

A STYLISTIC STUDY OF THE ANTHEMS OF
HERBERT HOWELLS
TOGETHER WITH A CATALOGUE OF
THE ANTHEMS AND EVENING CANTICLES

by

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ABSTRACT

This dissertation is divided into two sections.

Section One:

The biographical chapter gives a basic overview of Howells' life. Particular attention has been paid to teaching and church appointments, as the connection with the church was the main influence on his creative processes.

This and other (direct or indirect) influences on Howells' creative process are discussed in the chapter following the Biography.

The chapter on style focuses on Howells' technique of composition. As Howells acknowledged that Tudor music was a fundamental influence on his writing, aspects of his style that might have been particularly influenced are discussed. Very little analytical study of Howells' anthems has been undertaken to date. For the purpose of this dissertation, all the anthems have been studied and analysed in detail, but only a selection of works representative of his style have been used for the purpose of musical exemplification.

Section Two:

This section of the dissertation is a catalogue of the anthems and evening canticles. While researching in England, the author of this dissertation came across many manuscripts of sketches and incomplete anthems and evening canticles, but could find no published reference to these or catalogue including them. The author of this dissertation feel that it is important that these works be catalogued for reference purposes, which may prove to be of use in subsequent analytical studies of Howells' *oeuvre*.

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CHAPTER 1

PREFACE

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This dissertation has two sections:

- 1: a brief study of Howells' life, elements which impacted on his creative processes, and his compositional techniques.
- 2: a catalogue of all the Anthems and Evening Canticles

1.1 AIMS OF THE STUDY

The first part of this dissertation highlights some salient extra-musical influences and musical elements which contributed to the musical sound which is uniquely Howells'. Chapters 2, 3 and 4, which deal with the above-mentioned facets, will help the reader to understand Howells the man, which is essential in order to understand Howells the composer. The biographical chapter (Chapter 3) highlights the vital role which the church, church music and church musicians played in Howells' musical development. Throughout his life it had a significant impact on his compositional *oeuvre*, and even more so after the death of his son, Michael. The chapter on extra-musical influences (Chapter 4) elucidates the elements which directly affected his compositions. These chapters are intended to be an aid in the understanding of his compositional procedure and output, which is discussed in Chapter 5.

The second part of the dissertation provides a comprehensive catalogue of the Anthems and Evening Canticles, as no such catalogue exists at present.

1.2 SOURCES:

The chief sources for this study have been the many letters and manuscripts of Howells', which are housed in the archives of the Royal College of Music and the British Library. Most of these works are uncatalogued. It was working with these original manuscripts that led the author of this dissertation to embark on compiling a comprehensive catalogue of at least a part of Howells' extensive output, namely the Anthems and Evening Canticles. This category of works was chosen as these are his most frequently performed works. A catalogue of these particular works would therefore be of most practical use.

The tapes in the British National Sound Archives and British Music Information Centre were enlightening, as it was possible to hear Howells' own words regarding his compositions and compositional processes. Also of interest were his views on music-making in general.

The articles which appeared in various publications were useful.

Even though the theses by E. A. Bird and P. J. Hodgson (which were written while Howells was still alive) made interesting reading, both were too superficial for them to be of much use in this study. The subject matter covered in both theses was too extensive to allow for any in-depth discussion.

The interview which the author of this dissertation had with Howells' daughter, Ursula, was invaluable in illuminating an understanding of Howells' attitudes and values towards life and music.

1.3 RESEARCH METHODS

All the Anthems were studied. No clearly defined periods of stylistic development are identified in Howells' output; instead his stylistic development was a continuously evolving process. Therefore for statistical purposes a representative cross-section of works was used. These were selected according to the following system:

1. Test group: There is one anthem, randomly chosen, from each of the decades of his compositional life. There is no record of any anthems having been written between 1925 and 1941, which is why there is no test work from the 1930's. These test anthems are:

1919 A Spotless Rose
1925 When First Thine Eyes Unveil
1941 Like as the Hart Desireth the Waterbrooks
1952 Behold, O God our Defender
1960 A Hymn for St Cecelia
1972 Come my Soul

2. Control group:
Anthems within the same decade as each of the test group works, were chosen as control anthems. In order to make the analysis more representative these were not always exactly the same in every statistical study.

CHAPTER 2
INTRODUCTION

In English church music of the twentieth century one name occupies a unique position - Herbert Howells. The largest part of his compositional output was in the field of church music and he, more than any other English composer of his generation, took English cathedral music from Victorian times into a new era.

Basil Harwood,¹ who was at the forefront of sacred composition during his time, wrote to Howells in 1947 and described the impact that Howells' *Collegium Regale* and *Gloucester Evening Canticles* had had on him when he first heard them:

In my 89th year, and nearly forty years since I had anything to do with Church Music, you will easily understand that it is difficult for me to wrestle with a new idiom so unlike what I was accustomed to - when I retired I suppose Stanford's² *Evening Service In A* was about the last word in Church music - I mean as regards 'Services' - But a new outlook was bound to come sooner or later, and with your spacious design and fine counterpoint you are leading the way. I only trust that those who may follow you with less skill and experience will treat Church Music with reverence as well as *reticence*, and not plunge into a welter of unlovely sound in seeking to be 'modern'!³

This 'plunging into a welter of unlovely sound in seeking to be modern' certainly was not Howells' style. Howells was indeed modern in that his compositions moved in a new direction, using the modern techniques of composition available to him. On the other hand, as expressed in an article written in *Music and Letters* of October 1951, he felt that the *avant-garde* movement that was taking place on the continent was too far removed from his desired musical vocabulary. Howells felt that the music of Schoenberg⁴ and his followers was an emotionless, intellectual exercise; he described it as a 'lone experimental sphere wherein most of us are reduced to the state of inexperienced children, and are confronted by sounds that can have, as it were, no emotional values . . .'⁵

¹ Born at Woodhouse in Gloucestershire in 1859 and died in London in 1949. Composer and organist. Organist at Ely Cathedral from 1887 to 1892 and Christ Church, Oxford, from 1892 to 1907.

² Born in Dublin in 1852 and died in London in 1924. Composer, conductor, organist and teacher. Organist of Trinity College, Cambridge, from 1873 to 1892. Professor of Composition at the Royal College of Music, London, from 1883 to 1924. He was knighted in 1901.

³ Palmer, *C. A Centenary Celebration*. p. 169.

⁴ Born in Vienna in 1874 and died in Los Angeles in 1951. Composer, conductor and teacher. He is one of the most influential figures in the history of music. Pioneer of serial (12-tone) technique. In 1925 he moved to Berlin to teach harmony at the Prussian Academy of the Arts. In 1933 he left Germany after being dismissed by the Nazis, went to Paris and then emigrated to America. He was the author of a book on harmony. He was also a painter of the Expressionist School.

⁵ Palmer, *C. A Centenary Celebration*. p. 213.

Furthermore, as a composer he drew inspiration from the past and thus could not understand the deliberate fashion in which composers such as Schoenberg *et al.* repudiated their musical inheritance.

Howells underlined certain passages in his copy of Sir Thomas Armstrong's⁶ *Church Music Today* (an occasional paper published in 1946 for the Church Music Society). These passages substantiate his attitude toward modernity:

- (1) Far more serious, far more threatening [than the problems caused by the particular conditions of life at that time] . . . is the general lack of creativeness and vitality affecting the art of church music as a whole;
- (2) We should modify old forms freely, but with a sense of fitness;
- (3) There is certainly a danger in thoughtless and irresponsible change, and in the confusion of styles that results [from] the attempt to satisfy a merely temporary or partisan desire for novelty and variety.⁷

Howells aptly summed up his philosophy as regards music and its emotional role:

I am a profound believer in music's friendliness. And I hope that many of you will share my extreme dislike of the view - held by some people - that music is a thing apart from life; that it never comes into contact with life, never derives anything from it, and never gives back anything to it. More than half one's joy in music might vanish if any or all of these views were correct.⁸

In the early part of the twentieth century, the music world's attention was focused, to a large extent, on opera houses, concert halls and ballet stages. It is therefore rather unusual that a composer at that time specialised in compositions for the church. Howells considered the root of all English music to be, either directly or indirectly, in the tradition of church music. This could explain why he chose sacred music as his medium of expression. Most English musicians of his time either had had teachers who were church musicians or they had had some form of training in church music, either as choristers, organists or composers. The lure of the concert hall was understandable. Most of them had to earn a living, and the possibilities of financial gain were far greater in the concert hall than in the church. Added to this was the glamour of concert halls and opera houses.

Howells expressed these thoughts in a talk broadcast on the BBC Home Service from Christ Church, Oxford, on 14 November 1943:

⁶ Born in Peterborough in 1898. Organist and teacher. Organist at Exeter Cathedral from 1928 to 1933 and at Christ Church, Oxford, from 1933 to 1955. He lectured in music at Oxford University from 1937 to 1954 and was the Principal of the Royal Academy of Music from 1955 to 1968. He was knighted in 1957.

⁷ Palmer, C. *A Centenary Celebration*. p. 166.

⁸ *Ibid.*, p. 213.

Does it strike you as an odd thing, in a world of jazz, swing, vast orchestras, mechanised reproduction and radio-transmission, that a man should sit down and write a set of anthems for the church service? It seems normal enough to me - especially in this country. English music, remember, has been generally a fluctuating thing of uncertain purpose, direction and achievement. The choral foundation of our cathedrals has alone provided an abiding line of development. There hasn't been any other tradition of equal continuity. It's astonishing that so many British musicians (and a couple of illustrious Irishmen, too) have 'gone to school', as it were, in cathedral or church, in the organ-loft or the choir. Put down their names. You'll start with Tye⁹ and Tallis,¹⁰ away back in Tudor days. You'll cover the centuries with names that reach up to the lamented Leslie Heward¹¹ and Ivor Gurney¹² - Mr Noel Gay¹³ and Mr Ivor Novello¹⁴ will be of the company. You'll write the name of the very-present William Walton,¹⁵ who sang as a chorister in the very cathedral from which I am now speaking. But *now* there are new facts: we'll *face* them, but not *dwell* upon them. We have to admit, for instance, that the organ-loft is no longer our 'main school', nor the cathedral choir our chief means of getting a hearing. The High Temples and centres of our working musical life are not the church and cathedral, but the concert-room and broadcasting studio. Our voice is no longer mainly heard in the sweet singing of the church choir but is multiplied in the magic of mechanical reproduction; who shall say we have lost nothing in all this? A composer must follow his best market. He must live. But if, in this country, we turn away from church music, and compose exclusively for a secular market, something of traditional truth goes out of us - we shall be ignoring our strongest roots . . . But let us face the truth. It isn't easy for the composer of today to write music for the church. There are too many distractions; too many opportunities that run counter to the quiet and disciplined ways of such music. By training, if not by disposition, he is generally more fitted to write a symphonic poem or a piano concerto than a simple four-

-
- ⁹ Born c.1500 and died in Doddington-cum-Marche in 1573. Composer. Choirmaster at Ely Cathedral from 1541 to 1561. He was ordained in 1560.
- ¹⁰ Born c.1505 and died in Greenwich in 1585. Composer and organist. Organist at Waltham Abbey up until 1540 and Gentleman of the Chapel Royal from 1540 to 1585.
- ¹¹ Born in Liversedge in 1897 and died in Birmingham in 1943. Composer and conductor. He was the Musical Director of Westminster School in 1920 and the Musical Director of the South African Broadcasting Corporation and conductor of the Cape Town Orchestra from 1924 to 1927.
- ¹² Born in Gloucester in 1890 and died in Dartford in 1937. Composer, organist and poet. Chorister at Gloucester Cathedral in 1900 and Assistant Organist there from 1906 to 1911.
- ¹³ Born in Barnstaple in 1685 and died in London in 1732. Poet, playwright and theatre manager. He wrote libretti for Handel.
- ¹⁴ Born in Cardiff in 1893 and died in London in 1951. Composer, actor, playwright and impresario.
- ¹⁵ Born in Oldham in 1902. Composer. Chorister at Christ Church Cathedral School, Oxford, from 1912 to 1918. He was knighted in 1951 and received the Order of Merit in 1968.

part unaccompanied anthem. The miracle of Tallis' *If ye love me* is less within his powers than an orchestral study of a factory in full swing.

. . . Moreover, in a noisy world, the still small voice of church music may not easily be heard; but periodically its claims are admitted, and in moments of creative discipline composers give it their earnest attention and even their affection. And they respect it for the way it has thrived on disabilities all through its history.

. . . Those among us who in these days write music for the church service know the difficulties. For my own part I have encountered them in various spheres - as a parish church chorister, a village church organist, as a pupil and sub-organist in two cathedrals and in charge of the music in a Cambridge college chapel - and the more chances I have had to appreciate the difficulties, the more I have wanted to face up to them.¹⁶

Palmer¹⁷ distinguishes between 'church-music composers and composers who write church music'.¹⁸

Howells belongs in the latter category: in fact he is more-or-less there in sole occupancy. It disappointed him that so few 'real' composers composed church music on a regular basis. His own increasing involvement in English liturgical music was one of the best things that ever happened to it. In fact - in a positive sense - it dealt it a blow from which it never recovered. Delius¹⁹ summed the old (ie late Victorian) situation up well enough (if crudely and with more than a dash of his usual entertaining cynicism) when he claimed that the British public would listen happily to any amount of twaddle as long as it had Jesus and the Virgin Mary as its subject matter . . . A 'church' composer of his day would light upon a Biblical or sacred text, very likely a noble theme nobly expressed then he simply sat back . . . and shambled through the motions of composing. He assumed - or so it seems to us - that there was no need for him to strive for divine inspiration in his music, because the source of what he was composing was itself divinely inspired. Most of this so-called sacred or religious music isn't sacred or religious at all.²⁰

The rest of this study will show why this condemnation is not applicable to Howells.

¹⁶ Palmer, C. *A Centenary Celebration*. pp. 395-7.

¹⁷ British music biographer who has written extensively on Howells.

¹⁸ *Ibid.*, p. 164.

¹⁹ Born in Bradford, Yorkshire, in 1862 and died in Grez-sur-Loing, France, in 1934. Composer.

²⁰ Palmer, C. *A Centenary Celebration*. p. 164.

CHAPTER 3

BIOGRAPHY

3.1 EARLY LIFE AND SCHOOLING

Herbert Howells was born on 17 October 1892, in the small Gloucestershire town of Lydney, on the far side of the Severn - an undeniably romantic setting for the birth of a composer. He was the youngest son of Oliver and Elizabeth Burgham Howells¹ and enjoyed the companionship of five brothers and two sisters. He received his first musical instruction from his eldest sister, Florence.² Howells' father, Oliver, was a business man³ six days of the week, and on Sundays he played the organ at the local Baptist Church in Lydney. Howells' childhood was evidently a happy one in which music played an integral part.

Music was so much a part of himself that he cannot be said to have begun it at any particular date, and his early years were a kaleidoscope of piano, organ, composition, football, books, school work, natural beauty, and again music as the medium through which everything was viewed.⁴

Howells was educated at a 'Dame's School' (1896-98); the Church of England Elementary School (1898-1905); and finally at Lydney Grammar School (1905-08) which he entered on a scholarship. Here Howells was put in charge of the music that was required for morning prayers. At the local Parish Church of St. Mary, Lydney, he served both as a chorister and later as assistant organist.

As Howells grew older, he became increasingly aware of his parents' financial anxieties. In trying to run a business of which he knew little, Oliver Howells eventually went bankrupt. The family was virtually ostracised by the local society because of small-town prejudices of the day.⁵ Only one person exhibited any degree of solicitude towards the family, and that was Charles Bathurst.⁶

¹ Burgham was the maiden name of Elizabeth Howells.

² Winifred, the second sister, like Florence, was also a musician. The eldest brother, Leonard, was an artist, Howard a business man, Frederick became the headmaster of a grammar school, Richard a chemist and Leslie a physicist.

³ Oliver was a plumber, builder and decorator.

⁴ Anonymous. 'Music of the World. A Young Composer of Promise'. *The Christian Science Monitor*. 14 June 1919, p. 22.

⁵ Spearing, R. H H: *A Tribute to Herbert Howells on his Eightieth Birthday*. p. 7.

⁶ Charles Bathurst (1867-1958) was Squire and First Viscount Bleidose of Lydney, one-time Governor-General of New Zealand and lifelong friend of the composer.

He also later provided Howells with an introduction to Herbert Brewer,⁷ the Organist and Master of the Choristers at Gloucester Cathedral.⁸

In 1905 Brewer accepted Howells as a pupil. These weekly lessons were supposedly for piano lessons, but in fact they covered a wider range of music subjects. Even the fee of three and a half guineas for ten lessons proved a considerable strain on the family finances and it was Bathurst's sister, Mary, who at first assisted financially, but she could not guarantee this aid indefinitely. This arrangement continued for many months but finally the lessons had to be abandoned. Bathurst once again stepped in and persuaded Brewer to accept Howells as an articulated pupil at the Cathedral.⁹ With this appointment a new life began for the young Howells, for amongst other things, it gave him his first real acquaintance with the musical world. Among his fellow students at Gloucester Cathedral, Howells encountered Ivor Novello and Ivor Gurney, the latter soon becoming a close friend. Gurney's knowledge of literature was both prodigious and profound, and he imparted much of this knowledge to his friend. Howells acknowledged a lifelong debt to Gurney, who he said taught him more about English literature than any amount of reading had subsequently done.¹⁰

3.2 TERTIARY EDUCATION

Howells began his studies at the Royal College of Music on 6 May 1912 after winning their Open Scholarship in Composition. In 1916 he received his first important public award - from the Carnegie United Kingdom Trust. Howells, in conversation with Christopher Palmer,¹¹ said:

In 1916 the Carnegie Trust was sponsoring the publication of important works by leading British composers of the day, and Stanford asked me to pack up and post the score of an opera of his which he wanted sent to Dundee (or some such place) where the trustees were then meeting. I did so, and the following day he

⁷ Born in Gloucester in 1865 and died there in 1928. Chorister at Gloucester Cathedral from 1877 to 1880. Organ Scholar at Exeter College, Oxford, in 1883 and Organist and Master of the Choristers at Gloucester Cathedral from 1896 to 1928. He was knighted in 1926.

⁸ In 1917 Brewer commissioned his former pupil to compose a short work for the Gloucestershire Orchestral Society. The result was Howells' *Puck's Minuet*. In 1924 Howells dedicated his *Service Music in E flat* to Brewer.

⁹ An articulated pupil at Gloucester Cathedral received weekly piano and organ lessons, as well as lessons in theory, harmony and counterpoint. This instruction continued for three years, after which the pupil remained as assistant organist of the Cathedral until he secured a full-time appointment. The practice is now virtually discontinued. Howells was an articulated pupil of Brewer's from 1905 to 1911. During his time at Gloucester Cathedral, Howells also received organ lessons from Brewer's assistant, Ambrose Porter, who later became Organist of Lichfield Cathedral and to whom Howells dedicated his *Organ Sonata in C minor* (1911). This sonata was published in July 1991 by Novello.

¹⁰ Spearing, R. H H: *A Tribute to Herbert Howells on his Eightieth Birthday*. p. 8.

¹¹ British music biographer who has written extensively on Howells.

sent for me and told me that, to repay me, he wanted to submit a score of mine for inclusion in the series. He asked for my *Piano Quartet*; I brought it to him, he packed it up and posted it himself . . . ¹²

Howells' name was the only unknown one to appear in the first list of works published under the auspices of the Carnegie Trust - in fact this *Piano Quartet in A minor* was his very first work to be published and it was due to this stroke of good fortune that he came to the attention of the British music public.¹³

In 1917 Howells was also the recipient of the W.W. Cobbett 'Fantasy' Competition award for his *Phantasy String Quartet*.¹⁴

3.3 THE SALISBURY APPOINTMENT

In July 1916 he obtained his Fellowship of the Royal College of Organists, and by the beginning of 1917, having nearly completed his studies at the College (he left on 21 July 1917), Howells was in a position to consider an organ appointment of some consequence. The opportunity for such a position presented itself early in that year. Salisbury Cathedral needed an assistant for the newly-appointed Walter Alcock.¹⁵

There is uncertainty surrounding the exact dates of Howells' employment as assistant to Alcock. Various sources provide some information about Howells' arrival at Salisbury. The first is a letter, dated 12 February 1917, written by Howells to Dorothy Dawe,¹⁶ in which he expresses excitement at the prospect of his first appointment of real standing:

I have been offered the appointment of Assistant Organist at Salisbury Cathedral! I feel it will be splendid for me there with Dr Alcock. It has all been the work of one day - to-day. I met Dr Alcock at College at mid-day; he explained that he would like me as assistant at Salisbury; he told me that I should have rooms in the Cathedral Close (the loveliest in the land) and a salary

¹² Palmer, C. *Herbert Howells: A Study*. p. 13.

¹³ The six other works selected were: *A London Symphony* by Ralph Vaughan Williams (1872-1958); *A Hebridean Symphony* by Granville Bantock (1868-1946); *The Travelling Companions* and *The Immortal Hour* - operas by Charles Villiers Stanford (1852-1924) and Rutland Boughton (1878-1960); *The Sea* by Frank Bridge (1879-1941); and *Before Sunrise* by Edgar Bainton (1880-1956).

¹⁴ In 1905 W.W. Cobbett (1847-1937), English amateur violinist, patron of music and lexicographer, established a prize for a new 'fantasy' string quartet. After 1907 the prize was awarded to a chamber composition of any combination, provided it fulfilled the requirements of a fantasy.

¹⁵ Born in Edenbridge, Kent, in 1861 and died in Salisbury in 1947. Assistant Organist at Westminster Abbey, Organist of the Chapel Royal and Salisbury Cathedral (1916 to 1947). He was knighted in 1933.

¹⁶ Dorothy Goozee Dawe, who was later to marry Howells. In 1911 Howells dedicated his prize-winning *Five Songs for Low Voice* to her.

of £100; he spoke to Sir Hubert [Parry]¹⁷ and Sir Walter [Parratt]¹⁸ at lunch-table at RCM; I had interviews thereafter with Sir Walter (at 2 o'clock) and Sir Hubert (after History Lecture) and with Sir Charles [Stanford] (at 4.30). At 4.35 I told Dr Alcock that all the professors named thought it a good thing for me; and I am going down to Salisbury to 'look round' on Thursday, March 1st; and shall, if all goes well, begin there on the following Monday or Tuesday. Dr Alcock expressed delight about it: and, Dosse, I'm pleased about it too! In these days of uncertainty it is a certainty! And Oxford seems extremely remote and uncertain. The arrangement is that I shall live in Salisbury, and (as long as my scholarship lasts) come up to London once a week. There will be a little teaching of French, Piano and Paper-work, also to the choristers: but that will not entail much trouble . . . The experience I shall gain at Salisbury will be such that in a couple of years (if I live and remain there during such a period) I shall be quite fitter to compete for any important organistships which may be 'going' from time to time. And Dr Alcock is universally loved; he taught Gurney the organ at College; he was, until recently organist of the Chapel Royal, St James's Palace; and is still the teacher of Princess Mary. He is one of the finest organists in the kingdom, and, of course, he will be (in all probability) the next organist of Westminster Abbey. So, you see, Dear, I shall be with a man who can appreciably help one. Sir Hubert says it is a very good start for my career. Sir Walter told Dr Alcock that he ought to consider himself jolly lucky to get me.¹⁹

The second source is a letter written to Howells by Ivor Gurney which is dated 11 March 1917 and addressed to 'Mr. H.N. Howells, Assistant Organist, Salisbury Cathedral':

My Dear Howler²⁰

Your appointment pleases me immensely, and when the letter reached me, in a crowded dugout, full of men weary of labouring in the mud, it was as a light in the darkness. How well I remember that exquisite Close with the Cathedral so delicate and yet so strong soaring like a pure desire. It gave hope also for myself that one of my friends had had good fortune - the pleasure was a little selfish, so far selfish; and I thought how I might return to College and come down one day to see you, full of joy at work accomplished and anxious to see yours.

¹⁷ Born in Bournemouth in 1848 and died in Rustington, Sussex in 1918. Composer, teacher and writer. He was Director of the Royal College of Music from 1894 to 1918 and Professor of Music at Oxford University from 1900 to 1908. He was knighted in 1898.

¹⁸ Born in Huddersfield in 1841 and died at Windsor in 1924. Organist and composer. Organist at Magdalen College, Oxford, from 1872 to 1882 and St George's Chapel, Windsor, from 1882 to 1924. Professor of Organ at the Royal College of Music from 1883 to 1923. He was knighted in 1892.

¹⁹ Palmer, C. *A Centenary Celebration*, pp. 64-5.

²⁰ Howler was one of Howells' nicknames.

Goodbye and best wishes

Please remember me to Dr Alcock.²¹

This appointment at Salisbury was short-lived because of Howells' poor health. The date when Howells' tenure ended can be surmised from several sources. Firstly, on 18 May 1917, Sir Hubert Parry wrote the following letter to Howells sympathising that he had had to give up this ideal position:

. . . It is indeed very sad that you had to give up the work at Salisbury - you were evidently of great service to them and your doings there were much appreciated. It seemed as if it was an ideal fit, and that the place and work might have been congenial and health-giving. I had a letter from Dr Harper and it was evident it had to be given up. I hope you are feeling better and that you are not overdoing work and reading - and getting all the quiet contemplation of the country you can.²²

Secondly, Howells received a letter from Gurney dated 29 May 1917:

My Dear Howler

I am more sorry than I can say to hear that you have had to leave Salisbury. Such a job in such a place! And then, with a troublesome heart, to be called up for clerical service,²³ this is hardlines; especially when you might be doing your own work, so much more profitable for England.

Yours ever

Ivor Gurney²⁴

Finally, two songs, *Upon a Summer's Day* and *The Shepherd*, are dated 16 April and 6 May respectively, when Howells was purported still to be at Salisbury. His next composition, the *Suite*

²¹ Thornton, R.K.R. *Ivor Gurney. Collected Letters*. p. 225.

²² Palmer, C. *A Centenary Celebration*. p. 19.

²³ There is no evidence that Howells ever performed any 'clerical service'. The reason for this is unknown. However, even though he did not serve during the war, he was not indifferent to the atrocities perpetrated by war, especially the complete waste of human life. His abhorrence of the effects of war is evident from an entry in his diary dated 'Wednesday May 7':

Almost historic day for the whole world. The Germans received the Treaty conditions . . . at Versailles. Murderers thus heard sentence passed. But the Huns cannot restore what they have taken.

²⁴ Thornton, R.K.R. *Ivor Gurney, Collected Letters*. p. 225.

for *Strings* op. 27, has three dated movements: Prelude, 'Glengarriff' (dated Chosen 21.5.17), Elegy (Lydney 24.5.17) and Serenade (summer 1917). This seems to suggest that he was back in Gloucestershire by 21 May 1917. Given the above, it seems fair to conclude that Howells must have been assistant at Salisbury from mid-February 1917 to mid-May 1917. His resignation was due to ill health, exacerbated by the fact that he had to travel twice a week to St Thomas' Hospital, London, for experimental radium injections in the neck.²⁵

Howells spent the next three years recuperating but he does not appear to have dwelt excessively on his illness - there are few references either to it or the treatment in his diary. On 18 March 1919 he wrote:

I went to be overhauled by Dr J J Perkins in Harley St. The report was not quite so satisfactory. Hospital and treatment ordered for Thursday.²⁶

On 20 March 1919:

This afternoon, while my body lay prone in St Thomas's Hospital with radium about it . . . my thoughts dwelt with Benjamin²⁷ who was producing his E minor Sonata (for Piano and Violin) at a chamber concert at the RCM.²⁸

During this time Howells produced a considerable number of songs and choral and chamber music works. Included among these are the string quartet *In Gloucestershire*, the carol-anthem *A Spotless Rose* and *Puck's Minuet for Orchestra*.

