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UNIVERSITY OF DURHAM

DEPARTMENT OF MUSIC

DISSERTATION

The heyday of the working musicians' degree: an examination of the Durham music degrees 1890-1945, with particular emphasis on the BMus, to determine their origin, demands, popularity and prestige as a means to professional advancement.

FOR THE DEGREE OF

MASTER OF ARTS

Submitted Easter Term 2023

by

PHILIP ROBERT MARSHALL

BA (Dunelm), BTh (Oxon), MSt (Cantab)

of

ST CHAD'S COLLEGE

ABSTRACT

The heyday of the working musicians' degree. An examination of the Durham music degrees 1890-1945, with particular emphasis on the BMus, to determine their origin, demands, popularity and prestige as a means to professional advancement.

PHILIP ROBERT MARSHALL

Dissertation submitted for the degree of Master of Arts, Durham University, 2023.

Between 1890 and their phasing out in the 1990s the Durham degrees of BMus and DMus were non-residential and offered by examination with no tuition provided. In total over 876 were awarded during that period, many to musicians who later rose to fame and fortune within the musical establishment. Despite their importance these degrees have never been the subject of academic research.

Both the BMus and DMus came about in answer to a growing demand amongst working musicians for an accessible music degree no longer available to them at other English universities due to a series of mid to late 19th century reforms that put degrees in music at arm's length for most. These reforms were initiated to raise the standard of music degrees generally and redress the low esteem in which they were held by the public at large and particularly other graduates.

Once established the Durham degrees enjoyed meteoric popularity and success, no fewer than 539 of the 876 degrees mentioned above being awarded before 1945. The period 1891-1945 can therefore rightly be regarded as the heyday of these degrees, hence the title of the dissertation.

What now follows below is the fascinating story of how the Durham degrees came about, who took them, who set and examined them, and how useful they proved to their owners in opening doors of opportunity within their chosen field of musical speciality. The research is unique and hopefully it will begin to counter-balance the neglect referred to above.

TABLE OF CONTENTS

Introduction page vii

PART ONE: ESTABLISHING THE DURHAM MUSIC DEGREES.

Chapter 1. Music degrees before Durham: Dublin and Cambridge.	page 1
Chapter 2. Music degrees before Durham: Oxford and London.	page 13
Chapter 3. Exams, diplomas, and degrees: a growing demand.	page 25
Chapter 4. The Durham response: establishing the degrees and the professorship.	page 38
Chapter 5. Professors, examiners, and the demands of changing syllabi.	page 49

PART TWO: CANDIDATES AND GRADUATES.

Chapter 6. Candidates: degree uptake, appeal, and demographic.	page 63
Chapter 7. Candidates: age, and methods of preparation.	page 75
Chapter 8. Graduates: the organists.	page 92
Chapter 9. Graduates: School teachers, lecturers, and professors.	page 108
Chapter 10. Conclusion.	page 126

APPENDICES & BIBLIOGRAPHY

Appendix 1. Bachelor of Music degrees awarded 1891-1945.	page i
Appendix 2. Doctor of Music degrees awarded 1897-1945.	page xii
Appendix 3. Complete list of Durham Examiners 1890-1945.	page xiv
Appendix 4. Honorary Doctor of Music degrees awarded 1850-1945.	page xv
Bibliography	page xvi

SUPPLEMENT

Short Biographical notes of Durham music graduates, 1891-1945.

LIST OF PHOTOGRAPHS (DISSERTATION)

Professors of Music, Trinity College, Dublin.	page 4
Professors of Music, Cambridge University.	page 10
Professors of Music, Oxford University.	page 15
London University.	page 21
Professor Philip Armes.	page 50
Professor Joseph Bridge.	page 55
Professor Edward Bairstow.	page 59
Durham BMus Cathedral Organists (Old Foundation).	page 98
Durham DMus Cathedral Organists (Old Foundation).	page 99
Durham BMus Cathedral Organists (New Foundation).	page 101
Royal College of Music.	page 116
Sir Ernest Bullock and Roland Kenneth Barritt.	page 120
Durham Graduate professors, Glasgow University.	page 123

LIST OF PHOTOGRAPHS (SUPPLEMENT)

