

## *George Sampson, FRCO, Organist & Choirmaster 1884 - 1888*

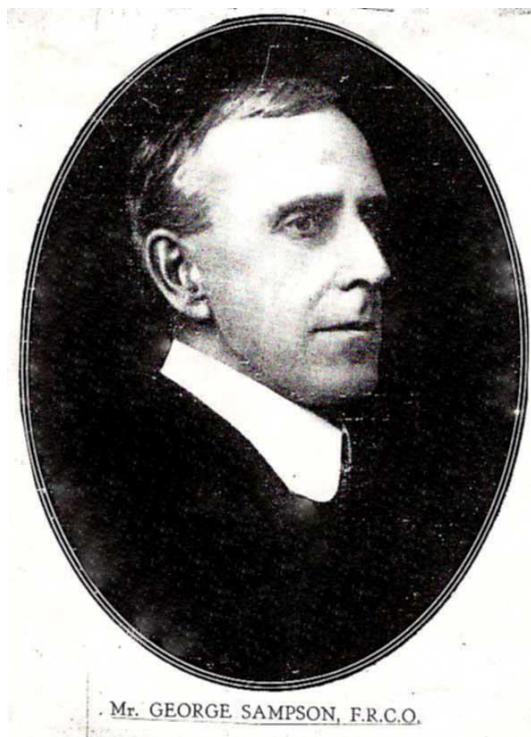
1884

Fr. Suckling, who had been our Vicar for a little over a year, wrote in the newly-established Parish Magazine: ‘Mr. George Sampson, who entered on his duties on the day after Low Sunday, comes to us from Bristol, where he has held the post of organist and choirmaster to St. James’ Church for the last five years. He is a pupil of Mr. Riseley, organist of the Cathedral and Colston Hall, Bristol, and of Mr. Bucknall, Mus. Bac.; the former having taught him the organ and pianoforte, the latter the theory of music. He is a Fellow of the College of Organists, and is well-known in Bristol by his organ recitals. He is a thoroughly trained musician, well-grounded in all that concerns his art, and in the opinion of those most competent to judge, the possessor of true musical feeling and considerable power. He was wisely present at the service on Low Sunday, from which he has doubtless formed some preliminary estimate of the musical possibilities of the congregation and choir.

‘If he possesses the same good nature and willingness to throw himself into the many collateral interests of the Parish as his predecessor, we shall doubtless have every reason to congratulate ourselves on securing so competent a musician. Mr. Sampson’s age, though young for what are called “the learned professions”, is not so for music, which develops early when it develops at all. Comparative youth, on the other hand, is a guarantee for adaptability and further development.’

George Sampson's age at this time was 23, and Sir John Stainer, organist of St. Paul's Cathedral, had recommended him for the post at St. Alban's. The quotes that follow, unless otherwise stated, are from the Parish Magazine.

The Patronal Festival of 1884 was reported thus in the publication Church Bells: ‘A few minutes after eleven the choir proceeded round the church, singing the hymn for St. Alban’s Day “Laud the grace of God victorious”. At the head of the choir came the crucifer, vested in scarlet cassock and cotta, bearing a large crucifix of ebony and gold... The Divine Liturgy proceeded with the observance of all those ancient ceremonies for which St. Alban’s is so well known. During the singing of the Introit the altar was censed; the Epistle was sung, facing East, by the Rev. G.R. Hogg, while the Gospel was sung by the Vicar... It was a most touching sight to see that vast congregation, during the Creed, fall down in silent adoration at



. Mr. GEORGE SAMPSON, F.R.C.O.

the Incarnatus.'

Editorial in the Parish Magazine: 'In the Church Review of September 5th appeared a "Remonstrance" addressed to St. Alban's, Holborn, on the subject of its music and singing. The remonstrance claims to be "affectionate and respectful"; our only regret is that is that we cannot add "considerate". The accusation is, that whereas St. Alban's, Holborn, formerly did not attempt much, it always performed well; it does now, whilst attempting more, perform everything badly. Let us admit that a good deal of the criticism may be true. It is an open question, for instance, whether simple or florid music is better suited for such services as those at St. Alban's, but there can be no question that the adoption of the present style was in accordance with a similar movement elsewhere, and so far as could be ascertained was agreeable to the wishes of the congregation. Generally speaking the music selected is well performed, but at present, at least, the performers, being men and boys, and not angels, have to take holidays, and it is always in the holiday season that our considerate critics attend, and find everything going wrong. But there is something more to be said than this; criticism is a good thing, but help is better, and St. Alban's has reason to complain that of late the latter has been less liberally given than the former. Thanks to the progress of the movement begun in Brooke Street, most of the rich people who formerly attended there now have Churches of their own nearer home, and except on high days St. Alban's is not the fashionable church it once was. Those who come there occasionally may expect high-class music perfectly performed, but they certainly never pay for it; and in St. Alban's as elsewhere, things which are not paid for cannot be had. It is, or should be, notorious that the musical arrangements with us are left mainly to the support of a very few individuals, and that some years ago the Choir School had to be given up for want of funds, and while this is so it is unfair that those who do not come to pay should remain to scoff.'

November: 'The Feast of St. Cecilia will be celebrated on Thursday, the 20th of this month. A selection of Sacred Music will be given by the Choir and Organist at 8 o'clock in the evening. This is the one occasion in the year on which admittance is by ticket only, and at the Brooke Street entrance of the Church. The gates will be opened at half-past seven punctually, but not before.' The concert was reviewed thus in the Parish Magazine: 'The principal numbers in the programme were from Mendelssohn and Wesley; - Wesley's Wilderness and Mendelssohn's Hear my prayer being especially noticeable. Frequenters of St. Alban's will know that Sterndale Bennett's God is a Spirit is always sung by this choir especially well. Mr. Knott sang If with all your hearts with all his usual taste and accuracy. Mr. Pyatt's rendering of Rolling in foaming billows was admirable; and the singing of some of the boys was unusually good. Mr. Sampson, who presided at the organ, needs no words of ours to describe either his performance as a soloist or in accompanying others.'

1885

In this year began a lengthy, acrimonious and anonymous correspondence in the Parish Magazine concerning "the Church Music". It was unprecedented, before or since, and largely inappropriate for a Parish Magazine. I have condensed the correspondence significantly but,

for the curious, I can provide a full transcript. On the positive side, the articles of the self-appointed monthly music critic give us a unique contemporary view of the music of the day. Thus this article on George Sampson's period of office is longer than many of its companion articles - not because this period is more important or more eventful than any other, but simply because the information is there.