3.4 HOWELLS THE EDUCATIONALIST

Two significant events occurred in Howells' life in 1920. The first was his engagement and subsequent marriage, on 3 August, to Dorothy Eveline Goozee Dawe - an old friend from Gloucestershire. The second event was his appointment to the teaching staff of the Royal College of Music by Dr Hugh Allen.²⁹ Howells taught there for twenty-four years and was associated

²⁵ Howells had been diagnosed as having Graves' Disease or Exophthalmic Goitre: a disease of the thyroid gland, related to a heart condition. The symptoms included excessive fatigue and protruding eyeballs. At the time there was no known cure and a leading heart specialist asked Howells if he would be willing to act as guinea pig for radium treatment. Howells was given six months to live - he lived till the age of ninety.

²⁶ Palmer, C. *A Centenary Celebration*. p. 78.

²⁷ Arthur Benjamin was born in Sydney, Australia, in 1893 and died in London in 1960. Composer and pianist. Studied at the Royal College of Music. Professor of Piano at the Sydney Conservatory from 1919 to 1921 and subsequently held a similar post at the Royal College of Music.

²⁸ Palmer, C. *A Centenary Celebration*. p. 78.

²⁹ Born in Reading in 1869 and died in Oxford in 1946. Organist, conductor and teacher. Organist at Ely in 1898 and then at New College, Oxford, from 1901 to 1918. Director of the Royal College of Music from

with it in various capacities for the rest of his life. In March 1944 the Royal College awarded him an Honorary Fellowship. This was followed, in May 1949, by his elevation to the College's Board of Professors. In addition to his position at the Royal College, Howells held other teaching positions at various times. These included St Paul's Girls' School, Hammersmith (1936-62)³⁰ and the King Edward Professorship of Music at the University of London (1954-64). Howells took his teaching seriously and he also derived great pleasure from it:

. . . I've always found deep satisfaction in encouraging people to make the most of their abilities, however modest . . . Whatever a musician's or music lover's level of talent it's worth being developed.³¹

A great number of his students remember his teaching:

He was . . . very good at pointing out crudities and inconsistencies in my own would-be-original work; was if anything over-anxious not to cramp my style . . . he taught every sort of student; with those of no particular talent he made no great efforts, but kept them amused with a string of good stories. (Hugo Cole, composer and writer on music.)³²

I cannot remember fully what Herbert Howells taught me, for it's only with a bad teacher whose ideas are small and few enough to enumerate that one can recall exactly what was said. (Martin Dalby, composer.)³³

At first overawed, we were soon put at ease and made aware of the [sic] Dr Howells' insight into music and his deep love of the art, not just its harmonic structure and form but the inexplicable magic of sound. (Winifred Roberts, violinist and teacher.)³⁴

He certainly had an aura about him . . . He was debonair, friendly and vitally interested in other people. He always showed impeccable taste and judgement in speech, writing and dress. (Sir Keith Faulkner, baritone and, at one time, Director of the Royal College of Music.)³⁵

1918 to 1937, following the death of Sir Hubert Parry. He was the conductor the Bach Choir from 1907 to 1920. He was knighted in 1920.

30 Gustav Holst held the position from 1906 to 1934, followed by Ralph Vaughan Williams, whose appointment was temporary. Howells' duties involved directing the Senior Orchestra, Senior Choir, Senior Class Singing, appointing music staff, allocating pupils, organising concerts and adjudicating for the music section of the School's Foundation Awards Examination.

31 Palmer, C. *Herbert Howells: A Study*. p. 15.

32 Palmer, C. *A Centenary Celebration*. p. 221.

33 *Ibid.*, p. 221.

34 *Ibid.*, p. 234.

He induces an enormous respect for musical *craft*. (Gerald Hendrie, organist, composer and teacher.)³⁶

As his pupil I came in contact with lightning sharpness of mind, clarity of organised thought and an astonishing insight into his pupil's musical problems. (Richard Latham, organist and choirmaster.)³⁷

3.5 HOWELLS THE COMPOSER

Apart from teaching, Howells was extensively involved in a wide variety of musical and academic activities throughout his life, including adjudicating, broadcasting and examining (for the Associated Board of the Royal Schools of Music, amongst others).

Although his appointment to the Royal College increased his academic responsibilities, Howells continued to produce a steady stream of new and varied compositions. In an interview with Christopher Palmer, Howells explained his need to compose:

I earn my bread and butter as a teacher, not as a composer; composition isn't for me a 'material necessity' in the financial sense, I can't write for a living . . . in general I've always written first and foremost because I wanted and needed to write.³⁸

3.5.1 SECOND PIANO CONCERTO

However, after 1925, only a few new orchestral works were composed, mainly because of the disastrous first performance of his *Second Piano Concerto* (1925). This work was evidently intended to appeal to a wide public. Howells himself described it as 'a diatonic affair, with deliberate tunes all the way, jolly in feeling, which attempts to get to the point as quickly as maybe.'³⁹ Unfortunately the first performance, at a Royal Philharmonic Society Concert, with Harold Samuel⁴⁰ as soloist, was disastrous. Howard Ferguson,⁴¹ who shared Samuel's house at the time and who had helped him prepare the work by being the orchestra on a second piano, remembers that Samuel did not like the work from the outset and had tried to get the

35 Ibid., p. 225.

36 Ibid., p. 227.

37 Palmer, C. *Herbert Howells: A Study*. p. 230.

38 Ibid., p. 14.

39 *Paul Spicer talks about Herbert Howells*. British Music Information Centre. Tape B 222.

40 Born in London in 1879 and died in Hampstead in 1937. English pianist. Professor of Piano at the Royal College of Music.

41 Born in Belfast in 1908. Composer, pianist and teacher. Professor of Music at the Royal Academy of Music.

Philharmonic Society to release him from the engagement. They refused, and the possibility that his attitude may have affected his performance of the work cannot be discounted. A contemporary critic described the applause after the performance as being varied.

Our Royal and ancient Philharmonic Society has given many first performances of works by the world's greatest musicians, but the event to which I refer was specially remarkable because at the conclusion of the Concerto there was the usual spontaneous applause, but on this occasion mixed with angry shouts of disapproval from one gentleman in the audience. For a few seconds there was shocked silence, then the applause broke out with a renewed force as a sort of counter-protest against the unseemly conduct of the gentleman who evidently did not like the music of a modernity unpalatable to his taste.⁴¹

Howells was devastated at the reception of the work, and though the work was at the proof stage with the publishers, he immediately withdrew it. Howells was known to be hypercritical and he regularly withdrew or even destroyed works which did not measure up to his exacting standards. He maintained that 'most composers [wrote] too often and too much . . . [and] revise[d] too little.'⁴² Gordon Jacob⁴³ remembers Howells thus:

[He] was a very fastidious composer and was loath to relinquish efforts to improve his works before submitting them to public performance. This sometimes led to the original idea or inspiration being submerged by over-elaboration and weight of additional notes and afterthoughts.⁴⁴

The *Second Piano Concerto* undoubtedly not only contained the 'seeds of self-destruction'⁴⁵ but also precipitated Howells' withdrawal from composing large orchestral works for some twelve years. He composed the *Paradise Rondal* in 1925 but his next major orchestral composition only appeared in 1937 - the *Fantasia for Cello and Orchestra*. In 1938 he completed the *Concerto for Strings*. During the 1930's Howells also worked on a *Cello Concerto*, but at the time of his death in 1983 it was still incomplete. Throughout this time, however, he continued to compose sacred compositions. His final orchestral work (apart from *Music for a Prince*, which was simply a reworking of an earlier suite) was a *Suite for Strings* (1943) written for St Paul's Girls' School.

41 Spicer, P. Notes to compact disc recording: Hyperion Records Ltd, CDA 66610, 1992. p. 5.

42 Palmer, C. *A Centenary Celebration*. p. 77.

43 Born in London, 1895 and died in 1984. Composer, teacher and conductor. He studied at the Royal College of Music, and from 1926 to 1966 was on the staff as Professor of Theory, Orchestration and Composition. He wrote textbooks on orchestration.

44 Palmer, C. *A Centenary Celebration*. p. 228.

45 Spicer, P. Notes to compact disc recording: Hyperion Records Ltd, CDA 66610, 1992, p. 5.

3.5.2 HOWELLS' CHILDREN

In 1934 Howells wrote a piano work called *A Triumph Tune* which is dedicated 'To Ursula and Michael'. This dedication is of historical interest within the context of the composer's other works, as it was the last work by him to bear this dual dedication. Ursula and Michael were

Howells' only children.⁴⁶ In late August 1935, while the family was on holiday in the Forest of Dean, Michael became seriously ill. This illness proved fatal. Michael died of spinal meningitis on 6 September 1935, at the age of nine.

3.5.3 HYMNUS PARADISI

At the time of Michael's death, Howells was working on an *a cappella* setting of Prudentius' Latin lyric, *Hymnus circa Exsequias Defuncti*, which he completed as a short Requiem (1936) for Michael. It remained unpublished and unperformed until 1980. This Requiem represents the first seeds that later blossomed into his other Requiem, the *Hymnus Paradisi* (1938). Although composed between 1936 and 1938, *Hymnus Paradisi* (which has been acknowledged as Howells' masterwork) lay hidden from the public for over a decade before its first performance in 1950 at the Gloucester Three Choirs Festival, where it was conducted by the composer.

The completion of *Hymnus Paradisi* signalled a significant shift in the compositional genres used by Howells from mainly instrumental works and settings of secular vocal texts to the setting of liturgical and non-liturgical sacred texts.

3.6 ST JOHN'S COLLEGE CAMBRIDGE

During World War Two, Robin Orr,⁴⁷ then Organist and Master of the Choristers at St John's College, Cambridge, was called up for active duty in the Royal Air Force. In the absence of Orr, Howells was appointed as Deputy Organist - from 31 October 1941 to 30 December 1945. This appointment was, in part, responsible for the increased output of liturgical compositions by Howells. Howells used to travel up to Cambridge for the weekends, and Hugo Cole⁴⁸ remembers that Howells 'really loved that life, and was at his easiest and most unmannered there.'⁴⁹

3.7 MUSIC DEGREES AND AWARDS

On 15 December 1934, Howells was awarded his Bachelor Degree of Music by the University of

⁴⁶ Michael was born on 12 April 1926. Ursula was born on 17 September 1922.

⁴⁷ Born in Brechin in 1909. Scottish composer, organist and teacher. Organist at St John's College, Cambridge, from 1936 to 1938. Professor of Composition at the Royal College of Music from 1952 to 1956 and Professor of Music at Cambridge University from 1965 to 1976.

⁴⁸ Born in London in 1917. Composer and writer. He studied at the Royal College of Music with Howells and in Paris with Boulanger. He was a music critic for *The Guardian*.

⁴⁹ Palmer, C. *A Centenary Celebration*. p. 221.

Oxford, after submitting *Sir Patrick Spens* in partial fulfilment of the requirements. In 1937 he was awarded the degree of Doctor of Music. The works he submitted for this degree were his song cycle *In Green Ways* and the *Fantasia for Violoncello and Orchestra*, as well as an essay on *The Precursors of the Mass*. Howells was awarded an Honorary Doctorate of Music by Cambridge University in 1961.

Howells was the recipient of many awards. In 1931 he became the first John Collard Fellow⁵⁰ and in 1959 became the third Life Fellow after Ralph Vaughan Williams.⁵¹ Howells was also elected as an Honorary Member of the Royal Academy of Music (1947), awarded an Honorary Fellowship of the Trinity College of Music (1956), elected an Honorary Fellow of The Royal School of Church Music (1963), given an award by the Bishop of Ely for distinguished service to Church Music (1963) and awarded an Honorary Fellowship from St John's College, Cambridge (1966). One of the most coveted awards received by the composer was a Commander of the Order of the British Empire, which he received in 1953 in recognition of his contribution to music.

Howells remained an active composer until the last couple of years of his life when his memory began to fail. However, his passion for music kept him going:

I have composed out of sheer love of trying to make nice sounds. I [have] written for no other reason [than that] I love music, as a man can love a woman. The one thing now that keeps me alive and makes me want to be alive is that I love music.⁵²

Howells died in London on 23 February 1983 and on 3 June 1983 a Service of Thanksgiving was held at Westminster Abbey.

⁵⁰ John Clementi Collard was a member of the Livery of the Worshipful Company of Musicians. The fellowship made possible by him was held for three years and paid a salary of £300 per annum. (Palmer, *C. A Centenary Celebration*. p. 85.).

⁵¹ Born in Down Ampney, Gloucestershire, in 1872 and died in London in 1958. Composer, conductor and organist. Professor of Composition at the Royal College of Music from 1919 to 1940. He was the conductor of the Bach Choir from 1920 to 1927. He received the Order of Merit in 1935.

⁵² Prizeman, R. *BBC Radio 4 Profile*. British Information Centre. Cassette 384.

CHAPTER 4
STYLISTIC INFLUENCES

University of Cape Town

There are several influences that had a bearing on Howells' writing of sacred music.

4.1 RELIGIOUS ARCHITECTURE

One can begin tracing the roots of his style as early as 1905, when Howells started music lessons at Gloucester Cathedral with Herbert Brewer, the organist there. It was not so much the meeting with Brewer that proved to be influential but rather the cathedral building itself, its living association with the past, the organ and choir, as well as its association with the Three Choirs Festival (the oldest of Europe's music festivals). On his eighty-fifth birthday, Howells, in conversation with Michael Oliver, said:

. . . a boy of five can be very frightened by its Norman pillars as I was. In my teens on the other hand, the shifting light and shade playing upon the great east window put me under a spell and so did the crowded associations of musical events and contact with the long line of English Church Music. In later years making my own contribution to such music my whole mood would be either the Gloucester mood or that of another place so like it, King's College Chapel, Cambridge.¹

Howells' strong love for buildings and the influence they had on his musical thought process can also be seen in the following statement:

. . . my father used to take me week by week on his business trip, which was always on a Thursday, to Bristol, which was not far away from Lydney where I was born, and the first thing he did in Bristol was to go into the church of St Mary Redcliffe, which is one of the most beautiful churches in Great Britain, and there he prayed alongside me . . . and then he would go to his first business and leave me there and I sat looking at this lovely, lovely church and even got to the point of thinking tunes while I was looking . . .²

This interest in architecture was not only on a visual level but was also an integral part of his compositional procedure. Howells felt that it was an important part of his compositional process to discover what the sound in the building 'felt' like:

I have never been able to compose a note of music without either a place or a building in mind. I was commissioned to write a work for St Alban's Cathedral but I did not tell the Dean that one day I, as it were, sneaked into the cathedral of St Alban's as I hadn't been in it for nearly fifty years and there I sat hoping that nobody would recognise the chap who was going to write some music for

¹ Oliver, M. *A Conversation with Herbert Howells for his Eighty Fifth Birthday*. BBC Radio 3, M5927R.

² Ibid.

them. I wanted to hear what it felt like, the feeling of that room in which something of mine was going to be sung.³

From the above statement it is obvious that the visual impact and the ambience played some role in Howells' compositional procedure. Equally, it can be seen from a conversation between Howells, Alec Robertson⁴ and Erik Routley, recorded by the BBC on 28 January 1961, that philosophical, religious or moral issues were *not* considered by Howells when he composed his religious music.

I think of my impressions gained in village churches and parish churches and even more in cathedrals. I remind myself of how very strongly I am indebted to those things and how very much it means to me that I *am* under those influences which are not part of direct instruction either in music, and certainly not in matters of theology. I am in fact just aware that I am doing my daily job as a composer - under stress, very often, of deep feeling, and I am happy to do it to the best of my ability; but not under instruction.⁵

The notes below, which Howells presumably wrote for a lecture, give a good indication of how he viewed cathedrals architecturally as well as spiritually; and this, indirectly, gives one an idea of how these buildings influenced his compositions.⁶ For him, cathedrals were not only the origin or womb of English music but also served to stimulate the imagination, elevating it to a higher level of creativity. Howells constantly alludes to the space within these buildings, and space is an integral part of his compositions. The English cathedral unfolds to him as he wanders through it, never revealing all its facets at a glance. This is also true of his compositions. Howells did not view these cathedral buildings as man's intrusion on the landscape, but rather as a part of nature. The English countryside by its very nature aided this inclusion. By contrast, the French cathedral is, in his view, a majestic object, built to subdue or dominate the surrounding landscape. Howells also appears to have viewed the English cathedral as a place removed from the mundaneness of everyday life, a mystical place. This served to stimulate the imagination and therefore the creativity of an artist.

Our childlike 'architectural' experience of buildings on a larger scale

A portico'd theatre in neighbouring city? Pantomime there -

Pillar'd front. Dark auditorium . . . the spotlight.

Half-defined features . . . evil or kindly?

witches or angels?

synthesis of reality (audience)

³ Prizeman, R. *BBC Radio 4 Profile*. Cassette 384.

⁴ Born in Southsea in 1892. Organist, chorusmaster, critic and broadcaster. Head of Music Talks, BBC, 1940-1953.

⁵ Palmer, C. *A Centenary Celebration*. p. 170.

⁶ The following extract is as Howells set it out.

and fiction (the players)?

The pillars enclosing a portico. Their relative immensity (awe)

These led to one's augmented wonder at Gloucester's pillars

Secular buildings = limited imaginative effect.

(Secular poetry or music goes deeper in 'experience')

Large secular buildings are 'utility' - purposed, a 'public need' . . . And most public purposes are of

limited imaginative action . . .

But the cathedrals, that protrude so immensely out of the Middle Ages, alone raise architecture to the higher peaks of the imagination.

Do we English find our cathedrals strange and foreign?

It isn't because they survive from the days of our undivided European faith (R. Catholic).

It's because of 'the strangeness and monumentality of the greatest art.'

Consider the strange journey of a few yards from

Main Street to Cathedral

in nearly any English city. It involves a transition to something most alien.

Are we remote from the spirit of their builders? -

Are our cathedrals 'abstracted from the faith and spiritual glory by which they were raised?'

Are they just the 'stony eternities' of their architectural grandeur?

The lantern at Ely -

the succession of screens

at Gloucester -

The shadowed recesses on the West Front of Peterborough

(rising above houses, cinemas and stores)-

those gigantic pillars driven

deep into Durham soil -

the marble lines of the Chapel of

the Seven Altars (also at Durham):

those lines that go streaking

upwards beyond the choir.

are these as remote

from us, now, as the

spirit which

made the miracle of

assembled stones at

Karnak, or in

some tropical jungles,

or Stonehenge?

Are we in danger of

losing our appreciation?

. . the creative mind - even in its early

life - intuitively is moved and influenced by magnificence little understood.

Talking - as one must, in any matter touching the attitude of the creative type of mind - of the QUALITY of experience:-

How might an English Cathedral affect one's mind

as compared to (say) a Cathedral in France?

The straight roads, flat landscape of Northern France - open fields for miles.

Step into the great Cathedral (Gothic, prodigious, dignified, majestic, towering above the countryside.). One glance, one vast solemnity: all-in-all impression of nave, pillars, vaulting, transepts, choir, windows, colours.

But in England: green island: ancient winding roads
over range after gentle range of hills:
shutting off, then revealing vista after fresh vista -
a road through parklands, pastures, fields, through
hedges, stonewalls, wood and copse: then
the Cathedrals - in a wide hollow (Winchester)
or rivered plane (Salisbury); high-mounted (Lincoln, Durham)
or domestic (St Asaph) or riverbound (Worcester) - and you
see

Only the Nave at first (Secular)
then a Screen (a barrier, and gateway to - mystery?)
and an organ.

At intersection of Nave and Transepts a sudden
change of style
(Norman Nave + Gothic Chancel at Winchester,
Perpendicular at Gloucester)

After the Screen - the *CHOIR* (a cathedral in itself with a
series of creations of space) -
the altar space, or the presbytery, the ambulatory and
its chapels - these themselves often separated by
more screens: these chapels running on until the
Lady Chapel meets the ultimate East.

Often farther from Nave-screen to East than from West door
to Nave-screen.

Space + space + space! Stand under the Tower. Look up!
- another spatial experience. The central tower seems to
rise up like another cathedral-within-a cathedral illuminated by
arcaded windows, and issuing in magnificent timbered
vaulting (Canterbury: York): and at Ely, the special
glory of the tremendous pillars (at crossing of Nave and transept) spread out
fanwise to support the glory of the lantern - a grand suggestion of
space.⁷

⁷ Palmer, C. *A Centenary Celebration*. pp. 142-144.

4.2 NATURE AND THE GLOUCESTERSHIRE COUNTRYSIDE

Besides the influence of Gloucester Cathedral, Howells was also instinctively aware of the beauty of the Gloucestershire countryside, and he acknowledged its everlasting influence on him and his compositions. Marion Scott's⁸ words on Ivor Gurney are equally true of Howells: that 'his education may be said to have begun with the lovely countryside, the hills and the Severn River',⁹ in fact, the scenery of western England, which also influenced composers such as Gerald Finzi,¹⁰ Gustav Holst¹¹ and Vaughan Williams.¹² The deep-rooted love that Howells undoubtedly felt towards the Gloucestershire countryside can be seen in his *Piano Quartet* (dedicated 'to the hill at Chosen¹³ and Ivor Gurney who knows it') and the string quartet *In Gloucestershire*, as well as in the following passage:

I used to sit with Ivor Gurney on a hill halfway between Gloucester and Cheltenham. There on a clear April day when the visibility was second to none, you could see the whole outline of the Malvern Hills, some thirty miles north of that hill and Gurney said to me one day: 'Look at that outline.' He meant the outline of the Malvern Hills. He said, 'Unless that influences you for the whole of your life in tune-making or tune-writing it's failing in one of its chief essentials', and of course outlines of the hills and things are tremendously important, especially if you are born in Gloucestershire - God bless it.¹⁴

On the 19 January 1917 Howells wrote to his brother Leonard, elaborating on the same topic:

. . . The good-humoured banter, in your note, about the Hill of Chosen, was pleasant. Perhaps the presence of a certain person is not entirely unrelated to the frame of mind which the Hill produces in me: but - and the hour decapitate me if I swear it falsely - the share of that relationship in it is small. For it is, in very fact, a lovely hill, of a very definite and impressive personality, and wondrously changeful withal. I believe I told you that I had written a purely musical work about it? And possibly you wonder how a feature in landscape

⁸ Born in London in 1877 and died there in 1953. Writer on music. Studied at the Royal College of Music from 1896 to 1904. Founded the Society of Women Musicians in 1911.

⁹ Palmer, C. *Herbert Howells: A Study*. p. 18.

¹⁰ Born in London in 1901 and died in Oxford in 1956. Studied under Bairstow at York and with R.O. Morris in London.

¹¹ Born in Cheltenham in 1874 and died in London in 1934. English composer of Swedish descent. In 1890 he joined the staff at the Royal College of Music.

¹² Palmer, C. 'Herbert Howells at 80. A Retrospect.' *Musical Times*. October 1972, p. 967.

¹³ Chosen (or Churchdown) is a hill lying between Cheltenham and Gloucester which, on a clear day, commands a magnificent view of the Malverns.

¹⁴ Prizeman, R. *BBC Radio 4 Profile*. Cassette 384.

can translate itself into musical terms, and be so expressed? The process in my mind was vague: I could not describe, or even discern it entirely - But certain I am, that now the work is done, it is for me a perfectly similar thing (save of course in the means of expression), to the Hill itself. You, or anybody else, would fail to say 'The music is Chosen Hill!', because I believe that 'programme' music (i.e. music which sets out definitively to describe a scene, or sequence of events) is successful only within the minds of its individual creators. Beethoven said that he always composed to a picture; but he strongly insisted that the same music could not produce the *same* picture in two or more separate minds. So it is with my work on Chosen. I listen to it and derive the same emotions that are engendered by my actual presence on the Hill itself: if *you* listened to the work you might think of anything but a Hill. You could hardly see the place, to any advantage, from the trains. That is all the more reason why you must see it properly and leisurely some day. Last Saturday morning I walked to the top of it, stood against that fine old Church, and looked out across the country round the Malverns, and at the Malverns themselves. Five minutes of that view was enough to set the musical part of my brain going. I walked to 'Glengarriff'¹⁵ - and by 2.30 in the afternoon I had begun and finished an Anthem. I have bestowed it on Dr Hugh Allen, of Oxford, and no doubt he will have it sung in New College there, where he is Sub-Warden and Organist of the Chapel. So it is that Chosen affects me. Long ago, even when I was only about ten years old, I remember being similarly impressed by a walk with Father to Viney Hill. My poor little brain tried to fashion sounds when I got home that day: but, of course, it lacked the power to do so. I often wonder what might be the results if children, who are artistically moved by things and events, had the technique which would allow of *their* expressing their conceptions of things. It could add a new chapter to art, I believe; since what they did would be almost wholly lacking in sophistication. And of Art *minus* sophistication we (who begin saying and doing things only when we have already *become* sophisticated) know next to nothing. Folk-songs and Folk-Lore come nearest to the absolutely simple art product. And those things stand in peril of being spoilt by contact with persons who, being themselves so many masses of sophisticated bones, blood, and tissue, ally sophistication of accomplishment with the simple accomplishments of unsophistication! I have been angered many times by this stupid sort of alliance in 'arrangements' of Folk-Tunes. And I saw the same failure and incongruity in an attempt made by some writer to re-tell 'in his own way' an old superstition of Irish Folk-Lore. Damn their stupidities! But of course, sophistication in Art can be beautiful to a very rare degree. If you could only hear some of Bach's Fugues, and some of the later String Quartets of Beethoven, and realise what loveliness can be in super-fine creations of the kind! You no doubt have similar things in the works of some of the rare Painters . . .¹⁶

15 Glengarriff was the Churchdown residence of Dorothy Dawe and her foster-parents.

16 Palmer, C. *A Centenary Celebration*, pp. 49-50.

By 1920, the year in which Howells was appointed to the teaching staff of the Royal College of Music, his reputation as a composer was well established, to the extent that Edwin Evans¹⁷ wrote two articles on his music in *The Musical Times*. It is interesting to note from these articles that, even at this early stage of Howells' career, Evans was able to detect an 'English atmosphere' which he attributed firstly to Howells' lyricism (Evans labelled him primarily a lyricist) and secondly to his Gloucestershire days.

The main characteristics are therefore a lyrical realisation of the beauties that unfold themselves to the eye of a tone-poet amid rural surroundings, a sense of openairishness combined with a feeling for a distance that engenders a strain of mysticism, alternating with a healthy cheeriness which has a different ring from the gaiety of cities.¹⁸

4.3 THE THREE CHOIRS FESTIVAL

The Three Choirs Festival also played an important role during the formative years of Howells' life. As a pupil of Brewer at Gloucester Cathedral, Howells was able to attend the Festivals of 1907 and 1910. Included in the 1907 programme were performances of Elgar's *The Apostles* and *The Kingdom*, Mendelssohn's *Elijah* and *Hymn of Praise*, as well as Handel's *Messiah*.¹⁹ The 1910 festival proved to be even more significant as regards his creative life. Preceding a performance of Elgar's *Dream of Gerontius* was a work by a man described by Brewer as 'that strange man I have heard about from Chealsea. He is going to bring an odd work to do with Tallis'. The work to which Brewer was referring was Ralph Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*. Christopher Palmer, in discussion with Howells, asked, 'Is there any one experience which stands out as a vitally determining factor in your life?' Howells answered:

I think the answer to that would have to be my first encounter with the Tallis Fantasia . . . it was after then that I felt I really knew myself both as a man and

¹⁷ Born in London in 1874 and died there in 1945. Critic. Musically mostly self-educated, except for lessons from his father. Started his career as a financial journalist, but turned to music criticism in 1901. He became an expert on Russian composers.

