. *Fling wide the gates from The Crucifixion*: Stainer

17th E. *The Crucifixion*: Stainer.

22nd M. Good Friday:

God so loved the world from The Crucifixion: Stainer

22nd E. *From the deep*: Victor Massey.

24th M. HC. *Hallelujah from Messiah*: Handel.

24th E. Service: *Stanford in B flat*.

31st M. Easter carols: Massey.

31st E. Service: *Lloyd in F. Father of heaven*: Walmisley.

PP April 1940. Vol. XXIV No. 4, p. 4.

Introit for April:

They that wait upon the Lord, shall renew their strength: Macfarren.

7th M. *Comfort, O Lord, the soul of Thy servant:* Crotch.

7th E. Service: *Brewer in F.*

Far from the world, O Lord, flee: Parker.

14th M. HC. [Service]: *Massey in A flat.*

14th E. Service: *Noble in B minor. God is a spirit:* Bennett.

21st M. *Father of heaven:* Walmisley.

21st E. Service: *Massey in G.*

Grant we beseech Thee, merciful Lord: Smart.

PP May 1940. Vol. XXIV No.5, p. 5

Introit for May: *O worship the Lord:* Macfarren.

5th M. *King all glorious:* Barnby.

5th E. Service: *Stainer in B flat. Lift up your heads:* Handel.

12th M. HC. [Service]: *Massey in G.*

12th E. Service: *Walford Davies in F. God is a spirit:* Bennett.

19th M. *Grant we beseech Thee:* Smart.

19th E. Service: *Massey in B flat. Father of heaven:* Walmisley.

26th M. Service: *Merbecke.*

26th E. Service: *Noble in B flat. With a voice of singing:* Shaw.

PP June 1940: missing.

PP for July 1940. Vol. XXIV No 7, p. 3.

Introit for July: *The Lord will be a refuge:* Webb.

7th M. HC. [Service]: *Massey in B flat.*

7th E. Service: *Martin in B flat. Hail gladdening light:* Martin.

14th M. *With a voice of singing:* Shaw.

14th E. Service: *Noble in B flat.*

How lovely are Thy messengers: Mendelssohn.

21st M. *Save us, O Lord:* Bairstow.

21st E. *Ho, everyone that thirsteth:* Martin.

28th M. Service: *Merbecke.*

28th E. Service: *Brewer in F. How sweet the name of Jesus:* Massey.

PP for August 1940. Vol. XXIV No 8, p. 2.

Introit for August: *Lead me Lord, in Thy righteousness:* Jewish traditional.

4th M. *Ho, everyone that thirsteth*: Martin

4th E. Service: *Noble in B flat*.

The heavens are telling from The Creation: Haydn.

11th M. HC. [Service]: *Massey in G*.

11th E. Service: *Massey in G. Savour when in dust to Thee*: J. Parry.

18th M. *How sweet the name of Jesus sounds*: Massey.

18th E. Service: *Stainer in B flat. With a voice of singing*: Shaw.

25th M. Service: Merbecke.

25th E. Service: *Martin in G. Hymn to the Trinity*: Tchaikovsky.

PP for September 1940. Vol. XXIV No. 9, p. 2.

Introit for September: *I will wash my hands in innocency*: [Victor] Massey.

1st M. *Jesu lover of my soul*: J. Parry.

1st E. Service: *Noble in B minor. I am Alpha and Omega*: Stainer.

8th M. *Incline Thine ear*: Martin.

8th E. Service: *Wesley in F. Comfort O Lord*: Crotch.

15th M. *Hymn to the Trinity*: Tchaikovsky.

15th E. Service: *Walford Davies in F. Hail gladdening light*: Martin.

22nd M. HC. [Service]: *Massey in A flat*.

22nd E. Service: *Stanford in B flat*.

In Thee, Lord, have I trusted: Weldon.

29th M. *The heavens are telling from The Creation*: Haydn.

29th E. Service: *Martin in G. If ye love me*: Tallis.

PP for October 1940. Vol. XXIV No. 10, p. 2.

Introit for October: *Lord have mercy, Christ have mercy*: Massey.

6th M. *Rock of Ages*: Buck.

6th E. Service: *Martin in G. Grieve not the Holy Spirit*: Noble.

13th M. HC. [Service]: *Massey in B flat*.

13th E. Service: *Noble in B flat. Lord have mercy*: Schubert.

20th M. *If ye love me*: Tallis.

20th E. Service: *Noble in B flat. Glory be to God on high*: Schubert.

27th M. Service: Merbecke.

27th E. Service: *Lloyd in F*.

In Thee, O Lord, have I put my trust: Weldon.

PP for November 1940. Vol. XXIV No. 11 p. 2.

Introit for November: *God be in my head*. [Hymn].

3rd M. HC. [Service]: *Massey in B flat*.

3rd Service: *Foster in A. Glory be to God*: Schubert.

10th M. *Lord have mercy*: Schubert.

10th E. [Music not mentioned in PP]

17th M. *In Thee, O Lord*: Weldon.

17th E. Service: *Martin in B flat. Jesu joy of man's desiring*: Bach.

24th M. Service: *Merbecke*.

24th E. Service: *Massey in E flat. Rock of ages*: Buck.

PP for December 1940. Vol. XXIV No. 12 p. 3.

Introit for December: *Blessed is he that cometh in the name of the Lord*: Massey.

1st M. *Jesu joy of man's desiring*: Bach.

1st E. Service: *Brewer in F. Lo my shepherd is divine*: Haydn.

8th M. HC. [Service]: *Massey in A flat*.

8th E. Service: *Noble in B minor*.

And the glory of the Lord [from *Messiah*]: Handel.

15th M. *Comfort ye* [from *Messiah*]: Handel.

15th E. Service: *Massey in G. Nazareth*: Gounod.

22nd M. Service: *Merbecke*.

22nd E. Carol service. Carols not listed.

20th M. *Lead me Lord*: Wesley.

20th E. Service: *Martin in G. Carols*.