February: 'The music in our services continues to show signs of steady improvement, and bears evidence of careful and judicious training, which implies the expenditure of incessant and ungrudging attention on the part of the organist. There is room for some further improvement, especially in the selection of the music, which is sometimes quite impossible for the boys on account of its great and persistent height, and is sometimes too long for ordinary Service. In Schubert in G and Schubert in C the trebles have no rest or relief, and after the first few bars their voices are gone. Far finer effects are produced by music written for boys and not women, or, at least, by music which is adapted for boys' voices.'

'The addition of a trombone to the Missa de Angelis during Advent was most satisfactory, and the effect was solemn and admirable. The Processionals at Christmas were perhaps more finely sung than we have ever heard them anywhere. The effect was much increased by the addition of the trumpets, but was not due to them essentially, for they were sung as steadily and well in the absence of the trumpets. This was a grand musical effect. Of all the services for the last two months the finest were the Second Sunday after the Epiphany, consisting of Stainer's Service, supplemented by Van Bree's for men's voices, and the Second Sunday after Christmas - at least, the part of it formed by Smart's service in F, the Gloria of which is worthy to be ranked among the great works of Beethoven and Mozart.'

March: 'The improvement in our music is maintained. The boys are now the most trustworthy part of the choir, and have more than once averted disaster threatened from the other parts. The music also has been within their compass and suited to their voices. Several new anthems have been heard as offertories - notably "Brother, thou art gone before us" (Goss), a lovely and touching work, and "Come unto me", well known to other words as the last chorus in Bach's Matthew Passion. Praise is here superfluous, and would be almost impertinent; it is enough to say that the adaptation does not spoil the music, while it renders the movement fit for more general use. We cannot pass over in silence the very fine playing of the overture to St. Paul, the music of which is as difficult as it is beautiful. The Missa de Angelis, with a trombone added, produced its usual fine effect, and will no doubt sound even better as Lent goes on and the congregation find their voices. The Introits, Graduals and Tracts would be improved by five minutes' practice once a week.'

TO THE EDITOR. 'SIR, - "Forewarned is fore-armed" and, although early in Lent, may I be allowed to remind our precentor of the awful muddle which was made of the Processional Hymn at Mass last Palm Sunday? No doubt All glory, laud, and honour is the correct hymn to have on the occasion, but I would venture to suggest that, as none of the choir can sing it, it would be much more conducive to reverence to have the well-known Vexilla Regis, which

is always taken up by the congregation, and is really well suited for a processional. ANTI-DISCORD.'

'On Friday evening, March 27th, the usual service of the "Stations of the Cross" was augmented by the singing of Astorge's Stabat Mater. At 8 p.m. the organist played the introduction to Haydn's Seven Last Words, on which followed the Stabat Mater... Immediately after followed Domine, ad adjuvandum me festina by Colonna, a grand specimen of the old Italian school, then came the ordinary service of the "Stations of the Cross", followed by a large and devout congregation, consisting (as usual at St. Alban's) largely of men, and especially of young men. The service closed with an Adoremus te, Christe by Perti, unaccompanied - a lovely and touching old Italian composition. The singing throughout was excellent, skilful and devotional, and showed most careful training and a marked appreciation of the beauties of this masterpiece of sacred art. It remains to say that Mr. Sampson was good enough to accompany the choir after a careful study of the full score - a study which made itself felt in the performance - and that his sympathetic and musician-like playing contributed greatly to the result.'

'The Church Music during the last two months has included some new acquisitions, among which we may mention "His Spirit is faint" from Graun's Tod Jesu, and the Messe de Sacré Cœur of Gounod, adapted to English words by the Organist. Both of these are real additions to our repertory. The boys still show careful training, and their constant instruction bears fruit particularly when any fugal writing is attacked; on these occasions they are, as we have remarked, the steadiest part of the Choir. Counterpoint is not at present the strong point of the rest of the Choir; to perform such music well, there must be steady attendance at practices, and repeated rehearsals. Of music sung by the Choir, nothing was superior to the selection from Stainer's St. Mary Magdalene, "If ye then be risen with Christ", which Mr. Pyatt may be said to have made particularly his own, and which, with its artistic brevity and most unexpected termination, never fails to move us deeply.

'But no musical effect has been finer than the Missa de Angelis, and the Easter Hymn, sung by our devotional congregation, whose mouths are unfortunately too seldom unmuzzled. How fervently do we breathe the prayer Domine labia nostra aperias. We believe it would meet with almost universal approval - at least among the congregation - if a hymn were substituted for the anthem, and that hymn not invariably "When morning gilds the skies".'

'DEAR MR. EDITOR, As you have kindly invited subscribers to this Magazine to write to you, I wish St. Alban's choirboys, instead of undertaking so many anthems, some of which they cannot sing, would sing a hymn or some simple thing which they might be able to do. A ST. ALBANITE.'

May: TO THE EDITOR. 'Sir, - In your last number "St. Albanite" takes the choirboys to task for undertaking so many anthems, "some of which they cannot sing" and further suggests that they should "sing a hymn, or some simple thing which they might (the italics

are mine) be able to do." Apparently he is doubtful whether they are able to achieve even this.

'No doubt he imagines that the boys care very little about their work in Church, and so could not feel hurt at what he said. Really this is far from the case - there is an excellent feeling among them; and I should have been glad if your correspondent could have been present when I read his letter to them. As their Choirmaster, I can say they work very willingly, and take great pains; and I think all will agree with me that they are a little hardly treated when they are condemned in this sweeping fashion.'

'From my position in relation to them, and to the music of the Church, I do not feel it falls upon me to attempt to reply to such an attack; I should like, however, to be allowed to say that I and all who have to do with the music are grateful for capable and direct criticism, and I venture to add that I do not think we need to fear it. I should not have written this if the Magazine were read only by regular members of our congregation, with them the music can take care of itself; but it has a much wider circulation than this, and some no doubt will read "St. Albanite's" letter who have no sufficient opportunities of judging what his statement is really worth. I am, yours faithfully,

GEORGE SAMPSON, 14 Beaumont Street, Portland Place, W.'

#### May: The appeal for a new organ

To the Editor of St. Alban's Magazine. 'Sir, I am anxious, with the Vicar's approval, to state briefly to your readers the reasons, which makes it little short of an absolute necessity, that a new organ should be provided for St. Alban's Church with as little delay as possible.'

'The present instrument is quite inadequate to reproduce either organ or orchestral music. It has only two manuals, the Swell and the Great, the Swell...being two notes short of the usual scale. It will be seen from this that the Swell is useless for set pieces, and indeed often worse than useless, since below Tenor C it is dumb.'

'The pedal organ consists of a single stop, and this, as one would naturally expect, is too loud for the soft stops, and too weak for the full organ. The pedal clavier consists of 29 notes, the proper number being 30. This spoils several of the finest organ works, which I make an effort to fit to the present instrument; and it puts it out of my power to attempt many which I should be glad to play.'