¹⁸ Evans, E. 'Modern British Composers: VIII - Herbert Howells'. *The Musical Times*. February 1920, p. 88.

¹⁹ An entry in Howells' diary, Thursday, 20 February 1919:

The modern Youth is apt to scoff at great old Handel, and most of all at his *Messiah*. I have done much scoffing of the kind. Tonight I took on a new lease of sense about the work. I had last heard it at a Gloucester Festival in 1907. I heard it tonight at the Shire Hall - taking D[orothy] with me. Much of it is very poor; and no-one ought to listen to the whole of it at one and the same performance. For one can best feed on finer things in it singly. *Surely* is most wonderful, and *Worthy is the Lamb* - and the *Agony* music is most beautiful, and so human. I am glad I've heard it again; it has brought me a stricter and more just estimate of the work. And it has pointed out how much of it is meretricious. One must never go to it again as a whole: but it is a blessed thing in parts. (Palmer, C. *A Centenary Celebration*. p. 76.)

an artist. It all seemed so incredibly new at the time but I soon came to realize how very, very old it actually was, how I'd been living that music since long before I could even begin to remember.²⁰

This was Howells' first encounter with both Vaughan Williams and his music. The two men subsequently met while Howells was studying at the Royal College of Music, but it was only after the First World War that their acquaintance deepened into a firm and lasting friendship.

4.4 GURNEY AND STANFORD

During their time at Gloucester Cathedral, Howells and Gurney became close friends. As previously mentioned, Gurney's knowledge of literature was both 'prodigious and profound' and much of this knowledge was passed on to Howells. Gurney, who did not get on well with Brewer, decided to go to London in order to study with Charles Villiers Stanford at the Royal College of Music. It was Gurney who was later responsible for encouraging Howells to continue his studies with Stanford. Howells said:

I knew nothing of Stanford until Ivor Gurney fired me, in 1911 with the idea that one's only salvation lay in South Kensington.²¹

Howells studied with Stanford from 1912 to 1917 and it was he who perceived in Howells' work a marked talent for writing for the human voice. This ability can, to some extent, be attributed to the technical knowledge he must have acquired in pre-Gloucester days as accompanist to the Lydney Male-voice Choir, as well as to the innate sensitivity he felt towards the English language.²² It is well known that Stanford had a dominating personality, but the fact that hardly any of Howells' compositions show any direct influences of Stanford's style is without a doubt a tribute to the latter's teaching methods.

So to what extent did Stanford's teaching and compositional style influence Howells' own writing? In studying Stanford's treatise *Musical Composition* (published in 1911) one finds a fundamental similarity between both composers' philosophy, approach to melody, harmony and counterpoint and the melodic style:

The simultaneous presentation of two melodies which fit each other is at once a musical invention; and when a third and a fourth melody is added to the combinations, the result is what is called harmony. To speak of studying harmony and counterpoint is, therefore, to put the cart before the horse. It is counterpoint which develops harmony, and there is no such boundary-wall

²⁰ Palmer, C. *Herbert Howells: A Study*. p. 17.

²¹ Howells, H. 'Charles Villiers Stanford'. *RMA Proc* 79(2), 1952-3, p. 19.

²² Spearing, R. *HH: A Tribute to Herbert Howells on his Eightieth Birthday*. p. 10.

between the two studies as most students imagine. Harmony which results from the well-written combination of melodies will always be interesting both as a whole and in its separate parts . . .²³

A letter written to Christopher Palmer by Dr Gordon Jacob in August 1983, reminiscing on his time spent studying composition under Stanford, throws more light on the importance Stanford attached to study of polyphonic writing:

He insisted on a thorough study of Palestrina's Masses. My first terms with him were occupied by this and I have never ceased to be grateful for it as a basis for contrapuntal style in its pristine purity.²⁴

It is also interesting to note that one of the most heavily-marked books in Howells' collection was R.O. Morris²⁵ *Contrapuntal Technique in the 16th Century*.

Other rules Stanford taught which obviously influenced Howells' style of writing are:

- (1) Write a melody in intelligible sentences, logical and clear in tonality, and to that melody write a good bass.
- (2) Found your melodies on the diatonic scale, and treat chromatics as reinforcements and decorations only, until your themes move easily in diatonic intervals.
- (3) This [ie the spontaneous workings-out of the well equipped and disciplined brain] is the only art which will live and tell upon generations of men, and without it music is a barren wilderness. It is only attainable by men of inventive power, who have worked steadily, without faltering or taking their hand from the plough, to bring their workmanship to the greatest perfection possible. When an artist, who has made a design for mosaic, proceeds to put his picture together, he must make his tesserae so even-edged as to fit easily to each other; if the edges are rough and unfinished, he will not improve the effect of his design by hammering them together and chipping them; nor can he excuse such methods by pleading that the mosaic picture is so far off that no one will see the flaws.²⁶

²³ Stanford, C. V. *Musical Composition*. p. 6.

²⁴ Palmer, C. *A Centenary Celebration*. p. 55.

²⁵ Born York in 1886 and died London in 1948. Teacher and composer. On the staff of the Royal College of Music, London, from 1920 to 1926. On the staff of the Curtis Institute, Philadelphia, from 1926 to 1928.

²⁶ Stanford, C. V. *Musical Composition*. pp. 34, 48.

When looking at Howells' choral compositions the magnificent craftsmanship in his writing as well as the thoroughness and detail in every area of his compositions, is evident - they are without a doubt 'flawless mosaics'.²⁷ David Willcocks²⁸ once aptly compared him to the

medieval craftsman who takes enormous pains to fashion in stone some angle right up in the triforium of a cathedral, where it may never be seen; but he does it for the love of it. Sometimes I feel that Herbert Howells lavishes *his* love in music by including some felicitous little counterpoint in some inner part which may never be heard - but *he* knows it's there.²⁹

Dr Jacob's letter also throws some light on Stanford's teaching techniques as well as what he felt a young composer ought to know:

I went to Stanford near the end of his life and though he was not old by present-day standards he was not very strong physically, in fact he was in failing health. I had been through the 1st world war, first in the ranks & later as a junior officer, and knew what I wanted. Therefore when I soon discovered that S. was a man steeped in musical tradition (German) and with no sympathy with contemporary music such as Debussy, Ravel, Stravinsky etc., I found it was a waste of time to show him what I was really trying to write, as he dismissed it as ugly and valueless; instead I used to take him things written in unreproachably 'correct' idiom, and greatly benefitted by his criticisms. Though his musical horizons were greatly limited, & he hated Strauss and the composers mentioned above among many others of non-academic tendencies, he was a thoroughly professional composer, and possessed of poetical & imaginative qualities of a high order. His interest in his native Irish folk-music showed in his best music and considerably diluted the Brahmsian atmosphere . . .

He scolded me sometimes for succumbing to 'measles' (i.e. freer harmonic idioms) before I adopted the attitude indicated above. . . . After all a composition teacher cannot teach his pupils to be original and they have to find their own idioms & styles for themselves. Stanford's best pupils did this, showing him to have been a good teacher.³⁰

²⁷ Palmer C. *A Centenary Celebration*. p. 57.

²⁸ Born in Newquay in 1919. Conductor, organist, composer and teacher. Organist of Salisbury Cathedral from 1947 to 1950 and Worcester Cathedral from 1950 to 1957. Director of Music, King's College, Cambridge, from 1957 to 1973.

²⁹ Palmer, C. *A Centenary Celebration*. p. 57.

³⁰ *Ibid.*, p. 54.

Howells never had to compose two different types of music, one being for Stanford and the other what he really wanted to write - his 'own' music, his 'real' music, could suit both purposes and serve both masters.³¹

It is also interesting to note here that Howells studied Stanford's approach to the text in his setting of the *Stabat Mater*, before embarking on his own form of the work in 1963 - of this Stanford would have undoubtedly approved.

Stanford had the following to say about a composer being aware of his surroundings:

The composer must be as well equipped in his literature as the poet and the philosopher. He will not preserve his freshness unless he keeps his ears open and his brains alive to all that is going on around him. The inventions of others will often strike sparks out of himself, will broaden his sympathies and widen his horizon. The two greatest historical examples of eternal freshness and youth in musical history are Haydn and Verdi. They were never too proud to learn from their contemporaries, or even from those junior to themselves, and they are a standing and everliving proof that the absorption of all that is best in men's work only means to the man of genuine invention the accentuation of his own individuality.³²

This philosophy was one to which Howells adhered. One needs only look at the literary relationship Howells shared with Gurney, the influence this had on his choice of texts, and the excitement he felt on discovering Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*, as well as the influence it had on the development of his personal sound.

In an article written by Howells to commemorate the fiftieth year of Stanford's death, he had the following to say about his teacher and fellow musician:

One can seek the opinions of several high-powered men who had been among the C.V.S. pupils - all differing; some, indeed, almost destructive and easily misunderstood in the use of what one might call the terms of inverted tribute. But in all their opinions there would abide recognition of the one over-riding factor in any supreme teaching - the deep imaginative sympathy and ability to guide the development of a pupil's individual and utterly personal gifts, and to do so without detriment to that individuality. Stanford had that power.³³

31 Ibid., p. 58.

32 Palmer, C. *A Centenary Celebration*. pp. 58-9.

33 Howells, H. 'Charles Villiers Stanford - Fifty years after.' *English Church Music*. 1974, p. 6.

Through Stanford, Howells obtained a solid grounding in modal counterpoint which was acknowledged in an article on *The A Cappella Music of Herbert Howells* written by A. Eaglefield Hull in February 1920:

Howells came into his studentship at the time when the revolutionary contrapuntal ideas of Stanford at the RCM, Allen at Oxford, Kitson³⁴ at Dublin, and Tovey³⁵ at Edinburgh were even bearing fruit. These ideas put the musical carpentry of so-called strict counterpoint with its five pigeon-holed species on one side altogether and substituted for it modal counterpoint founded on the actual composition of the fifteenth and sixteenth century composers . . . Howells evidently had a thorough training in modal counterpoint, and I regarded him as one of the best modern exponents and justifiers of the method.³⁶

From Stanford, Howells also learnt the importance of stylistic consistency and the careful use of phrasing indications. Howells once related the following story to illustrate the reason why he was always meticulous about rests, dynamic markings and phrasing. It also gives us an insight into Stanford's teaching techniques which allowed him to keep his own personality in the background, thereby allowing the students to develop:

In my very first lesson we stood at the windows of his room, from which in those days we could see across to the Imperial Institute as it then was, and he discoursed on architecture, particularly on windows. He then sent me away to write the first movement of a string quartet, which I did and was duly pleased with. I took it to him. He read it through in complete silence as was his wont, and then said to me 'I see that our first lesson was entirely in vain. No windows - not a single rest anywhere.'³⁷

Edwin Evans, in an article in *The Musical Times*,³⁸ makes reference to Howells' fondness for what he terms 'modal inflections', regarding them as a superficial feature and not the essence of his Englishness. Whether or not they are part of his Englishness, his use of modes and their effect on his harmony is one of the points central to the understanding of his musical language. Howells'

³⁴ Born in Leyburn, Yorkshire, in 1874 and died in London in 1944. Organ Scholar of Selwyn College, Cambridge. Organist of Christ Church Cathedral, Dublin from 1913 to 1920. Professor of Music at the University of Dublin.

³⁵ Born in Eton in 1875 and died in Edinburgh in 1940. Composer, pianist, conductor, teacher and writer.

³⁶ Eaglefield Hull, A. 'The A Cappella Music of Herbert Howells.' *Musical Opinion*. February 1920, p. 373.

³⁷ Palmer, C., *Herbert Howells: A Study*. p. 12.

³⁸ Evans, E. 'Modern British Composers.' *The Musical Times*. February 1920, p. 88.

lifelong fascination with modes can be traced back to two sources, his love of Tudor³⁹ music, and folksong.

4.5 TUDOR MUSIC

Howells acknowledged a life-long attraction to the Tudor period and its music:

. . . All through my life I've had this strange feeling that I belonged somehow to the Tudor period - not only musical but in every way. Ralph Vaughan Williams even had a theory that I was the reincarnation of one of the lesser Tudor luminaries.⁴⁰

A comment made by Howells to Richard Morrison regarding this so called 'Tudor influence' is revealing:

I believe music written today can be a commentary on, or a recreation of, the music of the past, and still say something important . . . As for me, I once asked Vaughan Williams: 'Do you believe in the transmigration of souls? I think you and I are Tudor composers, writing twentieth century music - that's how strongly I feel this link with old music.'⁴¹

Howells' feelings regarding both the past and the present, and the anchoring role they played within his being, are summed up in the following passage:

The Past is *clear*, the Present *confused*. The Great Writer or the Great Composer is he who can master the Present through the wisdom of the Past . . . *Grip on the Past* is the *anchorage* in this storm; it is the key to the present; it feeds the humanity of the artist.⁴²

Vaughan Williams and his *Fantasia on a Theme by Thomas Tallis* is perhaps the most overt link between Howells and the late Renaissance style. It is probable that during his time at Gloucester and Salisbury Cathedrals Howells heard numerous Renaissance church works being performed, which further fostered his interest in Renaissance music. His early *Mass in the Dorian Mode*, written during this period, in 1912, bears an affinity to Palestrina's masses. Howells also believed

³⁹ Tudor composers were those active during the reign of the Tudor monarchs (from 1485 to 1603). The Tudor period is an English subsection of the Renaissance. Although the works of the later Tudor composers display general characteristics of the late Renaissance style, they still display a peculiar 'Englishness' in their works, by virtue of the presence of technical features such as long, overlapping phrases.

⁴⁰ Palmer, C. *Herbert Howells: A Study*. p. 11.

⁴¹ Morrison, R. 'Howells: Recapturing Tudor Musical Spirit.' *Classical Music Weekly*. 22 October 1977, p. 8.

⁴² Palmer, C. *A Centenary Celebration*. p. 141.

that the very first line of Palestrina's *Stabat Mater* embodied all that is perfection in sacred music, and he tried to capture something of this in his own setting of the same text for chorus and orchestra,⁴³ written in 1963. Throughout his life Howells was also involved in the study and preservation of Tudor music. After the publication of Howells' *Piano Quartet* by the Carnegie Trust he was appointed to their editorial committee which was responsible for the publication of a series on Tudor Church Music, serving as assistant to Dr Terry.⁴⁴ From 1958 to 1968 he also presided over the Plainsong and Medieval Society. Howells' thesis for his degree of Doctor of Music was a study of the precursors of the Mass.

4.6 FOLKSONG

The influence of folksong on the music of Howells was on a secondary rather than a primary level. Howells was never an active collector of folksongs and rarely quoted them in his compositions. An exception is *Triumph Tune* for piano, which was dedicated 'To Ursula and Michael'. He did, however, find himself at one with the mood and spirit of folksongs. What attracted Howells to Tudor music undoubtedly also attracted him to folksong; its modal colouring, the rhythmic variability and the constant irregularity of melodic phrase structure. Folksong elements were one medium through which he was able to express his peculiarly English sound. Howells, in an article written by Katharine Eggar,⁴⁵ had the following to say about the influence of folksong on compositions:

The most that influence should be permitted to do is [1] to put one into its own genial mood [2] to impart its own 'inflections', as it were [3] to find itself logically developed in a manner that is always inherent in it (at its best) in a way that it has rarely been able to enjoy because of its almost continuous servitude to dance-schemes and metrical verse. . . . But, freeing our minds from that tyranny of dance and verse, I even believe that we shall only get the best out of folk music through its own choice of developing and expanding in what we generally call 'organised' music. When you dwell for a moment on the possibilities of any really fine folktune, you may be struck with the thought that the eternal A.B.A. of it (despite a limited sort of adequacy) is the real curse (if there be one) of folk music.⁴⁶

⁴³ Webber, N. 'Herbert Howells at 85'. *Music and Musicians*. October 1977, p. 26.

⁴⁴ Richard Terry was born in Ellington, Northumberland, in 1865 and died in London 1938. Organist, conductor, composer, and scholar. Organist at Downside Abbey 1896 to 1901. While at Downside he revived church music by early English composers (amongst others Byrd's Masses for 3 and 5 voices). Organist and Director of music of Westminster Cathedral from 1901 to 1924, where he continued to revive Tudor music and raised the standard of choral singing to new heights.

⁴⁵ British writer on music.

⁴⁶ Eggar, K.E. 'Herbert Howells on Modern Composition.' *The Music Teacher and Piano Student*. 16 January 1923, p. 214.

Howells also remarked that his

. . . interest in folk music was perhaps more for its modal colouring than for its human associations. We [Howells and Vaughan Williams] felt we needed to write in these modes and in the pentatonic scale; there was no question of our using them simply because they were novel.⁴⁷

Several sources⁴⁸ argue that Howells' supposed Celtic origins and his association with composers of a similar background (Vaughan Williams, Stanford and Delius, to name but a few) have influenced the role that folksong played in his writing. To the Celt, roots, and thus traditions which perpetuate these roots, are tremendously important. The folksong is one way of passing on knowledge of Celtic origins. It is also argued that the type of sound which Howells produces could be explained as Celtic - 'a certain dreaminess, a remoteness, a feeling for poetic nuance, for texture, for sensuous beauty of sound'.⁴⁹ Furthermore the modal flavour of his melodies could be labelled as characteristic of Celtic folksong. However, most arguments seem somewhat tenuous as, firstly, Howells never acknowledged his Welsh ancestry, even though his name is Welsh in origin. Secondly, for it to be an influence on his writing Howells would have had to be far more conscious of this ancestry than has been suggested by the sources consulted for this study. Furthermore, the composers with whom Howells associated would also have had to have been consciously aware of the influence of their Celtic background for it to have influenced Howells at second hand, which evidently was not the case.

4.7 VAUGHAN WILLIAMS

It is commonly implied that Vaughan Williams and Howells were kindred spirits musically. However, although they shared a common interest in folksong, Tudor music and modality, a comparison of their music reveals important differences in style and outlook. Vaughan Williams and Howells both composed abundantly for the Anglican church, the former mainly for festivals and state occasions, the latter contributing to the day-to-day cathedral liturgy.⁵⁰ Vaughan Williams' musical output is varied in genre and mood. He wrote everything from choral works to operas and symphonies and the moods range from dramatic to introspective. Howells, on the other hand, composed neither symphonies nor operas, saying in an interview with Michael Oliver:

Never. I've never wanted to [write a symphony]. I've never wanted to write an opera, and that is not an intellectual stamp on it. But I don't think I could do it

⁴⁷ Palmer, C. *Herbert Howells: A Study*. p. 12.

⁴⁸ Palmer, C. *A Centenary Celebration*. pp. 136-8.
Hodgson, P. *The Music of Herbert Howells*. p. 22.
Bird, E. *The Instrumental and Choral Music of Herbert Howells*. MA Dissertation. p. 13.

⁴⁹ Palmer, C. *A Centenary Celebration*. p. 136.

⁵⁰ Sharp, G.B. 'Herbert Howells'. *Church Music*. October 1972, p. 10.

[write a symphony] in the way . . . [that] would justify . . . [my] calling it a symphony.⁵¹

Besides this, Howells' compositions are generally smaller in scale and more introspective than those of Vaughan Williams.

Although both Howells and Vaughan Williams had an affinity for modes and both subscribed to the philosophy of an indigenously derived musical language, they each developed their own particular dialect of this language.

4.8 THE DEATH OF HOWELLS' SON, MICHAEL

In an article on Howells in 1977,⁵² Nicholas Webber commented on Howells' acceptance of his advancing years and the inevitability of death. In his discussion with Howells, he noticed that Howells constantly alluded to the finiteness of life. He noted that 'this dwelling on an after-life was by no means an irrelevancy'⁵³ as it had influenced both Howells' private and his professional life in two distinct ways.

Firstly, the loss of a child to any parent is a devastating experience, especially if the child was the apple of the parent's eye. This was the case with Herbert Howells. Michael, his younger child and only son, died suddenly on 6 September 1935 of spinal meningitis, while on holiday in the Forest of Dean. The events of the last few days of Michael's life are movingly noted in Howells' diary:

Tuesday 3 Sept: We went to Lydney, the Primrose Hill walk . . . M[ick] complained of being unwell on way home. He was early to bed.

Wednesday 4: Mick's coming to our room in early morning - temperature - bad back. Dr Nanda sent for . . . Dr N came at 2.30 - chill? To [?] for medicine at 9 o'clock in Taylor's car.

Thursday 5: Mick worse. Dr N at 11.15. Orders for London Ambulance and Cheltenham Flier - London - Dr Dowling. Nursing home - Dr Hunt. Fearful anxiety.

Friday 6: Nursing home at 8.45 - Dr H at 9am. With M most of morning - lunch with Scotts - M again at 2.30 - grave change - Mrs Fisher came - Mick worse always - Dr H & pm. Hope, then despair . . . Mick died at 10.40 pm

51 Oliver, M. *A Conversation with Herbert Howells for his Eighty Fifth Birthday*. BBC Radio 3, M5927R.

52 Webber, N. 'Herbert Howells at 85.' *Music and Musicians*. October 1977, p. 24.

53 Ibid.

Saturday 7: Dr Fisher went to Registry with me to get certificate for Mick. We had gone first to 5 Collingham Gardens, where I saw M for a brief moment. Mick came home at 11pm, to rest in his own room at 'Redmarley'.

Sunday 8: . . . Arthur Benjamin called in afternoon - a lovely soft sunny day. At about midday D and I looked our last on Mick, in his own room where he lay . . .

Monday 9: . . . went to Gloucester by the 9.15 Paddington to arrange for M's burial. Herbert Sumsion⁵⁴ drove us first to Twigworth to see Canon Cheesman,⁵⁵ then to Glos cemetery - but we all hated the place; and so went back to ask for ground at Twigworth; and Canon C kindly agreed . . .

Wednesday 11: They came for Mick at 8.30am, and we watched him set out for Gloucestershire and Pearce - going by road, through Oxfordshire and over the Cotswold. We followed by 10.45 train from Paddington, and went straight to Twigworth: and so took leave of him . . .⁵⁶

The initial result of Michael's death on Howells was the drying up of all his creative wells. This we see in the letter written by Howells to Diana Oldridge just one week later:

. . . it was something good - anyhow - to find flowers for beloved Mick and your note to us. Bless you for them.

But I feel too frozen up to write - at any rate yet - I wish I could comfort D - Keep us in mind for a long time. And if sometime you're driving past Twigworth, go and greet what was Mick.⁵⁷

From entries in Howells' diary dated Saturday 11 and Sunday 12 January 1936 it can also be seen what an effect Michael's death had on his daily life as well as the agony the family was feeling at their loss:

Saturday 11: Every visit to Mick is a 'hail and farewell!' This morning, in weather swept clean and blue of miraculous visibility, D and I went alone. The sense of rains and saturation depressed us⁵⁸ . . . and the coming away was the harder because today we would be leaving him in beloved Gloucestershire, and going ourselves back to London, where . . . apart from Barnes he knew and

54 Born in Gloucester in 1899. Organist, conductor and composer. Professor of Harmony and Counterpoint at the Curtis Institute, Philadelphia, from 1926 to 1928. Organist and Choirmaster at Gloucester Cathedral from 1928 to 1967.

55 Vicar of Twigworth. He married Herbert and Dorothy at Twigworth in 1920.

56 Palmer, C. *A Centenary Celebration*. p. 93.

57 Ibid., p. 94.

58 Michael's grave kept on being flooded. This distressed Herbert and Dorothy to the extent that they had him re-buried in a drier plot.

loved . . . there is no consolation for us. From now on Gloucestershire matters even more than it ever did - and with hearts there (with Mick and the places most beloved) the 'Cheltenham Flier' was a sort of spiritual-murderer-on-wheels for at least 3 people in it today.

Monday 13: London after Gloucestershire is a cruel exchange: London without Mick is hard for all 3.

Tidying a study is wearying to the brain and destructive of peace-of-mind (why?). And today I was back at College. One so often curses routine - but it is a barrier (of sorts) between one's self and morbidity: and it has power to push the mind from brooding.⁵⁹

Michael's death affected Howells profoundly. As late as 1979, Howells was still remembering the anniversary of his death, as can be seen from an entry in his diary: 'Mick's 44th anniversary of leaving us. God rest him for ever.'⁶⁰ Michael's death naturally evoked a deep longing within Howells. His subconscious faith,⁶¹ and not the Church *per se*, was able to assuage part of this inner longing. The writing of church music may also have had a cathartic effect. Faith and music together must have provided a semblance of peace.

The effect on his musical composition was to elevate to a higher level all the elements that had been previously been present in his writing. His works became a physical manifestation of the spiritual longing. Michael's death seems to have enhanced Howells' ability to express himself as a composer. His compositions after this bereavement seem to have a far greater depth and richness than previously.

For three years after Michael's death Howells composed no new works but the work that followed, *Hymnus Paradisi*, not only reflected the loss Howells felt but also contemplated the life hereafter.

I had written it when my son died because I was so frozen and such a bore I should think to all my intimate friends because I was frozen mentally. My young daughter, Ursula the actress said to me one day, 'Why don't you write some music about Mick?' and I thought about it and I thought it was a good idea and in that way it was a private document, almost a miracle document on my part. I suppose the death of this son of mine hit me more than anything else ever did, so I went away and wrote it in 1938 and I kept it until 1950 when I

⁵⁹ Palmer, C. *A Centenary Celebration*. p. 96.

⁶⁰ Palmer, C. *A Centenary Celebration*. p. 125.

⁶¹ In 1992, in conversation with the composer's daughter, Ursula, the author broached the subject of Howells' faith. She expressed the opinion that her father was not overtly religious but that he did have a belief in God and in the place of the church in the order of things.

conducted the first performance at the Gloucester Festival. For in an odd way, it did the trick.⁶²

The second way in which this contemplation of death and life after death influenced his life was in his conscious decision to devote himself primarily, and towards the end of his life exclusively, to church music. This return to church composition can be seen as cyclic, as it was the church that provided his initial inspiration.⁶³

Gustav Mahler⁶⁴ said 'We do not compose, we are composed'⁶⁵, meaning that the element of choice is to a certain extent removed from the composer - what permeates our being from our surroundings and what we bring to a composition ourselves is beyond our control. Howells openly acknowledged that people, places and things had an influence on his writing. But there is also an element in his compositional style that is peculiarly his own. It is the amalgam of these two elements which results in the unmistakable 'Howells sound'.

⁶² Oliver, M. *A Conversation with Herbert Howells for his Eighty Fifth Birthday*. BBC Radio 3, M5927R.

⁶³ Webber, N. 'Herbert Howells at 85'. *Music and Musicians*. October, 1977, p. 24.

⁶⁴ Born in Kalist, Bohemia, in 1860 and died in Vienna in 1911. Composer, conductor and pianist.

⁶⁵ Palmer, C. *A Centenary Celebration*. p. 212.

CHAPTER 5
STYLE
OF THE
ANTHEMS

University of Cape Town

This chapter is not intended to be an exhaustive analysis of Howells' style, but rather a discussion of some salient aspects of his musical language.

In 1910 Howells heard Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*.

I think if I had to isolate from all the rest, any one impression of a purely musical sort that mattered most to me in the whole of my life as a musician, it would be the hearing of that work - not knowing at all what I was going to hear, but knowing what I had heard, I should never forget.¹

It is possible to speculate that until hearing the *Fantasia*, Howells was seeking to develop an idiom that would express his tonal and sonorous ideals. The *Fantasia* was the catalyst that allowed Howells to begin unveiling his own musical vocabulary. That his first surviving choral composition *Ev'n such is Time* (1913) was composed *after* hearing the *Fantasia* for the first time supports this hypothesis. Furthermore, it pointed Howells to the style of the Tudor composers which was, using his own contemporary adaptation, to play such an important role in his musical style. (Howells was familiar with the music of the Tudor composers: it is probable that he had heard many Tudor church works performed while at Gloucester and Salisbury Cathedrals.)