Walter Carroll, Haydn Hare, Ralph Horner & William Orchard.	page 5
Maria Arkwright, Arthur Wood, Frederick Challinor & Edward Craston.	page 11
William Sanderson, Herman Brearley & George Darby.	page 15
Charles Brennan, Henry Balfour & Percy Hallam.	page 21
Joseph Soar, Thomas Candlyn & Shackleton Pollard.	page 27
Edgar Sewter, George Tootell & Craig Sellar Lang.	page 35
Herbert Bardgett, Caleb Jarvis, Adrian Beecham & Denis Wright.	page 39
Mansel Thomas, Whiteley Singleton, Samuel Wood & Cyril Christopher.	page 47
Robert Simpson.	page 52

ABBREVIATIONS

ANC	Ancestry.com.
BDO	Biographical Dictionary of the Organ.
ARCO/FRCO	Associate/Fellow of the Royal College of Organists.
ARCM/FRCM	Associate /Fellow of the Royal College of Music.
ATSC/FTSC	Associate/Fellow of the Tonic Sol-fa College of Music.
BMus/MusB	Bachelor of Music.
Cantab	of Cambridge University.
CUP	Cambridge University Press.
DMus/MusD	Doctor of Music.
GSM	Guildhall School of Music.
DOO	Dictionary of Organs and Organists.
DUC	Durham University Calendar.
DUJ	Durham University Journal.
Dunelm	of Durham University.
Hon.	Honorary.
ISM	Incorporated Society of Musicians.
LCM	London College of Music.
LRAM/FRAM	Licentiate/Fellow of the Royal Academy of Music.
LTCL/FTCL	Licentiate/Fellow of Trinity College of Music.
OUP	Oxford University Press.
O&C	Organist and Choirmaster.
Oxbridge	of the Universities of Oxford and Cambridge.
RAM	Royal Academy of Music.
RCM	Royal College of Music.
RCO	Royal College of Organists.
RMCM	Royal Manchester College of Music.
RSAM	Royal Scottish Academy of Music.
RSCM	Royal Schools of Church Music.
RUGM	Roll of the Union of Graduates in Music.
TCL	Trinity College of Music.
TSC	Tonic Sol-fa College of Music.
WWM	Who's Who in Music.

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Frederick Rimmer – Glasgow University.

Wilfrid Sanderson – Doncaster Parish Church.

Charles Brennan – Belfast Cathedral.

Percy Hallam – St Edmundsbury Cathedral.

Edgar Sewter – Halesworth Museum.

Francis Jackson – York Minster.

Edward Bairstow – York Minster.

Gordon Slater – Lincoln Cathedral.

George Gray – Leicester Cathedral.

Frederick Rimmer – Glasgow University.

Arthur Wood – Denstone College.

Herman Brearley – Blackburn Cathedral.

Henry Balfour – Whitgift School.

Joseph Soar – St David's Cathedral.

Craig Lang – Christ's Hospital, Horsham.

DEDICATION

This dissertation is dedicated to the memory of my two organ teachers who sowed the seeds which many years later have grown into this study.



Winifred Mary Smith, BMus (Dunelm), FRCO.



Francis Alan Jackson, CBE, DMus (Dunelm), FRCO.

Introduction.

i) Subject and sources.

Before Durham University inaugurated its degrees working musicians faced a dilemma. Only two types of degree were available. One required them to give up work for full-time residential study, and the other, whilst non-residential, was only possible after passing difficult qualifying exams. These were often heavily linguistic and mathematical in content and ruled out those state educated musicians whose schools had simply not taught them these skills.

In 1889 Durham's Senate came up with the answer to this problem by instituting a BMus degree offered non-residentially to students after a relatively simple qualifying entrance exam. This was designed to attract the type of musician mentioned above. In 1897 the university added to this a DMus degree, again available externally and non-residentially. Both degrees were immediately successful, and over the following decades Durham music graduates went on to occupy important positions in church, schools, colleges, and universities. Many reached the very top of their profession, some even acquiring international status.¹

The dissertation does not cover the whole period of the degrees' existence. Instead, it concentrates on the first 55 years, during the professorships of Philip Armes, Joseph Bridge and Edward Bairstow. Why this period has been chosen becomes evident by looking at the trendlines on the column charts below. In Chart 1a we see the number of students successfully taking the BMus during the period of its existence, the vast majority, some 539 out of 876 (61%) doing so between 1891 and 1945. Chart 1b shows DMus successes during the same period, when some 90 out of 111 (81%) took the degree. It will be argued below that the period 1891-1945 was the heyday of both degrees, a period of maximum popularity and success that was never quite matched in the years that followed.