'The touch of the keys is so stiff and uneven as to render good execution an impossibility; and the whole mechanism of the draw-stops, pedals & c., is inconvenient and clumsy. I have heard persons say that the present instrument is very sweet-toned; there is some truth in this statement, but the result is due to the church itself, and not to the organ. St. Alban's is a magnificent building for sound, and in this way serves to conceal the defects of the organ from all but the unfortunate organist, who (as I have done more than once) cuts and maims

his fingers, in his effort to reproduce rapid movements. But the perfect acoustic properties of the church would add enormously to the value of a really good organ, and I cannot but feel that in this way we may, for a comparatively small outlay, add greatly to the beauty and dignity of our beautiful service.

‘I can only add, in conclusion, and I do it without fear of contradiction from any musician, that if the musical portions of our services are to hold the position we rightly claim for them, a New Organ is an immediate and pressing necessity. GEORGE SAMPSON, Organist & Choirmaster of S. Alban’s’

It was to be expected that a suggestion that the organ which had served St. Alban’s for more than 20 years should be replaced would spark a heated debate. Here are the letters that followed:

To the Editor. ‘Sir, My attention has been called to a letter in your last number from the Organist of St. Alban’s, Holborn, in which he uses rather strong language in reference to the instrument I manufactured a good many years ago.

‘The Organ has been in the Church ever since the Consecration. When it was built it was intended solely for the service of the Church, and I can warrant it to go, with fair usage, for another twenty years. This Organ was not constructed with a view of having Organ recitals, and the display of fancy stops, but, as before stated, erected for Church service only. I am sure the congregation appreciates the tone and quality of the instrument, although the Organist insinuates that this sweetness of tone arises from the perfect acoustic of the Church. In reference to an organ of the dimensions described by Mr. Sampson, there is no room for such an instrument. I regret that Mr. Sampson has thought it fit to use such strong expressions of condemnation of my Organ work. G.M. HOLDICH.’

361 Liverpool Road, N.

To the Editor. ‘Sir, - As an old friend of S. Alban’s, I should like to say a few words about the very beautiful and devotional music during the intervals allowed for silent prayer at the Three Hours’ Service on Good Friday... I should also like to say what a pleasure it is to me, on returning to S. Alban’s after a long absence, to be able most heartily to thank God that things are going on so well. I think the fact speaks for itself as to the way the music is rendered, inasmuch as it has not been thought necessary before even to suggest the need of a new organ. Let us hope that both old and new friends who are jealous for the honour of S. Alban’s will let it take the place it rightly claims for its music - I mean let those who have received liberally of this world’s store, and who think that everything used in God’s service should be of the very best, come forward liberally with donations for a new organ, and reward the efforts of the organist and choir to “sing praises with understanding”. AN OLD ST. ALBANITE.’

To the Editor. ‘SIR - Having read with interest the letters from the organist, and from Mr.

Holdich, in your Magazine, may I say how I, and many others, should regret any change in St. Alban's organ. I, and all with whom I have spoken on the subject, are agreed that it is the sweetest and most devotional organ we have known. I think the most complete contradiction to the alleged need for a new organ was Mr. Sampson's own playing of the superb concluding voluntary on Sunday evening, May 3rd; a voluntary that could not have been played on an invalid organ. ONE WHO HAS ATTENDED ST. ALBAN'S FOR THE LAST TWENTY YEARS.'

June: "How lovely are the messengers" was well performed, especially by the boys, whose steadiness bears persistent testimony to the careful training which they continue to receive from the Organist. To say that the performance was perfect would be to say that it was better than any previous performance anywhere; the fact being that choirs find the time of this number, the notes of which are so easily learnt, to present almost insuperable difficulties, and always try (often successfully) to run away with it. On the same Sunday Gounod's "Messe des Orphéonistes" was remarkably well given.'

July: 'The "Offertories" have been mostly selected from the Oratorios, as usual. The musical effects have been good, indeed it could hardly be otherwise with the constant care bestowed upon the practices by the organist; but as a means to devotion the effect has been nil - or less. If we are to have such things they might have more reference to the Services of the Sunday, and a few minutes' conversation between the precentor and the preacher is likewise to be recommended.

'Lastly, we implore a little more mercy for clergy and people, in the way of length. Festivals begin with a procession and, by way of maintaining a fair duration of service, we generally have unusually protracted music throughout the Mass. On Trinity Sunday Mass was not over till 1 p.m.; and on the Third Sunday after Trinity not till 1.10 p.m...A stampede naturally enough takes place before the Gloria, but the clergy must stay perforce.'

To the Editor. 'SIR, In speaking of the music at St. Alban's Church I have no desire to find direct fault with things as they are. It takes all sorts to make a world. It is our duty not only to please ourselves, but also, in the peculiar circumstances in which we are placed, to attract others. In pleading for a larger proportion of congregational music I do so on the ground that our congregation, when it does get a chance with a well known hymn, or a plain Mass, is in tune, in time, and volume of sound far in advance of most congregations, and that the general effect is quite as attractive to visitors and more impressive than the more elaborate efforts of the choir. The 23rd Psalm on Sunday morning last was quite a treat, and I know of no singing more effective than that at the Three Hours Service on Good Fridays. I would not have any one kind of singing to the exclusion of any other, but I prefer the original reading of our Prayer Book to the "evermore (dumbly) praising Thee, and saying (by deputy)" - which is the version we practically adopt. Yours obediently, CANTATE DOMINO.'

August: 'The singing of the hymn by the choir early in the month was not very creditable. It

was hard, for instance, to believe that the same choir which had just given a really fine rendering of Stainer's "Credo" could sing a simple hymn so badly. The next two Sundays it was, however, much improved. The Messe des Orphéonistes on the Seventh Sunday after Trinity was extremely good. The additional alto voice (elevated from among the tenors) has greatly improved the balance of the parts, and the training of the Organist has provided us with an excellent solo boy.

'The anthem on the Eighth Sunday after Trinity was Wesley's The Wilderness. The performance as a whole was highly creditable. The soprano solo was capitally sung; some of the "forte-pianos" in the last movement were almost as good as they could be. The bass solo was spoilt in its first half by the pace at which it was taken - quite regardless of the accompaniment. The alto lead "For in the wilderness" was spoilt by a similar error. The last chorus was altogether too much for the choir, and was largely performed sub silentio. It is very difficult. We must add, however, that the anthem lasted twenty minutes, which was a great deal too long for this part of the service. We understand that it was a treat to the choir before the holidays.'