Cumulative List

Anthems

Bach:	<i>Jesu joy of man's desiring</i>	3
Bairstow:	<i>Save us O Lord</i>	1
Barnby:	<i>King all glorious</i>	1
Barnett:	<i>Come Thou Holy Spirit</i>	1
Bennett:	<i>God is a spirit</i>	2
Buck:	<i>Rock of ages</i>	1

Chambers:	<i>The day Thou gavest</i>	1
Crotch:	<i>Comfort O Lord the soul of Thy servant</i>	3
Gounod:	<i>Nazareth</i>	1
Handel:	<i>And the glory of the Lord [from Messiah]</i>	1
	<i>Comfort ye [from Messiah]</i>	1
	<i>Hallelujah from Messiah</i>	1
	<i>Lift up your heads from Messiah</i>	1
Hateley:	<i>Thou wilt keep him in perfect peace</i>	1
Haydn:	<i>Lo my shepherd is divine</i>	1
	<i>The heavens are telling from The Creation</i>	2
Martin:	<i>Hail gladdening light</i>	2
	<i>Ho, everyone that thirsteth</i>	2
	<i>Incline Thine ear</i>	1
Massey:	<i>Alleluia, God of mercy</i>	1
	<i>Drop slow tears</i>	1
	<i>From the deep</i>	1
	<i>How sweet the name of Jesus</i>	2
Mendelssohn:	<i>How lovely are Thy messengers</i>	1
Noble:	<i>Grieve not the Holy Spirit</i>	1
Parker:	<i>Far from the world, O Lord, I flee</i>	1
Parry:	<i>Saviour when in the dust to Thee</i>	1
Schubert:	<i>Lord have mercy</i>	2
	<i>Glory be to God on high</i>	2
Shaw:	<i>Crossing the bar</i>	1
	<i>With a voice of singing</i>	3
Smart:	<i>Grant we beseech Thee, merciful Lord</i>	2
Stainer:	<i>Fling wide the gates from The Crucifixion</i>	1
	<i>God so loved the world from The Crucifixion</i>	1
	<i>I am Alpha and Omega</i>	1
	<i>The Crucifixion</i>	1
Tallis:	<i>If ye love me</i>	2
Tchaikovsky:	<i>Hymn to the Trinity</i>	2

Walmisley:	<i>Father of heaven</i>	3
Weldon:	<i>In Thee, O Lord, have I put my trust</i>	2
Wesley:	<i>Lead me Lord</i>	1

Introits

Hymn:	<i>God be in my head</i>	1
Macfarren:	<i>O taste and see how gracious the Lord is</i>	1
	<i>O worship the Lord</i>	1
	<i>They that wait upon the Lord shall renew their strength</i>	1
Massey:	<i>Blessed is he that cometh in the name of the Lord</i>	1
	<i>Love have mercy, Christ have mercy</i>	1
Massey, Joseph:	<i>Thee will I love, my strength, my tower</i>	1
Massey, Victor:	<i>I will wash my hands in innocence</i>	1
Traditional (Jewish):	<i>Lead me Lord in Thy righteousness</i>	1
Webb:	<i>The Lord will be a refuge</i>	1
Weldon:	<i>In Thee Lord have I trusted</i>	1

Services

Holy Communion	<i>Massey in A</i>	2
	<i>Massey in A flat</i>	2
	<i>Massey in B flat</i>	3
	<i>Massey in G</i>	3

Magnificat and Nunc dimittis

<i>Brewer in F</i>	3
<i>Foster in A</i>	2
<i>Lloyd in F</i>	3
<i>Martin in B flat</i>	3
<i>Martin in G</i>	4
<i>Martin in B flat</i>	1
<i>Massey in B flat</i>	1
<i>Massey in F</i>	1
<i>Massey in G</i>	3
<i>Massey in E flat</i>	1

	<i>Noble in B flat.</i>	6
	<i>Noble in B minor</i>	3
	<i>Stanford in B flat</i>	3
	<i>Stainer in B flat</i>	2
	<i>Walford Davies in F</i>	2
	<i>Wesley in F</i>	1
Morning service	<i>Merbecke</i>	7

Cumulative List 1920 - 1940

Anthems and Introits

Arkadelt:	<i>Hear my prayer</i>
Anon:	<i>Sing a song of praise</i>
Atkins:	<i>Abide with me</i>
Attwood:	<i>Come Holy Ghost</i>
Bach:	<i>Ah, my saviour, I entreat Thee</i> <i>Bow down thine ear</i> <i>Jesu joy of man's desiring</i> <i>Mighty Lord</i> <i>Sing praises to God</i>
Barnby:	<i>King all glorious</i>
Barnett:	<i>Come, thou Holy Spirit</i>
Beethoven:	<i>Hallelujah</i>
Bennett:	<i>God is a spirit</i>
Boyce:	<i>The sorrows of my heart</i>
Brahms:	<i>How lovely are Thy dwellings [from Requiem]</i> <i>Whosoever dwelleth under the defence</i>
Buck:	<i>Rock of ages</i>
Button:	<i>Peace I leave with you</i>
Crotch:	<i>Comfort O Lord, the soul of Thy servant</i>
Elgar:	<i>God save the king</i>
Elvey:	<i>Arise, shine</i> <i>I was glad</i>

Farrant:	<i>Lord for Thy tender mercies' sake</i>
Gibbons:	<i>Almighty and everlasting God</i>
Goss:	<i>O saviour of the world Stand up and bless the Lord</i>
Gounod:	<i>Jerusalem Send out Thy light There is a green hill</i>
Gretchmaninoff:	<i>Cherubic Hymn</i>
Handel:	<i>Advent Music from Messiah And the glory from Messiah Ascension Music from Messiah Come unto him Comfort ye from Messiah Hallelujah from Messiah Holy art Thou Lift up your heads from Messiah O thou that tellest from Messiah Selections from Messiah</i>
Hately:	<i>Thou will keep him in perfect peace</i>
Haydn:	<i>Lo, my shepherd is divine The heavens are telling [from <i>The Creation</i>]</i>
Hopkins:	<i>I will wash my hands</i>
Kalinnikof:	<i>To Thee, O Lord, do I lift up my soul</i>
Ley:	<i>The strife is o'er</i>
Lloyd:	<i>I will magnify Thee The Lord is gracious The Lord is loving</i>
Macfarren:	<i>Keep innocence and take heed O Holy Ghost O taste and see how gracious O worship the Lord in the beauty of holiness Remember me O Lord The sun shall no more be thy light They that wait upon the Lord</i>
Malan:	<i>O Lord my God</i>

Martin: *Come my soul while daylight dying
Grant we beseech Thee
Hail gladdening light
Ho! Everyone that thirsteth
How lovely are Thy dwellings
Incline thine ear
Whosoever dwelleth under the defence*

Massey: *Alleluia God of mercy
Almighty and everlasting God
Behold and see
Blessed are the dead
Come let us worship the Lord
Drop, drop slow tears
Far from the world
Glory be to God on high
God of mercy
Hail gladdening light
How sweet the name of Jesus sounds
I heard the voice of Jesus
In the midst of life
O God from the deep
O Lord most high
Out of the deep
Rock of ages
Saviour again
Sing and be joyful*

Massey, Joseph: *Behold how good and pleasant
Come to the manger
It came upon the midnight clear
The face of death
Thee will love, my joy, my crown
Three doves*

Massey, Victor: *From the deep
Jesu lover of my soul
O God, from the deep
O Jesu, thou art standing
The king of love
The royal banners forward go*

Maunder: *Jerusalem*

Mendelssohn: *All men, all things
Blessed are the men
Blessed are they who fear him
He watching over Israel [from Elijah]
Hear my prayer
How lovely are the messengers*