Throughout his anthems Howells quite naturally and unaffectedly re-interprets archaic conventions of texture and form in terms of his personal contemporary language². Howells uses imitation which is almost never real or tonal but in which the rhythm and contour of the line is retained in order to create the impression of a quasi-Renaissance point of imitation³. Melodically he also makes reference to the modal sound of the period, without always using the actual old church modes, through the regular use of the subtonic (the flattened seventh). In fact, most aspects of his melodic style seem to be a retrospection on the Renaissance period. Most of Howells' anthems seem to be based on conventional classical forms, in particular binary and ternary forms. Howells does not however apply these forms in the classical manner which would entail thematic development, manipulation and recapitulation. Instead he uses them as a point of departure, often dividing each section into smaller subsections and uses texture and text as structural devices. He sometimes even demarcates the beginning of sections with a 'head-motif:' the repetition of a chordal and/or rhythmic pattern or progression that serves no other purpose in the composition except to demarcate the beginning (or end) of a section. Expansion within each of the sections of these basic forms is almost unlimited, with other forms such as another internal binary structure, a responsorial, or episodic form subdividing the principal sections.

¹ Prizeman, R. *BBC Radio 4 Profile*. British Music Information Centre. Cassette 384.

² Palmer, C. *Herbert Howells: A Study*. p. 44.

³ 'In motets of the 16th century, *point of imitation* means a section of the polyphonic texture in which a single subject, connected with a small division of the text, is treated in imitation.'
Apel, W. *Harvard Dictionary of Music*. p. 683.

5.1 MELODIC STYLE

Howells' writing displays many characteristics which are typical of Tudor compositions. Their fundamental influence is particularly evident in his melodic writing.

5.1.1 VOCAL LINE

The characteristic curvilinear shape of the Tudor vocal melodic line⁴ is present in Howells' anthems. This shape is evident in the earlier anthems such as *A Spotless Rose* (1919), and is seen, though to a lesser degree, in the later works such as *I Would be True* (c. 1978).

Example 5-1

A Spotless Rose: Bars 1-4.

A Spot-less Rose is blow - - ing
sprung from a ten - - - der root,

Example 5-2

I Would be True: Bars 27 - 30.

I would be friend of all, the

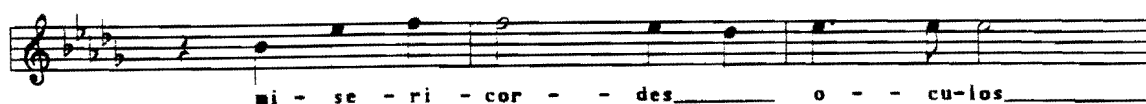
A second Tudor characteristic is the relatively long time value at the apex of the melodic line. This results in that note being accented. An example of Howells' application of this technique is seen in the anthem *Salve Regina* (1915).

(See following page for example.)

⁴ '... a series of carefully proportioned curves in which ascending movement is balanced by descending.'

Do - - mi - nus De - us Sa - - - ba - oth

Example 5-3

Salve Regina: Bars 49-51.

This note of a longer duration was expanded by Howells in later compositions into a melismatic figure, as seen in the following example from the anthem *I would be True* (1978). Also apparent here is the already mentioned curvilinear direction of each phrase.

Example 5-4

I would be True: Bars 27-34.

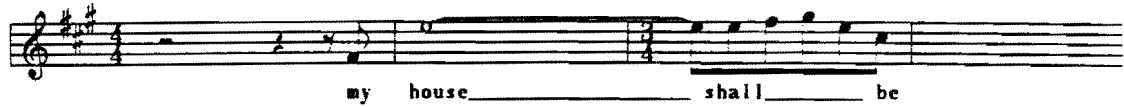
A general trend during the Renaissance was to begin phrases with note values relatively longer than the others within the phrase. Howells employs this technique extensively in his early works, especially those written for Dr Terry of Westminster Cathedral, London. He does not always apply this technique exactly: at times he begins the phrase with a short upbeat which then moves on to the longer note value. These initial longer note values are used to a lesser degree in his later works.

Example 5-5

Nunc Dimittis (1914): Bars 31-34.

Example 5-6

Coventry Antiphon (1961): Bars 4-6.



5.1.2 INTERVALLIC USAGE

Elements of the Renaissance approach to intervallic usage are also seen in Howells' anthems:

- i In the mature Renaissance style melodic leaps of a fourth or more were usually followed by movement in the opposite direction, generally by step. In an analysis of a cross-section of Howells' anthems the trend is for the note after the leap to resolve within the leap itself, though not necessarily by step. (Figures are given as percentages.)⁵

Table 1: Resolution of Melodic Leaps of a Fourth

Name of Composition	Resolution of fourth	
	Within	Outside
Nunc Dimittis	75.00	25.00
Here is the Little Door	73.91	26.09
A Spotless Rose	54.55	45.45
Sing Lullaby	80.76	19.24
My Master Hath a Garden	66.67	33.33
My Eyes for Beauty Pine	66.67	33.33
When First Thine Eyes Unveil	84.22	15.78
Like as the Hart	60.00	40.00
O, Pray for the Peace of Jerusalem	80.00	20.00
Long, Long Ago	59.62	40.38
Behold, O God Our Defender	50.00	50.00
A Hymn for St Cecilia	53.33	46.67
A Grace for 10 Downing Street	75.00	25.00
The Fear of the Lord	74.35	25.65
Come, My Soul	68.18	31.82
Average	68.15	31.85

⁵

Refer to the Preface (p. 3) for an explanation of the selection of Anthems used for analysis.

- ii As is characteristic of Renaissance melodies, Howells tends to approach intervals of a fourth or more by a note within the leap, unless this leap comes at the start of a phrase. There are a few anthems that are contrary to the trend. A deeper study of these anthems may perhaps explain this deviation from the norm. (Figures are given as percentages.)

Table 2: Direction of Approach to Intervals

Name of Composition	Approach to Interval	
	Within	Outside
Here is the Little Door	82.35	17.65
A Spotless Rose	75.56	24.44
Sing Lullaby	25.00	75.00
My Master Hath a Garden	100.00	0.00
My Eyes for Beauty Pine	66.67	33.33
When First Thine Eyes Unveil	55.17	44.83
Like as the Hart	33.33	66.67
O, Pray for the Peace of Jerusalem	67.86	32.14
Long, Long Ago	45.45	54.55
Behold, O God Our Defender	62.96	37.04
A Hymn for St Cecilia	62.06	37.94
A Grace for 10 Downing Street	53.58	46.42
The Fear of the Lord	56.90	43.10
Come, My Soul	40.00	60.00
Antiphon	68.62	31.38
Average	59.70	40.30

- iii Consecutive ascending (and a few descending) leaps are found. In the Renaissance the larger of the two generally comes first. This is also mostly also true of Howells' writing.

In the Renaissance the three notes that comprise the two leaps would be triadically related. In Howells, these two leaps are also frequently triadic, but they would sometimes involve two perfect fourths or would even outline a seventh chord. There are very occasionally combinations of intervals which add up to an octave or more.

(See following page for table)

Table 3: Frequency of Triadic Intervals

Date	Name of Composition	3rd - 3rd	3rd - 4th	3rd - 5th	3rd - 7th	4th - 3rd	4th - 4th	5th - 3rd
1919	A Spotless Rose	4			1			
1923	My Master Hath a Garden					6		
1925	My Eyes for Beauty Pine							2
1925	When First Thine Eies					1		
1941	Like as the Hart	2		1				
1941	O, Pray for the Peace	2						
1948	Where Wast Thou?	8	2			3	3	
1951	Long, Long Ago					2		
1952	Behold, O God		1					
1960	A Hymn for St Cecilia	3		1		1		
1972	Now Abideth Faith, Hope	1		1		1	1	
1976	The Fear of the Lord	2						1
1977	Come, My Soul	4						
1977	Tryste Noel	7	1					
1977	Antiphon	5						
c.1977	Sweetest of Sweets	8						
c.1978	I Would be True	1	1					

During the Renaissance melodies moved mainly by step, as it was believed that this afforded the smoothest flow of the vocal line. Jumps of a third or more were used, but not as frequently, and they were used rather to add variety to the melodic line.

Again, Howells utilised a Renaissance principle. Analysis of a cross-section of the intervals used in his anthems shows that stepwise movement is used well over fifty percent of the time (64.45%). As the interval increases in size its frequency of use decreases. Chronologically, there is a decrease in the use of seconds and an increase in the use of thirds, fourths, fifths, sixths, sevenths and octaves.

(See following page for table)

Table 4: Intervallic Frequency

Name of Composition	Date of Composition	Horizontal Intervals as Percentages						
		2nd	3rd	4th	5th	6th	7th	Octave
Here is the Little Door	1918	69.19	20.36	5.59	1.80	2.52	0.00	0.54
A Spotless Rose	1919	71.88	18.15	5.94	2.68	0.60	0.15	0.60
Sing Lullaby	1920	75.86	17.28	5.35	0.95	0.56	0.00	0.00
My Master hath a Garden	1923	68.67	22.29	5.42	3.62	0.00	0.00	0.00
My Eyes for Beauty Pine	1925	63.75	25.00	1.25	10.00	0.00	0.00	0.00
When first Thine Eyes	1925	75.28	14.32	7.80	1.95	0.65	0.00	0.00
Like as the Hart	1941	62.86	29.64	3.57	3.21	0.00	0.36	0.36
O Pray for the Peace	1941	66.10	20.56	7.63	4.25	1.28	0.00	0.21
Long. Long Ago	1951	58.23	29.72	7.88	2.38	1.04	0.30	0.45
Behold. O God	1952	55.06	22.83	7.97	7.97	2.54	1.09	2.54
AHymn for St Cecilia	1960	70.19	20.94	6.55	1.90	0.21	0.00	0.21
One Thing Have I Desired	1968	63.54	22.75	7.49	4.14	1.42	0.27	0.39
A Grace for 10 Downing St	1972	58.14	29.43	6.77	4.26	1.05	0.35	0.00
Come my Soul	1972	58.60	25.88	7.02	5.73	1.11	1.48	0.18
The Fear of the Lord	1976	54.20	30.40	8.94	4.26	1.79	0.41	0.00

Average from 1918-1941	69.20	20.95	5.31	3.55	1.12	0.25	0.43
Average from 1951- 1976	59.71	25.99	7.52	4.38	1.31	0.65	0.75
Average Increase (+) / Decrease (-)	-9.49	+ 5.04	+ 2.21	+ 0.83	+ 0.19	+ 0.40	+ 0.32
Average Usage	64.45	23.47	6.41	3.96	1.21	0.45	0.59

In the anthem *Long, Long Ago* (1951), Howells first uses the melodic interval of an augmented fourth. This interval subsequently became one of the trade marks of his melodic style.⁶ This interval appears consistently in the anthems following 1951 (with the exception of *A Hymn for St Cecilia*).

Table 5: Frequency of Augmented Fourths

Date	Name of Composition	Augmented Fourths
1918	Here is the Little Door	0
1919	A Spotless Rose	0
1920	Sing Lullaby	0
1923	My Master Hath a Garden	0
1925	My Eyes for Beauty Pine	0
1925	When First Thine Eyes Unveil	0
1941	Like as the Hart	0
1941	O, Pray for the Peace of Jerusalem	0
1951	Long, Long Ago	2
1952	Behold, O God Our Defender	1
1960	A Hymn for St Cecilia	0
1972	A Grace for 10 Downing Street	2
1976	The Fear of the Lord	6
1977	Come, My Soul	7
1977	Antiphon	5
1977	Tryste Noel	3

Howells was concerned that the melody should interpret the mood of the text. He felt that even the intervals which make up the melody have the power to convey emotion: they are part of the melodic expression. Hugh Ottaway's description of the voice parts of Howells' song *King David* is applicable to all his choral writing:

⁶ Howells' fondness for the raised fourth is seen in all his major choral works, including *Hymnus Paradisi* and the *Missa Sabrinensis*.

The virtue of its directness and restraint is that every interval tells. What was it Nielsen once said? A melodic third is a gift from God, a fourth an experience, a fifth the supreme bliss. . . . Howells' lyrical sense has always been guided by this sort of feeling for intervals, which is one of his greatest assets.⁷

The vocal range of Howells' melodies is consistent throughout all his anthems. He does not expect the choristers to have an extraordinary range. The maximum range expected of the trebles is a minor 14th, the altos an augmented 11th, tenors an augmented 11th and the basses a minor 14th.

5.2 TONAL AND HARMONIC STYLES

5.2.1 MODALITY

Howells' choice of intervals was affected by his preference for a modally inflected tonality. He felt that modes created a 'world of colour'.⁸

Howells used conventional church modes - the Dorian, Phrygian and Lydian modes predominate. The Mixolydian mode is used far less frequently. His own personal mode, which included a flattened second, raised fourth and flattened seventh, juxtaposed on the diatonic major scale, first appeared in 1961. (In the example below the flattened second does not appear.)

Example 5-7

Come, my Soul (1972): Bars 48-50. ('Tonic': F sharp)



5.2.2 SCALES

Apart from his own particular use of the modes, Howells used conventional major and minor scales, the Pentatonic scale and occasionally the so-called Gypsy scale.⁹ This scale conforms to a harmonic minor scale but includes a raised fourth as well.

⁷ Ottaway, H. 'Herbert Howells and the English Revival'. *The Musical Times*. October 1967, p. 898.

⁸ Howells, H. 'The Pastoral Symphony of Ralph Vaughan Williams'. *Music and Letters*. April 1922, p. 122.

⁹ The so-called Gypsy Scale is thought to have originated in India and was reputedly introduced by the gypsies into Eastern Europe, especially Hungary.

5.2.3 HARMONIC IDIOM

As shown previously, the influence of the Tudor composers is seen both in Howells' use of church modes and his style of melodic writing. However, his harmonic idiom, though occasionally hinting at Tudor practices, gradually developed along more chromatic twentieth century lines. By combining church modes with chromatic harmony (the old with the new), Howells created his own musical language.

The melodic writing in Howells' early compositions is clearly modal and his application of orthodox tertial harmony¹⁰ is influenced by this: the chords are derived from the particular modal series applied. For example, since the opening soprano solo of the *Nunc Dimittis* (1914) uses the key signature of G minor and G is the tonic note of the composition overall, the opening soprano solo is in a transposed Dorian mode on G (G, A, B flat, C, D, E, F). The chords following the opening three bars of the solo are also derived from the notes of this mode.

Example 5-8

Nunc Dimittis: Bars 1-6.

(See Appendix - page 144)

By the 1940's the melodic lines are no longer modally conceived; by using alternating (or a combination of) major and minor keys and by flattening the leading note of the minor keys, Howells evokes a modal mood and in this way recreates the Renaissance sound. This is illustrated in the alternating D minor (with flattened leading note) - F major section (from bars 1-8) in *O, Pray for the Peace of Jerusalem* (1941).

Example 5-9

O, Pray for the Peace of Jerusalem: Bars 1-8.

The musical score for Example 5-9 consists of two systems of music. The first system features a vocal line (soprano) and a piano accompaniment. The tempo is marked 'Quasi lento, ma con moto (♩=72)'. The piano part begins with a piano (*p*) dynamic. The lyrics for the first system are: 'O pray for the peace of Je -'. The second system continues the vocal and piano parts. The lyrics for the second system are: '- ru - salem. They shall prosper that love -'. The piano accompaniment is written in a style characteristic of early 20th-century harmonic language, with chromatic movement and tertial harmony.

¹⁰

The common Western harmonic system in which the chords are built up in thirds.

5.2.4 CHORDAL CONSTRUCTION

A study of Howells' chord construction reveals that he gradually expanded tertial construction from triads up to chords of the eleventh. Added notes were also gradually included.

The anthem *Nunc Dimittis* (1913) uses triads and a limited number of sevenths and ninths.

Example 5-11

Nunc Dimittis: Bars 9⁴ - 13.

By 1919, non-auxiliary second inversions and seventh chords are used extensively. There are still very few chords of a ninth or greater.

Howells did not enlarge the scope of his harmonic vocabulary for the next twenty years. By 1941, however, he began to use chords with added notes. The anthem *Like as the Hart Desireth the Waterbrooks* (1941) uses the added second.

Example 5-12

Like as the Hart Desireth the Waterbrooks: Bar 22.

The anthem *Where Wast Thou?* written in 1948 shows the tertial construction being expanded to include the eleventh. The range of added notes is also expanded to include fourths and sixths as well as the previously utilised second.

Example 5-13

Where Wast Thou?: Bars 178-183.

+4 +4 +4

From 1961, when *A Sequence for St Michael* was composed, to 1978, when his last anthem, *I would be True*, was completed, no new chords were added. However, the frequency of added-note chords increased.

From 1918 onwards, Howells' use of chords in inversions became more frequent. There are two possible explanations for this:

Firstly, the weaving together of independent melodic lines (counterpoint) gradually assumed an ever-increasing prominence in Howells' writing. He strove to enhance the melodic worth of as many of the voice parts as possible. A more melodic bass line is possible in a progression of inverted chords, whereas a progression of root positions tends to produce a fundamental bass. Secondly, the use of inversions, especially when combined with irregular or non-resolutions of seventh chords, can contribute towards obscuring tonality - another feature of Howells' later style.

5.2.5 TONAL OBSCURITY

Howells achieves tonal obscurity by several means. Firstly, he frequently uses inverted chords and chords of the seventh, ninth and eleventh. This latter category of chords conventionally requires resolution, but Howells avoids this. In this way he enhances a sense of tonal obscurity. Howells generally avoids any resolution until the final chord, when he mostly settles onto the tonic. Secondly, Howells avoids the extensive use of primary chords, which have a strong tonal and functional clarity. Instead he substitutes secondary triads. In particular, he uses chords III and VII, which have the same harmonic function as V and therefore are substitutes for V. Tonal obscurity, in Example 5-16, is increased by the expansion of the chord construction to include sevenths, ninths, elevenths and added notes.

Example 5-14

Nunc Dimittis: Bars 6-8.

III₆ III₆ IV₆ V₆ III₆ VII⁴₃ III

+2

Example 5-15

Come, my Soul: Bars 5-8.

I V⁶₅ VII VI⁷ VI II⁴₃ I⁴₃ VI⁴₂ I⁴₃ II⁶₅ III⁷ I⁹
3_b 3_b (1st inv.)

Even the final cadences are not restricted to conventional perfect or plagal ones. The cadences most commonly used by Howells are VII⁴₃ - I as seen in *We have Heard with Our Ears* (1941), and III - I as in *Like as the Hart Desireth the Waterbrooks* (1941). The cadential progression II - I (plagal) as seen in *O Pray for the Peace of Jerusalem* (1941) is also used, but not as frequently as the two mentioned above. Once again, with the first chord of the cadence Howells substitutes primary triads with secondary triads. Howells very occasionally uses conventional cadences, but contrapuntal and chromatic inflections then tend to obscure the progression.

Example 5-16

We have Heard with Our Ears: Bars 104-107.

Substituting for VII⁴₃ V I I

Example 5-17

Like as the Hart Desireth the Waterbrooks: Bars 98-100.

Chromatic	II	III	I
Substituting for	IV	V	I

Example 5-18

O, Pray for the Peace of Jerusalem: Bars 100-102.

Chromatic	II ⁷	I
Substituting for	IV	I

Harmonically, many of Howells' anthems use the intervals of a fourth or a fifth between tenor and bass. This is particularly evident in his manipulation of quartads, where Howells almost always opts for the arrangement of the voice parts which keeps the interval of a fourth or fifth between the lower two parts. There is also frequent use of parallelism and chord shifting.

Example 5-19

A Spotless Rose (1919): Bars 1-2.

Within tonal obscurity, shifts of key centres take place in the context of chromatic harmony. The relationship between keys is often that of a chromatic third.¹² The following key sequence, found in *A Sequence for St Michael* (1961), demonstrates this: F sharp minor - D minor - B minor - G sharp minor - E minor - C sharp minor.

5.2.6 PEDAL POINTS

Howells uses pedal points extensively throughout his entire output of anthems. These pedal points are seldom on the tonic or dominant notes of an implied key which would reinforce the implication of a tonal centre. There are generally shifting and/or chromatic harmonies above them. Therefore, instead of enhancing the sense of key, Howells' use of the device contributes to the sense of tonal obscurity. See *Come, my Soul* (Appendix p. 137, bars 18-19, p.142, bars 63-65).

5.3 RHYTHMIC STYLE

5.3.1 TUDOR INFLUENCE

In Howells' music, counterpoint is an essential ingredient of the harmonic writing, but rhythm and counterpoint are also inextricably intertwined. As with his melodic writing, Howells' use of rhythm is influenced by that of the Tudor composers.

The whole of the sixteenth-century texture is essentially an interweaving of independent rhythms (as commonly said) a combination of melodies Counterpoint *is* rhythm and very little else.¹³

The following points applicable to sixteenth century accents¹⁴ are equally relevant to Howells' style:

- i A longer note has more potential accent than the shorter notes on either side of it.
- ii In choral writing, the higher a note, the more rhythmic prominence it is able to achieve. One of the reasons for this is that more tension is required to produce it than a lower note. Therefore, the highest note in a phrase, the melodic climax, is potentially rhythmically accented.
- iii If a note is reached by a leap, either ascending or descending, it has the potential to receive an accent. The greater the intervallic leap, the more the note is emphasised.

¹² The tonic triads of each key must be a third apart and must have only one note in common. If there are two notes in common, the relationship is diatonic.

¹³ Andrews, H.K. *An Introduction to the Technique of Palstrina*. p. 28.

¹⁴ Accents are a fundamental by-product of rhythm.

- iv If a phrase begins with an anacrusis, the accent is transferred to the note that follows it.
- v In all well-set melodies the natural accents of the spoken word would predominate.¹⁵

In Howells' compositions, each voice is generally rhythmically independent. Howells' music follows the principle summarised by Morris: 'Too much coincidence means monotony, too much at-oddness means chaos.'¹⁶ The time signatures used apply to the structure as a whole and do not necessarily reflect the rhythmic organisation of each individual part.

This rhythmical approach to the setting of a text is clearly seen in Howells' anthem *Where Wast Thou?* (1948). In the phrase 'but thou shalt endure' the natural speech rhythm places the emphasis on the word 'thou' and the second syllable of 'endure'. Both these words consistently enjoy the longest note values of each phrase. In addition Howells continues each of these syllables with melismatic writing, as if to further underline their rhythmic importance. Except for the soprano entry, all other entries of the word 'thou' are approached by leap, thereby emphasising them. Both 'thou' and '-dure' are approached by notes which are rhythmically weaker, thus implying an anacrusis. The baritone solo has the climax of the phrase on the syllable '-dure' (bar 99/1).

(See following page for example)

¹⁵ Andrews, H.K. *An Introduction to the Technique of Palestrina*. pp. 28-9.

¹⁶ Andrews, H.K. *An Introduction to the Technique of Palestrina*. p. 28.

Example 5-20

Where Wast Thou?: Bars 97-102.

(BARITONE SOLO)

The musical score is written for a baritone solo and piano accompaniment. It consists of two systems of staves. The first system includes a baritone line with lyrics, three vocal staves, and a piano accompaniment. The second system includes a baritone line with lyrics, three vocal staves, and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 3/4. Dynamics include *mf*, *p dolce*, and *mp dolce*. A downward-pointing arrow is above the baritone line in the first system. The lyrics are: "per-ish, but thou shalt en-dure, but but thou, thou shalt en- - but thou shalt en- - thou shalt en- -".

per-ish, but thou shalt en-dure, but
but
but thou,
thou shalt en- -
but thou shalt en- -
thou shalt en- -

The anthem *Antiphon* (1978) also demonstrates this rhythmic approach.

Example 5-21

Antiphon: Bars 42-43.

The musical score consists of five systems. The first four systems are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth system is piano accompaniment. Each system shows a triplet of eighth notes leading to a longer note on the word 'shout'. The lyrics are 'the Church with Psalms must shout, No'. The score includes dynamic markings such as *ff* and *f*, and a hairpin crescendo leading to the word 'shout'. The piano accompaniment also features a triplet of eighth notes.

The natural speech rhythm illustrated above emphasises the word 'shout'. It is emphasised because in the soprano it is the highest pitch; it is approached by a leap; it is on the first beat of the bar, and it is of a longer duration than the note value preceding it. Furthermore, Howells made it the loudest note in the phrase. That the sopranos split on this word, and furthermore into a augmented fourth, adds to the rhythmic emphasis.

5.4 STRUCTURE

5.4.1 TUDOR INFLUENCE

Counterpoint is the basis of Howells' compositional method and 'harmony is a glorious by-product of counterpoint'.¹⁷ In a discussion of form, theme and key based Classical structures are often the prime or only considerations. However, Howells' structures and forms are based more on sixteenth century models in which text and musical texture are of primary importance.

¹⁷ Palmer, C. *A Centenary Celebration*, p. 149.

R.O. Morris, in his book *Contrapuntal Technique in the Sixteenth Century*, points out that three main types of texture were used during the Renaissance period.

- i Fugal¹⁸ - contrapuntal imitation of a motif. (interdependent/imitative)
- ii Intermediate - parts have rhythmic and melodic independence, but the motifs are not imitated fugally. (independent/non-imitative)
- iii Homophonic - parts move in identical or almost identical rhythm.¹⁹

Composers of the Tudor period used these textures as structural elements; they divided the text into suitable sections and treated each of these sections in one or more of the above ways. The alternation of different types of texture is one of the most important characteristics of Tudor compositions. In addition, the selection of different combinations of voices produced a large variety of colours and textures.

Howells employs adaptations of the above models as structural devices: sometimes his formal designs are revealed solely by the structural application of these textures. He however uses a freely modified form of imitation, where note values and/or intervals are altered, as a separate textural category. See *Where Wast Thou?*, bars 99-102 (Example 5-20).

5.4.2 HOWELLS' FOURTH PROCEDURE

In addition to his use of the above models, a fourth Howells procedure can also be identified: the setting of the text is presented either as unison writing, octave melodies or as an accompanied solo melody. This is placed between other sections as seen in *Behold, O God our Defender* (1951),²⁰ where octave writing is found at bars 6-9 and 14-17 (Appendix p. 129-130). Another example of this writing can be seen in *A Spotless Rose* (1919) which has an accompanied melody (bars 16-30) flanked by two homophonic sections (bars 1-15 and 30-45), (Appendix pp. 162-169).

Most of Howells' anthems alternate between homophonic and intermediate sections, with imitative writing and the solo/unison/octave style appearing less frequently.

The early anthems have a relatively even distribution of homophonic and intermediate/imitative sections. The anthem *When First Thine Eyes Unveil* (1925) has two homophonic (bars 27-36 and 56-83) and one intermediate (bars 36-55) and one imitative (bars 84-97) section. The work opens with a tenor or treble solo (bars 1-26).

¹⁸ What Morris describes as 'Fugal' is mostly referred to by other writers as pervasive imitation. This will henceforth be referred to as imitative writing.

¹⁹ Morris, R.O. *Contrapuntal Technique in the Sixteenth Century*. p. 53.

²⁰ See Appendix for all musical examples from this point until the end of the chapter.

The later the date of composition, the less marked the divisions between textures become. From 1948 onwards, the occurrence of intermediate sections gradually increased to the extent that *Come, my Soul* (1972) is predominantly intermediate in texture. In other words, Howells moves towards a more uniformly contrapuntal style of writing.