To the Editor. 'SIR, As Mr. Suckling observes in his annual address, Church Music is a prickly subject; it is therefore doubly to be regretted that the Parish Magazine has taken a line which is likely to prove disastrous, and cannot possibly do good, in re-opening a controversy which years ago disturbed the peace of St. Alban's. The various spheres of work connected with the Church are appreciatively described month by month - one only is singled out for disapprobation, and that perhaps the most efficiently conducted of them all. The gentleman who fulfils the rôle of musical critic is of course entitled to his own opinion, but it is to be regretted that his "musical notes" are all crotchets. The special object of attack is the Anthem, the devotional effect of which, he says, is "nil - or something less". I condole with him; for he deserves as much sympathy as any other person with a defective organisation. But I trust that he will meet with as little success as the fox who, having lost his tail in a trap, tried to persuade all his vulpine friends that tails were useless appendages, to be chopped off without delay. A few years ago a worshipper at St. Alban's, who avowed his deafness, wrote to the Church Times about the uselessness of church music. Why does not someone without a nose recommend the abolition of incense?

'Having condemned crotchets, of course I must prove the inconsistency of human nature by airing a crotchet of my own. While fully sympathising (at a respectful distance) with those who have a taste for congregational "music", I fail to see the necessity for vocal co-operation on the part of worshippers at the Holy Eucharist. I can worship devoutly with my mouth shut. The proper attitude at Mass is contemplation, a process of absorption. The masters of the divine art of Music were men with great souls, great yearnings towards the Infinite, gifted by God to express what others can only feel. Of course, there are those who find sufficient expression for the feelings of the heart in Smart in F, the Missa de Angelis (with trombone accompaniment) and Hymns Ancient & Modern. But, with a church acoustically perfect (vide Mr. Sampson's letter in the May number of the Magazine) and a choir of more than

ordinary efficiency, it would be mere waste of material for St. Alban's not to aim at something higher. Yours obediently, PAN.'

September: 'DEAR MR. EDITOR, I think that, without reserve, I can endorse the letter of "Pan" concerning our Church Music. I wish it to be known that it was not my desire to make the 11 o'clock Mass on Sundays a congregational service so far as joining in the music goes. I had no choice in the matter, as all your readers will acknowledge when I say that the Vicar asked me, with his accustomed courtesy, whether it were not possible to substitute a Hymn for an Anthem at the Offertory. Mr. Suckling knows my ideas concerning the worship of the people at the High Mass, which I cannot clothe in better language than that used by "Pan". The request, however, was made, and I could not refuse to do as asked when asked in such a manner by the Priest who is responsible for all connected with the Church and Parish.  
HERBERT TAYLOR HOWES, Precentor'

'The progress made by the Choir during the past year was plain during the Christmas Services, and that in spite of voices suffering from the inclement weather. Two new Masses have been performed at the Festival, one by Silas, skilfully adapted to English words by our Organist, and one for men's voices (including an Ave Verum with obbligato for two harps) composed by our Organist. The Mass by Silas is very striking and, what is rarer, a very vocal composition, the interest centring in the voices, and not depending (as in most Masses of the Italian School), on an orchestra. Both gained by the judicious use of the Festival trumpets. Mr. Sampson's Ave Verum is a melodious and sweet movement in the style of Gounod, and is sure to become a favourite.'

1886

January: 'Monday, the 18th, was a day of great rejoicing to all friends of St. Alban's, first, for the completion of our New Schools; and secondly, for the solemn Benediction of the Building by Father Mackonochie... The service of Benediction was preceded by High Celebration in the Church... After the Blessing had been given the choir remained in their places, while the officiating priests retired to the Vestry. Presently the Rev. A.H. Mackonochie, vested in white cope, and attended by acolytes, entered the Chancel and knelt before the Altar while the Veni Creator was sung. This was followed by a few collects and some versicles and responses; and then the choir formed in procession, marched down the centre aisle, and, emerging from the Church by the north-west door, advanced down Baldwin's Gardens to the New Building, singing the hymn for St. Alban's Day, Laud the grace of God victorious.'

'During February the following music has been heard for the first time:- The Sanctus, Benedictus and Agnus Dei, from Palestrina's Mass *Æterna Christi Munera*, and an adaptation from Dvorak's *Stabat Mater*; both great additions to our repertory. The latter has been heard by many of us when the entire work has been given; the former is probably new to most of us. The adaptation from the Latin has been most successfully made by our Organist, and the work itself needs little recommendation. To those whose ears are not deafened by the hot and

blatant productions which are now so popular, and whose hearts are not hardened by the same process, nothing can be more restful and devotional than the limpid and tender, yet strong, harmony of this lovely work... We heartily welcome its introduction.'

April: 'Palestrina's Mass *Æterna Christi Munera* was continued throughout Lent; the mistakes were never entirely eliminated, owing perhaps to the press of work by the preparations for Graun's Passion Music, and for Easter. This is to be regretted, as the music is not hard, and the mistakes did not occur generally in the boys' parts. We hope that on future occasions the Choir will succeed in attaining correctness, and perhaps in dispensing with the accompaniment.

'The services have been usually free from the error of prolixity so common on special occasions. On Palm Sunday, however, the service began very late, owing to the distribution of Palms (during which Fauré's *Les Rameaux* was finely sung by Mr. Pyatt), and the Procession (*Gloria, laus et honor* - not sung to the old tune, we are thankful to say, and consequently sung very well). It would have been well to choose the shortest possible Mass to follow this, and Palestrina's music was too long, the whole service being of great length. We were puzzled for some time to account for the choice of the Offertory\* for that day. On consideration, however, we remembered that "The Waters of Babylon" were famous for their willows - the English palm (which by the way was replaced this year by real palm), and that this was doubtless the reason of the choice.' (\*The offertory anthem was Gounod's "By Babylon's wave".)

'On Good Friday the Offertory was *O Day of Penitence* (Gounod), and Mr. Pyatt sang *The Reproaches* and *There is a Green Hill* (Gounod), both very finely. At the Three Hours service there was the usual music during the intervals for prayer - a somewhat distracting custom. The interludes were the music of "The Seven Last Words" of Haydn, probably the most appropriate selection, but music which does not well represent its author, being conventional, and lacking in inspiration. We think at this time no music is preferable to any music, even the best, and that if there is any it should be as nearly inaudible as possible - if quite inaudible, so much the better.