*I waited for the Lord
 If with all your heart
 Judge me O Lord
 Lift up thine eyes
 Lord God of Abraham [from Elijah]
 Selections from Elijah*

- Morley: *Lamb of God*
- Palestrina: *Come Holy Ghost
 Gloria in excelsis
 Holy, holy, holy
 In divers tongues
 O lamb of God
 Sanctus*
- Parker: *Bow down thine ear
 Far from the world
 The Lord is my light*
- Personi: *And having sung a hymn
 The Passion of Christ*
- Purcell: *Thou knowest Lord*
- Rachmaninoff: *To Thee, Lord, do I lift my soul*
- Rivers: *A wondrous sight*
- Roberts: *Jesu priceless treasure
 Seek ye the Lord
 Stand up and bless the Lord*
- Rogers: *Teach me O Lord*
- Schubert: *Blessed is he that cometh
 Gory be to God on high
 I believe in one God
 Lord have mercy*
- Shaw: *Crossing the bar*
- Smart: *Grant we beseech Thee*
- Spohr: *All glory to the lamb
 As pants the hart
 Blessing, honour, glory
 Blest are the departed
 Children, pray this love to cherish
 Come up hither
 Forsake me not*

*Great and wonderful
Lord God of heaven and earth
Praise His awful name
The last judgment*

Stainer: *Awake, awake
Arise and put on Thy strength
Come let us worship
Fling wide the gates [from *The Crucifixion*]
From the deep
God so loved the world [from *The Crucifixion*]
I am Alpha and Omega
Music from *The Crucifixion*
O lamb of God
Sing a song of praise
The Crucifixion
The Lord is full of compassion
What are these*

Sullivan: *Harken unto me
O love the Lord*

Tallis: *If ye love me*

Tchaikovsky: *Blessed angel spirits
God of mercy
Hear Lord
How blest are they
Hymn to the Trinity
O praise ye the name*

Tours: *Holy, holy, holy,
O lamb of God that taketh away
Sing O heavens*

Vittoria: *Jesu the very thought of Thee*

Walford Davies: *O Thou that hearest prayer*

Walmisley: *Father in heaven*

Ward: *Come Holy Ghost*

Weldon: *In Thee O Lord*

Wesley: *Be not very sore O Lord
Blessed are they that always keep judgment
Blessed be the God and father
In Thee O lord
Lead me Lord*

*O God whose nature [property]
 O Lord my God
 Praise the Lord
 Thou wilt keep him in perfect peace
 Wash me thoroughly*

West: *O lamb of God*

Woodward: *The radiant morn
 The sun shall no more*

Intros:

Anon: *O Lord most high, eternal being*

Arkadelt: *Hear my prayer*

Gigout: *Lord have mercy*

Hately: *Remember me O Lord
 Thou wilt keep him in perfect peace*

Hymn: *God be in my head
 Lord of our life and God of our salvation*

Kalinnikoff: *To Thee, O Lord, do I lift up my soul*

Macfarren: *I will keep innocency and take heed to[do] the thing that is
 right
 O remember me O Lord
 O worship the Lord in the beauty of holiness
 O taste and see how gracious
 Remember me, O Lord
 They that wait upon the Lord*

Massey: *Blessed is he that cometh in the name of the Lord
 Lord have mercy, Christ have mercy
 O be joyful in the Lord
 O Lord have mercy*

Massey, Joseph: *Thee will I love, my joy, my crown*

Massey, Victor: *I wash my hands in innocency
 The sacrifice of God is a broken spirit*

Mendelssohn: *I keep innocency and do the thing that is right
 Remember me O Lord*

Pitt-Owen: *Thou art my portion O lord*

Rachmaninoff:	<i>O Lord do I lift up my soul To Thee, Lord, do I lift my soul</i>
Roberts:	<i>Lord have mercy</i>
Schubert:	<i>Blessed is he that cometh in the name of the Lord</i>
Stainer:	<i>O be joyful in the Lord all ye lands</i>
Tours:	<i>O lamb of God that taketh away</i>
Traditional:	<i>Lead me Lord in Thy righteousness</i>
Webb:	<i>Lord have mercy, Christ have mercy</i>
Weber:	<i>Lord have mercy, Christ have mercy</i>
Wesley:	<i>Blessed are they that always keep judgment I heard the Lord Lead me Lord, lead me in Thy righteousness Lord have mercy</i>

Oratorios:

Handel:	<i>Messiah</i>
Massey (Joseph and Victor):	<i>Via Crucis</i>
Massey, Victor:	<i>In Memoriam Sanctorum</i>
Stainer:	<i>The Crucifixion</i>

Services

Agnus Dei:	<i>Palestrina Stainer in F</i>
Benedicite:	<i>Joseph Massey in C Joseph Massey in E Victor Massey in C Victor Massey in G Maunder in G</i>
Holy Communion:	<i>Kitson in E flat Martin in C Massey in A Massey in A flat</i>

Massey in B flat
Massey in C
Massey in E flat
Massey in G
Maunder in G
Stainer in A
Stainer in B flat
Stainer in C
Stainer in F
Tours in C
Tours in F
West in E flat

Kyrie: *Martin in C*
Merbecke
Tours in F

Magnificat: *Stainer in F*

Magnificat and Nunc dimittis:

Brewer in C
Brewer in F
Cooke in C
Crotch in C
Foster in A
Lloyd in F
Manning in G
Martin in C
Martin in B flat
Martin in F
Martin in G
Massey in A flat
Massey in B flat
Massey in C
Massey in E
Massey in E flat
Massey in F
Massey in G
Massey, Joseph in E
Massey, Joseph in E flat
Noble in B minor
Stainer in B flat
Stainer in E flat
Stanford in B flat
Walford Davies in E flat
Walford Davies in F
Wesley in F

Morning Service:

Martin in C
Massey in A
Massey in B flat
Massey in G
Massey, Joseph in C
Maunder in G
Merbecke
Stainer in F
West in E flat

Sanctus:

Schubert

APPENDIX 11

ST CLEMENT'S MOSMAN CHOIR REPERTOIRE

This Appendix contains all of the occasions on which an advertisement of a service in St Clement's, Mosman appeared in the *Religious Announcements* column of The *Sydney Morning Herald* ("SMH") and the columns which replaced that column in that newspaper. The first such advertisement was published in the issue dated 2 April 1904 and the last appeared in the issue dated 19.03.1932. By that date, the column was called *Church Services*.

The list hereunder records musical items that were sung. It does not record when they were sung. The date in the first column is that date of the issue of SMH which contained the advertisement; it is not the date of the service or services advertised. The page number is the number of the page in the newspaper which contained the advertisement.

Where 2 items are advertised, as was the case on 02.04.1904, it is reasonable to assume that they would have been sung at different services (morning and evening) on the same day and where the advertisement announced a setting of a canticle is followed by the name of an anthem, the two would have been sung, ordinarily, at the one service. Thus, the first two items advertised on 04.06.1904 would have been sung at the main morning service and the other two sung at the evening service.