¹ John Ireland, Malcolm Sargent, Ruth Gipps, and Robert Simpson amongst others.

Chart 1a. Durham BMus degrees awarded 1891-1990.

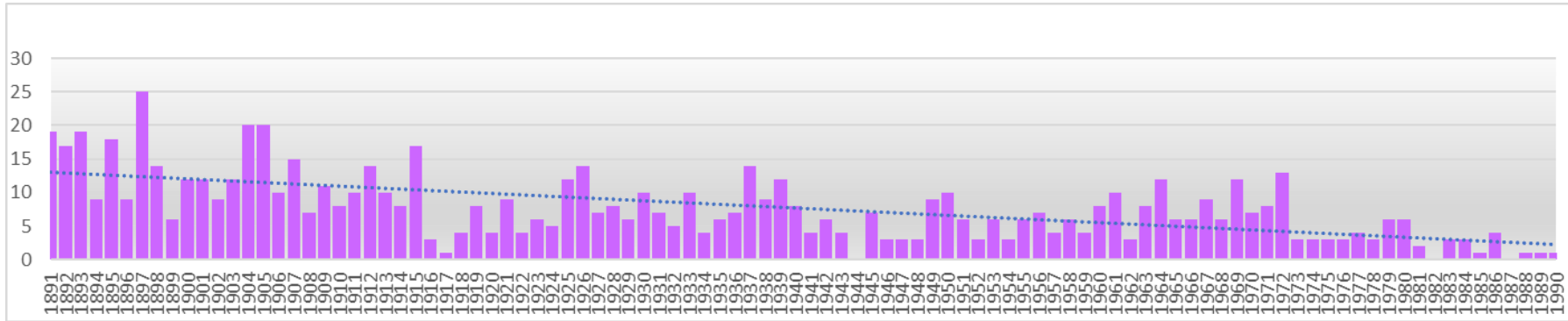
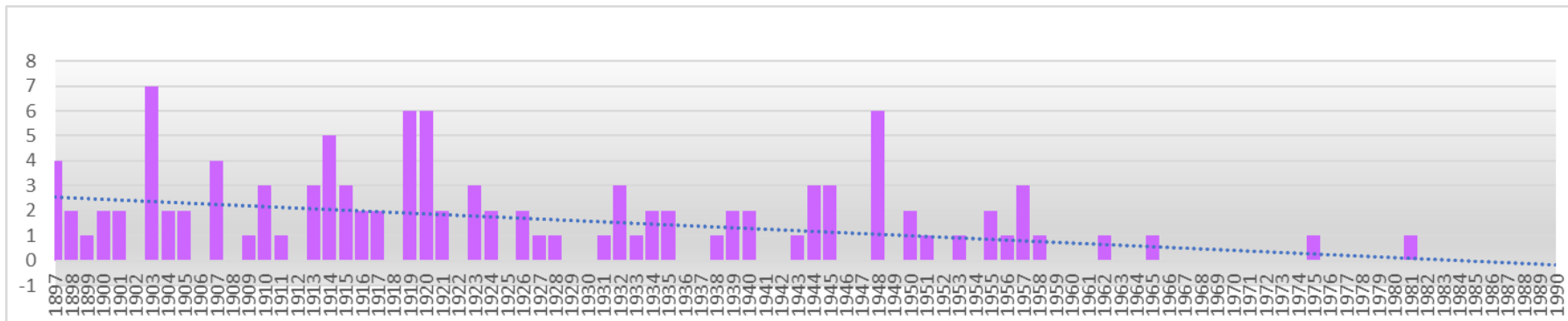


Chart 1b. Durham DMus degrees awarded 1897-1990.



Sources: Computer database.²

² Downes records no award of either BMus or DMus after 1990.

Whilst it is not proposed in this introduction to list every source used in the dissertation, several were of sufficient importance to warrant discussion from the outset. Chief amongst these are the unpublished research papers of Derek Downes. In the run-up to the centenary of the degrees in 1991, Downes painstakingly transcribed the contents of the two surviving Exercise Mark Books (UND/CF3/C19 & C19) which deal with the years 1908-1955 and contain details of all passes and failures of the BMus and DMus musical exercises. Additionally, Downes compiled a full chronological list of everyone who took the BMus and DMus exam, irrespective of success, including the month (March or September) in which the exams were taken. All of this proved most useful.