'The choir gave two renderings of Graun's Passion Music (*Tod Jesu*) on Friday April 16th and Monday April 19th. The thanks of the congregation are due to our enterprising and energetic Organist for getting up this work, which is well-known by name but seldom heard. The plan of the work is slight, though the work itself is of considerable length, occupying two hours in performance. The great bulk of the work is Recitative, followed by Airs in the Italian bravura style of the period, with occasional Chorales and Choruses. Some of the music is fine and touching, especially the Chorus *His Spirit is faint*, which has more than once served as the offertory at Mass, and the Choruses *Sadly bendeth earthward* and *Behold us here*. The Recitatives are mostly uninteresting and wanting in dramatic power. The words, too, are (at least in the English version) rambling and unimpressive. The Airs are all of the same kind, and of a kind which does not suit the theme chosen. The Bass music (after the

manner of the time) is so high as to be almost out of reach of Bass voices, and quite too high to be sung effectively; and the Treble music is absolutely above the reach of created boys. On any future occasion the work would be doubled in impressiveness by reducing its length by half, and by judicious transposition. It is probably owing to the above defects that the work (which contains several fine passages) is so seldom heard. The solos, where at all within the reach of the singer, were well and carefully done; the Choruses were less satisfactory, the basses being notably unsteady, and the Choruses being by no means free from mistakes.

‘On Easter Day the Service was bright and of moderate length. Mr. Sampson’s Ave Verum (with new trumpet obligato) improves on acquaintance, and is a very happy, if very French, composition. Silas’ fine music accompanied the Mass - in the main well done, save for several rushes on the part of the basses, whose impetuosity is almost juvenile.’

‘On Low Sunday the Choir may be said to have surpassed themselves by a performance which is rarely heard in any Parish Church, and not often in any Cathedral except St. Paul’s. Special mention must be made of the Mass by Mr. Sampson, the Anthem (beautifully sung by a new solo boy of our Organist’s training), and the Communion, rendered as finely as usual by Mr. Pyatt. The singing on the last Sunday in the month was nearly as good, the Mass music by Smart producing its usual grand effect, and the singing of the Communion by Mr. Pyatt, and afterwards by the quartet being remarkably fine. The Services have all ended in reasonable time.

‘A few words must be said on the subject of Mr. Sampson’s Mass for Men’s Voices. This work improves steadily on acquaintance: it is the production of a thoroughly trained musician, whose education has plainly been conducted on the models of the great masters, and who is well acquainted with their methods. Moreover, it is distinctly original: Mr. Sampson has something to say, and he has said it, and said it well...The trumpet parts on Low Sunday, and the addition of several voices of old members of the choir, combined to render the performance exceptionally good...We heartily congratulate Mr. Sampson on his original and effective work, which is sure to be popular where men’s voices alone are used. We hope to hear more of such music. The Mass is published by Spottiswoode.’ George Sampson’s Mass, and his Ave Verum were performed regularly at St. Paul’s Cathedral at this time.

‘The Festival of our Patron Saint was kept this year on the 22nd of the month, which is apparently the correct day, an error having crept into the Kalendar in 1662. The day commenced with the usual celebrations, and at half past ten o’clock came the ceremony of Blessing the new Mortuary Chapel, which is henceforth to be called St. Sepulchre’s. The Benediction was a very simple ceremony, the officiating priest being the Rev. A.H. Mackonochie, who was vested in cope...The High Celebration followed. There is no need to go into details as to the service, for everybody knows what the ritual at St. Alban’s is like. Suffice it to say that the choir was composed of men only who, supported by two brass instruments, rendered the music very efficiently.’

'Our Organist has translated, adapted, and produced another new Mass - the Messe Solennelle of Rossini, which was heard for the first time on Whit-Sunday. Originally of considerable length, it has been greatly (though not yet sufficiently) shortened. Parts of it are of great beauty, and it but seldom transports us to the opera house. There are, however, in the Gloria in Excelsis, distinct indications of a finale to an act. The labour involved has been considerable, and the result on the whole quite satisfactory.'

'The services have not been of excessive length, partly owing to the fact that the Processions have started with unwonted punctuality.'

TO THE EDITOR: 'Sir, At the High Celebration on the Sunday in our Festival Week, when our usual time for departure arrived, we rose to the singing of the Gloria - a long succession of duets and solos - the latter not too well sung. I will not criticise Rossini's music, but, good or bad, it is the abomination of desolation when it stands where it ought not. Considering what the Gloria is, or ought to be, I know of nothing more desolating than the sight of people turning away from it and filing out of the Church as impatience has succeeded to weariness, or as, in the case of servants, other duties require their presence elsewhere. In any case a long Gloria is better suited to a place at the beginning of the Mass, as in that of the Roman Church...CONSIDERATION'

'The Church Music during July has presented no special features. We hope that after the holidays some pains will be taken with the Introits and Graduals, which are at present far from being a credit to those concerned. They seem as if never rehearsed; only a few of the boys appear to sing; those who do sing, sing in a careless and slovenly way... We must also refer to the very poor and careless performance of Mendelssohn's Hear my prayer. The Choir get plenty of praise, but truth demands fair criticism.'

'During August and September the Missa de Angelis has been sung, and with good effect, in spite of the numbers of strangers present. On the last two Sundays the Masses of Eyre and Stainer, supplemented by parts of the Allwyn, have taken its place. The Choir have obviously been having a holiday from rehearsals, and need some hard work. The basses are weak.'

'In October the Introits and Graduals have been carelessly sung and excessively hurried, as usual. In a Church like St. Alban's, which is extremely ambitious in the way of music and which seeks to attract in this way, it is plain that slovenly singing of the easiest part of the Service is altogether inexcusable, not to say disgraceful. The musical, not to speak of the devotional, effect of the service, would be much improved by subtracting five minutes from the weekly practices for the purpose of going over these simple things. The pace is not altogether the fault of the Choir, which is hurried on by the accompaniment till the words become an unintelligible gabble. We shall continue to call attention to this with increasing plainness till it is remedied.'

The beautiful Ave verum of Mozart, which is known by heart to most musicians, was utterly

spoilt by the Tenor and Bass, who seem never to have seen it before, but even so, (and why was it not learnt beforehand?) its simple progressions should not be beyond the powers of two professionals to read correctly at sight. This was nothing short of a fiasco.'

December: To the Editor. 'The criticism of the Music in this month's Magazine was much to the point and painfully true, but there is one fact which is overlooked and to which I wish to call attention - I mean the practice of having Masses which contain treble solos, when there is no boy who can sing them even decently. I am sure the awful mess which was made yesterday of the "Benedictus" and other portions of Gounod's lovely music was enough to drive anyone mad who had the slightest ear for music. If, until we have a more competent choir, we were to be treated to Gregorian Masses (and to good congregational hymns during the Offertory), there would be more worship at St. Alban's on Sunday mornings, and less occasion given to "the enemy to blaspheme". MELIORA SEQUAMUR'

'During Advent we have again heard Palestrina's Mass *Æterna Christi Munera*. At one time we had hoped that the Choir had really learnt it, but our hopes were again disappointed. The music is emphatically not difficult, but it requires slight powers of reading, and it is hard to learn by heart so as to dispense with reference to the notes. Like the "sea of glass" which it resembles, all defects in it are manifest; and the absence of accompaniment (whereby the effect is greatly enhanced) makes them still more evident. We live in hopes of yet hearing it thoroughly well sung.