Words and names in square brackets are not in the advertisements.

- 02.04.1904, p. 3: *They have taken away my Lord*: Stainer,
 Worthy is the lamb and *Hallelujah* both from *Messiah*:
 Handel.
- 30.04.1904, p. 14: *Send out thy light*: Gounod.
- 07.05.1904, p. 15: *How beautiful are the feet, Lift up your heads* and *Hallelujah*
 all from *Messiah*: Handel.
- 14.05.1904, p. 15: *Lift up your heads* and *Hallelujah* both from *Messiah*:
 Handel.
- 04.06.1904, p. 14: *Te deum*: Smart.
 I am Alpha and Omega: Stainer.
 Magnificat and *Nunc dimittis*: Winchester.
 The day thou gavest: [Woodward].
- 18.06.1904, p. 14: [And the] *Glory of the Lord* [from *Messiah*]: Handel.
 If with all your hearts: Mendelssohn.
 The day thou gavest: [Woodward].
- 06.08.1904, p. 15. *Holy, holy, holy*: Gounod.

And the glory of the Lord and Hallelujah both from Messiah:
Handel.

- 03.09.1904, p. 14: *Holy, holy, holy and Send out Thy light both Gounod.*
Hallelujah: Beethoven.
- 08.10.1904, p. 14: *By Babylon's wave: Gounod.*
- 22.10.1904, p. 14: *The Daughter of Jairus: Stainer.*
- 12.11.1904, p. 13: *Magnificat and Nunc dimittis: Maunder in C.*
I am Alpha and Omega: Stainer.
Hark the solemn trumpet sounding: Handel.
- 26.11.1904, p. 4: *Awake thou that sleepest: [Stainer].*
To him who left his throne on high: Stainer.
- 03.12.1904, p. 19: *Magnificat and Nunc dimittis: Bunnett in F*
Praise you the father: Gounod.
And the glory of the Lord [from Messiah]: Handel.
Love divine: Stainer.
Messiah, part 1: Handel.
- 10.12.1904, p. 19: *Magnificat and Nunc dimittis: Winchester.*
I was glad: Elvey.
Hallelujah: Beethoven.
- 17.12.1904, p. 14: *Te deum: Maunder and Sanctus: Gounod.*
Magnificat and Nunc dimittis: Maunder.
By Babylon's wave: Gounod.
- 24.12.1904, p. 16: *There were shepherds and Glory to God in the highest [both*
from Messiah: Handel].
- 31.12.1904, p. 16: *Arise, shine for thy light is come: Elvey.*

1905

- 15.04.1905, p. 14: *Olivet to Calvary: Maunder.*
- 22.04.1905, p. 14: *Te deum: Maunder.*
Why seek ye the living: Hopkins.
Magnificat: Winchester.
Hallelujah [from Messiah]: Handel.
- 10.06.1905, p. 16: *Holy, holy, holy: Gounod.*
Come Holy Spirit: [Attwood].
God is a spirit: Bennett.

- 23.09.1905, p. 18: *Te deum*: Wood in F.
Praise the Lord: Maunder.
Magnificat and *Nunc Dimittis*: Tours in F.
Hosanna in the highest: [Stainer].
- 30.09.1905, p. 16: *Te deum*: Dykes. *Sanctus* from *Messe Solennelle*: Gounod.
Magnificat and *Nunc dimittis*: Winchester [in D].
I will give thanks: Mozart.
- 07.10.1905, p. 18: *Praise ye the Lord of Jerusalem*: [Gounod].
- 02.12.1905, p. 18: *I was glad*: Elvey.
Awake thou that sleepeth: Stainer.
- 09.12.1905, p. 18: *No shadows yonder*: [Gaul].
 Selections from *Messiah*: Handel.
- 23.12.1905, p. 15: *Send out thy light*: [Gounod].
Glory to God from *Messiah*: Handel.

1906

- 17.02.1906, p. 3: *Judge me, O Lord*: Mozart.
- 10.03.1906, p. 3: *Seek ye the Lord*: [Roberts].
- 14.04.1906, p. 7: *The Lord is risen*: Gounod.
Worthy is the lamb [from *Messiah*: Handel].
- 15.09.1906, p. 3: *Seek ye the Lord*: Roberts.
- 08.12.1906, p. 3: *Blessing, glory, wisdom and thanks*: [Bach].

1907

- 16.03.1907, p. 18: *Penitence, Pardon and Peace*: [Maunder].
- 23.03.1907, p. 17: *Olivet to Calvary*: Maunder.
- 30.03.1907, p. 17: *Awake, my glory*: Barnby.
Hallelujah from *Messiah*: Handel.
- 11.05.1907, p. 3: *Rédemption*: Gounod.
- 29.06.1907, p. 3: *Come unto me* and *The day is past and over*: Mendelssohn.
- 30.11.1907, p. 19: *Messiah*, part 1: Handel.
- 28.11.1907, p. 15: *O thou that tellest* from *Messiah*: Handel.

1908

- 07.03.1908, p. 19: *Hear my prayer*: Mendelssohn.
- 18.04.1908, p. 18: *They have taken away my Lord*: Stainer.
Awake my glory: Barnby.
Hallelujah from *Messiah*: Handel.
- 23.05.1908, p. 19: *Rédemption* Part 2, Gounod.
- 08.08.1908, p. 17: *Hear my prayer*: Mendelssohn.
- 12.12.1908, p. 3: *Praise the Lord O Jerusalem*: Maunder.
Lovely from *Rédemption*: Gounod,
Elijah: Mendelssohn.

1909

- 03.04.1909, p. 17: *Olivet to Calvary*: Maunder.
- 24.04.1909, p. 3: *The radiant morn*: Woodward.
- 22.05.1909, p. 19: *Te deum*: Woodward in D.
Praise ye the Father: Gounod.
Unfold ye portals: Gounod.
- 04.12.1909, p. 3: Selections from *Messiah*: Handel.

1910

- 19.03.1910, p. 12: *The Crucifixion*: Stainer.
Olivet to Calvary Maunder.
- 30.04.1910, p. 24: *Rédemption* Part 2: Gounod.
- 07.05.1910, p. 24: *Rédemption* Part 2: Gounod.
- 21.05.1910, p. 24: *Rédemption* Part 2: Gounod.
- 02.07.1910, p. 17: *Magnificat*: Stanford [in B flat].
Seek ye the Lord: Roberts.
Love divine: Stainer.
- 13.08.1910, p. 3: *Te deum*: Smart.
Holy art thou: Handel.
Magnificat: Stanford in B flat.
And the glory of the Lord [from *Messiah*]: Handel.