The Minutes of Senate also proved an invaluable source of information, and these exist for the whole period of the dissertation. They were originally brief and handwritten, but after 1910 they were printed and became far more comprehensive. Unfortunately, the printed versions contain no page numbers, so all reference to minutes after 1910 record the date, month, and year of meetings instead. Reading them one is struck by how infrequently music is mentioned in comparison with Durham's other subject faculties. This is probably because the Music Faculty was not internal. Neither its students nor their examiners had any presence in Durham apart from the bi-annual examinations and subsequent graduations. Of the professors before 1945, only Philip Armes was resident.

The second part of the dissertation required details of the candidates themselves and researching this proved quite painstaking. The first consideration was to draw up a chronological list of graduates, showing who took the examinations and when. These lists appear in Appendices 1 and 2 and rely heavily on the work of Derek Downes. It was then necessary to find out as much biographical information about each graduate as possible because without this information no assessment could be made of the professional opportunities the degrees opened for them. It was therefore essential to create as full a picture of each graduate's subsequent career moves as possible. Both tasks proved easier for those who reached prominence in their chosen career than those of more modest achievement.

These short biographical notes (hereafter referred to as biographies) appear in the Supplement to this dissertation.

The single-most important source for these biographies was the *Roll of the Union of Graduates in Music*, first published in 1889 and annually thereafter. Before the Great War *RUGM* gave copious biographical details of its members but paper rationing curtailed this during hostilities. Things picked up somewhat during the 1920s and 30s, but never to pre-war detail. Since most of the graduates turned out to be organists, two other useful sources were the *Biographical Dictionary of Organists* and the *Dictionary of Organs and Organists*. Other sources used are listed in the text and bibliography.

The dissertation will argue the Durham degrees were created for, and largely taken by working musicians. To prove this, it was vitally important to track down the age of each examination candidate. The sources mentioned above did not always help in this, so it was necessary to fill in gaps by referring to the census returns of 1891, 1901, 1911 and 1939 (found at Ancestry.com). In total the ages of 504 of the 539 (94%) graduates have been found. They have been calculated by subtracting the date of birth from that of graduation. This at worst can cause an 11-month discrepancy either way, but this in no way affects the argument about age in Chapter 7.

Having discovered the ages and biographical details of the graduates, this information was then fed into an Excel computer database for ease of access. This database is the source of most of the Tables and Charts found throughout the dissertation especially in Part Two. In using this biographical information, the aim has been, within the imposed limits of an academic study, to breathe life into these men and women so they are not mere names on a list. Rather they were respected musicians who in their time and place made music for numberless people within their sphere of influence.

ii) Background.

Before Durham established its music degrees musicians had been drawn to those at Oxford and Cambridge, and after 1865 those at London University. An alternative for candidates willing to travel was Trinity College, Dublin. In the early 19th century

gaining a degree at these places involved minimal requirement because, 'no residence was enacted (for no tuition was organised), association with the university was of the most nominal and fleeting character, and the degrees themselves possessed only an anomalous status within the university'.³ Music degrees were not only frowned upon in academia, but the public also regarded them of little value. David Wright explains why:

because these music degrees did not have full-time residential requirements of a BA degree, and because of their focus on the vocational skills of harmony and counterpoint, they were rather looked down upon by other university graduates. Thus, the possessor of one of these external degrees was considered less 'educated' than someone with a BA arts degree who had actually attended university.⁴

Universities felt the need to make radical changes to rectify this perception. Reforms begun mid-century at Dublin, and later adopted in England, aimed at restructuring the music degree process in the hope of reversing the apathy referred to above and implement a more systematic approach to enhance the merit of music as a subject of academic and professional integrity. Literary tests as a prerequisite of entry became part of this process. These now required passes in English and Mathematics and at least one foreign language. Oxbridge and Dublin further required Latin.⁵

It was the introduction of these so-called "arts" tests, rather than the restructuring of degree examinations, that proved most controversial. A barrier, hitherto unknown, was erected that now ruled out musicians of modest academic achievement as well as those too busy for prolonged extra study. One such musician summed up the problem succinctly:

How many men have the time at their disposal to devote to the getting up of these extremely difficult subjects? Take my own case as a typical one. Located in a district where high fees are unobtainable, all my time must be occupied in teaching, if I am to provide for the wants of a family, and I simply could not devote sufficient time to those abstruse subjects to enable me to master them ... And there are hundreds similarly situated.⁶

What this writer and other working musicians were looking for was a non-residential degree with sufficient kudos to gain them access to prestigious jobs in their chosen

³ Watkins Shaw, *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538*, (OUP, 1991), preface pp. viii-ix.

