

OLD ENGLISH CHURCH MUSIC

Mr. Edmund H. Fellowes, in the course of an interesting article in the *Daily Telegraph*, tells that during the past three years he has been engaged, in conjunction with four other musicians, in collecting material for an edition of English Church music composed during the sixteenth and early part of the seventeenth centuries, which is to be printed and published by the splendid enterprise of the Carnegie United Kingdom Trust (says the *Irish Catholic*). This edition, he says, should be the means of bringing within the reach of the British people the works of their own national composers, who in their time led the music of the world. For it is not sufficiently understood by the English-speaking people of to-day that in the 16th century England stood first among the musical nations of Europe, and that the musical contemporaries of Shakspeare—among them William Byrd, John Dowland, and John Wilbye, to mention no more than these three men, supreme in their own special branches of the art of musical composition—are to be counted amongst the greatest names in the whole history of European music. The special task of Mr. Fellowes has been to collect and prepare for publication the English Church music of William Byrd and Orlando Gibbons. Byrd, as is well known, wrote much of his finest music for the Offices of the Catholic Church, and connection with the forthcoming edition this very important branch of his work has been undertaken by Dr. R. R. Terry, organist of Westminster Cathedral.

Of Priceless Value.

Before the days of Barnard, who in 1641 issued a famous collection entitled *The First Book of Selected Church Music*, it was the universal practice in the English cathedral and church choirs to sing from manuscript part-books, and every new anthem or service was, it would seem, sent round and copied into these part-books, according to the individual selection of the local musical authority. Most of these old books perished through actual wear and tear, and no doubt many were deliberately discarded in favor of Barnard's printed collection, but many more were wantonly destroyed in the 17th century, when music throughout England suffered so acutely from distorted political opinion. The marvel to-day, writes Mr. Fellowes, is not so much that but few of these old manuscripts have survived as that any of them are still in existence. Several odd volumes and some very valuable complete sets have found their way to the British Museum, the Bodleian Library, and Christ Church, Oxford, where, of course, they have been properly cared for and catalogued. In many cathedrals, and in certain college chapels, single stray volumes have been preserved—in most cases quite fortuitously—but in few instances is their value appreciated. Their value will be the better realised when it is stated that many of these part-books contain music by the Elizabethan composers of which no other text whatever exists. They are, in fact, unique, and of absolutely priceless value.

Hope for Further Finds.

The finest known collection of these part-books is at Durham Cathedral; but a splendid complete set known as the "Gostling Manuscript," is at York Minster. Another important collection is the "Barnard" manuscript at the Royal College of Music, formerly the property of the Sacred Harmonic Society; while several valuable part-books are in the library of Ely Cathedral. St. Peter's College, Cambridge, owns two splendid sets; unfortunately, they are incomplete, but, unlike those just mentioned, they contain much of the earlier music set to Latin words by composers like Taverner, for example. (According to the *Catholic Encyclopedia*, Taverner wrote nothing for the English Service, but he has bequeathed eight Masses, with fragments of other Masses, Latin Magnificats, and other settings of Catholic anthems and hymns which stamp him as a composer of the first rank.) A few more of these part-books are to be found here and there, as at Worcester, Gloucester, and St. Asaph Cathedrals, St. George's Chapel, Windsor, St. John's College,

Oxford, Lambeth Palace, St. Michael's College, Tenbury, and Wimborne Minster. Many more may be hidden away in old abbey churches or cathedrals, and a valuable service, says Mr. Fellowes, would be rendered to English music if the existence of any such hidden treasures could be revealed by those in whose guardianship they may be preserved.

PROCESS OF THE ENGLISH MARTYRS

A memorial has been presented to the Cardinal Archbishop of Westminster by a committee of theologians, praying that the Holy See should be approached with a view of holding the Apostolic Process for the beatification of the English martyrs.

The 252 Venerabili whose process is being urged, were put to death by the civil power in England, under the old harsh penal laws. The last to suffer death under these laws was Archbishop Plunket of Armagh, who was executed at Tyburn in July, 1681, and who was solemnly beatified by Pope Benedict XV, last year.

An essential part of the judicial functions of the Apostolic process is the compilation of the Acts of the Martyrs, or documentary records of their life and death, in which the most minute proofs of the claims to martyrdom must be qualified beyond all doubt. The majority of these confessors suffered death in London, and particularly at Tyburn Fields, which will assign to the province of Westminster the task of providing 142 acts. Next in numerical importance were those condemned to death by the council of the North, which sat at York: 74 of these Acts will thus be assigned to the Liverpool province. Birmingham will examine the Acts of 28 confessors who suffered in the Western Country, and Cardiff the eight martyrs of Wales.

Of the known martyrs whose records are preserved, no fewer than 136 were alumni of Cardinal Allen's College at Douai. Fifty-two were members of the University of Oxford and 11 of Cambridge. The English College in Rome sent 34 of its alumni who died in England, and from the English College at Valladolid there came 23; from St. Omer 16 and 7 from Seville.

The Apostolic process is careful judicial process, carried out with the dignity of a religious ceremony. All the evidence for the martyrs must be submitted in writing, and for many months these documents are subjected to the most rigorous scrutiny. In the Roman Court not only must the fact of martyrdom be established beyond all doubt, but it must be shown conclusively that while the persecutors always strove to hide their true motive under some specious plea, they were really always animated by hatred of the Catholic religion.

They that deny a God destroy man's nobility, for certainly man is kin to the beasts by his body and if he be not of kin to God by his spirit, he is a base and ignoble creature.—Bacon.

AN APPEAL TO IRISH FAITH AND LOVE OF ST. PATRICK RAETIHI

In the raging bush fire that swept this district in 1918 our little church (St. Patrick's) at Raetihi was burnt to the ground. We are now making an attempt to raise funds to replace that little church in a permanent material which will withstand the brunt of future fires as the Irish Faith has withstood the brunt of the fires of persecution. To us, who have the Faith from Ireland, the name of Patrick is sweet music to our ears. Here is a practical way to show our gratitude for our Irish Faith and our love for St. Patrick, by helping to raise a church worthy of our Faith and of our glorious Saint at Raetihi.

Send a brick (5/-) to-day for St. Patrick's Church, Raetihi. All donations acknowledged in the *Tablet*. Address for donations—

FATHER GUINANE,
Onakune.

S. McBRIDE Monumental Mason, Sophia St. TIMARU