- 03.09.1910, p. 16: *Magnificat* and *Nunc dimittis*: [Stanford in B flat].
- 08.10.1910, p. 25: *O for closer walk with God*: Foster.
Cast thy burdens: Mendelssohn.
- 15.10.1910, p. 3: *Magnificat*: [Stanford in B flat].
Praise the Lord [*O Jerusalem*: Maunder].
Lift [up] thine eyes: Mendelssohn.
- 12.11.1910, p. 6: *Te deum*: Woodward,
Glory to God in the highest [from *Messiah*], Handel.
Magnificat: Stanford in B flat.
Two Christmas carols, Massey.
- 24.12.1910, p. 19: *Te deum*: Woodward,
Hark the glad sound: [Stainer].
Magnificat: Smart.
Just as I am: [Anon].

1911

- 21.01.1911, p. 22: *Magnificat*: Stanford in B flat.
- 25.02.1911, p. 25: *Magnificat*: Stanford in B flat.
O praise the Lord in his holiness: Arthur Massey.
- 08.04.1911, p. 10: *Hosanna*: Maunder.
Olivet to Calvary: Maunder.
- 15.04.1911, p. 10: *Te deum*: Woodward.
Awake in my glory: Bach.
Magnificat: Stanford in B flat.
O death where is thy sting: Turner.
- 12.08.1911, p. 8: *Holy art thou*: Handel.
O for a closer walk with God: Foster.
- 09.09.1911, p. 10: *Holy art thou*: Handel.
Seek ye the Lord: Roberts.
- 23.09.1911, p. 11: *Rédemption* [Part 2]: Gounod.
- 21.10.1911, p. 12: A selection from *The Creation*: Haydn.
- 28.10.1911, p. 17: *Magnificat*: Stanford [in B flat].
The marvellous work: Haydn.
- 02.12.1911, p. 3: *Hark the glad sound*: Stainer.
Hosanna in the highest: Stainer.

23.12.1911, p. 23: *Arise shine*: Elvey.

1912

03.02.1912, p. 3: *The sun shall be no more thy light by day*: Woodward.

30.03.1912, p. 14: *Hail to the Lord's anointed*: Faure
Olivet to Calvary: Maunder.
The Crucifixion: Stainer.

06.04.1912, p. 13: *They have taken away my Lord*: Stainer.
Awake up: Barnby.

11.05.1912, p. 22: *Rédemption* Part 2: Gounod.

18.05.1912, p. 19: *From thy love as a father* and *Unfold your portals*: both Gounod.

13.07.1912, p. 12: *Lovely appear*: Gounod.

03.08.1912, p. 19: *O for a closer walk*: Foster
Christ and his soldiers: a cantata [Anon].

09.11.1912, p. 3: *I waited for the Lord*: Mendelssohn.
The heavens are telling from *The Creation*: Haydn.

30.11.1912, p. 25: *O praise the Lord in his holiness*: Arthur Massey.

07.12.1912, p. 28: *I will give thee thanks*: Mozart
O praise the Lord in his holiness: Arthur Massey.

21.12.1912, p. 27: *Glory to God in the highest* [from *Messiah*: Handel].

1913

15.03.1913, p. 25: *Olivet to Calvary*: Maunder.
Passion Music from *Messiah*: Handel.
The Crucifixion: Stainer.

22.03.1913, p. 24: *Thy have taken away, my Lord*: [Stainer].
Worth is the lamb and *Hallelujah* from *Messiah*: Handel.

26.04.1913, p. 24: *Rédemption*, Part 2: Gounod.

09.08.1913, p. 23: *I will give thee thanks*: Mozart.
What are these: Stainer.

13.09.1913, p. 13: *To thee great Lord*: [Rossini].
Seek ye the Lord: [Roberts].

- 11.10.1913, p. 25: *The Marvellous Work* from *The Creation*: Haydn.
- 06.12.1913, p. 14: *The heavens are telling* and *The marvellous work* both from *The Creation*: Haydn.
O God have mercy: Mendelssohn.
- 20.12.1913, p. 3: *Let us now go even unto Bethlehem*: Hopkins.

1914

- 10.01.1914, p. 17: *Behold how good and joyful*: Clarke-Whitfield
Praise the Lord O Jerusalem: [Maunder].
- 31.01.1914, p. 3: *The Marvellous Work*: Haydn.
No shadows yonder: Gaul.
- 04.04.1914, p. 3: *Hosanna*: Maunder.
- 11.04.1914, p. 3: *They have taken away our Lord*: Stainer.
Wake up my glory: Maunder.
Hallelujah from *Messiah*: Handel.
- 23.05.1914, p. 25: *Rédemption*, Part 2: [Gounod].
- 13.06.1914, p. 27: *I will give thee thanks*: Mozart.
In humble faith: Garrett.
- 11.07.1914, p. 3: *Seek ye the Lord*: Roberts.
The Marvellous Work: Haydn.
- 08.08.1914, p. 20: *I waited for the Lord*: Mendelssohn.
He watching over Israel from *Elijah*: Mendelssohn.
- 12.09.1914, p. 3: *Lord, hear us* and *Honour and arms* both composed by Handel.
- 19.09.1914, p. 22: *Lovely appear*: [Gounod].
- 07.11.1914, p. 3: *Seek ye the Lord*: Roberts.
- 12.12.1914, p. 19: *O for a closer walk with God*: Foster.
- 19.12.1914, p. 22: Selection from *Messiah*: Handel.
- 26.12.1914, p. 2: *O thou that tellest* and *Glory to God* both from *Messiah*: Handel.

1915

- 09.01.1915, p. 2: *Bow down thine ear*: Bach.

- 23.01.1915, p. 19: *Praise the Lord O Jerusalem*: [Maunder].
The day is past and over: [Mendelssohn].
- 13.02.1915, p. 19: *Behold how good*: [Clarke-Whitfeld]
- 20.02.1915, p. 19: *Come unto him*: Maunder.
- 27.02.1915, p. 19: *Lord for thy tender mercies' sake*: [Farrant].
- 06.03.1915, p. 19: *Come unto him*: Maunder.
- 13.03.1915, p. 21: *Seek ye the Lord*: [Roberts].
- 20.03.1915, p. 3: *To thee great Lord*: Rossini.
- 27.03.1915, p. 3: *Hosanna*: [Maunder].
The Crucifixion: Stainer.
- 03.04.1915, p. 19: *O death where is thy sting*: Turner.
- 17.04.1915, p. 21: *Awake my glory*: Barnby.
- 24.04.1915, p. 24: *Awake my glory*: Barnby.
They have taken away my Lord: Stainer.
- 08.05.1915, p. 22: *O death where is thy sting*: Turner.
Rédemption Part 2: Gounod.
- 15.05.1915, p. 17: *From thy love as a father*: Gounod.
- 22.05.1915, p. 22: *Come holy ghost*: Attwood;
I will give thee thanks: Mozart.
- 29.05.1915, p. 22: *I am Alpha and Omega*: Stainer.
- 05.06.1915, p. 22: *Hear us O Lord*: Handel.
- 12.06.1915, p. 22: *No shadows yonder*: [Gaul].
Hymn of the apostles: Gounod.
- 19.06.1915, p. 17: *What are these*: Stainer.
- 03.07.1915, p. 22: *The radiant morn*: Woodward.