⁴ David Wright, *The Associated Board of the Royal Schools of Music: A Social and Cultural History*, (Boydell Press, Woodbridge, 2013), p. 39.

⁵ Oxford would later relax this requirement.

⁶ Letters, *Musical Opinion*, 1st April 1887, p. 314.

field, but one that did not involve months of extra work studying unrelated difficult subjects to qualify. Taking up this theme and commenting on the stiff arts test that had just been introduced at London University another writer had this to say, ‘The University have overshot the mark by demanding a degree of knowledge of subjects apart from music which no one intending to make his living by active professional work could possibly have time to acquire’.⁷ The writer felt London degrees would have been far more successful with wider appeal if the university had inaugurated:

a musical degree for proficiency in the knowledge and handling of music as an art, preceded by a more limited matriculation exam, such as would insure the candidate had received a fair liberal education, but not burdening him with scientific subjects which he may never intend to make use of again, and which, if he means serious work as a musician, he cannot possibly have time to study thoroughly.⁸

In the 1890 Durham University began to offer exactly the type of degree the writer refers to. The story of this and the success rate of the degrees once inaugurated is the topic of what follows below.

iii) Dissertation overview.

Chapters 1 and 2 give a brief analysis of music degrees available at Oxford, Cambridge, Dublin, and London which were the forerunners of the Durham degrees. The chapters are not there to give a detailed examination of degree and matriculation requirements at these universities for their own sake. Rather the aim is to show how degree restructuring and the introduction of arts tests by these institutions during the middle of the 19th century came to influence Durham in setting up its own degrees and arts test in the 1890s. The university was able to look at what had come to exist elsewhere and then decide to either adopt, adapt, or innovate.

The Oxbridge, Dublin and London arts tests had been introduced to raise educational standards amongst degree applicants, but in most cases their introduction put degrees out of the reach of modestly educated working musicians. Chapter 3 traces how these men and women found alternate methods of qualifying in music by taking one of the

⁷ *Musical Times*, 1st July 1878, p. 378.

⁸ *Ibid.*

professional diplomas that emerged in the late 19th century as part of a popular national re-evaluation of music, which saw it slowly develop as an examined art form. The chapter also examines the Toronto University intervention which temporarily did offer working musicians the opportunity of a degree without the encumbrance of an arts test. Finally, it looks at how Toronto's intervention led to controversy sparking demands for an accessible English music degree, notably amongst Durham's own alumni.

Part One of the dissertation ends by examining how Durham responded to all of the above, firstly in Chapter 5 by showing the process by which its music degrees and professorship emerged and especially the way in which the university tackled the vexed question of the arts test. Chapter 6 looks at Durham's professors and eminent examiners who set and marked the degree papers and how the exams slowly improved by evolution setting in motion a lengthy and very successful period when candidates for the degrees were plentiful and opportunities for their holders abundant. This period, which it will be argued was the heyday of the Durham music degrees, is the theme of Part Two of the dissertation.

In the 1920s and 30s the university published lists of music graduates, showing what positions they had risen to as a proof of the prestige and success rate of the degrees. With considerably more data Part Two of the dissertation sets out to do likewise. Chapter 7 is entirely devoted to organists since most of the graduates were organists. It looks at the opportunities the degrees opened for them particularly in cathedrals, collegiate and civic churches which were and remain the most prestigious posts for organists, unavailable to unsuitably qualified candidates.

Chapter 8 adopts a similar approach in the field of education where most graduates ended up. Starting with secondary education before moving on to tertiary, it examines how welcome Durham graduates were in the prestigious public schools, major grammar schools, music conservatoires and finally universities.

In doing this it is not the intention to examine every appointment in these institutions, rather those which best indicate the success rate of graduates as testified by the

positions they were able to achieve. This was and remains the method by which a university measures the success rate of its graduates.