5.4.3 FORM

In addition to textural analysis, most of Howells' anthems can also be analysed according to conventional forms, in particular binary and ternary forms.

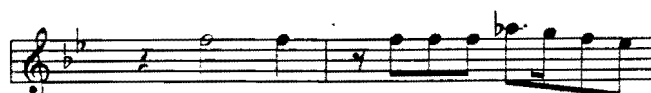
The anthem *Nunc Dimittis* (1913) (see Appendix pp. 151-161), can be divided into an overall binary structure - A: bars 1-30 and B: bars 31-56. This overall division is based not only on the restatement of the opening motif of bars 1-3 in bars 31-33, but also by the use of a predominantly homophonic texture. The A section can be further divided into another binary structure (a: bars 1-16/3 and b: bars 24-30). These sections are homophonic in texture. They are separated by bars 16/4-23 which serves as a textural bridge. A unison-octave phrase (Choir I: bars 16/4 - 19/1) is followed by an imitative passage (Choir I: bars 18/2-), in which Howells treats this theological argument in a quasi-Renaissance manner by assigning it to a point of imitation (it qualifies the '*salutare*' of the text), albeit severely modified, as is Howells' custom. The last imitative entry is a unison-octave one in Choir II (he treats the choir as one voice). He completes the bridge with imitative writing. The B section can also be further divided into another binary structure (a: bars 31-46² and b: bars 46³-56). It is interesting to note the similarity of b: in both the A and B sections: Choirs I and II in bars 24-25 use a rhythmic pattern which is repeated in Choir I in bars 47-49 in a slightly altered form.

Example 5-22

Bar 24-25 (Choir I -soprano)



Bar 47 (Choir I - soprano)



In addition the melodic intervals in the soprano are the same in both bars 24-30 and 47-56, though the rhythm is augmented in the latter section (see Appendix. pp. 155-156 and pp.160-161).

The anthem *Like as the Hart Desireth the Waterbrooks* (1941) (see Appendix pp. 143-150) is in ternary form: A (bars 1-31), B (bars 32-36), A (bars 67-100). This form is strengthened by

Howells' use of the text in ternary form as well (the opening text: 'Like as the hart desireth the waterbrooks . . . ' returns at bar 67). The first A section can be subdivided into another binary structure: a: (bars 1-22) and b: (bars 23-31). Howells' fourth structural procedure (see p 61) of accompanied solo voices is used at a:, and b: is homophonic. The B section can be subdivided into a ternary structure: a: bars 32-40 (Howells' fourth structural procedure), b: bars 41-47/8 (homophonic) and a: bars 49-66 (this section starts with a solo but then develops into intermediate writing). The return of A at bar 67 is modified: a: (bars 67-84) is intermediate, with the tenor and bass parts having the melody, slightly altered, and a second part, for sopranos and altos, added above. The b: section (bars 85-100) is again homophonic, with a soprano solo added above.

The anthem *Come, my Soul* (1972) is in binary form (A: bars 1-26 and B: bars 27-68). A is further subdivided into an textural ternary structure: a (bars 1-13¹) is intermediate, b (bars 13²-17) uses Howells' fourth structural procedure and a (bars 18-26) is intermediate. B can also be subdivided: a (bars 27-44) is homophonic, b (bars 45-52) is an antiphonal type passage with a degree of rhythmic imitation between solo and choir, and c (bars 53-68) is intermediate (a combination of two strands of voices).

CHAPTER 6
CONCLUSION

Howells' working life was divided between composing and teaching. The circumstances which determined that sacred composition formed the bulk of his output were present from early in his life: he was introduced to the church, church musicians and church music from a very early age. His early musical education was by church musicians and his initial musical employment was in church posts. It was in churches as well that he became aware of the innate ability of architecture to ignite a creative process. The importance that Howells attached to the church and its role in his life is emphasised in his decision, after the death of his son Michael, to concentrate on composing predominantly sacred compositions. The bulk of his non-sacred output was composed over a comparatively short time-span (in terms of his total compositional period) of approximately twenty two years - from the time that he began studying at the Royal College of Music in 1912, until the death of Michael in 1934. His total familiarity with church music and the needs of church musicians and choirs ensured that he wrote sacred music which was accessible to the public.

Howells' teaching experiences also influenced his composing. Teaching makes one particularly aware of the need for constant revision and improvement - this was one of Howells' traits. He maintained that 'most composers [wrote] too often and to much . . . [and] revise[d] too little' (see p. 18, par. 3).

Howells' style had elements characteristic of both past and contemporary styles. He never attempted to clone the styles of earlier composers nor to copy prevalent contemporary trends. Various compositional devices of the early twentieth century are combined in his works and then blended with his own particular style in a manner that satisfied his own aesthetic ideals.

Howells' affinity with the Tudor period is recognised: 'I'd been living that [Tudor] music since long before I could even begin to remember.'¹ It is therefore to be expected that the Tudor compositional style should form the foundation out of which his own style emanated. It has been seen that this is particularly evident in Howells' melodic and rhythmic writing, where he predominantly follows Tudor models. Not characteristic of Tudor writing is his ever-increasing use of augmented intervals and the decrease in stepwise intervallic movement. Perhaps the area where Howells' writing differed most from that of the Tudor composers was in his harmonic language, where nineteenth and twentieth century trends predominated, as can be observed in his use of chromaticism, added note chords and chords of the seventh, ninth and eleventh. Underlying these contemporary harmonic elements however, was a *penchant* for modes. Howells' structural approach combined classical forms with contrapuntal organisational procedures.

¹ Palmer, C. *Herbert Howells: A Study*, p. 17.

An appreciation of the complex mixture of the counterpoint, harmony, rhythm and melody that is the hallmark of Howells' style is enhanced by hearing his anthems in the rich acoustics for which they were written.

Despite his extensive compositional output, Howells is still relatively unknown outside the church music fraternity. This could be attributed to the following factors:

- 1 Most sacred music is liturgical and its primary aim is to enhance worship and not to promote an individual composer. Most of Howells' sacred works are liturgical. Had they been secular, and his platform the concert hall and not the church, it is possible that he would be better known.
2. Howells did not earn his living as a composer - he taught for that. He composed because of an inner need to do so. Had he had to compose for a living it is possible that he would have taken a more active part in promoting both himself and his music to the general public. As it was, he frequently left the promotion and performance of his works up to others. Furthermore, it is possible that he would have written more compositions which would have appealed to a wider cross-section of society if, indeed, his livelihood had depended upon composition.

Howells in conversation with Christopher Palmer had the following to say about this:

I earn my bread and butter as a teacher, not as a composer; composition isn't for me a 'material necessity' in the financial sense, I can't write for a living. I've never wanted to be in the public eye; in general I've gone out of my way to avoid publicity and the writing of potential 'pot-boilers' has certainly never appealed to me in the slightest. One or two works have brought me some acclaim and have gone the rounds, but in general I've always written first and foremost because I wanted and needed to write; performance, publication and the rest I tend, rightly or wrongly, to leave to others.²

Finally, the majority of Howells' choral compositions require a technical ability which precludes a large number of parish and church choirs from performing them. It is only establishments with higher musical standards that perform his compositions regularly. Howells was aware of the difficulties of his music and the limitations these would place on the performance of his works. He said: 'I have written much with Gloucester Cathedral in mind and I would hope greatly, some day, to write more with the parish church in mind'.³

² Palmer, C. *Herbert Howells: A Study*. p. 14.

³ Palmer, C. *A Centenary Celebration*. p. 170.

However, knowledge of Herbert Howells and his music has grown in recent years. This can be attributed, in part, to the formation in September 1987, of the Howells Society, whose primary aim is to promote the music of Howells. In addition, the extensive celebrations held in 1992 to mark the centenary of Howells' birth also brought him to the attention of the public at large.

Irrespective of whether Howells is known to ten people or ten thousand, he can:

... rejoice in the knowledge that his music is echoing round the arches and vaults of the great buildings he loves and [can be] happy in the knowledge that many of the pupils that he taught over a period of more than fifty years at the Royal College of Music are making a significant contribution to English music today. He can be serene that, through his music for the church, he has enabled men and women in many parts of the world and in all walks of life to ensure the spiritual joy expressed by Milton in the immortal words:

With antique pillars massy proof,
 And storied windows richly dight,
 Casting a dim religious light:
 There let the pealing organ blow,
 To the full-voiced quire below,
 In service high and anthems clear,
 As may with sweetness, through mine ear
 Dissolve me into ecstasies,
 And bring all heaven before mine eyes.⁴

[*Il Penseroso*]

⁴ Willcocks, D. *A Tribute to Herbert Howells*. BBC Radio 4 Profile. 1982.

CHAPTER 7

CATALOGUES

7.1 INTRODUCTION TO CATALOGUES

This catalogue presents as comprehensive as possible an overview of the Anthems and Evening Canticles. Complete published and unpublished works as well as sketches and incomplete works have been catalogued.

The catalogue gives the date of composition, this information being drawn from the original manuscripts and sketches. In cases where the date of composition is not known, it has been inferred and preceded with 'c' (circa). The manuscript designation states in which library or private collection the manuscript is presently housed. The catalogue also states who the original publishers were and who the present publishers are, giving their present catalogue number. Where possible, information regarding the date and place of the first performance is given. Dedications have also been noted.

As regards the sketches and incomplete works, an attempt has been made to give some idea of how much of the text has been set and to what extent an accompaniment has been suggested. It has been considered important to give the opening bars of sketches, incomplete works and unpublished works for reference purposes. The organ accompaniment is not included in the musical examples if only a basic harmonic outline has been given. These music references are exactly as Howells notated them in the manuscripts.

The dated Anthems and Canticles have been placed in chronological order and the undated ones in random order. Also included is an Index of the Anthems and Canticles; the Anthems are listed alphabetically according to title and according to first line, the Canticles are listed alphabetically under M, according to their titles (this includes dedications where these exist). Those Canticles which are identified by key only, are ordered chromatically starting with A, with the major form of the key appearing first.

Where applicable, biographical footnotes from section one have been repeated in the Catalogue, as it is a separate section of the dissertation.

Not included in the catalogue are the following Morning Canticle settings: *Exultate Deo*, *Benedictus es Domine*, *Jubilate Deo* and any of the *Te Deum* settings. Even though these works can be, and often are performed as anthems in the Anglican service, their original place is in the service of Matins. The anthems that have been catalogued cannot be substituted for any part of the Proper of the service.

To the best of my knowledge this catalogue is complete.

ABBREVIATIONS

The following abbreviations have been used:

S - Soprano

A - Alto

T - Tenor

B - Bass

RCM - Royal College of Music Library, London

Mag. - Magnificat

Nunc. - Nunc Dimittis

Cat. No. - Catalogue number

vv - verses

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7.3 ANTHEMS

7.3.1 DATED ANTHEMS

EV'N SUCH IS TIME

Poco lento

S1
Ev'n such is time, ev'n such

A1
Ev'n such is time, ev'n such

T1
Ev'n such is time, ev'n such

B1
Ev'n such is time, ev'n such

S2
Ev'n such is time, ev'n

A2
Ev'n such is time, ev'n

T2
Ev'n such is time, ev'n

B2
Ev'n such is time, ev'n

DATE OF COMPOSITION:	1913
SETTING:	SATB double choir, unaccompanied
MANUSCRIPT:	RCM 4628
PUBLISHER:	Unpublished
CURRENT EDITION:	Unpublished
FIRST PERFORMANCE:	Unknown
TEXT:	Sir Walter Raleigh

NUMBER OF BARS: 121
DEDICATION: None
NOTES:

At the bottom of the first page of the manuscript there is a note, in pencil, in Howells' handwriting: 'Student Homework for Dr Charles Wood'.¹

NUNC DIMITTIS

DATE OF COMPOSITION: c.1913
SETTING: SATB double choir, unaccompanied
MANUSCRIPT: RCM 4907
PUBLISHER: Novello 1989
CURRENT EDITION: Novello (Cat. No. 29 0631)
FIRST PERFORMANCE: Compline and Benediction on Easter Day 1914, in Westminster Cathedral
TEXT: Luke 2: 29-32
NUMBER OF BARS: 56
DEDICATION: None
NOTES:

The manuscript found in the Royal College of Music's Howells Archives is a photocopy of a handwritten score, inscribed, 'Copied by David Mills-Thomas on the 28th day of July 1928 at Westminster Cathedral Choir School'. With this score is a copy of the first bass part, in another handwriting, with the inscription '*Laus tibi* Howells'. This unknown copyist and cataloguer was active at Westminster Cathedral c.1915 to 1927. He was also responsible for the Bass I of the *Nunc Dimittis*, *Regina Caeli*, *Salve Regina* and the *Haec Dies*. Note-wise this score agrees with the photocopy, but it lacks dynamic indications.

In an undated letter to Howells, R R Terry² says:

¹ Born in Armagh, in 1866 and died in Cambridge in 1926. Composer and teacher. Taught harmony at the Royal College of Music in London. from 1888.

² Born in Ellington, Northumberland, in 1865 and died in London 1938. Organist, conductor, composer, and scholar. Organist at Downside Abbey 1896 to 1901. While at Downside he revived church music by early English composers (among others Byrd's Masses for 3 and 5 voices). Organist and Director of music of Westminster Cathedral from 1901 to 1924, where he continued to revive Tudor music and raised the standard of choral singing to new heights.

Dr Lloyd³ was at Compline last Sunday and the following quotation from a letter of his may interest you. "I want to tell you how greatly I was struck by the Nunc D. last Sunday. I could not 'place' it, but some portions suggested Elgar at his best. I hope I shall hear it again soon." Needless to say the composer whom he couldn't "place" was your distinguished self.

Probably after this, on February 20, 1915, Terry wrote:

I feel that one ought to do something more to give prominence to meritorious work of our young composers, so in making up my Holy Week & Easter music this year I have put down your Mass down for Easter Monday & that of Howes⁴ for Easter Tuesday (10.30am). I've also some excellent 8 part work from people like Rootham⁵ & von Holst. My great need here is Anthems BVM.⁶ Of course there are myriads published but I cannot find more than a very limited number that are worth performing. Does the spirit move you to do me a set (of four)? I should be glad to do more of your music here, as it is much appreciated by everyone.⁷

REGINA CAELI

DATE OF COMPOSITION:	1915
SETTING:	SATB double choir, unaccompanied
MANUSCRIPT:	Only a copy of this composition survives. In 1977 John Williams ⁸ transcribed the original manuscript and then returned it to Howells. The original has subsequently disappeared.
PUBLISHER:	Novello 1988
CURRENT PUBLISHER:	Novello (Cat. No. 29 0632)
FIRST PERFORMANCE:	Compline and Benediction on Easter Day 1916

³ C. Harford Lloyd, organist and composer of music for the church and for the Three Choirs Festivals. He was, at the time that Terry wrote to him, organist of the Chapel Royal, St James.

⁴ Born Oxford. 1891 and died there in 1974. Music critic. Educated at St John's College, Oxford. Staff music critic for *The Times* from 1925 to 1960 (chief critic from 1943).

⁵ Born in Bristol in 1875 and died in Cambridge in 1938. Organist and composer. Studied at the Royal College of Music in London. Organist at St John's College, Cambridge, from 1901.

⁶ Blessed Virgin Mary.

⁷ Palmer, C. *A Centenary Celebration*. p. 167.

⁸ Organist of H.M. Chapel Royal, St Peter ad Vincula, the Tower of London.

TEXT: Anonymous. Roman Catholic Marian Antiphon

NUMBER OF BARS: 94

DEDICATION: For Dr (later Sir) Richard Terry and Westminster Cathedral Choir

NOTES:

It is believed that the original manuscript was in the handwriting of the copyist and cataloguer active at Westminster Cathedral c.1917 to 1927.

SALVE REGINA

DATE OF COMPOSITION: 1915

SETTING: SSATBB, unaccompanied

MANUSCRIPT: RCM 6247. The manuscript is in blue ink.

PUBLISHER: Novello 1987

CURRENT EDITION: Novello (Cat. No. 29 0614)

FIRST PERFORMANCE: Unknown

TEXT: Anonymous. Roman Catholic Marian Antiphon

NUMBER OF BARS: 80

DEDICATION: Dr Richard Terry and Westminster Cathedral Choir

NOTES:

The manuscript is not in Howells' handwriting but that of an unknown copyist - no autograph copy has been found. Few performance directions are given. Some of the difficult sections are circled. The Novello edition was prepared from a complete set of individual voice parts from Westminster Cathedral Choir Library, written by the unidentified copyist and cataloguer who was active at the Cathedral c.1915 to 1927. There are also other part copies in various hands, including that of George Malcolm.⁹

ALMA REDEMPTORIS MATER

DATE OF COMPOSITION: c.1916

SETTING: Unaccompanied voices, unspecified

MANUSCRIPT: Missing

⁹ Born in London in 1917. Harpsichordist, pianist, conductor and composer. Master of the Music at Westminster Cathedral from 1947 to 1959.

PUBLISHER:	Unpublished
CURRENT EDITION:	Unpublished
FIRST PERFORMANCE:	Unknown
TEXT:	Anonymous. Roman Catholic Marian Antiphon
NUMBER OF BARS:	Unknown
DEDICATION:	Unknown
NOTES:	

Reference to this work is to be found in an article in *Musical Opinion* of February 1920 by A. Eaglefield Hull:

The four anthems to the Blessed Virgin are an *Alma Redemptoris Mater* written in the Aeolian Mode with the sparing use of B flat, C sharp and G sharp for harmonic colour, &c. an *Ave Regina* in A flat, decidedly modern, with optional organ pedal effects (the apparent enharmonic change is a mere fake of notation and looks more striking than it sounds) . . .

AVE REGINA

DATE OF COMPOSITION:	c.1916
SETTING:	Unaccompanied voices, unspecified
MANUSCRIPT:	Missing
PUBLISHER:	Unpublished
CURRENT EDITION:	Unpublished
FIRST PERFORMANCE:	Unknown
TEXT:	Anonymous. Roman Catholic Marian Antiphon
NUMBER OF BARS:	Unknown
DEDICATION:	Unknown
NOTES:	See Notes for the Anthem <i>Alma Redemptoris Mater</i>

HAEC DIES

DATE OF COMPOSITION:	c.1917-1918
SETTING:	SSATB, unaccompanied

MANUSCRIPT:	The manuscript seems to have disappeared after 1934. A copy of it resurfaced in 1991 when the Bodleian Library, Oxford University, acquired it (Mus C. 436).
PUBLISHER:	Church Music Society Publications 1992
CURRENT EDITION:	Church Music Society Publications (012)
FIRST PERFORMANCE:	Easter Day 1918 at Westminster Cathedral under the direction of Dr Richard Terry
TEXT:	Psalm 118 vv 24, 1
NUMBER OF BARS:	100
DEDICATION:	None
NOTES:	

The copy in the Bodleian Library is by the unidentified copyist and cataloguer, busy at Westminster Cathedral c.1915 to 1927. As with the *Nunc Dimittis* he added the words 'Laus tibi Howells' to the end of the *Haec Dies* copy.

HERE IS THE LITTLE DOOR

DATE OF COMPOSITION:	6 September 1918
SETTING:	SATB, unaccompanied
MANUSCRIPT:	Missing
PUBLISHER:	Stainer and Bell 1920
CURRENT EDITION:	Stainer and Bell (CC 216)
FIRST PERFORMANCE:	London Bach Choir (no date available)
TEXT:	Frances Chesterton
NUMBER OF BARS:	56
DEDICATION:	To G K Chesterton Esq ¹⁰
NOTES:	

Howells wrote the following concerning this work:

The first of a set of three works composed in the mid-teens of this century. The text was found for me by G K Chesterton (to whom it is dedicated) among a

¹⁰ Born 1874 and died in 1936. Essayist, critic, novelist and poet. Educated at St Paul's School.

sheaf of typescript poems by Mrs Chesterton.

For an unaccompanied chorus, it was first performed by the London Bach Choir under its then conductor Dr (later Sir) Hugh Allen.^{11 & 12}

A SPOTLESS ROSE

DATE OF COMPOSITION:	Gloucester, 22 October 1919
SETTING:	SATB with Tenor solo, unaccompanied
MANUSCRIPT:	Missing
PUBLISHER:	Stainer and Bell 1919
CURRENT EDITION:	Stainer and Bell (CC 220)
FIRST PERFORMANCE:	Unknown
TEXT:	14th Century text
NUMBER OF BARS:	45
DEDICATION:	To my Mother
NOTES:	

Howells, in conversation with Christopher Palmer,¹³ said:

This anthem is number two of Three Carol Anthems 1918 to 1920. This I sat down and wrote after idly watching some shunting from the window of a cottage (I still remember the address: 21 Midland Road) in Gloucester which overlooked the Midland Railway. In an upstairs room I looked out on iron railings and the main Bristol-Gloucester railway line, with the shunting trucks bumping and banging. I wrote it for and dedicated it to my Mother - it always moves me when I hear it, just as if it were written by someone else.¹⁴

Patrick Hadley,¹⁵ on a postcard to Howells, dated 27 November 1955, wrote:

O Herbert, that cadence to *A Spotless Rose* is not merely 'one of those things'. Brain wave it certainly is, but it is much more than that. It is a stroke of genius.

¹¹ Born Reading in 1869 and died in Oxford in 1946. Organist, conductor and teacher. Director of the Royal College of Music from 1931 to 1937. He was knighted in 1920.

¹² Palmer, C. *A Centenary Celebration*. p. 399.

¹³ British music biographer who has written extensively on Howells.

¹⁴ Palmer, C. *A Centenary Celebration*. p. 399.

¹⁵ Born in Cambridge in 1899 and died in London in 1973. Composer. Taught at the Royal College of Music, London, from 1925 to 1962.

I should like, when my time comes, to pass away with that magical cadence. I expect you'll say you hadn't to think, it was already there.¹⁶



Six years later on another postcard dated 17 June 1961 Hadley wrote:

Yes, that *magical* cadence, thank you for reminding me of it. It makes my Advent. I had to make do without it for the first time this last Advent for many years, and I've never been the same chap since . . .¹⁷

On 3 February 1920, Eric Milner-White¹⁸ wrote to Howells:

We did your Anthem Carol in King's last night - Candlemas; . . . You might, I thought, care to know of the travels of your 'children'; & many feel pleased that one of them has found a home in this building - whose purity of choir, and wonderful sound-qualities of its spaces, added beauty to beauty.

Dr. Mann¹⁹ was a wee bit puzzled with the exigencies of its time; & I doubt that his interpretation was here and there correct; but whatever he did and however he did it the result was exquisite.

We have recently shut out dozens of services etc, and even the minimum that remains is not all up to the lofty standard that we desire here. If ever you feel minded to write a Magnificat & Nunc Dimittis - accompanied or unaccompanied - we will put it on at once, gratefully. The Church would profit by a new idiom there! . . .²⁰

¹⁶ Palmer, C. *A Centenary Celebration*. p. 399.

¹⁷ Palmer, C. *A Centenary Celebration*. p. 399.

¹⁸ Dean of King's College, Cambridge.

¹⁹ Organist and Choirmaster at King's College, Cambridge for over 50 years.

²⁰ Palmer, C. *A Centenary Celebration*. p. 168.

BLESSED ARE THE DEAD

Bles- -sed are the dead which die in the Lord

The musical score consists of two systems. The first system features a vocal line with lyrics and a piano accompaniment. The lyrics are "Bles- -sed are the dead which die in the Lord ". The piano part includes a triplet of eighth notes. The second system is a solo for the Soprano voice, indicated by "S. Solo". The lyrics for this section are "Bless- - -".

Bless- - -

Bles- -sed are the dead which die in the

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "Bles- -sed are the dead which die in the". The piano part includes a triplet of eighth notes. The third system continues the vocal line and piano accompaniment. The lyrics are "- - -ed are they ".

- - -ed are they

DATE OF COMPOSITION:	6 April 1920. Incomplete
SETTING:	SATB double choir, unaccompanied
MANUSCRIPT:	RCM 4616
PUBLISHER:	Unpublished
CURRENT EDITION:	Unpublished
FIRST PERFORMANCE:	Unknown
TEXT:	Revelation 14 v 13
NUMBER OF BARS:	76
DEDICATION:	In Memory of Oliver Howells ²¹

²¹ Oliver Howells was Howells' father.

NOTES:

Howells' diary for 21 September 1919 reads:

A sadly-memorable day for all of us: for my dear Father, suddenly taken with a seizure at 9.15am, lingered (unconscious, thank Heaven!) only until 2.15 in the afternoon, and passed from us then . . . It was to a Bath Villa with its eyes shut that I came (at 4 o'clock pm) by motorcycle sidecar . . . only to realise that Father was already dead . . . Nature was in its loveliest mood today; and it seemed to me a glorious day on which to pass out of this life . . . It was such a Sunday afternoon as he loved always in his hale and hearty days, for a walk with one or more of us boys of his . . . These walks, and his dear delightful companionship, his charming entertainment for us at flagging moments . . . and all the greater innumerable kindnesses came back in crowded memories to us today, and one felt by them more acutely than ever what we had all lost in him. A sad day . . . most of all for Mother - poor dear! - a great wrench for her to bear . . . Those at Bath Villa today were Mother, Winnie, Flossie, Will, Howard and Trixie, with little Joyce and Mary.²²

SING LULLABY

DATE OF COMPOSITION:	c.1920
SETTING:	SATB, unaccompanied
MANUSCRIPT:	Missing
PUBLISHER:	Stainer and Bell 1920
CURRENT EDITION:	Stainer and Bell (CC 228)
FIRST PERFORMANCE:	Unknown
TEXT:	F. W. Harvey
NUMBER OF BARS:	68
DEDICATION:	To Harry Stevens Davis

²² Palmer, C. *A Centenary Celebration*. p. 97.

NOTES:

Howells wrote the following about this work:

This was third in the set. Here too a poet found the verses for me. F W Harvey, the Gloucestershire poet, friend of Ivor Gurney,²³ had written and published the poem only a short time before this setting was made.²⁴

LORD, WHO CREATEDST MAN

DATE OF COMPOSITION:	London, 1923
SETTING:	3-part song for female/treble voices and piano
MANUSCRIPT:	RCM 4614. The manuscript is a holograph in blue ink.
PUBLISHER:	Oxford University Press 1923
CURRENT EDITION:	Oxford University Press (No. 206)
FIRST PERFORMANCE:	Unknown
TEXT:	George Herbert
NUMBER OF BARS:	67
DEDICATION:	To Mary Whittaker ²⁵

MY MASTER HATH A GARDEN

DATE OF COMPOSITION:	March 1923
SETTING:	2-part song for female/treble voices and piano
MANUSCRIPT:	RCM 4674(b)
PUBLISHER:	Oxford University Press 1924
CURRENT EDITION:	Oxford University Press (No. 113)
FIRST PERFORMANCE:	Unknown

²³ Born in Gloucester, 1890 and died in Dartford in 1937. Composer, organist and poet. Chorister at Gloucester Cathedral in 1900 and Assistant Organist from 1906 to 1911.

²⁴ Palmer, C. *A Centenary Celebration*, p. 399.

²⁵ Wife of William G. Whittaker. See anthem *When First thine Eyes Unveil*.