- 10.07.1915, p. 22: *No shadows yonder*: [Gaul].
I am Alpha and Omega: Stainer.
- 17.07.1951, p. 22: *The day thou gavest*: Woodward.
- 24.07.1915, p. 17: *Praise the Lord O Jerusalem*: Maunder.
- 31.07.1915, p. 31: *Soldiers of Christ arise*: Maunder.
- 07.08.1915, p. 17: *Hear us O Lord*: Handel.
Bow down thine ear O Lord: Bach.
- 14.08.1915, p. 6: *The radiant morn*: Woodward.
- 21.08.1915, p. 16: *What are these*: Stainer.
I was glad: Elvey.
- 28.08.1915, p. 17: *The Lord is my shepherd*: [Macfarren].
- 11.09.1915, p. 4: *Seek ye the lord*: Roberts.
I am Alpha and Omega: Stainer.
- 09.10.1915, p. 8: *While my watch*: Gounod.
I will give thanks: Mozart.
- 20.11.1915, p. 21: *Swift is the sunlight*: [Woodward].
The sun shall no longer light thy day: [Anon].
- 27.11.1915, p. 21: *Hosanna in the highest*: Stainer.
- 11.12.1915, p. 3: *Hosanna in the highest*: Stainer

1916

- 15.01.1916, p. 3: *The day thou gavest* [*Lord is ended*]: Woodward].
- 22.01.1916, p. 20: *Thus saith the lord* [from *Messiah*]: Handel].
- 29.01.1916, p. 4: *No shadows yonder*: Gaul.
- 05.02.1916, p. 3: *I will give thee thanks*: Mozart.
- 26.02.1916, p. 4: *To thee great God*: [Anon].
- 04.03.1916, p. 15: *The earth is the Lord's*: Hollins.

- 11.03.1916, p. 3: *While my watch*: Gounod.
- 18.03.1916, p. 3: *Come unto him*: Maunder.
- 25.03.1916, p. 14: *Oh for a closer walk with God*: Foster.
- 01.04.1916, p. 15: *Hear us O Lord*: Handel.
- 15.04.1916, p. 10: *Hymn of the Psalms*: Faure.
When o'er the sleep of Olivet from Olivet to Calvary:
Maunder.
- 22.04.1916, p.13: *Awake, my glory*: Barnby.
Hallelujah from Messiah: Handel.
Crossing the bar; Woodward.
- 29.04.1916, p.3: *Awake, my glory*: Barnby.
Crossing the bar: Woodward.
- 06.05.1916, p. 3: *They have taken away my Lord*: Stainer
- 13.05.1916, p. 3: *Bow down*: Bach.
- 27.05.1916, p. 3: *Rédemption Part 2*: Gounod.
- 03.06.1916, p. 21: *Unfold [ye portals]*: Gounod.
- 10.06.1916, p. 3: *The radiant morn*: [Woodward].
- 17.06.1916, p. 17: *I am Alpha [and Omega]*: Stainer.
Hymn of the apostles: Gounod.
- 15.07.1916, p. 3: *The day thou gavest Lord is ended*: Woodward.
- 22.07.1916, p. 3: *I will give thee thanks*: Mozart.
- 05.08.1916, p. 3: *Bow down thine ear*: Bach.
- 12.08.1916, p. 3: *Sun of my soul*: Massey.
- 19.08.1916, p. 4: *I will give thee thanks*: Mozart.
- 26.08.1916, p. 3: *O for a closer walk with God*: Foster.
- 09.09.1916, p. 5: *While my watch*: Gounod.
- 16.09.1916, p. 21: *I was glad*: Elvey.
- 23.09.1916, p. 25: *I was glad*: Elvey.
- 30.09.1916, p. 16: *How lovely are the messengers*: [Mendelssohn].

- 07.10.1916, p. 21: *Lovely appear*: Gounod.
The radiant morn: Woodward.
- 14.12.1916, p. 3: *What are these*: Stainer.
- 21.10.1916, p. 22: *To thee great Lord*: Rossini.
- 04.11.1916, p. 11: *Sweet is the sunlight*: [Eggleston].
Send out thy light: [Gounod].
- 25.11.1916, p. 18: *Bow down thine ear O lord*: [Bach].
- 02.12.1916, p. 17: *Hosanna in the highest*: [Stainer].
- 09.12.1916, p. 3: *Hosanna in the highest*: [Stainer].
- 16.12.1916, p. 3: *And the glory of the Lord* [from *Messiah*]: Handel.
- 12.12.1916, p. 15: *Glory to God* from *Messiah*: Handel

1917

- 20.01.1917, p. 11: *O for a closer*: [Foster].
- 27.01.1917, p. 14: *The radiant morn*: [Woodward].
- 03.02.1917, p. 3: *Hear us O lord*: Handel.
- 10.02.1917, p. 11: *Praise the Lord* [*O Jerusalem*: Maunder].
- 17.02.1917, p. 11: *What are these*: Stainer.
- 24.02.1917, p. 3: *Come ye children*: Higgs.
- 03.03.1917, p. 16: *Bow down thine ear*: [Bach].
- 10.03.1917, p. 11: *Seek ye the Lord*: [Roberts].
- 17.03.1917, p. 17: *The Story of the Cross*: Woodward.
- 24.03.1917, p. 15: *To thee, great God*: [Anon].
- 31.03.1917, p. 11: *Hymn of the palms*: Faure.
When o'er the steep of Olivet [from *Olivet to Calvary*:
Maunder].
The Story of the Cross: [Woodward].
The Crucifixion: [Stainer].
- 07.04.1917, p. 9: *They have taken away my Lord*: [Stainer].
Awake up, my glory: Barnby.

- 14.04.1917, p. 11: *Awake up, my glory*: Barnby.
They have taken away my Lord: [Stainer].
- 21.04.1917, p. 3: *O death, where is thy sting*: [Turner].
- 28.04.1917, p. 3: *The sun shall be no more thy light by day*: [Woodward].
- 05.05.1917, p. 3: *The radiant morn*: [Woodward].
- 12.05.1917, p. 6: *The day thou gavest*: [Woodward].
- 19.05.1917, p. 16: *From thy love as a father*: Gounod.
- 26.05.1917, p. 16: *Come Holy Ghost*: Attwood.

1921

- 05.11.1921, p. 22: *Sweet is the sunlight*: [Eggleston].

1932

- 19.03.1932, p. 21: *The Story of the Cross*: Jeffries.