The Appendices give full listings of all Durham music graduates 1891-1945. Appendices 1 and 2 give chronological lists of BMus and DMus graduates, Appendix 3 lists the Durham examiners and Appendix 4 records doctorates awarded *honoris causa* up to 1945. Finally, after the Bibliography, appended to the dissertation proper is a lengthy Supplement. This gives a chronological list of all graduates 1891-1945 including short biographical notes.

PART ONE

**ESTABLISHING
THE DURHAM MUSIC DEGREES**

Chapter 1. Music degrees before Durham: Dublin and Cambridge.

The purpose of this chapter is to examine nineteenth century degree and matriculation reforms at Dublin and Cambridge Universities to set a contextual background to explain how the Durham degrees materialised in the way they did (see Introduction p. xii).

i) Trinity College, Dublin.

Trinity College, Dublin was founded by Elizabeth I and opened in January, 1592. The first music degree was conferred on Thomas Bateson in 1612.⁹ Thus began Trinity's long history of offering non-residential music degrees, though awards were spasmodic especially during the seventeenth and eighteenth centuries. The earliest Dublin music degrees like those at Oxbridge were awarded after the completion and performance of a musical exercise. Unlike other Dublin degrees, no residence was required, or tuition provided. Consequently, musical degrees were seen as peripheral with little if any kudos. Equally peripheral was the Chair of Music. Unlike English counterparts, Dublin was slow to appoint a Professor of Music, the first being Lord Mornington in 1764. Mornington resigned after 10 years leaving the professorship dormant for 73 years!¹⁰

Despite this sad situation regulations for MusB and MusD did exist and first appeared in the premier edition of *Dublin University Calendar*. They were remarkably vague:

A Bachelor in Music must compose and perform a solemn piece before the University, and it is not necessary that he should have graduated in Arts. A Dublin Doctor of Music must be Mus.B. of five years, and his exercise is the same.¹¹

By 1845 things had become slightly clearer. Candidates for MusB were now required to compose an exercise in five-parts and produce certificates from 2 musical celebrities proving they had practised music for 7 years. The MusD candidate was to compose an exercise in eight-parts and produce similar certificates proving a further 5 years of study

⁹ *RUGM*, 1893-4, p. 81.

¹⁰ Lisa Parker, "The Examination and Development of the Music Degree at Trinity College Dublin in the Nineteenth Century", in Paul Rodmell (ed.), *Music and Institutions in Nineteenth Century Britain*, (Ashgate, 2012), p. 144.

¹¹ *Dublin University Calendar*, 1833, p. 69.

since graduating MusB. Candidates were also required to matriculate, though at this stage it was achieved by fee rather than examination.¹²

In 1847 John Smith was appointed Professor of Music. He received no salary but was allowed rooms in college and obtained a license to teach privately therein. He was also responsible for examining the musical degrees for which he received a small fee. No lectures were required, and none were given.¹³ That said, in 1856 he did introduce a change that would have far reaching consequences for English musicians seeking a music degree first at Dublin and later in England. Candidates for MusB were henceforth required to matriculate in Arts. This now took the form of an examination comprising papers in Latin, English composition with 2 Latin books and 2 Greek books. By 1860 algebra, history and geography had been added to this requirement.¹⁴ This was not good news for those musicians with no grasp of the classics.

In 1861, following similar moves at Oxford and Cambridge, Smith substantially altered the music syllabus by introducing an examination in theory and grammar of music.¹⁵ For the first time Dublin MusB and MusD candidates faced tests in harmony and counterpoint in addition to their musical exercise:

A Bachelor of Music ... must compose a piece of music in five parts, which, if approved by the Board, is to be publicly performed in such place and manner as they shall direct, at the expense of the Candidate. The Candidate must also produce a certificate signed by at least two musical persons of celebrity, to prove that he has studied or practised Music for seven years. Before the private Grace of the House is obtained, the Candidate must pass an Examination in the Theory and Grammar of Music, Thorough Bass, and Musical Composition.¹⁶

A Doctor of Music must be a Mus.B. and must have spent twelve years in the study or practise of Music. He must also compose a piece of music in six or eight parts, which, if approved by the Board, must be publicly performed at the expense of the Candidate. Before the private Grace of the House is obtained, the Candidate must pass an Examination in the Theory and Grammar of Music, Thorough Bass, and Musical Composition.¹⁷

¹² Parker, p. 151.