TEXT: Anonymous
NUMBER OF BARS: 51
DEDICATION: None

MY EYES FOR BEAUTY PINE

DATE OF COMPOSITION: 26 December 1925
SETTING: For unspecified voices (generally in unison) and organ
MANUSCRIPT: RCM 4621. The manuscript is a holograph in blue ink.
PUBLISHER: Oxford University Press 1928
CURRENT EDITION: Oxford University Press (A14). Reprinted in *The Oxford Easy Anthem Book*.
FIRST PERFORMANCE: Unknown
TEXT: Robert Bridges
NUMBER OF BARS: 31
DEDICATION: None

WHEN FIRST THINE EYES UNVEIL

DATE OF COMPOSITION: 25 December 1925
SETTING: SATB with Tenor or Treble solo and organ
MANUSCRIPT: RCM 4612. The manuscript is a holograph in blue ink. There are no editorial markings.
PUBLISHER: Oxford University Press 1927
CURRENT EDITION: Oxford University Press (A10)
FIRST PERFORMANCE: Unknown
TEXT: Henry Vaughan
NUMBER OF BARS: 97
DEDICATION: To W.G. Whittaker²⁶

²⁶ Born in Newcastle upon Tyne in 1876 and died in the Orkney Isles in 1944. Composer, conductor, organist, and scholar. Studied at Armstrong College, Newcastle upon Tyne, and later joined its staff.

NOTES:

Howells described this as 'No. 1 of Three Motets'. Motets 2 and 3 are not known. It is possible that *My Eyes for Beauty Pine* was intended also as one of these Three Motets because of the close proximity of their dates of composition (25 and 26 December 1925 respectively).²⁷

O, PRAY FOR THE PEACE OF JERUSALEM

DATE OF COMPOSITION:	Cheltenham, 5 January 1941
SETTING:	SATB and organ
MANUSCRIPT:	RCM 4601 f 2-4(a). The manuscript is a holograph in blue ink.
PUBLISHER:	Oxford University Press 1943
CURRENT EDITION:	Oxford University Press (A107)
FIRST PERFORMANCE:	Unknown
TEXT:	Psalm 122 vv 6-7
NUMBER OF BARS:	102
DEDICATION:	To Thomas Armstrong ²⁸
NOTES:	

There is a title at top of manuscript: 'In Time of War'. This is no. 1 of Four Anthems.

Howells said the following about this work:

Few composers are able to talk intelligently about their own works; even fewer care to. I propose to talk more generally after I've explained that the two anthems [*O Pray for the Peace of Jerusalem* and *Let God Arise*] you will presently hear are taken from a recently composed set of four. The set at first bore the title 'In Time of War', because the words - taken from the Psalms of David - were so apposite to a wartime frame of mind: but then, I reflected, the Psalms are relevant at all times and in all situations: and the anthems (one hoped) useful at any season. So the group dropped the general title.²⁹

²⁷ Palmer. *C. A Centenary Celebration*. p. 469.

²⁸ Born Peterborough 1898. Organist of Exeter Cathedral from 1928 to 1933 and Christ Church Cathedral from 1933 to 1955.

²⁹ Palmer. *C. A Centenary Celebration*. p. 395.

Excerpts from Howells' diary of January 1941 read as follows:

Sunday 5: No sun. Began Anthems. Today - *O Pray for the Peace*.
 Monday 6: No Sun. Second Anthem: *Ponder my Words*.
 Tuesday 7: No Sun. More snow. 3rd anthem *We have heard with our ears*.
 Wednesday 8: Still Sunless. Snow. 4th anthem: *Like as the hart*.
 Thursday 9: Brilliant sun . . . and moon. 5th anthem *Great is the Lord*.
 Raiders hindered its completion till 2 am.³⁰

WE HAVE HEARD WITH OUR EARS

DATE OF COMPOSITION: Cheltenham, 7 January 1941
SETTING: SATB and organ
MANUSCRIPT: RCM 4601 f 5-7(b)
PUBLISHER: Oxford University Press 1943
CURRENT EDITION: Oxford University Press (A108)
FIRST PERFORMANCE: Unknown
TEXT: Psalm 44 vv 1-9
NUMBER OF BARS: 107
DEDICATION: To Thomas Armstrong
NOTES:

This is no. 2 of Four Anthems. See Notes for the anthem *O, Pray for the Peace of Jerusalem*.

LIKE AS THE HART DESIRETH THE WATERBROOKS

DATE OF COMPOSITION: Cheltenham, 8 January 1941
SETTING: SATB and organ
MANUSCRIPT: RCM 4601 f 8-10 (c)
PUBLISHER: Oxford University Press 1943
CURRENT EDITION: Oxford University Press (A109)
FIRST PERFORMANCE: Unknown
TEXT: Psalm 42 vv 1-3
NUMBER OF BARS: 100

³⁰ Palmer, C. *A Centenary Celebration*. p. 398.

DEDICATION: To Thomas Armstrong

NOTES:

This is no. 3 of Four Anthems. See Notes for the anthem *O, Pray for the Peace of Jerusalem*.

LET GOD ARISE

DATE OF COMPOSITION: Sanderstead, Easter Day 1941
SETTING: SATB and organ
MANUSCRIPT: RCM 4601 f11-15 (d)
PUBLISHER: Oxford University Press 1943
CURRENT EDITION: Oxford University Press (A110)
FIRST PERFORMANCE: Unknown
TEXT: Psalm 68 vv 1-3, 5-6
NUMBER OF BARS: 219
DEDICATION: To Thomas Armstrong
NOTES:

This is no. 4 of Four Anthems. See Notes for the anthem *O, Pray for the Peace of Jerusalem*.

PONDER MY WORDS O LORD

DATE OF COMPOSITION: 6 January 1941
SETTING: SATB
MANUSCRIPT: Missing
PUBLISHER: Unpublished
CURRENT EDITION: Unpublished
FIRST PERFORMANCE: Unknown
TEXT: Unknown
NUMBER OF BARS: Unknown
DEDICATION: Unknown

NOTES:

This composition may not have been completed. A title-page and sketch for this work, dated 6 January 1941, states that it is 'No. 2 of Five Anthems'. This clearly links it with the set of Four Anthems.³¹ See Notes for the anthem *O, Pray for the Peace of Jerusalem*.

GREAT IS THE LORD

DATE OF COMPOSITION:	9 January 1941
SETTING:	SATB
MANUSCRIPT:	Unavailable, in the possession of Peter Hodgson
PUBLISHER:	Unpublished
CURRENT EDITION:	Unpublished
FIRST PERFORMANCE:	Unknown
TEXT:	Unknown
NUMBER OF BARS:	Unknown
DEDICATION:	None

NOTES:

It is possible that this anthem was intended to be no. 5 of what is now the set of Four Anthems. See Notes for the anthem *O, Pray for the Peace of Jerusalem*.

GOD IS GONE UP

DATE OF COMPOSITION:	Cheltenham, September 1944
SETTING:	SATB and organ
MANUSCRIPT:	RCM 4603
PUBLISHER:	Novello 1958
CURRENT EDITION:	Novello
FIRST PERFORMANCE:	14 June 1950 at St Michael's, Cornhill, by the St Michael's Singers, conducted by Harold Darke ³²

³¹ Palmer, C. *A Centenary Celebration*. p. 470.

³² Born in London in 1888 and died in London in 1976. Organist, conductor and composer. Organist of St Michael's Cornhill, from 1916 to 1966, with a wartime break when he was Organist of King's College, Cambridge, from 1941 to 1945. Professor of Organ at the Royal College of Music, London, from 1919 to 1969. Founded St Michael's Singers to perform Bach Cantatas, Byrd's *Great Service* and works by Parry and Vaughan Williams.

TEXT: Psalm 47 vv 1-2, 5-8
NUMBER OF BARS: 220
DEDICATION: None
NOTES:

This is no. 1 of Three Motets. Nos 2 and 3 are *The House of the Mind* and *King of Glory*.

WHERE WAST THOU?

DATE OF COMPOSITION: April 1948
SETTING: SATB, Baritone solo and organ
MANUSCRIPT: RCM 4605 f 1-22 (a)
PUBLISHER: Novello 1983
CURRENT EDITION: Novello (Cat. No. 29 0515)
FIRST PERFORMANCE: 1948, World Harvest Festival
TEXT: Job 38 vv 4-7
 Psalm 102 vv 25-27
 Genesis 8 v 22
 Psalm 104 vv 31, 35
NUMBER OF BARS: 310
DEDICATION: None
NOTES:

On 2 September 1948, Gerald Knight³³ wrote to Howells:

In an account of the Harvest Festival of the World [June 19 1948] in the current issue of the Canterbury Cathedral Chronicle there is reference to the very fine anthem which you wrote for us: this is what it says: - 'After prayers, the Choir sang Herbert Howells' anthem on words from the Books of Job and Genesis and from the Psalter, the first performance of this work. To the Friends this was of particular interest for, although many verse plays have been inspired and commissioned by them, this was their adventure as patrons of music. They may well be proud of it. Forbearing to use the wretched jargon which has attached itself to music - 'good', 'modern', 'light' and so forth, let us say simply that the anthem was very much of our time. The Friends have always aimed, in their concern with the Arts, to give opportunity for experiment. Dr. Howells grasped this opportunity and gave us a robust and original work. Those of us whose

³³ Born in Cornwall in 1908. Organist of Canterbury Cathedral from 1937 to 1952.

tastes may be a trifle atrophied or whose joints of appreciation are stiffened with the rheumatic of fixed idea, might have learnt much by studying the eager faces and rapt attention of the choristers who had so brilliantly mastered and so apparently relished the complex passages and triumphant crescendos of an anthem which matched the occasion.'

I have frequently played it to musicians who have been staying with me, and most of them agree with me that it should be published, scored for orchestra and performed at a Three Choirs Festival. I hope very much that you will seriously consider that, but you may wish to hear it before deciding to send it to a publisher . . .

As far as is known Howells never sent the work to any publisher in his lifetime.³⁴

KING OF GLORY

DATE OF COMPOSITION:	2 August 1949
SETTING:	SATB and organ
MANUSCRIPT:	RCM 4602. The manuscript is a holograph in blue ink with editorial markings in the hand of Walter Emery.
PUBLISHER:	Novello 1949
CURRENT EDITION:	Novello (17448)
FIRST PERFORMANCE:	22 November 1949 at St. Sepulchre's Church, Holborn, for St Cecilia's Day Festival Service
TEXT:	George Herbert
NUMBER OF BARS:	212
DEDICATION:	Specially composed for the St Cecilia's Day Festival Service, 1919, held at St Sepulchre's Church, Holborn.

NOTES:

This is no. 3 of Three Motets. See Notes for the anthem *God is Gone up*.

The following review appeared in *English Church Music* of April 1950:

This work was specially composed for the St Cecilia's Day Festival, 1949, at St Sepulchre's Church, Holborn. It does not err, therefore, in being musicians' music - a sensitive, finely-wrought rhapsody in which the composer has

³⁴ Palmer, C. *A Centenary Celebration*. p. 471.

responded with 'utmost art' to the spiritual exaltation of George Herbert's verses. The choral writing is in four parts throughout, with very little division; it is almost wholly diatonic; but its flexible rhythms and subtle changes of *tempo* demand expert musicianship, to which must be added a loving care for the words. It is supported throughout by an organ part of uniformly sustained character which needs a thoughtful and accomplished player.

After the first stanza has been fully treated and brought to a close in B major, where it began, the opening of the second stanza, 'Wherefore with my utmost art I will sing thee', is set for soprano solo, with the simplest accompaniment, as though to bring the whole intention of the work to a focus in those words. Then the next lines, 'And the cream of all my heart I will bring thee,' are taken up as a tenor solo - equally short - before the whole choir enters to complete the stanza. The motto theme with which the work opens is never long absent, and it returns in full splendour in B major at the opening of the third stanza, from which point the music moves forward with growing ecstasy to its final climax.

Not only is this motet worthy of the occasion for which it was composed; it shows strikingly how modern technique can be assimilated into the great tradition of English Church music by a composer bred in that tradition, yet not bound by it to mere slavish copying its past conventions.³⁵

LONG, LONG AGO

DATE OF COMPOSITION:	c.1951
SETTING:	SATB, unaccompanied
MANUSCRIPT:	Missing
PUBLISHER:	Novello 1951
CURRENT EDITION:	Novello (MT 1303)
FIRST PERFORMANCE:	Unknown
TEXT:	John Buxton
NUMBER OF BARS:	79
DEDICATION:	To The Lady Margaret Singers, Cambridge

BEHOLD, O GOD OUR DEFENDER

DATE OF COMPOSITION:	Christmas Day 1952
SETTING:	SATB and organ

³⁵ Anonymous. 'Reviews'. *English Church Music*. April 1950. p. 40.

MANUSCRIPT:	RCM 4623a is a vocal score in blue ink. RCM 4623b is a photocopy of 4623a. It is used as master copy for editorial markings by Walter Emery. RCM 4623c is a holograph - a second shorter version in pencil - dated Christmas Day 1952. RCM 4635 is a holograph of the full score for chorus, orchestra and organ, dated 31 March 1953.
PUBLISHER:	Novello 1953
CURRENT EDITION:	Novello (Cat. No. 29 0439 10)
FIRST PERFORMANCE:	2 June 1953, at Westminster Abbey. Written for the Coronation of Her Majesty Queen Elizabeth II.
TEXT:	Psalm 84 vv 9-10
NUMBER OF BARS:	55
DEDICATION:	None
NOTES:	

This anthem, with orchestral accompaniment, was performed as the Introit at the Coronation Service.

THE HOUSE OF THE MIND

DATE OF COMPOSITION:	October 1954
SETTING:	SATB and organ
MANUSCRIPT:	RCM 4622. The manuscript is a holograph in black ink with editorial markings by Walter Emery.
PUBLISHER:	Novello 1957
CURRENT EDITION:	Novello (18475)
FIRST PERFORMANCE:	2 January 1955 in the Musicians Chapel at St Sepulchre's, Holborn
TEXT:	Joseph Beaumont
NUMBER OF BARS:	122
DEDICATION:	None
NOTES:	

This is no. 2 of Three Motets. This work was composed for the Service of Dedication of the Musicians Memorial Chapel. There is also a version for Chorus, Organ and Strings (1954).

A HYMN FOR ST CECILIA

DATE OF COMPOSITION:	1960
SETTING:	SATB and organ
MANUSCRIPT:	Missing
PUBLISHER:	Novello 1961
CURRENT EDITION:	Novello (Cat. No. 29 0507)
FIRST PERFORMANCE:	22 November 1961 by the Choir of St Paul's Cathedral
TEXT:	Ursula Vaughan Williams
NUMBER OF BARS:	57
DEDICATION:	For The Livery Club of The Worshipful Company of Musicians
NOTES:	

The Livery Club of The Worshipful Company of Musicians commissioned this hymn to mark Howells' receiving the Mastership of the Company, 1959-1960.

COVENTRY ANTIPHON

DATE OF COMPOSITION:	3 BC, ³⁶ 25 December 1961
SETTING:	SATB and organ
MANUSCRIPT:	RCM 4632. Manuscript is a holograph - full sketch in pencil on examination paper.
PUBLISHER:	Novello 1962
CURRENT EDITION:	Novello (Cat. No. 29 0506)
FIRST PERFORMANCE:	Unknown
TEXT:	Isaiah 56 v 7 Haggai 2 v 9
NUMBER OF BARS:	75
DEDICATION:	None
NOTES:	

Written for the dedication of Coventry Cathedral.

³⁶ BC stands for Beverley Close. Howells' residence at the time.

A SEQUENCE FOR ST MICHAEL

DATE OF COMPOSITION:	BC, August 1961
SETTING:	SATB and organ
MANUSCRIPT:	RCM 4608
PUBLISHER:	Novello 1961
CURRENT EDITION:	Novello
FIRST PERFORMANCE:	13 March 1962, by the choir of St John's College, Cambridge
TEXT:	Medieval Latin Lyric by Alcuin
NUMBER OF BARS:	221
DEDICATION:	Composed for the 450th anniversary of the foundation of St John's College, Cambridge, 1961.

GOD BE IN MY HEAD

DATE OF COMPOSITION:	1965
SETTING:	Unaccompanied
MANUSCRIPT:	Unavailable, in the possession of Christopher Eaton Smith
PUBLISHER:	Roberton (in preparation)
CURRENT EDITION:	None
FIRST PERFORMANCE:	Unknown
TEXT:	From the Sarum Primer (1588)
NUMBER OF BARS:	Unknown
DEDICATION:	Unknown

TAKE HIM, EARTH, FOR CHERISHING

DATE OF COMPOSITION:	London, 6 June 1964
SETTING:	SATB, unaccompanied
MANUSCRIPT:	RCM 4620. The manuscript is a holograph in ink.
PUBLISHER:	H.W. Gary 1964
CURRENT EDITION:	Belwin Mills Music Ltd (GCMR 2869)

FIRST PERFORMANCE:	Unknown
TEXT:	From <i>Hymnus circa Exsequias Defunti</i> by Prudentius
NUMBER OF BARS:	129
DEDICATION:	To the honoured memory of John Fitzgerald Kennedy, ³⁷ President of The United States of America

ONE THING HAVE I DESIRED

DATE OF COMPOSITION:	3 BC April 1968
SETTING:	SATB, unaccompanied
MANUSCRIPT:	RCM 5257. Manuscript is a holograph. A photocopy was used as the master copy for autograph revisions.
PUBLISHER:	Novello 1968
CURRENT EDITION:	Novello (Cat. No. 29 0406 03)
FIRST PERFORMANCE:	Unknown
TEXT:	Psalm 27 vv 4-7
NUMBER OF BARS:	84
DEDICATION:	None
NOTES:	

This anthem was composed for the 75th Anniversary of St Matthew's Church, Northampton.

THEE WILL I LOVE

DATE OF COMPOSITION:	27 February 1970
SETTING:	SATB and organ
MANUSCRIPT:	RCM 4630
PUBLISHER:	Novello 1970
CURRENT EDITION:	Novello (Cat. No. 29 0155)

³⁷ Born in 1917 and assassinated in 1963. The thirty-fifth President of the United States Of America (1961-1963). He was the youngest man ever to have been elected as President and the youngest ever to die in office.

FIRST PERFORMANCE: 9 November 1970 by the Choir of Peterborough Cathedral under the direction of Stanley Van

TEXT: R. S. Bridges

NUMBER OF BARS: 93

DEDICATION: None

NOTES:

Written for the Solemn Requiem commemorating the massacre of the monks of the Abbey of Medeshamstede³⁸ in AD 870.

A GRACE FOR 10 DOWNING STREET

DATE OF COMPOSITION: 1972

SETTING: SATB, unaccompanied

MANUSCRIPT: In possession of the Rt Hon Sir Edward Heath, MP³⁹

PUBLISHER: Novello 1992

CURRENT EDITION: Novello (Cat. No. 29 0664)

FIRST PERFORMANCE: 29 May 1972 at 10 Downing Street, London

TEXT: Robert Armstrong⁴⁰

NUMBER OF BARS: 41

DEDICATION: For the Prime Minister⁴¹ with Herbert's greetings

NOW ABIDETH FAITH, HOPE AND CHARITY

DATE OF COMPOSITION: 16 April 1972

SETTING: SATB and organ

MANUSCRIPT: RCM 5261. Holograph is in biro.

PUBLISHER: Novello 1989

³⁸ The Abbey of Medeshamstede is now known as Peterborough Cathedral.

³⁹ Born in 1916. Leader of British Conservative Party from 1965 to 1975. Prime Minister of Great Britain from 1970 to 1974.

⁴⁰ Lord Armstrong of Ilminster

⁴¹ Edward Heath.

CURRENT EDITION: Novello (Cat. No. 29 0646)
FIRST PERFORMANCE: Unknown
TEXT: 1 Corinthians 13 vv 13, 4-7
 1 John 4 vv 7-8
NUMBER OF BARS: 106
DEDICATION: None
NOTES:

Composed in 1972 at the request of Wilfred King, organist of St Mary Abbots, Kensington, for the centenary of the church.

COME, MY SOUL

DATE OF COMPOSITION: 3 BC, 17 September 1972
SETTING: SATB with Tenor or Baritone solo, unaccompanied
MANUSCRIPT: RCM5267/2/41
 RCM 5267/2/55 - one page of sketches in pencil.
 RCM 5267/2 - photocopy of the autograph copy with one page of pencil sketches.
PUBLISHER: Oxford University Press 1978
CURRENT EDITION: Oxford University Press (A 323)
FIRST PERFORMANCE: Unknown
TEXT: J. Newton
NUMBER OF BARS: 67
DEDICATION: For Richard O. Latham⁴² - in affection

THE FEAR OF THE LORD

DATE OF COMPOSITION: 3 BC, September 1976
SETTING: SATB and organ
MANUSCRIPT: RCM 5267/5 (extensive sketches). Complete score is in the possession of John Rutter.⁴³

⁴² Born in London in 1906. Chorister at St George's Chapel. Organist at St Paul's, Knightsbridge. Organ Professor at the Royal College of Music. London (dates unavailable).

⁴³ Born in London, 1945. English composer. Director of Music at Clare College, Cambridge (date unavailable). He has a special interest in composing for young people and for amateurs.

PUBLISHER: Oxford University Press 1977
CURRENT EDITION: Oxford University Press (A 321)
FIRST PERFORMANCE: Unknown
TEXT: Ecclesiastes 1 vv 11-13
NUMBER OF BARS: 91
DEDICATION: For John Rutter and the Choir of Clare College, Cambridge, on the occasion of the 650th anniversary of the college.

I LOVE ALL BEAUTEOUS THINGS

DATE OF COMPOSITION: 28 March 1977
SETTING: SATB and organ
MANUSCRIPT: RCM 5267/9 - pencil and biro sketches only.
PUBLISHER: Novello 1984
CURRENT EDITION: Novello (Cat. No. 29 0502 07)
FIRST PERFORMANCE: 1977, by St Alban's Abbey Cathedral Choir under the direction of John Clough
TEXT: Robert Bridges
NUMBER OF BARS: 98
DEDICATION: None
NOTES:

Composed for the Special Festival Service held in conjunction with the 'Hands of the Craftsman' Exhibition in St Alban's Abbey, as part of the 1977 'Festalban' Festival.

SWEETEST OF SWEETS

DATE OF COMPOSITION: c.1977
SETTING: SATB, unaccompanied
MANUSCRIPT: RCM 4829(a). Manuscript is in blue as well as black ink - both pens in Howells' handwriting.
PUBLISHER: Oxford University Press 1977
CURRENT EDITION: Oxford University Press (A 324)
FIRST PERFORMANCE: Unknown

TEXT: George Herbert
NUMBER OF BARS: 74
DEDICATION: For David [Willcocks]⁴⁴

TRYSTE NOEL

DATE OF COMPOSITION: 1977
SETTING: SATB and piano
MANUSCRIPT: RCM 4830
PUBLISHER: Oxford University Press 1978
CURRENT EDITION: Oxford University Press
FIRST PERFORMANCE: Unknown
TEXT: Louise Imogen Guiney
NUMBER OF BARS: 77
DEDICATION: For David [Willcocks] and John [Rutter]
NOTES:

Published in *Carols for Choirs 3*, pp. 172 - 180. Specially commissioned for *Carols for Choirs 3* (edited and arranged by David Willcocks and John Rutter).

ANTIPHON

DATE OF COMPOSITION: 1977⁴⁵
SETTING: SATB, unaccompanied
MANUSCRIPT: RCM 5267/1 is sketches of the anthem.
 RCM 4829(b) is a complete score with 'OUP'
 written on it by editor.
PUBLISHER: Oxford University Press 1978
CURRENT EDITION: Oxford University Press (A 325)
FIRST PERFORMANCE: Unknown
TEXT: George Herbert

⁴⁴ Born in Newquay in 1919. Conductor, organist, composer and teacher. Organist of Salisbury Cathedral from 1947 to 1957 and Worcester Cathedral from 1950 to 1957. Director of Music, King's College, Cambridge, from 1957 to 1973.

⁴⁵ One of the pages of the manuscript is dated 12 April 1977.

NUMBER OF BARS: 82
DEDICATION: For David [Willcocks]

I WOULD BE TRUE

DATE OF COMPOSITION: c.1978
SETTING: SATB and organ
MANUSCRIPT: Missing
PUBLISHER: Addington Press 1978
CURRENT EDITION: Novello 1989 (Cat. No. 29 0649)
FIRST PERFORMANCE: Unknown
TEXT: Howard Arnold Walter
NUMBER OF BARS: 51
DEDICATION: For Rachel and Nicholas in great affection

7.3.2 UNDATED ANTHEMS

O MORTAL MAN REMEMBER WELL

Quasi lento, assai espressivo *mp*

0 mortal man, re-

Sw

Violas

p

p

Ped: (16ft)

DATE OF COMPOSITION:	Unknown
SETTING:	Voices, strings and organ
MANUSCRIPT:	RCM 5262 is a full score including all voice parts. RCM 5262 (a) is the organ obbligato part. Both these manuscripts bear Howells' autograph and are in blue ink.
PUBLISHER:	Unpublished
CURRENT EDITION:	Unpublished
FIRST PERFORMANCE:	Unknown
TEXT:	Sussex Mummers' Carol
NUMBER OF BARS:	42
DEDICATION:	None
NOTES:	

This is the Sussex Mummers' Carol, arranged by Howells.

O SALUTARIS HOSTIA

DATE OF COMPOSITION:	Unknown
SETTING:	SATB, unaccompanied
MANUSCRIPT:	Missing

PUBLISHER:	Burns and Oates 1933 (<i>Complete Benediction Book for Choirs</i> , ed R.R. Terry)
CURRENT EDITION:	Novello 1977 (Cat. No. 29 0614)
FIRST PERFORMANCE:	Unknown
TEXT:	<i>Verbum supernum prodiens</i> v 5 (Hymn at Lauds, Corpus Christi)
NUMBER OF BARS:	37
DEDICATION:	None
NOTES:	

Patrick Russill, in his preface to the Novello edition of the *Salve Regina* and *O Salutaris Hostia*, wrote:

In 1913, Howells wrote two settings, now lost - one à 8, another à 4, both based on the hymn-tune *Rex gloriose* - of the final verse of the Compline hymn *Te lucis ante terminum*. The setting à 4 (to the words *Praesta, Pater piissime*) was presumably the original version of the faburden for the Benediction hymn *O salutaris Hostia* published by Burns, Oates and Washburne in *The Complete Benediction Book for Choirs*, edited by Sir Richard Terry (London, 1933). Terry's harmonisation of Verse 1 is from the 1906 *English Hymnal*. By 1913 this was the only English hymn-book to have given the tune in the form in which Howells uses it.

REMEMBER O THOU MAN

Re - mem - ber, O thou Man, O thou Man, O thou

The musical score is written on two staves, treble and bass clef, in 4/4 time. The melody is primarily in the treble clef, with a supporting bass line. The lyrics are placed above the notes: 'Re - mem - ber, O thou Man, O thou Man, O thou'. The score consists of 37 bars.

DATE OF COMPOSITION:	Unknown
SETTING:	SATB, unaccompanied
MANUSCRIPT:	RCM 5268/6
PUBLISHER:	Unpublished
CURRENT EDITION:	Unpublished
FIRST PERFORMANCE:	Unknown

TEXT: Thomas Ravenscroft
NUMBER OF BARS: 14
DEDICATION: None

University of Cape Town

7.4 EVENING CANTICLES

7.4.1 DATED EVENING CANTICLES

MAGNIFICAT AND NUNC DIMITTIS IN G

DATE OF COMPOSITION:	1918
SETTING:	SATB
MANUSCRIPT:	Westminster Abbey Library
PUBLISHER:	Stainer and Bell 1920
CURRENT EDITION:	Stainer and Bell (CS216)
FIRST PERFORMANCE:	Unknown
NUMBER OF BARS:	Mag. 110, Nunc. 54
DEDICATION:	None

MAGNIFICAT AND NUNC DIMITTIS

DATE OF COMPOSITION:	1924
SETTING:	Unison voices and organ
MANUSCRIPT:	RCM 4715
PUBLISHER:	Oxford University Press 1925
CURRENT EDITION:	Oxford University Press (No. 416)
FIRST PERFORMANCE:	Unknown
NUMBER OF BARS:	Mag. 89, Nunc. 38
DEDICATION:	To A. Herbert Brewer ¹

MAGNIFICAT AND NUNC DIMITTIS

DATE OF COMPOSITION:	1935
SETTING:	TTBB and organ

¹ Born in Gloucester in 1865 and died there in 1928. Chorister at Gloucester Cathedral from 1877 to 1880. Organ Scholar at Exeter College, Oxford, in 1883 and Organist and Master of the Choristers at Gloucester Cathedral from 1896 to 1928.