'For Christmas our enterprising organist put another Latin Mass to English words, the *Messe de Pâques* of Gounod. This is a really noble work, of solid structure, and goes extremely well in English. It is concerted throughout, and is built on various Gregorian themes, which are treated with a masterly freedom as by one who lives in the past and present at the same time. We hope to hear it often.

'Mr. Sampson's fine Mass was finely sung; the Choir seem to enjoy it. We were introduced also to a touching little carol by Niels Gade. The treble solo in *Sing unto God* (Gounod) was well sung on Christmas Eve, but very badly on Sunday by a voice strange to us. Mr. Pyatt sang *Nazareth* (Gounod) in a way which, in our opinion, is peculiarly his own: his rendering of Mr. Sampson's *Ave verum* was also excellent. We never heard him sing more finely than he has this Christmas, and we hope never to hear *Nazareth* sung by anyone else at St. Alban's.

'The special prefaces to the *Sanctus* still offer insuperable difficulties to some of the celebrants. We are sure the organist would not grudge the five minutes necessary for learning them.'

'DEAR MR. EDITOR, The anonymous letter published in this month's number of our magazine concerning the music at the 11 o'clock Sunday Mass is false, calumnious, and, as I am legally advised, libellous. Mr. Sampson, our Organist and Choirmaster, is intelligent,

painstaking, hardworking, and very able. The letter is calculated to do him much harm, in after days at least, if not now. Do you not think that it would be better and fairer all round to decline to publish any anonymous communications?...Fair criticism is one thing, but to be attacked in the dark falsely by one who has not the moral courage to attach his name to the charge made, is another. All anonymous letter writers are more or less cowards in the very worst sense of the word. Their opinions, like themselves, are worthless to men of sense, yet may they do much harm to many - "you cannot throw mud without some of it sticking" - and most certainly they tend to sow discord. Will you pardon me for the suggestion, that you would promote "peace and goodwill" amongst us by suppressing all anonymous letters whatsoever from the Monthly Magazine.

Believe me ever, dear Mr. Editor, Yours most truly,

HERBERT TAYLOR HOWES, Precentor

1887

'The carols sung as Offertories during Epiphany have been devotional and effective. The carol When I view the Mother holding (Barnby) was beautifully sung by the boys...Stainer's Mass was effectively accompanied by a trumpet, which played the tuba passages at the beginning of the clauses. Mr. Sampson made a very judicious alteration in his Benedictus. The idea of the "Hosannas" breaking in upon the quartet which is singing other words is dramatic and, as far as we know, quite original...The Mass improves each time of hearing. Smart's grand Service was magnificently sung. It is a well-known number, and almost invariably ill-sung, the chorus especially, which in most choirs degenerates into a stampede after the first few bars. The steadiness and style in which all was sung would have done credit to any choir.'

February: The Vicar writes: 'If the Precentor can manage it, I hope to be able to announce in the Lent notice that there will be one night in five of the weeks in Lent devoted to Passion Music. Probably Monday will be the night chosen, as Fr. Stanton will be able in that case to preach on the Wednesdays.

'A great many letters have been received, both by the Editor and the Vicar, on the subject of Church Music. Though very variously expressed, they perpetuate without much advancing the old dispute as to whether the congregation should participate in the music at High Mass, and whether the music actually used is within the present capacities of the Choir. The Vicar - the Editor entirely concurring - deems it advisable not to continue strife by publishing letters on this subject.'

'With regards to a letter signed "Meliora Sequamur", which appeared in the December number, we would point out that the writer is in error in supposing that our remarks in November endorse his views. His argument is: "The boys sing badly because they are not competent." Our implied argument was: "The boys can sing difficult music admirably, therefore they should be made to sing easy music correctly." It did not strike us that "Meliora Sequamur's" letter was specially directed at the Organist, but as the question has been raised

we think that our readers will find it hard to deduce from our criticisms any confirmation or endorsement of this object. Our Organist has, by his ability aided by incessant industry, raised the efficiency of the choir to a position in which it may fearlessly challenge comparison with any Parochial and many Cathedral Choirs. It is this high standard which makes blemishes more apparent, and it is the very care which he has taken which makes any occasional carelessness on their part the less excusable.

‘As regards the boys, the material at his disposal has been most unpromising, but with it he has worked wonders. Our readers must know that boys’ voices change, and that this fact makes it impossible in any choir to avoid times of comparative weakness.

‘Our criticisms have sometimes touched questions concerning the kind of musical service in vogue at St. Alban’s, its occasional extreme length, the Anthem, and other such subjects. These questions, however, are not under the supreme control of the Organist, and our remarks do not, therefore, we imagine, touch him.

‘On the First Sunday in Lent the Organ became silent, and is to remain so during Lent. The effect was admirable; the Plain-song gained in purity and severity, as becomes the season; the Offertory was excellently sung, and the lovely music of Palestrina was sung well and with promise of perfection.’

With this letter, in Lent 1887, ended this unparalleled tirade and public debate about the musical standards kept at St. Alban’s Holborn. Despite the writers’ assurances that their criticisms were not directed at the Organist, George Sampson, he can hardly have failed to feel wounded. We cannot know whether any of the criticisms were justified, but my inclination is to give him the benefit of the doubt when I read, in that last letter, “Our organist has, by his ability aided by incessant industry, raised the efficiency of the choir to a position in which it may fearlessly challenge comparison with any Parochial and many Cathedral Choirs.” That said, it is inevitable that every choir has its off days.

‘On Monday evenings during Lent the choir and congregation have performed in church the well-known Passion Music of John Sebastian Bach, of which the words are mainly taken from the Gospel according to St. John. The music itself is of a rather severe order, and the remarkable way in which it has of late years come to be appreciated by all sorts and conditions of men, sufficiently refutes the idea that refined musical taste is the special property of the educated classes. The solo parts, especially for the tenor, are often exceedingly trying, the proper proportions of dramatic force to be infused into the recitative being often hard to hit off; while the choruses might have been thought almost beyond the capacities of our boys. But their careful tuition has done wonders for them, and the unanimous verdict of those who have attended these performances is that all concerned were to be congratulated upon them. The congregation were invited to join in the frequent chorales which are a characteristic feature of the Passion Music, and contributed a fair volume of sound.’

From the Vicar's Annual Patronal Festival address: 'To Mr. Sampson I am indebted for the untiring zeal, labour, and skill with which during the past year he has managed the music of the Church. It is only justice to say - and the fact is plain to all - that the gentlemen of the Choir have heartily responded to and supported his efforts, and we owe them many thanks. Mr. Sampson's brilliant and much appreciated organ work is not by any means the most exacting of his labours. Amongst many other things the boys have to be trained, and this, in a Parish of our sort, is a task of exceptional difficulty, and has been accomplished surprisingly well. We only who live on the spot know, and can fairly appreciate, what this has cost him of sustained, unwearying, painstaking drill. The marked improvement in the discipline and conduct of the boys under his care has been to me a great satisfaction.'