¹³ R. B. McDowell & D. A. Webb, *Trinity College Dublin, 1592-1952. An Academic History*, (CUP, 1992), p. 194.

¹⁴ Parker, p. 151.

¹⁵ *Ibid.*

¹⁶ *Dublin Calendar*, 1862, p. 13.

¹⁷ *Ibid.*

Apart from these two reforms Smith's period in office was singularly unremarkable, during which only 6 examined music degrees were awarded.¹⁸ He had made access to Dublin degrees more difficult, but they remained non-residential.

This remained the case under Robert Prescott Stewart who succeeded Smith in 1862. He felt the general standard of literary achievement amongst those musicians he was familiar with (notably organists) was inadequate arguing, 'that those who aspire to obtaining a degree in the art and science of music should also furnish evidence of having a good general education'.¹⁹ Consequently in 1862 he introduced a further literary examination in addition to the 1845 matriculation exam:

A Bachelor of Music must be matriculated in Arts, and must pass an examination in the following subjects:- 1. English Composition, History and Literature; 2. A Modern Language (Italian, German, or French); 3. Latin, or, instead of it a second Modern Language; 4. Arithmetic.²⁰

If Smith's matriculation exam had made access to the Dublin MusB more difficult for musicians with modest educational achievements, Stewart's new exam probably ruled it out for most.

Naturally the move proved controversial, but Stewart had his supporters, 'If musicians are unwilling or unable to prove themselves men of general education and culture, they have no claim to "degrees"'.²¹ The new literary test certainly reflects Stewart's determination to raise the general education standard of music students as well as enhancing the prestige of the degrees themselves. However, this did set a precedent later copied in England and for which he claimed credit, 'in the literary education of her musical graduates, the University of Dublin has led the way, and been even in advance of her distinguished sisters of Cam and Isis'.²² However well-intentioned, these moves made access to music degrees increasingly more difficult for musicians lacking a classical education.

¹⁸ McDowell & Webb, p. 194.

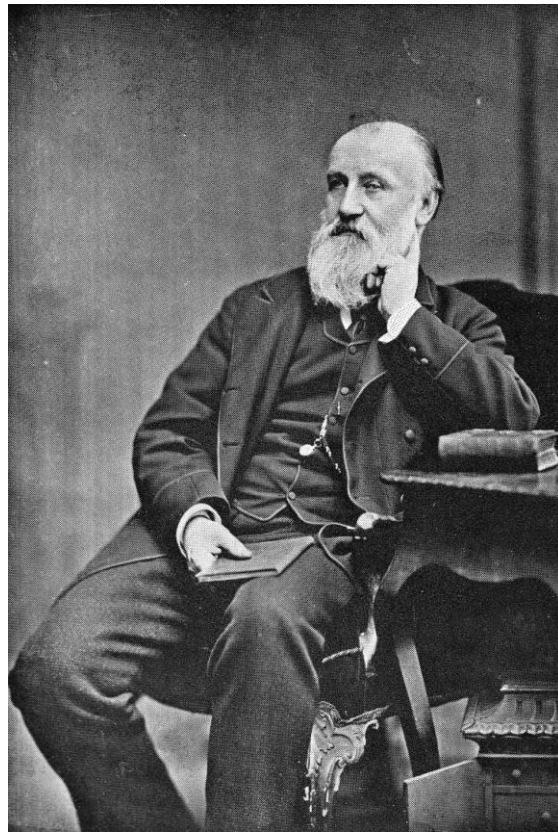
¹⁹ *RUGM*, 1899, p. 95.

²⁰ *Dublin Calendar*, 1863, p. 13.

²¹ Letter, *Musical Times*, 1st June 1885, p. 355.

²² Letter, *Musical Times*, 1st August 1878, p. 456.