	ATB and organ (J. Buttrey version)
MANUSCRIPT:	RCM 5265/2. This manuscript is only a photocopy with an alto addition in J. Buttrey's handwriting.
PUBLISHER:	Oxford University Press 1939
CURRENT EDITION:	Oxford University Press (No. 488) TTBB Oxford University Press (No. 615) ATB
FIRST PERFORMANCE:	Unknown
NUMBER OF BARS:	Mag. 126, Nunc. 54
DEDICATION:	For Ernest Bullock ²
NOTES:	

This service was originally published in 1939 as a setting for tenors and basses. The alto part was been added by Dr John Buttrey with Howells' permission.

20th October 1977

Dear Prof. Howells,

Forgive my writing to you out of the blue. I am the senior Tenor in the choir at Westminster Abbey where, during our periods of men's voice services, we often perform your E major Magnificat and Nunc Dimittis scored for Tenors and Basses.

We are twelve men in the choir, but of course, only eight Tenors and Basses, the other four being altos. This means that, when we sing your E major service, the Altos have no part to sing, which is a great loss for them. Motivated by this, I set about devising an Alto line, taking much of it from the existing First Bass part and the accompaniment, as well as re-aligning the Tenor and Bass parts to allow for the additional voice. I showed the result to Douglas Guest,³ our Organist and Choirmaster, who, as well as approving of the musical results, agreed that this arrangement would be more suitable for the choir in its present state.

But of course neither of us would consider performing this version unless you gave us your permission. I am enclosing a copy for you, hoping that you too may approve of it and allow us to sing the piece in this altered form. There is, needless to say, no question of publication or of us letting this version be

² Born in Wigan in 1890 and died in Aylesbury in 1979. Organist and educator. Organist of Exeter Cathedral from 1919 to 1927 and of Westminster Abbey from 1928 to 1941. Director of the Royal College of Music from 1953 to 1960. He was knighted in 1951.

³ Born in Mortomley, Yorkshire in 1916. Organist and composer. Organist of Salisbury Cathedral from 1950 to 1957 and Worcester Cathedral from 1957 to 1963. Director of Music at Westminster Abbey from 1963 to 1978.

performed anywhere else. But the choir at the Abbey get such pleasure from your music that everyone would be delighted to have a chance to share in this piece. I do hope you will feel able to allow this.

With all good wishes and heartiest congratulations for your birthday celebrations, I remain

Yours sincerely,

John Buttrey

(Manuscript RCM 5265/2)

MAGNIFICAT AND NUNC DIMITTIS

Con moto

Con moto *mf* My

soul doth mag-ni-fy the Lord.

Poco Lento (Basses) *p* Lord.

(*Senza ped.*)

now lettest thou thy ser-vant de-part in peace.

DATE OF COMPOSITION:	6-7 April 1941
SETTING:	Men's voices and organ
MANUSCRIPT:	Westminster Abbey Library
PUBLISHER:	Unpublished
CURRENT EDITION:	Unpublished
FIRST PERFORMANCE:	Unknown
NUMBER OF BARS:	Mag. 128, Nunc. 58
DEDICATION:	None

MAGNIFICAT AND NUNC DIMITTIS
(*COLLEGIUM REGALE*)

DATE OF COMPOSITION:	Barnes, March 1945
SETTING:	SATB and organ
MANUSCRIPT:	King's College, Cambridge
PUBLISHER:	Novello 1947
CURRENT EDITION:	Novello (Cat. No. 29 0289 03)
FIRST PERFORMANCE:	Unknown
NUMBER OF BARS:	Mag. 95, Nunc. 71
DEDICATION:	For the King's College, Cambridge
NOTES:	

Howells wrote the following about this work:

This work - now generally known as *Collegium Regale* - is the original source of the series of canticle settings made for certain Cathedrals and Collegiate Chapels. Again, the link with people - the late Dean Milner-White of York, and Dr Boris Ord.⁴ And again a place - rooms in King's. In this instance, too, a challenge (the Dean's) to Patrick Hadley and myself. Also, a promise (mine) that, if I made the setting of the Magnificat, the mighty should be put down from their seat without brute force that would deny this canticle's feminine association. Equally, that in the Nunc Dimittis, the tenor's domination should characterise the gentle Simeon. Only the 'Gloria' should raise its voice.

⁴ Born in Bristol in 1897 and died in Cambridge in 1961. Organist, choirmaster and composer. Organist and choirmaster of King's College, Cambridge, from 1929 to 1957, where he instituted the famous Christmas Eve Festival of Nine Lessons and Carols.

The given promise dictated style, mood and scope.⁵

Dean Milner-White of York wrote on 3 October 1949:

Francis Jackson⁶ tells me that the little after-dinner speech I made at the 70th birthday party of dear Bairstow had something to do with the inspiration of your two new evening services. If so, I can be proud! We have now done the *Collegium Regale* service here thrice, and it seems to me a thing of the greatest beauty. We all love it and think highly of it. I have tried to imagine what thoughts or occupations of Our Lady were present to your mind as you composed! to me it read like Mary in Contemplation, or in Trance of Prayer; out of which she came with joy, at the Gloria!

If this corresponds no whit to your own inward intent, you will not be displeased that the musick should print this impression upon me!⁷

MAGNIFICAT AND NUNC DIMITTIS (*GLOUCESTER*)

DATE OF COMPOSITION:	Lydney, 6 January 1946
SETTING:	SATB and organ
MANUSCRIPT:	Gloucester Cathedral
PUBLISHER:	Novello 1947
CURRENT EDITION:	Novello (Cat. No. 29 0489)
FIRST PERFORMANCE:	Unknown
NUMBER OF BARS:	Mag. 118, Nunc. 77
DEDICATION:	For the Cathedral Church of the Holy and Invisible Trinity, Gloucester
NOTES:	

Letter to Howells from Dean Milner-White commenting on the Gloucester Service's impact on him:

. . . The Choir sang it beautifully. It is not a service that can or should be sung on the 'weekly bill'; its intensity is too great not to call for a special practice on such occasion that it is employed. That does not mean we shall seldom sing it, but that

⁵ Palmer, C. *A Centenary Celebration*. p. 400.

⁶ Born in Malton in 1917. Organist, composer and conductor.

⁷ Palmer, C. *A Centenary Celebration*. p. 202.

we shall take special pains over it whenever we sing it. That, speaking practically, is the highest tribute which can be paid to it. By these two last services of yours,⁸ I personally feel that you have opened a wholly new chapter in Service, perhaps in Church, music. Of spiritual moment rather than liturgical. It is so much more than music-making; it is experiencing deep things in the only medium that can do it. I cannot help hoping that you will give yourself with renewed hope & vision to composition in a field in which - may I say it? - you can create masterworks. However seldom they come, let them come! You can give, if you will, so much to music, to Church and to the souls of men . . .

Believe me with deepest gratitude . . .⁹

MAGNIFICAT AND NUNC DIMITTIS (*NEW COLLEGE, OXFORD*)

DATE OF COMPOSITION:	1949
SETTING:	SATB and organ
MANUSCRIPT:	Missing
PUBLISHER:	Novello 1953
CURRENT EDITION:	Novello (PCB 1288)
FIRST PERFORMANCE:	Unknown
NUMBER OF BARS:	Mag. 191, Nunc. 66
DEDICATION:	For New College, Oxford
NOTES:	

The following review appeared in the *Musical Opinion* of September 1953:

It does not seem long since the service repertory of the Cathedral or Collegiate Choir was enriched by the publication of two settings of the Magnificat and Nunc Dimittis which Dr. Howells had written for Gloucester Cathedral and King's College, Cambridge, respectively. Both require a highly trained choir of sensitive singers for their delicately fashioned textures and an imaginative organist with an instrument rich in softer registers. In contrast, the present setting moves in direct and purposeful style and its technical demands are such that it can be commended to the wider circle of the more proficient parochial choirs. The accompaniment, which relies on the basic ingredients of an average organ, leads off in 3/4 time, *Allegro, sempre con moto*, with an outline that

⁸ *Collegium Regale and Gloucester.*

⁹ Palmer, C. *A Centenary Celebration.* p. 168.

reappears again and again in the vocal parts with unifying effect, and for much of the way the voices move together in straightforward part-writing. A measure of variety is achieved by the imitative entries at a slower pace at 'And His mercy', and by phrases for a single voice-part later on. The most striking passage is the transition from a distant key to the original at the beginning of the Gloria, the effect of which is heightened when used again after the Nunc Dimittis by the contrast it affords to the gently moving part-writing for the first half of the Canticle, *quasi lento tranquillo*, and by the new feature of an incisive figure in octaves in the accompaniment.¹⁰

MAGNIFICAT AND NUNC DIMITTIS (WORCESTER)

DATE OF COMPOSITION:	3-5 August 1951
SETTING:	SATB and organ
MANUSCRIPT:	RCM 4617. There are two complete manuscripts, one in Howells' handwriting and the other a manuscript copy in Walter Emery's handwriting. RCM 5265/14 consists of extensive sketches.
PUBLISHER:	Novello 1953
CURRENT EDITION:	Novello (Cat. No. 29 0553 01)
FIRST PERFORMANCE:	Unknown
NUMBER OF BARS:	Mag. 116, Nunc. 69
DEDICATION:	For the Cathedral Church of Christ and the Blessed Virgin Mary, Worcester

NOTES:

These settings were closely connected with the death of Howells' friend and patron, Lady Olga Montagu. On 3 August 1951 he heard that she was seriously ill; she died at 7am the next morning. Over these two days - 3-4 August - he composed the entire work.¹¹

Written on the first page of RCM 4617 is 'Handed to Mr Brooke (of Novello) by Mr Willcocks (Worcester Cathedral Organist) 26 May 1953'.

¹⁰ Anonymous. 'Reviews of New Music'. *Musical Opinion*. September 1953, p. 725.

¹¹ Palmer, C. *A Centenary Celebration*. p. 472.

MAGNIFICAT AND NUNC DIMITTIS (*ST PAUL'S*)

DATE OF COMPOSITION:	Christmas 1950 ¹²
SETTING:	SATB and organ
MANUSCRIPT:	The complete score is in St Paul's Cathedral Library, London. RCM 1265/5 consists of extensive sketches.
PUBLISHER:	Novello 1954
CURRENT EDITION:	Novello (Cat. No. 29 0295 08)
FIRST PERFORMANCE:	Unknown
NUMBER OF BARS:	Mag. 146, Nunc. 94
DEDICATION:	For St Paul's Cathedral
NOTES:	

Howells wrote the following concerning this work:

Of the series of canticle-settings offered to people and places this is the most extended in scale. With the great spaces of St Paul's in mind, as well as the acoustical problems Dr John Dykes-Bower¹³ had experienced during our training in Gloucester Cathedral, the nature of this setting would be acutely influenced. Prolonged 'echo', notable in St Paul's, would dictate a less rapidly-changing harmonic rhythm than would be feasible in many less-reverberant buildings. So it is that in this setting harmonic and tonality changes are deployed in more leisured, more spacious ways. Climaxes are built more slowly. But with these conditions there goes a heightened volume of sound, and a tonal opulence commensurate with a vast church.¹⁴

On 26 May 1972 David Willcocks received a card from Alex van Amerongen, Dutch music critic and pianist:

... I would like to have the details about the beautiful work for choir and organ you performed and broadcast on May 10. I put on the radio while it was going on so I did not hear the announcement, and afterwards the speaker did not

¹² Although the Novello publication dates this work as October 1951, the cover of the manuscript, RCM 1265/5, has the above-mentioned date, written in Howells' handwriting.

¹³ Born in Gloucester in 1905. Organist. Studied at Cambridge University. Organist at Truro Cathedral in 1926, New College, Oxford, in 1929, Durham Cathedral in 1933 and St Paul's Cathedral, London, from 1936 to 1967. He was knighted in 1968.

¹⁴ Palmer, C. *A Centenary Celebration*. p. 442.

mention the name or the composer. I think it must have been a French composer, like Duruflé¹⁵ or Litaize¹⁶ or Langlais.¹⁷ Please, let me know which composition this was, and also where it can be obtained . . .¹⁸

MAGNIFICAT AND NUNC DIMITTIS IN B MINOR

DATE OF COMPOSITION:	December 1955
SETTING:	SATB and organ
MANUSCRIPT:	Missing
PUBLISHER:	Novello 1956
CURRENT EDITION:	Novello (PCB 1350)
FIRST PERFORMANCE:	Westminster Abbey, 17 May 1956
NUMBER OF BARS:	Mag. 110, Nunc. 63
DEDICATION:	None
NOTES:	

Composed specially for the Church Music Society Jubilee Festival Service.

MAGNIFICAT AND NUNC DIMITTIS

(THE COLLEGIATE CHURCH OF ST PETER IN WESTMINSTER)

DATE OF COMPOSITION:	February 1957
SETTING:	SATB and organ
MANUSCRIPT:	Complete manuscript is in the Westminster Abbey Library. RCM 5265/11 consists of sketches only.
PUBLISHER:	Novello 1957
CURRENT EDITION:	Novello (Cat. No. 29 0578 07)
FIRST PERFORMANCE:	Unknown

¹⁵ Born in Louviers in 1902 and died in Paris in 1986. Composer and organist.

¹⁶ Born in Ménil-sur-Belvitte in 1909. Organist and composer. He was blind from his youth.

¹⁷ Born in La Fontenella in 1907. Organist and composer. He was blind from infancy. Teacher of organ at the Schola Cantorum, Paris, from 1961.

¹⁸ Palmer, C. *A Centenary Celebration*. p. 211.

NUMBER OF BARS: Mag. 114, Nunc. 53

DEDICATION: For the Collegiate Church of Saint Peter in Westminster

NOTES:

The following review appeared in the *Musical Opinion* of September 1957:

The repertory of the Cathedral and Collegiate Choirs has received valuable enrichment in recent years through the enterprise of Messrs. Novello by the Canticle settings which Dr. Howells has inscribed to one choral foundation after another. First of all, there were published in 1947 two settings of the Magnificat and Nunc Dimittis: one in F sharp minor for Gloucester Cathedral, and the other in G minor, entitled *Collegium Regale*, for King's College, Cambridge. In these and in two later settings the opening verses of the Magnificat are given to the sopranos alone, and in the *Collegium Regale* the first three verses of the Nunc Dimittis are sung by a solo tenor with the chorus adding an accompaniment in the second and third verses; but in the setting in G major for New College, Oxford, and the more spacious in G minor for St. Paul's Cathedral, which were published in 1953 and 1954 respectively, the chorus move together throughout, save an isolated phrase here and there for a single voice-part. In the setting now under review the composer has adopted the latter plan for the Magnificat, but has set the first three verses of the Nunc Dimittis to *legato* phrases in reticent mood for the tenors and basses in unison. A striking feature of the Magnificat and the Gloria, which serves both Canticles, is the juxtaposition of the minor triad on D and the second inversion of that on F sharp. As in the other settings, the parts proceed in beautifully drawn outlines and the writing is in turn exultant and expressive with ample scope for proficient and sensitive singers and a resourceful organ.¹⁹

MAGNIFICAT AND NUNC DIMITTIS
(ST JOHN'S COLLEGE, CAMBRIDGE)

DATE OF COMPOSITION: 3 BC, 3 March 1957

SETTING: SATB and organ

MANUSCRIPT: RCM 4607. Manuscript is in ink with editorial markings in the handwriting of Walter Emery. There is also a manuscript at St John's College, Cambridge.

PUBLISHER: Novello 1958

CURRENT EDITION: Novello (Cat. No. 29 0508 06)

FIRST PERFORMANCE: St John's College, Cambridge, on 15 February 1959

¹⁹ Anonymous. 'Organ and Church Music Reviews'. *Musical Opinion*. September 1957, p. 759.

NUMBER OF BARS: Mag. 111, Nunc. 62
DEDICATION: *Collegium Sancti Johannis Cantabrigiense*

MAGNIFICAT AND NUNC DIMITTIS
(SARUM)

DATE OF COMPOSITION: 3 BC, 20 August 1966²⁰
SETTING: SSATB and organ
MANUSCRIPT: RCM 4626
 RCM 5265/6 is sketches.
PUBLISHER: Novello 1968
CURRENT EDITION: Novello (PCB 1440)
FIRST PERFORMANCE: Evensong on 26 July 1968 at Chichester Cathedral
NUMBER OF BARS: Mag. 118, Nunc. 81
DEDICATION: For Salisbury Cathedral
NOTES:

It is interesting to note in manuscript RCM 5265/6/119 marked 'Mag Gloria (official!)', that Howells had first conceived the Gloria in 3/4 time, but the final publication by Novello is in 4/4 time.

This set of canticles was commissioned for the 1968 Southern Cathedrals Festival. Although their first official performance was during a Chichester Evensong as mentioned above, they did have a preliminary performance in Salisbury Cathedral at Evensong on 14 July 1968.

The following review appeared in *The Musical Times* in October 1968:

Each of the three new settings of the evening canticles by Herbert Howells, published by Novello, was written for one of the choirs of the Southern Cathedrals. Howells's mastery of this medium is already familiar: differing rates of harmonic change governed by the amount of building resonance and the complexity of the texture, and independent organ writing, both of which contribute to the characteristic mystical spaciousness of his music. The 'Winchester' service (3s) is largely constructed of material latent in the opening soprano phrase, the Sarum one (3s) is dominated by the interval of a fourth, and the service written for Chichester (3s 6d) by a recurring rhythmic pattern and

²⁰ RCM 5265/6/122, which is a sketch for the end of the Gloria, is dated, in Howells' handwriting, 9 August 1966, 3 BC.

the interval of a minor second. This last is perhaps the least successful of a good lot as the rhythmic bias tends to make the tonal basis rather too static. I find the Winchester service the most consistently satisfying, although the Magnificat of the Sarum service is a fine piece.²¹

MAGNIFICAT AND NUNC DIMITTIS (WINCHESTER)

DATE OF COMPOSITION:	London, 7 March 1967
SETTING:	SATB and organ
MANUSCRIPT:	RCM 4627
PUBLISHER:	Novello 1968
CURRENT EDITION:	Novello (PCB 1441)
FIRST PERFORMANCE:	Unknown
NUMBER OF BARS:	Mag. 138, Nunc. 58
DEDICATION:	For Winchester Cathedral
NOTES:	

After the date at the end of the Nunc Dimittis Howells wrote 'the morrow of Kodaly's²² death'.

See Notes for the *Sarum* Magnificat and Nunc Dimittis.

MAGNIFICAT AND NUNC DIMITTIS (CHICHESTER)

DATE OF COMPOSITION:	August 1967
SETTING:	SATB with Tenor solo, optional Soprano solo and organ
MANUSCRIPT:	Unknown
PUBLISHER:	Novello 1968
CURRENT EDITION:	Novello (PCB 1439)
FIRST PERFORMANCE:	Unknown
NUMBER OF BARS:	Mag. 154, Nunc. 72

²¹ Dennison, P. 'New Choral Music'. *The Musical Times*. October 1968, p. 959.

²² Born in Kecskemét in 1882 and died in Budapest in 1967. Hungarian composer and teacher.

DEDICATION: For The Cathedral Church of The Holy Trinity,
Chichester

NOTES:

See Notes for the *Sarum* Magnificat and Nunc Dimittis.

MAGNIFICAT AND NUNC DIMITTIS
(*ST AUGUSTINE'S, BIRMINGHAM*)

DATE OF COMPOSITION: 4 September 1967

SETTING: SATB with optional Soprano solo and organ

MANUSCRIPT: RCM 5265/7. Biro and pencil sketches with photocopy of complete autograph.

PUBLISHER: Novello 1983

CURRENT EDITION: Novello (Cat. No. 29 0528 00)

FIRST PERFORMANCE: Autumn 1980 by the choir of St. Augustine's, Birmingham, under the direction of Norman Dyson

NUMBER OF BARS: Mag. 147, Nunc. 60

DEDICATION: For St Augustine's Church, Birmingham

MAGNIFICAT AND NUNC DIMITTIS
(*HEREFORD*)

DATE OF COMPOSITION: 30 July 1969²³

SETTING: SATB with optional Soprano solo and organ

MANUSCRIPT: RCM 4718 is the complete manuscript.
RCM 5265/4 consists of extensive sketches.

PUBLISHER: Novello 1971

CURRENT EDITION: Novello (PCB 1461)

FIRST PERFORMANCE: Unknown

NUMBER OF BARS: Mag. 108, Nunc. 67

DEDICATION: For the Cathedral Church of Hereford

²³ RCM 4718 is dated 7 July 1969.

MAGNIFICAT AND NUNC DIMITTIS
(MAGDALEN COLLEGE, OXFORD)

DATE OF COMPOSITION:	17 September 1970
SETTING:	SATB and organ
MANUSCRIPT:	RCM 4719. RCM 5265/10 is sketches.
PUBLISHER:	Novello 1972
CURRENT EDITION:	Novello (NCM 32)
FIRST PERFORMANCE:	Unknown
NUMBER OF BARS:	Mag. 128, Nunc. 78
DEDICATION:	<i>Collegium Magdalenae Oxoniense</i>
NOTES:	

The cover of the manuscript RCM 4719 is dated August 1970.

The following is written in Howells' hand:

Note: In this setting of the Magnificat $\frac{3}{4}$ in the voice-parts will equal $\frac{9}{8}$ in the Organ accompaniment.

MAGNIFICAT AND NUNC DIMITTIS
(YORK)

DATE OF COMPOSITION:	Magnificat 25 April 1973 Nunc Dimittis is dated 12 May 1973
SETTING:	SATB and organ
MANUSCRIPT:	Complete manuscript in York Minster Manuscript Collection No. M241s. RCM 5265/9/105 is sketches.
PUBLISHER:	Novello 1980
CURRENT EDITION:	Novello (Cat. No. 29 0450 00)
FIRST PERFORMANCE:	30 June 1973 for the Petertide Patronal Festival at York Minster
NUMBER OF BARS:	Mag. 226, Nunc. 70
DEDICATION:	For York Minster

NOTES:

Commissioned by the Friends of York Minster. Other music at the first performance (an Evensong) included Clucas' *Responses* and Francis Jackson's Anthem *Sing a New Song to the Lord*.

MAGNIFICAT AND NUNC DIMITTIS
(DALLAS CANTICLES)

DATE OF COMPOSITION:	London, 12 April 1975
SETTING:	SATB and organ
MANUSCRIPT:	RCM 5265/1 is sketches and a complete photocopy of the composition.
PUBLISHER:	Calvary Press 1975
CURRENT EDITION:	Calvary Press
FIRST PERFORMANCE:	19 October 1975 at St Luke's Episcopal Church, Dallas, Texas
NUMBER OF BARS:	Mag. 112, Nunc. 63
DEDICATION:	To Larry Palmer and St Luke's Church and In memory of David Stretch of Dallas, Texas U.S.A.

NOTES:

This work was commissioned by Mary Stretch, in memory of her husband.

7.4.2 UNDATED EVENING CANTICLES

MAGNIFICAT IN E MAJOR

He hath filled _____ the _____

The image shows a musical score for a Magnificat in E Major. It consists of two staves: a vocal line in the treble clef and a piano accompaniment line in the bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with the word 'meek' and continues with 'He hath filled _____ the _____'. The piano accompaniment provides a simple harmonic support with chords and moving lines.

DATE OF COMPOSITION:	Unknown
SETTING:	SATB (there is no indication of an accompaniment)
MANUSCRIPT:	RCM 5265/9/27. Incomplete sketch is in pencil.
PUBLISHER:	Unpublished
CURRENT EDITION:	Unpublished
FIRST PERFORMANCE:	Unknown
NUMBER OF BARS:	Incomplete sketch
DEDICATION:	None
NOTES:	

The incomplete sketch contains the words, 'meek, He hath filled the hungry with good things and the rich he hath sent empty away. He remembering His mercy hath holpen His servant Israel as He promised to our forefathers Abraham and his seed for ever'. There is no sign of a Gloria.

MAGNIFICAT, GLORIA AND NUNC DIMITTIS IN E MAJOR

mer- -cy is on them that fear___ him___

The first system of musical notation consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment line in bass clef. Both are in the key of E major (indicated by two sharps). The lyrics 'mer- -cy is on them that fear___ him___' are written above the vocal line. The music features a mix of quarter, eighth, and sixteenth notes, with some rests.

Glo- - -ry___ be___ to the Fa- -ther

The second system of musical notation consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment line in bass clef. Both are in the key of E major. The lyrics 'Glo- - -ry___ be___ to the Fa- -ther' are written above the vocal line. The music continues with similar rhythmic patterns as the first system.

Lord now let- -test thou

The third system of musical notation consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment line in bass clef. Both are in the key of E major. The lyrics 'Lord now let- -test thou' are written above the vocal line. The music concludes with a final cadence.

DATE OF COMPOSITION:	Unknown
SETTING:	SATB
MANUSCRIPT:	RCM 5265/9/28. Incomplete sketch is in pencil.
PUBLISHER:	Unpublished
CURRENT EDITION:	Unpublished
FIRST PERFORMANCE:	Unknown
NUMBER OF BARS:	Incomplete sketch
DEDICATION:	None
NOTES:	

The text of the Magnificat set to music is: 'mercy is on them that fear Him throughout all generations', 'he remembering His mercy hath holpen His servant Israel as He promised to our forefathers, Abraham and his seed for ever'. There are also sketches for the entire Gloria. Only the opening line of the Nunc Dimittis is set.

MAGNIFICAT IN F MAJOR

doth mag - - ni - fy the Lord

DATE OF COMPOSITION:	Unknown
SETTING:	SATB and organ
MANUSCRIPT:	RCM 5265/9/108. Incomplete sketches in pencil but with extensive sketches for the organ accompaniment.
PUBLISHER:	Unpublished
CURRENT EDITION:	Unpublished
FIRST PERFORMANCE:	Unknown
NUMBER OF BARS:	Incomplete sketch
DEDICATION:	None
NOTES:	

The text set is: 'My soul doth magnify', 'He remembering His mercy hath holpen His servant Israel as He promised to our forefather Abraham and his seed for ever', 'For behold all generations shall call me blessed', 'And the rich He hath sent empty away', 'He hath filled the hungry with good things'.

MAGNIFICAT IN B FLAT MAJOR

My s

ni fy the Lord

DATE OF COMPOSITION:	Unknown
SETTING:	SATB and organ
MANUSCRIPT:	RCM 5265/9/11. Incomplete but extensive sketches in pencil. Most of the organ part is given.
PUBLISHER:	Unpublished
CURRENT EDITION:	Unpublished
FIRST PERFORMANCE:	Unknown
NUMBER OF BARS:	Incomplete sketch
DEDICATION:	None
NOTES:	

Sketches are in Howells' hand but there are alterations made to these sketches in black and blue ink - it is assumed that this was done later as Howells had a habit of going back to works and making random alterations.