CUMULATIVE REPERTOIRE

Anthems:

- Anon: *Swift is the sunlight*
To Thee great God
Thy love taken away
- Attwood: *Come Holy Ghost*
- Bach: *Awake my glory*
Bow down thine ear
- Barnby: *Awake my glory*
- Beethoven: *Hallelujah*
- Bennett: *God is a spirit*
- Clarke-Whitfeld: *Behold how good and joyful*

- Eggleston: *Sweet is the sunlight*
- Elvey: *Arise, shine, for thy light has come
I was glad*
- Farmer, John: *Christ and his soldiers, a cantata*
- Farrant: *Lord for thy tender mercies sake*
- Faure: *Hail to the Lord's anointed
Hymn of the psalms*
- Foster: *O for a closer walk with God*
- Gaul: *No shadows yonder*
- Garrett: *In humble faith*
- Gounod: *By Babylon's wave
From thy love as a father
Holy, holy, holy
Hymn of the apostles
Lovely from Redemption
Praise you the father
Rédemption
Rédemption, Part 2
Send out thy light
The Lord is risen
Unfold ye portals
While my watch*
- Handel: *And the glory of the Lord from Messiah
Glory be to God on high from Messiah
Hallelujah from Messiah
Hark the solemn trumpet sounding
Hear us O Lord
Holy art thou
How beautiful are the feet from Messiah
Lift up your heads from Messiah
Lord hear us
Messiah, part 1
O thou that tellest from Messiah
Passion Music from Messiah
Selections from Messiah
There were shepherds from Messiah
Thus saith the Lord [from Messiah]
Worthy is the lamb from Messiah*

- Haydn: *Selection from The Creation*
 The heavens are telling from The Creation
 The marvellous work from The Creation
- Higgs: *Come ye children*
- Hollins: *The earth is the Lord's*
- Hopkins: *Let us now go even unto Bethlehem*
 Why seek ye the living
- Macfarren: *The Lord is my shepherd*
- Massey, Arthur: *Sun of my soul*
 O praise the Lord in his holiness
 Two Christmas carols
- Maunder: *Come unto him*
 Hosanna
 Olivet to Calvary
 Penitence, Pardon and Peace
 Praise the Lord
 Praise [ye] the Lord [of] Jerusalem
 Wake up my glory
 When o'er the steep of Olivet from Olivet to Calvary
- Mendelssohn: *Cast thy burdens*
 Come unto me
 Elijah
 He watching over Israel from Elijah
 Hear my prayer
 How lovely are the messengers
 I waited for the Lord
 If with all your heart
 Lift up thine eyes
 The day is past and over
- Mozart: *I will give [thee] thanks*
 Judge me, O Lord
- Roberts: *Seek ye the Lord*
- Rossini: *To thee great Lord*
- Stainer: *Awake thou that sleepest*
 Hark the glad sound
 Hosanna in the highest
 I am Alpha and Omega
 Just as I am

Love divine
The Crucifixion
The Daughter of Jairus
They have taken away my Lord
To him who left his throne on high
What are these

Turner: *O death where is thy sting*

Woodward: *Crossing the bar*
The day thou gavest
The radiant morn
The Story of the Cross
The sun shall be no more thy light by day

Settings:

Magnificat and Nunc dimittis:

Bunnett in F
 Maunder
 Smart
 Stanford in B flat
 Tours in F
 Winchester in D

Sanctus: Gounod, from *Messe Solennelle*

Te deum: Dykes
 Maunder
 Smart
 Wood in F
 Woodward in D

APPENDIX 12

Sans Souci Collection

Cantatas, etc:

Andrew, Isaac: *A daughter of Moab*

Maunder: *Bethlehem*

Olivet to Calvary.

M

Penitence, Pardon and Peace

M

Moore, Harold: *The darkest hour*

Rivers, A. R.: *Scenes from the Passion of our Lord*

Somervell, Arthur: *Christmas.*

Canticles:

Magnificat and Nunc dimittis:

Bunnett, Edmund in F

M

Magnificat and Nunc dimittis:

Coleman, James in A (unused)

Magnificat and Nunc dimittis:

Coleman, James in G.

Magnificat and Nunc dimittis:

Hayes, Battison in G

Magnificat and Nunc dimittis:

Henniker, Leonard in A flat

Magnificat and Nunc dimittis:

Huntley in G

Magnificat and Nunc dimittis:

Turner, Edmund in F.

Te deum:

Hopkins in G.

Te deum:

Jackson in F

Collections:

Five Australian Christmas Songs: William James (music), John Wheeler (words),
Chappell & Co. Ltd, London, 1948:

The three drovers

The Silver stars are in the sky.

Christmas day

Carol of the birds

Christmas bush for his adorning

Five Australian Easter Songs: William James (music), John Wheeler (words),
Chappell & Co. Ltd, London, 1962

The Shepherd's Crown
Flower's for his throne
Easter Moon
All is bright
Easter day

Norman Clayton's Favorites No. 1: 95 gospel songs collected and published by
Norman Clayton. Various composers including Norman Clayton, Norman
Clayton's Publishing Company, Great Barrington, Mass., USA, 1957.

Paling's Selected Carols and Hymns for Christmas.

RSCM Choral Service Book No. 2 (1956)

Versicles and responses.
Psalms and chants
Magnificat and Nunc dimittis chants.
Magnificat and Nunc dimittii: Macpherson in G
Magnificat and Nunc dimittis: Heathcote Stantham.
Versicles and Responses
Anthems:
The eternal gates lift up their heads: Tye
How glorious Sion's courts appear: Tye.
In thee is gladness: Gastoldi.
Turn thee again, O lord: Attwood.
Glorious and powerful God: Wood.
Sing to the lord of the harvest: Blake.
Pleasure it is: Cope.
Hymns

RSCM Choral Service Book No. 3 (1956)

Versicles and responses.
Psalms and chants
Magnificat and Nunc dimittis chants.
Magnificat and Nunc dimittii: Holman in F minor
Magnificat and Nunc dimittis: Harris in A minor.
Versicles and Responses
Anthems:
Hide not thy face: Farrant.
Through the day: Morley
At thy feet: Bach
From all that dwell: Walmisley
Captains of the saintly band: Nicholson.

Christ whose glory: Knight
O praise God in his holiness: Pritchard
Hymns

The Cross of Christ;
 A collection of hymns and short anthems for choir and congregation, (1927)

Short and easy Anthems Set 1, Novello.

And now another day is gone: Blake.
Surely the lord is in this place: Burnell.
Spirit of mercy, truth and love: Chambers.
Comfort, O lord, the soul of thy servant: Crotch.
Ye choirs of new Jerusalem: Davies.
May the grace of Christ our saviour: Eldridge.
Almighty God, who hast me brought: Ford
Christ's bell: Hollins.
Dear lord and father of mankind: Parry
In heavenly love abiding: Pritchard.
Thou wilt keep him in perfect peace: Redman
Sweet is the work: Robson.
Hail, gladdening light: Shaw.
How beautiful upon the mountains: Stainer.
Christ hath a garden: Thiman.