'A Special Service of Music will be held on Tuesday evenings, December 6th and 20th, at 8 o'clock, when The Last Judgment by Spohr, will be sung by the Church Choir. The gates at the Brooke Street entrance to the church will be opened for ticket-holders at 7.30 p.m., and a collection in aid of the Choir Fund will be made in the course of the evening. A book of the words (price 2d.) will be sold outside the church, or may be obtained from Mr. Knott, 26, Brooke Street. Admission will be by ticket only. Spohr's Last Judgment is, no doubt, already familiar to most readers who, therefore, will need no inducement to attend these services. To any others, our advice is - "Go on the 6th, and you will go again on the 20th." Give liberally on both occasions.'

December 22nd/23rd: The funeral of Fr. Mackonochie: 'At the Solemn Vespers for the Dead on Thursday night, when the Church was full, but before the service had commenced, the Choir and Clergy, headed by the Crucifer, proceeded to the Mortuary Chapel, and there chanted Psalm cxxx, and this antiphon - "If what is done amiss Thou wilt be extreme to mark, O Lord: O Lord, who may abide it?" The procession reformed, and followed by the bier, Sisters, and mourners...entered the Church chanting Psalm li and the following antiphon:- "The bones which Thou hast broken shall rejoice in the Lord." On the procession reaching the chancel, the coffin, now covered with wreaths, was placed in the centre of the space between the choir-stalls, with three large candles burning on either side of it. The Vespers were then sung, the Rev. A.H. Stanton and the Rev. G.R. Hogg, both vested in black copes, acting as cantors, and the Rev. R.A.J. Suckling, who also wore a black cope, as the principal officiant. Psalms cxvi, cxxx, and cxxxviii, and the Magnificat with appropriate antiphons, were sung. At the end of Fr. Russell's touching address, which seemed at times more than the congregation could bear to hear, the hymn "Hark, hark, my soul, angelic songs are swelling" was sung.

'On the morning of Friday, December 23rd , the sun rose in a clear sky, and the day, though cold and wintry, was fine and still. Watch had been kept in the Church all night, and at six, seven, half-past eight, and a quarter past nine o'clock there were successive Celebrations, at which great numbers of the parishioners, congregation, and friends of the Father were partakers. At ten o'clock the "Dirge" or old Office for the Dead, was said, and at eleven

o'clock the Requiem was commenced. Although admittance was by ticket only, as a necessary precaution against a crush, the tickets had evidently been given to the full capacity of the Church, which was crowded in all parts, whilst outside there were hundreds of persons unable to obtain admission. Members of the congregation, past and present, and friends from all parts of the country, were present in numbers which would have filled the building twice over. The Vicar was the Celebrant, and Fathers Stanton and Russell were respectively Deacon and Sub-Deacon. Black vestments were worn, and the Service was quite simple. The Kyrie, Benedictus, and Agnus Dei were sung to Merbecke, and the Introit, Gradual and Tract to their proper tones...The Tract was Psalm 130. Then came the solemn singing of the Dies Irae as the sequence and, hearts and voices alike being attuned to its grandeur and impressiveness, it was marvellously affecting. The hymn at the offertory was "A few more years shall roll"...At the Communion was sung "To him in whose memory the Blood (the Body) of Christ is received; Grant, O Lord, rest everlasting; and let light perpetual shine upon him".

'The next part of the ceremony was the procession though the streets to Waterloo Station. First came the Crucifer, and as the tall crucifix he bore was of no light weight, he was supported by two men to relieve him from time to time. Next followed the choir, and after them came some fifty Clergy in cassocks and surplices. Then the hearse, preceded by two Acolytes, bearing lighted tapers in lanterns...Many hundreds of Clergy and laity walking four abreast completed the procession of those on foot, while thirty carriages joined from Gray's Inn Road, to complete the cortège. Punctually at one o'clock the solemn cortège started on its way to Waterloo Station, the choir beginning the hymn "Hark! Hark! My soul"...The procession moved slowly, and by the time the choir reached the end of Brooke Street, the hymn was finished. Later the hymn "O perfect love" was sung. At Waterloo Station the crowd was very dense...A special train, with accommodation for six or eight hundred persons, was waiting, and the choir and clergy...took their seats...The numbers of those who went down by train was estimated at about 800...At the cemetery at Woking, the procession was re-formed in very much the same order as before...The service at the grave-side was read by the Rev. A.H. Stanton, who was himself deeply moved, the choir, clergy, and people grouping around him. The hymn "O strength and stay, upholding all creation" was sung after the coffin had been lowered into the grave...and "Lead, kindly light" at the close of the service.'

1888

The St. John's Passion Music: 'Our Choir, like many others, have been giving meritorious performances of this music during Lent. Its grandeur and devotion are too well known to need description. The cost of the performances has been met by a guarantee fund, which has enabled tickets to be dispensed with.'

June: The Organ. 'A recent meeting of the Finance Committee was called by the Vicar to discuss and advise with him on matters concerning the Organ. In the first place the Organ was reported to be at its last gasp, and requiring repair very urgently indeed. In the second

place the organ-builder had sent in a claim for £173, extending back over many years, and unknown to any but a few. Part of it appeared to have been an inheritance from a former Precentor's time, and part of it was for work done from time to time since then. This claim was eventually reduced to £104. The Finance Committee advised that no allusion should be made to the time which had elapsed since the last item of the debt had been incurred, and which brought the debt under the Statute of Limitations, but that it should be paid.

'The means of payment seemed to be a matter of difficulty, there being no funds available. The question arose as to whether the organ-builder should be asked to do the necessary repairs. These have been postponed from time to time in some hopes of a new Organ; but the calls which have lately come upon the congregation seemed to render such a project hopeless for many years to come.

'The organ-builder, Mr. Holdich, was very anxious to complete the Organ, and was confident that he could greatly improve it. He proposed to add the lowest octave to the Swell Organ, which is at present dumb, and undertook to do this, including repairs, for £164; but has since consented to do the repairs thoroughly, to complete the Swell Organ, and to give a discharge of all claims, for £200. This was the course recommended by the Finance Committee, and it is hoped that this sum will be raised without great difficulty, considering the enlargement and improvement of the Organ which it will accomplish. The Organ has many friends; for old acquaintance sake will they not do their best to pay the doctor's bill for it, including the improvements, which will make it, in popular phrase, "as good as new"?"