MAGNIFICAT, GLORIA AND NUNC DIMITTIS

My soui hath mag ni fied the Lord

Glo - - - - ry

Lord now let - test thou

DATE OF COMPOSITION:	Unknown
SETTING:	SATB
MANUSCRIPT:	RCM 5265/8/110. The sketch is incomplete.
PUBLISHER:	Unpublished
CURRENT EDITION:	Unpublished
FIRST PERFORMANCE:	Unknown
NUMBER OF BARS:	Incomplete sketch
DEDICATION:	None

MAGNIFICAT



DATE OF COMPOSITION:	Unknown
SETTING:	SATB
MANUSCRIPT:	RCM 5265/9/109. Incomplete sketch is in pencil.
PUBLISHER:	Unpublished
CURRENT EDITION:	Unpublished
FIRST PERFORMANCE:	Unknown
NUMBER OF BARS:	Incomplete sketch
DEDICATION:	None
NOTES:	

Text set: 'My soul doth magnify the Lord and my Spirit hath rejoiced', 'For behold from hence forth, all generations shall', 'proud in the imagination of their hearts. He hath put down the mighty from their seat and hath exalted the humble and meek. He hath filled the hungry with good things and the rich He hath sent empty away'.

NUNC DIMITTIS FOR YORK, DURHAM, NEWCASTLE

DATE OF COMPOSITION:	Unknown
SETTING:	SATB
MANUSCRIPT:	RCM 5265/12. The sketch is incomplete.
PUBLISHER:	Unpublished
CURRENT EDITION:	Unpublished
FIRST PERFORMANCE:	Unknown
NUMBER OF BARS:	Incomplete sketch
DEDICATION:	For York, Durham, Newcastle
NOTES:	

These sketches are just a basic outline of the work. No Gloria is suggested but a short Amen is.

NUNC DIMITTIS

eyes have seen Thy sal - va - tion

DATE OF COMPOSITION:	Unknown
SETTING:	Probably SATB and organ
MANUSCRIPT:	RCM 5265/3. The sketch is incomplete.
PUBLISHER:	Unpublished
CURRENT EDITION:	Unpublished
FIRST PERFORMANCE:	Unknown
NUMBER OF BARS:	Incomplete sketch
DEDICATION:	None
NOTES:	

The manuscript seems to be a sketch for a Nunc Dimittis. The following text is set: 'eyes have seen Thy salvation, which Thou hast prepared before the face of all people.' It also gives the suggested opening of the Nunc Dimittis, in Howells' hand, 'Begin Nunc thus'.

GLORIA

Glo--ry be to the fa-

DATE OF COMPOSITION:	Unknown
SETTING:	SATB and Organ
MANUSCRIPT:	RCM 5265/8/110
PUBLISHER:	Unpublished
CURRENT EDITION:	Unpublished
FIRST PERFORMANCE:	Unknown
NUMBER OF BARS:	Incomplete sketch

DEDICATION: None

NOTES:

The manuscript contains basic sketches for a Gloria. There are very rough sketches of both the vocal part and the organ accompaniment.

University of Cape Town

CHAPTER 8
APPENDIX

Behold, O God our defender

Psalm lxxxiv, 9-10

HERBERT HOWELLS

Quasi lento, assai espressivo $\text{♩} = 68$

ACCOMP. *mf* *sonore*

Ped.

SOPRANO *mp* *mf*

ALTO *mp* *mf*

TENOR *mp* *mf*

BASS *mp* *mf*

Be-hold, be - hold,

4 *cresc.*

f *ff*

be - hold, 0

f *ff*

be - hold, be - hold, 0

f *ff*

be - hold, be - hold, 0

f *ff*

be - hold, 0

8 *f* *ff ma dolce*

God our de-fen-der, God our de-fen-der, God our de-fen-der, God our de-fen-der,

12 *f assai sonor?*

and look, and look up - and look, and look up - and look, and look up - and look, and look up -

16 *mp*

poco allarg.

up-on the face of thine A -

look, and look up-on the face of thine A -

poco allarg.

- on the face of thine A -

- on the face, and look up-on the face of thine A -

poco allarg.

20

più rit.

- noint ed.

- noint ed.

più rit.

- noint ed.

- noint ed.

più rit.

24

sonore

dim. molto

a tempo, ancora più espressivo

pp 2 *p* *mf*

For one _____ day, one _____

pp *p* *mf*

For one _____ day, one _____

a tempo, ancora più espressivo

pp *p* *mf*

For one _____ day, one _____

pp *p* *mf*

For one _____ day, one _____

28 *p* *pp*

Man.

_____ day _____ in _____ thy _____ courts _____ is _____

_____ one _____ day in _____ thy _____ courts _____ is _____ bet -

_____ day _____ in _____ thy _____ courts _____

_____ day _____ in _____ thy _____ courts _____ is

33 *mp*

Ped.

bet - ter, is bet - ter than a thou - ter, is bet - ter, bet - is bet - ter, bet - bet - ter, is bet -

37

3

sand, one day in thy courts is bet - ter than a thou sand, is bet - ter than a thou sand, is bet - ter than a thou sand, is bet -

41

mp

pp

rit. al *mf* meno mosso *p*

ter — than a thou sand..

ter — than a thou sand..

ter — than a thou sand..

ter — than a thou sand..

46 *p* *pp*

più rit. *pp* assai lento

più rit. *pp* assai lento

più rit. *ppp* assai lento

51 *pp*

OXFORD ANTHEMS

General Editor David Willcocks

OXFORD UNIVERSITY PRESS • MUSIC DEPARTMENT • 44 CONDUIT STREET • LONDON W1R 0DE

A 323
SATB
(unacc.)

For Richard O. Latham ~ in affection
COME, MY SOUL

J. NEWTON
(1725–1807)

HERBERT HOWELLS

Quasi lento, ma sempre con moto

mp *poco* *mf* *p*

SOPRANO
Come, come, my soul,

ALTO
Come, come, my soul,

TENOR
8 Come, come, my soul,

BASS
Come, come, my soul,

(for rehearsal)

Quasi lento, ma sempre con moto

mp *mf* *p*

The first system of the musical score is for the vocal parts. It consists of five staves: Soprano, Alto, Tenor, Bass, and a rehearsal section. The tempo is 'Quasi lento, ma sempre con moto'. The dynamics are marked as *mp*, *poco*, *mf*, and *p*. The lyrics are 'Come, come, my soul,'. The rehearsal section is marked '(for rehearsal)' and has dynamics *mp*, *mf*, and *p*.

poco f

come, come, my soul, thy suit pre-pare,

poco f

come, come, my soul, thy suit pre - pare,

poco f

8 come, come, my soul, thy suit pre-pare,

poco f

come, come, my soul, thy suit pre-pare,

poco f 5

The second system of the musical score continues the vocal parts and includes a piano accompaniment. The tempo is 'poco f'. The lyrics are 'come, come, my soul, thy suit pre-pare,'. The piano part is marked with a '5' in the first measure.

Je - - - - sus loves to an - - - - swer prayer; *dim.*

Je - - - - sus loves to an - - - - swer prayer; *dim.*

Je - - - - sus loves to an - - - - swer prayer; *dim.*

Je - - - - sus loves to an - - - - swer prayer; *dim.*

9 *dim.*

He him-self has bid thee pray, There-fore will not say thee... *pp* // *mf* *f*

He him-self has bid thee pray, There-fore will not say thee... *pp* // *mf* *f*

8 *pp* // *f*

He him-self has bid thee pray, There-fore will not say... *pp* // *mf* *f*

13 *pp* // *mf* *f*

poco più attivo, e cresc.

nay. Come my soul, come, thy suit pre- pare, He him-self has bid thee.

nay. Come my soul, come, thy suit pre - pare, He him-self has bid thee

8 Come my soul, come, thy suit pre - pare, He him-self has

— thee nay. Come, my soul, come, my

poco più attivo, e cresc.

17

più f *dim.* *rit. mf*

pray, There-fore will not say thee nay.

pray, There-fore will not say thee nay,

8 bid thee pray, There - fore will not say thee nay.

soul, There - - fore will not say thee nay.

21

un poco animato, ma sempre amando

p *pp* *f* *f* *f* *f*

Come! Come! my soul, Thou art
 nay. Come! Come! my soul, Thou art
 Come! Come! my soul, Thou art
 Come! Come! my soul, Thou art

un poco animato, ma sempre amando

25 *pp* *f* *f* *f* *f*

com - - - ing to a King, Large pe-ti - tions
 com - - - ing to a King, Large pe-ti - tions
 com - - - ing to a King, Large pe-ti - tions
 com - - - ing to a King, Large pe-ti - tions

30 *f* *f* *f* *f* *f* *f*

with thee bring; For his grace and pow'r are

with thee bring; For his grace and pow'r are

with thee bring; For his grace and pow'r are

with thee bring; His grace and pow'r are

34

mf

such None can ev - er ask too

such None can ev - er

such None can ev - er

such None can ev - er

39

mf

dim. e rit. *un poco meno mosso*

S. *pp* *pp*
 much. Come,

A. *pp* *pp*
 ask too much. Come,

Tenor or Baritone Solo *mp (quasi ad lib.)* *3*
 8 While I am a pil - - grim here,

T. *pp* *mp*
 8 ask too much. Come,

B. *pp* *pp*
 ask too much. Come,

dim. e rit. *un poco meno mosso*

43 *pp* *mp* *3* *pp*

mf
 my soul, thy suit pre-pare, Let thy

mf
 my soul, thy suit pre-pare, Let thy

mf *poco f*
 8 Let thy love. my spi-rit cheer;

mf
 8 my soul, thy suit pre-pare, Let thy

mf
 my soul, thy suit pre-pare, Let thy

47 *mf* *3* *poco f*

f ma espressivo sempre *dim.*

love my spi - rit cheer; Be my guide, my

f ma espressivo sempre *dim.*

love my spi - rit cheer; Be my guide, my

8

f ma espressivo sempre *dim.*

love my spi - rit cheer; Be my guide, my

f ma espressivo sempre *dim.*

love my spi - rit cheer; Be my guide, my

8

f ma espressivo sempre *dim.*

51

rit. . . . al . . . più lento *mp*

S. guard. my friend; Lead me to my

A. guard, my friend; Lead

T. guard, my friend; Lead me to my

B. guard, my friend; Lead

rit. . . . al . . . più lento *mp*

mp

56

p **tranquillo**
mp *poco*

jour - - ney's end, Lead me to

p *mp* *poco*

me, Lead me to

p *mp* *poco*

jour - - ney's end, Lead me to

p *mp* *poco*

me, Lead me to

tranquillo

61 *p* *mp*

dim e rit. *pp*

my jour - - - - - ney's end.

pp

my jour - - - - - ney's end.

pp

my jour - - - - - ney's end.

pp

my jour - - - - - ney's end.

dim e rit. *pp*

65 *pp*

OXFORD ANTHEMS

General Editor David Willcocks



To Thomas Armstrong
FOUR ANTHEMS
No.3

Like as the hart desireth the waterbrooks

A 109
S.A.T.B.

HERBERT HOWELLS
(1892-1983)

Psalms 42, v. 1-3

Not too slowly, but with quiet intensity

SOPRANO
ALTO

TENOR
BASS

TEN. & BASS *p*

Like as the hart —

Not too slowly, but with quiet intensity

ORGAN

de - sir - eth the wa - ter-brooks, — so longeth my soul af - ter thee,

O God My soul is a -

10

mf

ppoco

3

thirst for God - yea, ev - en for the liv - ing

15

God - When

20

molto espressivo

molto espressivo

shall I come to ap - pear be - fore the

dim. molto .

shall I come to ap - pear

shall I come to ap - pear be - fore the

dim. molto .

24

presence of God?

be - fore God?

presence of God?

be - fore God?

Ch.

28

Più animato (un poco)

sop. mf

My tears have been my meat day and night,

Più animato (un poco)

33

8w.

cresc. molto

while they dai - ly say un - - to me

37

poco accel.

Where, where is now thy God?

41

rit. a tempo (*poco affretando*)

TEN. & BASS *mf*

My tears have been my

dim. molto e rit. a tempo (*poco affretando*)

46

SOP. *mf*

My tears have
meat day and night.

51

been my meat day and night My meat
My tears day and
TEN. *mf*
My tears have been my

55

mp

(senza Ped.)

dim. rall. molto

day and night
night day and night.

meat day and night.

dim. rall. molto

60

mp *p*

molto . . . al Tempo primo, teneramente

SOP. *pp* ?

Like as the hart de si - reth the

TEN. & BASS *mp*

Like as the hart de - si - reth the wa - ter-brooks,

molto . . . al Tempo primo, teneramente

66 *pp*

Ped.

wa - ter-brooks, So longeth my soul af - ter thee, O

so longeth my soul af - ter thee, O God.

70

God. My soul is a thirst for God, *poco*

My soul is a thirst for God, *mf* Yes, ev -

75 *poco*

6 *mp*

tu - um Do - mi-ne, se - cun-dum ver-bum

mp

tu - um Do - mi-ne, se - cun-dum ver - bum

mp

tu - um Do - mi-ne, se - cun-dum ver - bum

mp

— di - mit - tis ser - vum tu - um Do - mi - ne, se - cun-dum ver-bum

- mit - tis ser - vum tu - um Do - mi - ne,

ser-vum tu - um Do - - - mi - ne, —

ser - vum tu - um Do - - - mi - ne,

ser - vum tu - um — Do - mi - ne, —

6 *mp*

11

[dim.] *pp* < > [mp] *mf*

tu - um in pa - ce: Qui - a vi - de - runt o - cu - li

dim. *pp* < > *mp* *mf*

tu - um in pa - ce: Qui - a vi - de - runt o - cu - li

dim. *pp* < > *mp* *mf*

tu - um in pa - ce: Qui - a vi - de - runt o - cu - li

dim. *pp* < > *mp* *mf*

tu - um in pa - ce: Qui - a vi - de - runt o - cu - li

pp *mp*

se - cun - dum ver - bum tu - - - um: Qui - a vi - de - runt

pp *mp*

se - cun - dum ver - bum tu - - - um Qui - a vi - de - runt

pp *mp*

se - cun - dum ver - bum tu - um: Qui - a vi - de - runt

pp *mp*

se - cun - dum ver - bum tu - um: Qui - a vi - de - runt

11 *pp* *mp* *mp* *mf*

16

cresc.

me - i Quod pa - ra - sti

cresc.

me - i Quod pa - ra - sti

cresc.

me - i Quod pa - ra - sti

cresc.

me - i Quod pa - ra - sti an - te

mf *cresc.*

sa - lu - ta - re tu - um: Quod pa -

mf *cresc.*

sa - lu - ta - re tu - um: Quod pa -

mf *cresc.*

sa - lu - ta - re tu - um: Quod pa -

mf *cresc.*

sa - lu - ta - re tu - um: Quod pa -

16 *mf* *cresc.*

21 **maestoso** *ff*

an - te fa - ci - em om - ni - um po - pu - lo - rum: Lu - men ad re - ve - la - ti - o - nem

ff

an - te fa - ci - em om - ni - um po - pu - lo - rum: Lu - men ad re - ve - la - ti - o - nem

ff

an - te fa - ci - em om - ni - um po - pu - lo - rum: Lu - men ad re - ve - la - ti - o - nem

ff

fa - ci - em om - ni - um po - pu - lo - rum: Lu - men ad re - ve - la - ti - o - nem

maestoso *ff*

- ra - sti an - te fa - ci - em om - ni - um po - pu - lo - rum: Lu - men ad re - ve - la - ti - o - nem

ff

- ra - sti an - te fa - ci - em om - ni - um po - pu - lo - rum: Lu - men ad re - ve - la - ti - o - nem

ff

- ra - sti an - te fa - ci - em om - ni - um po - pu - lo - rum: Lu - men ad re - ve - la - ti - o - nem

ff

- ra - sti an - te fa - ci - em om - ni - um po - pu - lo - rum: Lu - men ad re - ve - la - ti - o - nem

maestoso *ff*

21

26 *poco rall.*

gen-ti-um, et glo - ri-am ple-bis tu - ae Is - ra-el.

gen-ti-um, et glo - ri-am ple-bis tu - ae Is - ra-el.

gen-ti-um, et glo - ri-am ple-bis tu - ae Is - ra-el.

gen-ti-um, et glo - ri-am ple-bis tu - ae Is - ra-el.

poco rall.

gen-ti-um, et glo - ri-am ple-bis tu - ae Is - ra-el.

gen-ti-um, et glo - ri-am ple-bis tu - ae Is - ra-el.

gen-ti-um, et glo - ri-am ple-bis tu - ae Is - ra-el.

gen-ti-um, et glo - ri-am ple-bis tu - ae Is - ra-el.

poco rall.

26

31 **a tempo [e più vivo]**

mf

Glo - - - ri-a Pa - tri, et Fi - li-o,

mf

Glo - - - ri-a Pa - tri, et Fi - li-o,

mf

Glo - ri-a Pa - - - tri, et Fi - li-o,

mf

Glo-ri-a Pa - tri, et Fi - li-o,

a tempo [e più vivo]

mf

Glo - - ri-a Pa - tri, et

mf

Glo - - ri - a Pa - tri, et

mf

Glo - - ri-a Pa - tri, et

mf

Glo - - ri-a Pa - tri, et

a tempo [e più vivo]

31 *mf*

36 *mf* [f]

et Spi - ri - tu - i Sanc - to. — Et nunc, et

mf *f*

et Spi - ri - tu - i Sanc - to. — Et

mf

et Spi - ri - tu - i Sanc - to. —

mf *f*

et Spi - ri - tu - i Sanc - to. — Et

f

Fi - li-o, et Spi - ri-tu - i Sanc - to. Si - - - cut

f

Fi - li-o, et Spi - ri-tu - i Sanc - to. Et nunc, et sem - - -

f

Fi - li-o, et Spi - ri-tu - i Sanc - to. Si - cut e - - -

f

Fi - li-o, et Spi - ri-tu - i Sanc - to. Si - cut e - rat in prin - ci - pi -

36

41

sem - per, et in sae-cu-la sae - cu-lo - rum, et nunc, et

nunc, et sem - per, et in sae - cu-la sae - cu -

f Et nunc, et sem - per, et in sae-cu-la sae - - - cu -

nunc, et sem-per, et in sae - cu - la sae-cu - lo - - -

e - - - rat in prin - ci - pi - o,

- per, in prin - ci - pi - o,

- - - rat in prin - ci - - - pi - o,

- o, et nunc, et sem-per,

41

46

sem-per, et in sae-cu-la sae-cu-lo-rum. A -
- lo-rum, et in sae-cu-la sae-cu-lo-rum. A -
- lo-rum, et in sae-cu-la sae-cu-lo-rum. A -
- rum, et in sae-cu-la sae-cu-lo-rum. A -

A - - men, a - - men,
A - - men, a - - men,
A - - men, a - - men,
A - - men, a - - men,

46

51 [allarg.]

men, a - men.

men, a - men.

men, a - men.

men, a - men.

[allarg.]

a - men, a - men.

(V) a - men, a - men.

(A) a - men, a - men.

a - men, a - men.

[allarg.]

51

To my Mother

A SPOTLESS ROSE

CAROL-ANTHEM
(For use at Christmastide)

14th CENTURY

HERBERT HOWELLS

With easeful movement

p

SOPRANO
A Spot-less Rose is blow - - - ing,

ALTO
A Spot-less Rose is blow - - - ing,

TENOR
A Spot-less Rose is blow - - - ing,

BASS
A Spot-less Rose is blow - - - ing,

PIANO
(For practice only)
p

mp

Sprung from a ten - - - der root, Of

mp

Sprung from a ten - - - der root, Of

mp

Sprung from a ten - - - der root, Of

mp

Sprung from a ten - - - der root, Of

mp

3

an-cient seers'— fore-show-ing, Of Jes-se prom-ised fruit:— Its

an-cient seers'— fore-show-ing, Of Jes-se prom-ised fruit;— Its

an-cient seers'— fore-show-ing, Of Jes-se prom-ised fruit:— Its

an-cient seers'— fore-show-ing, Of Jes-se prom-ised fruit;— Its

mf

5

mf

fair-est bud— un - folds— to light— A - mid the cold, cold

fair-est bud— un - folds— to light A - mid the cold, cold

fair-est bud— un - folds to light A - mid the cold, cold

fair-est bud un - folds— to light A - mid cold

8

rit.

p

win - ter. And in the dark mid -

p

win - ter, And in the dark mid -

p

win - ter, And in the dark mid -

p

win - ter, And in the dark mid -

rit.

11

A SOLO MALE VOICE *mf dolce*

a tempo

The Rose which I am sing -

ppp (remotely)

- night. A Spot - less

ppp (remotely)

- night. A Spot - less

ppp (remotely)

- night. A Spot - less

ppp (remotely)

- night. A Spot - less

a tempo

ppp

14

ing. Where of I - saiah said, — Is from its sweet root spring-ing In

Rose — is blow - ing, Sprung — from a

Rose — is blow - ing, Sprung — from a

Rose — is blow - ing, Sprung — from a

Rose — is blow - ing, Sprung — from a

18

Ma - ry, pur - est Maid; — For through our God's great

ten - - - - - der root; Its *pp*

ten - - - - - der root; Its *pp*

ten - - - - - der root; Its *pp*

ten - - - - - der root; Its *pp*

ten - - - - - der root; Its *pp*

21

espressivo

love and might. The Bless-ed Babe she bare us In a

dim.

bud un - folds in the dark

dim.

bud un - folds in the dark

dim.

bud un - folds in the dark

dim.

bud un - folds in the dark

24 *espressivo*

rall.

cold, cold win - ter's night.

ppp

f ma dolce

mid - night. The

ppp

mid - night. The

ppp

mid - night. The

ppp

mid - night. The

ppp *rall.* *a tempo*

27

Rose — which I am sing - - - - - ing, Where-of I —

Rose — which I am sing - - - - - ing, Where-of I —

Rose — which I am sing - - - - - ing, Where-of I —

Rose — which I am sing - - - - - ing, Where- I —

31

- sai - ah said, — Is from its sweet root spring - ing In

- sai - ah said, — Is from its sweet root spring - ing In

- sai - ah said, — Is from its sweet root spring - ing In

- sai - ah said, — Is from its sweet root spring - ing In

34

Ma-ry, pur - est Maid; — For through our God's great —

Ma-ry, pur - est Maid; — For through our God's great —

Ma-ry, pur - est Maid; — For through our God's great

Ma-ry, pur - est Maid; — For through our God's great —

36

love — and might — The Bless - ed Babe she

love — and might The — Bless - ed Babe she

love and might The — Bless - ed Babe she —

love — and might The . Babe she

39

p dim. rit.

bare us In a cold, cold

p

bare us In a cold, cold

p

bare us In a cold, cold

p

bare us In a cold, cold

dim. rit.

41

pp ppp

win-ter's night.

pp ppp

win-ter's night.

pp ppp

win-ter's night.

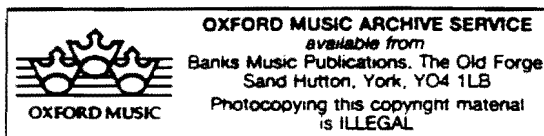
ppp

win-ter's night.

ppp

43

The Oxford Series of Modern Anthems



To W.G. Whittaker

When first thine Eies unveil

A. 10

No.1. of THREE MOTETS

HENRY VAUGHAN

HERBERT HOWELLS

Poco lento, espressivo ($\text{♩} = 63$)

A TENOR
(or Treble)

ORGAN

When first thine Eies un-veil, Give thy Soul— leave to
do the like; Our Bod-ies— but fore-run the Spirit's du-ty;—
True hearts spread— and heave— un-to their God

mf *mf* *mp* *pp* *poco cresc.* *p* *pp*

7 12

3

dim. e rall. . . . a tempo *rit. . .*

as flowers do to the Sun.

dim. e rall. *tranquillo* *rit. . .*

17

SOPRANO (FULL) *a tempo pp*

When first thine Eies un - veil, give

ALTO (FULL) *a tempo pp*

When first thine Eies un - veil, give

TENOR (FULL) *a tempo pp*

When first thine Eies un - veil, give

BASS (FULL) *a tempo pp*

When first thine Eies un - veil, give

a tempo

24 *p* *pp*

(*senza Ped.*) *Ped.*

thy Soul leave To do the like;

thy Soul leave To do the like;

thy Soul leave To do the like;

thy Soul leave To do the like;

29 *pp*

(*senza Ped.*)

mp poco cresc.

Our Bod-ies but fore - run the Spi - rit's du - ty

mp Our Bod-ies but fore - run the Spi - rit's du - ty

mp Our Bod-ies but fore - run the Spi - rit's du - ty

mp Our Bod-ies but fore - run the Spi - rit's du - ty (*senza accel.*)

33 *p* *senza Led.*

mp True hearts spread and heave un - - to

mp True hearts spread and heave un - to

mp True hearts spread and heave un - to

mf True hearts spread and heave un - to their God as

36 *Res.*

— their God as flow'rs do to the

— their God as flow'rs do, as flow'rs do to the

— their God as flow'rs do, as flow'rs do to the

flow'rs do to the Sun, as flow'rs do to the

40

Poco più mosso

mf poco - - a - - poco - cresc. - e - accel. -

Sun. True hearts spread and heave Un - to their

Sun. True hearts spread and heave Un - to their

Sun. True hearts spread and heave Un - to their

Sun. True hearts spread and heave Un - to their God, True hearts

44 *mf*

senza Ped.

Ped.

God, and heave un - to their God, as

God, and heave un - to their God, as

God, and heave un - to their God, as

spread and heave un - to their God as

48 *più cresc. f*

più cresc. f

allarg.

flow'rs do, as flow'rs do to the Sun.

flow'rs do, as flow'rs do to the Sun.

flow'rs, as flow'rs do to the Sun.

flow'rs do as flow'rs do to the Sun.

52 *allarg.*

allarg.

Meno mosso (♩ = 60)
(ma espressivo)

poco a poco - cresc. - e -

Give Him thy first thoughts then; So shalt thou

Give Him thy first thoughts then; So shalt thou

Give Him thy first thoughts then; So shalt thou

Give Him thy first thoughts then; So

Meno mosso

56

- accel.

keep His Com-pan-y all day, Give Him thy first

keep His Com-pan-y all day, Give Him thy first

keep His Com-pan-y all day, Give Him thy first

shalt thou keep His Com-pan-y all day, Give Him thy first

60

più forte e più cresc.

thoughts then, Give Him thy first thoughts then, give

thoughts then, Give Him thy first thoughts then, give

thoughts then, Give Him thy first thoughts then, give

thoughts then, Give Him thy first thoughts then, give

64

più f.

più cresc.

(♩=80)

allarg. *al.* . . . *Poco meno mosso*

Him thy first thoughts; So shalt thou keep His Com -

Him thy first thoughts; So shalt thou keep His Com -

Him thy first thoughts; So shalt thou keep His Com -

Him thy first thoughts; So shalt thou keep His Com -

ff *assai* *più* *sonore* *sest.*

68 *allarg.* *ff* *assai* *più* *sonore* *sest.*

pany all the day,

pany all the day, So

pany all the day,

Com - - - - - pany all the day,

72

dim.

So shalt thou keep His Com - pany all

shalt thou keep His Com - - - - - pany all

So shalt thou keep His Com - pany all

So shalt thou keep His Com - pany all

dim. *molto*

76

poco rit. - - - - *poco meno mosso*
più e più tranquillo

mf *p* *mp*

the day, and in
 the day, and in
 the day, and in Him
 the day, and

81 *mf* *p*

rall. *Assai tranquillo*

A TENOR Solo Voice *mf* *p*

and in Him sleep.
 Him sleep, in Him sleep.
 Him sleep, and in Him sleep.
 sleep and in Him sleep.
 in Him, in Him sleep.

pp dim. *pp dim.* *pp dim.* *pp dim.* *pp dim.*

86 *pp dim.*

Assai tranquillo

rall.

91

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