Sheet Music

Ashford, E. L.:	<i>My task.</i>	1921	
Attwood, Thomas:	<i>Come, Holy Ghost.</i> <i>Turn thy face from my sins.</i>	N.D. N.D.	M
Barnby, Joseph:	<i>O how amiable are thy dwellings.</i> <i>O Lord, how manifold are thy Works.</i>	N.D. 1921	
Carnton, Charles:	<i>I will sing of the mercies of the lord for ever.</i>	N.D.	
Challinor, F.A.:	<i>Sweetly o'er the meadows fair.</i>	1896	
Chambers, H. A,	<i>The day thou gavest.</i>	1930	
Clare, E.A.:	<i>Christ shall give thee light.</i>	N.D.	
Coleman:	<i>Abide with me.</i>		
Darnton, Charles:	<i>I will sing of the mercies of the Lord for ever.</i>	N.D.	
Dunstan, R.:	<i>Sun of my soul.</i>	1893	

Elvey:	<i>Christ is risen from the dead.</i>	N.D.	
Farrant:	<i>Lord for thy tender mercies' sake.</i>	N.D.	M
Field, J.T.:	<i>Let us go even unto Bethlehem.</i>	N.D.	
Fletcher, Percy E.:	<i>The Lord is my light.</i>	N.D.	
Foster, Myles:	<i>Oh for a closer walk with God.</i>	1924	M
Gibbs, C Armstrong:	<i>O, praise God in his holiness.</i>	1953	
Goss, Sir John:	<i>O taste and see.</i>	N.D.	
Gounod:	<i>Nazareth.</i>	1909	
	<i>Praise ye the father.</i>	N.D.	M
	<i>Send out thy light.</i>	N.D.	M
Griffith:	<i>God is a spirit.</i>	1905	
Handel:	<i>Hallelujah from Messiah.</i>	1741	M
Himmel:	<i>Incline thine ear to me.</i>	N.D.	
Hollins, Alfred:	<i>O worship the Lord.</i>	1903	
Hopkins, John L.:	<i>Hear the voice and prayer.</i>	N.D.	
	<i>Lift up your heads.</i>	N.D.	
Jones, Edward:	<i>Shepherd of souls from The Sign of the Cross.</i>	N.D.	
Jamouneau, Arthur:	<i>I was glad when they said unto me.</i>	1929	
Kent, James:	<i>Thine, O lord, is the greatness.</i>	N.D.	
Ley, Henry G.	<i>The strife is o'er.</i>	N.D.	
Lohr:	<i>But the lord is mindful of his own.</i>	N.D.	
Lyte:	<i>Abide with me.</i>	1920	
Macfarren, G. A.:	<i>The Lord is my shepherd.</i>	N.D.	
Mason, William:	<i>Lord of all power and might.</i>	N.D.	
Massey, Joseph:	<i>It came upon the Midnight Clear.</i>	N.D.	
	<i>Now all good people, a Christmas Carol.</i>	N.D.	
Massey, Victor:	<i>Brightest and best, a Christmas Carol.</i>	N.D.	
	<i>While shepherds watched, a Christmas Carol.</i>	N.D.	

	<i>O little babe of Bethlehem, a Christmas Carol.</i>	N.D.	
	<i>Sweet Saviour, Bless us, a Christmas Carol.</i>	N.D.	
	<i>The Night is filled with Music, a Christmas Carol.</i>	N.D.	
	<i>While shepherds watched, a Christmas Carol.</i>	N.D.	
Maunder, J. H.:	<i>Christians awake, salute the happy morn.</i>		
N.D.	<i>Conquering kings their titles take.</i>		
N.D.			
	<i>Praise the Lord, O Jerusalem.</i>	1897	M
Mendelssohn:	<i>Hear my prayer.</i>	1844	M
	<i>How lovely are the messengers.</i>	N.D.	M
	<i>I waited for the Lord from Lobgesang.</i>	1840	M
	<i>Lift up thine eyes.</i>	N.D.	M
Mozart:	<i>Gloria from the Twelfth Mass</i>	N.D.	
Nichol, Ernest:	<i>Come unto me.</i>	N.D.	
	<i>Hail to the Lord's anointed.</i>	N.D.	
Novello, V.:	<i>O come all ye faithful (an arrangement).</i>	N.D.	
Parry:	<i>Jerusalem (And did those feet in ancient time).</i>	1916	
Purcell, Henry:	<i>Thou knowest lord with</i>		
S. S. Wesley:	<i>Wash me thoroughly from my wickedness.</i>		
Roberts, J. Varley:	<i>Lord, we pray thee with</i>		
Arthur Sullivan:	<i>Turn thy face pray thee</i>		
	<i>Seek ye the Lord.</i>	N.D.	
Simper, Caleb:	<i>Awake thou that sleepest.</i>	N.D.	M
	<i>Behold I bring.</i>	N.D.	
	<i>Hallelujah! Now is Christ risen.</i>	N.D.	
	<i>Hosanna.</i>	N.D.	M
	<i>Sing, O Heavens.</i>	N.D.	
	<i>Unto us a child is born.</i>	1895	
Smart:	<i>Angels holy, high and lowly.</i>	N.D.	
Spinney, Frank:	<i>Praise the lord, O my soul.</i>	1892	
Spinney, Walter:	<i>Ye that stand in the house of the Lord.</i>	N.D.	
Stainer:	<i>Hosanna in the highest.</i>	N.D.	M
	<i>I am Alpha and Omega.</i>	1878	M
	<i>God so loved the world from The Crucifixion.</i>	1887	M
	<i>The Story of the Cross.</i>	1892	

	<i>They have taken away my Lord.</i>	1875	M
	<i>What are these that are arrayed in white robes.</i>	1871	M
	<i>Ye shall dwell in the land.</i>	1877	
Sullivan, Arthur: Roberts, J.V.	<i>Turn thy face with Lord, we pray thee.</i>	N.D.	
Tours, Berthold:	<i>There were shepherds abiding.</i>	1891	
Troman, Thomas:	<i>Pax Dei (Grant us thy peace).</i>	N.D.	
Turner:	<i>O clap your hands together.</i>	N.D.	
Wagner:	<i>Bridal Chorus from Lohengrin.</i>	N.D.	
Wesley, S. S.: Purcell, Henry:	<i>Wash me thoroughly from my wickedness with Thou knowest lord.</i>	N.D.	
West, John E.:	<i>The lord is exalted.</i>		
White, L. J. :	<i>A prayer of St Richard of Chichester.</i>	1947	
Winchester:	<i>Let us now go even unto Bethlehem.</i>	N.D.	
Woodward:	<i>The radiant morn hath passed away. The sun shall be no more.</i>	1924 1924	