In June 1888 George Sampson left St. Alban's, Holborn. The PCC's view that the project to acquire a new organ was "hopeless for many years to come" may have been responsible for his decision. He applied for posts at Ely Cathedral and in Melbourne, Australia before taking up the post of music master and precentor of Brighton College, Sussex, which post he held for nine years. Sir John Stainer wrote to him to say that this was a wise choice of post, and would give him the chance to put some money by - possibly for his planned emigration.

In January 1898 he emigrated to Brisbane to take up the post of organist of St. John's pro-cathedral. The organ was not a good instrument, and in this respect he found himself in a similar situation to that at St. Alban's Holborn. He designed the organ for the new St. John's Cathedral in 1909 and remained its organist until 1947. He had been offered several posts in Australia, but was motivated to choose Brisbane because he knew that there was a magnificent four-manual Fr. Willis organ in the Exhibition Building, allegedly identical to that built by Fr. Willis for the Churchill family at Blenheim Palace. It was under threat of sale and/or destruction, but Sampson raised funds by public subscription, enabling the City Council to acquire it. He supervised its modernisation and installation in the City Hall in 1929. In 1910 he became City Organist, a post which he held till 1947. He founded the pioneering Sampson Orchestra in 1907, shouldering its financial obligations until it became the Queensland State and Municipal Orchestra in 1924, and donated to it his extensive orchestral library. He was its conductor, and that of the Queensland State and Municipal

Choir, until 1937. Many famous singers performed under his baton, and Dame Nellie Melba declared that she had never sung to such a beautiful organ accompaniment as that of Mr. Sampson. Audiences ranged from 500-800, but topped 1,000 on the occasion of Nellie Melba's appearance.

Sampson dominated Brisbane's musical life for three decades. He died on 23 December 1949, aged 88, after being knocked down by a tram. His obituary in a Brisbane newspaper says: 'The story of his career is the history of musical development in Queensland.'

In addition to the George Sampson compositions already mentioned (ie Mass in D for men's voices and Ave Verum in D flat for men's voices), there is also O saving victim in E flat and the Evening Service in D. He wrote various hymn tunes and descants, and published articles and textbooks.

George Sampson never forgot "the old country" nor St. Alban's Holborn, and he corresponded with Fr. Stanton for many years. In the 1920s he gave an address to the Anglican Synod on the Home Mission. Towards the end of his address he recounts two stories about two men whom he considered to be great; one a layman, the other a clergyman. The layman was John Ruskin (whom he met at Oxford), and the clergyman was Fr. Stanton, whom he observed, in a slum street near St. Alban's, tend and take home a filthy, drunken old woman who had collapsed and been violently sick in the gutter. Sampson called him "a great gentleman". His final paragraph reads:

The only thing worth while in this world is to know Beauty, love Beauty, and make Beauty. Let us pray that when the time comes for us to close our account in the Bank of Heaven we shall find that we have a credit balance, however small, on the side of Beauty, sufficient to admit us into that land where there is no sorrow, pain, friction or ugliness, and where there exists that happiness which we for want of better words call "the peace of God which passes understanding".

Christine Petch  
December 2005

## Music performed under George Sampson

Allwyn	Mass
Astorge	Stabat Mater
Bach	Come unto me (Final chorus, S Matthew Passion, Feb 1885)
Beethoven	Alleluia (Easter Day 1885)
Champneys*	Tantum ergo (Feb 1886)
Cherubini	Mass in A? Coronation Mass?
Colonna	Domine, ad aduvandum me festina
Costa	Eil (Oct 1886)
Dvorak	Blessed Jesu Stabat Mater (Mar 1885)
Eyre	Mass in E flat
Fauré	Les rameaux/The palm branches (Palm Sunday 1885)
Foster	Mass in E flat
Gadsby	Anima Christi (Mar 1885)
Goss	O Lord, our governor (Feb 1885)
	Brother, thou art gone before us (Feb 1885)
	O saviour of the world (Mar 1887)
	The wilderness (June 1885)
Gounod	Messe des Orphéonistes (Feb 1885)
	Messe de Pâques (Christmas Day 1886)
	Messe du Sacré Coeur (Easter Day 1885)
	Messe Solennelle (May 1885)
	All ye who weep (Mar 1887)
	Ave verum in C (Mar 1885)
	Ave verum in E flat (Mar 1885)
	Bethlehem (Christmas Midnight 1885)
	By Babylon's wave (Mar 1885)
	Come unto Him (Mar 1885)
	Nazareth (Christmas Day 1885)
	Noël
	O salutaris in A flat (Feb 1885)
	O sing to God (Christmas Midnight, 1885)
	Send out thy light (Jan 1886)
Graun	O thou that wepst/His spirit is faint (April 1885)
Handel	But thanks be to God (Apr 1885)
	Comfort ye/Every valley
	Thus saith the Lord/But who may abide
	Why do the nations (Apr 1885)
Haydn	The heavens are telling (Oct 1886)
Lutz	Ave verum (May 1885)
Mendelssohn	As the hart pants (Mar 1885)
	Be thou faithful (June 1885)
	Cast thou thy burden (June 1885)
	Hear my prayer (Mar 1885)
	How lovely are the messengers (May 1885)
	If with all your hearts/Cast thy burden (July 1886)
	I praise thee, O Lord (Jan 1886)
	Judge me, O God (Dec 1886)

	Now we are ambassadors (Jan 1887)
Mozart	Ave verum (Apr 1885)
	O salutaris (Apr 1885)
Novello	O salutaris (Mar 1885)
Palestrina	Missa <i>Æterna Christi Munera</i> (March 1886)
Plainsong	Missa de Angelis
	Missa Regia
Rossini	Messe solennelle (Whit Sunday 1886)
Sampson	Ave verum for mens voices in D flat (Christmas Midnight 1885)
	Mass in D for men's voices (Christmas Midnight 1885)
	Responses
Schubert	Mass in C
	Mass in G (Whitsunday, 1885)
Silas	Mass in C
	Tantum ergo (Oct 1886)
Smart	Kyrie, Credo & Gloria, Mass in F (1885)
Spohr	And every creature Last Judgement (May 1885)
	Behold the Lamb (May 1885)
	Come up hither (Trinity Sunday 1885)
	Holy, holy, holy (Trinity Sunday, 1885)
Stainer	Credo & Gloria, Mass in A
	If ye then be risen (Apr 1885)
	What are these? (Nov 1885)
Sterndale Bennett	God is a spirit (May 1885)
Tours	Mass in F (June 1885)
	O salutaris (May 1885)
Van Bree	Sanctus, Benedictus & Agnus Dei
Walenn	Mass
	Ave verum
	O salutaris
Wesley	Blessed be the God and Father (May 1886)
	The wilderness (Oct 1886)

\*Presumably a composition by the churchwarden, Dr. Champneys