PROFESSORS OF MUSIC, TRINITY COLLEGE, DUBLIN



ROBERT PRESCOTT STEWART
1862-94



EBENEZER PROUT
1894-1909



PERCY CARTER BUCK
1909-20

Stewart also reformed the music syllabus. In 1863 he tightened the still rather vague 1845 regulations regarding MusB and MusD musical exercises. Both henceforth were to contain part writing, bachelors required to ‘compose a piece of Vocal Music, of which a portion at least shall be in five real parts, with accompaniment for string band or organ’, and doctors ‘a piece of Vocal Music, of which at least a portion shall be in six or eight real parts, with accompaniment for full band’.²³

The MusB and MusD exams were also augmented, counterpoint now being required for the former, with doctoral candidates expected to harmonise given melodic subjects or given basses. Doctors also faced a new paper in instrumentation.²⁴ In 1886 Stewart added yet another a new paper to the MusB examination requiring knowledge of sacred and secular masterpieces, and in 1889 candidates for MusD faced a new paper requiring knowledge of the works of the great masters.²⁵

By 1883 Stewart’s rather demanding literary examination had been abolished but students were still required to matriculate. There were several other notable features of his professorship. In 1891 he blocked a proposal that would have made the internal BA degree a prerequisite before MusB, a proposal that would have effectively ended Dublin’s non-residential music degrees.

Stewart served as Dublin professor for 32 years, and during his time 72 examined music degrees were awarded. He was succeeded in 1894 by Ebenezer Prout. During his professorship the degrees remained non-residential, but in 1895 he updated them to replicate the tripartite bachelor’s degree structure and bipartite doctoral structures that had been developed at Oxford and Cambridge. Accordingly, the Dublin regulations for both exams became more detailed.

Prout’s 1895 MusB regulations were as follows:

²³ *Dublin Calendar*, 1863, p. 13.

²⁴ Parker, p. 153.

²⁵ *Ibid.*, p. 154.

Preliminary Exam: Four-part harmony; four-part counterpoint; knowledge of set texts; history of church music from Tallis to Purcell.

Exercise: a four-part vocal or instrumental composition in not less than four movements, containing two-part canon and four-part fugue. Vocal compositions must contain a four-part chorus with soloist(s) accompanied by string quartet. Instrumental compositions to be in classical form.

Further Exam: Five-part harmony from a figured bass; four parts added to a given melody; five-part counterpoint including combined and double counterpoint; fugal construction; knowledge of Bach's Well Tempered Clavier, and history of oratorio (Handel, Haydn, and Mendelssohn).²⁶

The 1895 MusD regulations were:

Exercise: For Chorus(es) in eight-parts for soloist(s) and orchestra containing canon and fugue, preceded by an overture.

Exam: Eight-part harmony and counterpoint; double and triple counterpoint; four-part canon and fugue; instrumentation, and critical familiarity with the great masters.²⁷

Under these revised regulations the old requirement requiring the bachelor's and doctor's musical exercises to be performed were abolished. These same regulations remained substantially the same for the rest of Prout's professorship, up until 1912.²⁸

In 1909 Percy Buck became Professor of Music,²⁹ and in 1916 he introduced a practical test as an alternative to the musical exercise. This required the performance of set pieces and other tests on either the piano or organ.³⁰ He made no other changes to the MusB examinations, nor those of the MusD. Minor changes also occurred during the later professorship of Charles Kitson. However, the Dublin MusB degree never lost its three-fold structure as developed by Stewart and Prout, and the MusD retained its two-fold structure. Both degrees remained external throughout the period of this study and available to any working musician well-educated enough to pass the Dublin matriculation exam and prepared to cross the Irish Sea to Ireland.

²⁶ *RUGM*, 1896, p. 191.

²⁷ *Ibid.*

²⁸ *RUGM*, 1912, pp. 204-05.

²⁹ He was another non-resident living in London where he was Director of Music at Harrow School.

³⁰ *RUGM*, 1916, p. 206.

ii) Cambridge University.

Cambridge's history of awarding music degrees goes back to the fifteenth century, when Henry Abyngton became the first recorded MusB in 1463.³¹ In the early days neither residence nor membership of the university was required, and degrees were awarded after the successful submission and performance of a musical exercise. Robert Fairfax (1502), Christopher Tye (1536), and Orlando Gibbons (1606) are famous examples of musicians who took the MusB in this way.³² There was no exam or any set regulation prescribing what candidates must do to obtain either the MusB or MusD degrees.³³ This made it an attractive proposition to musicians of that time. However, things were soon to change.

In 1856 William Sterndale Bennett was appointed professor of Music. He immediately recognised the need for candidates to demonstrate musical knowledge before submitting their exercise, and consequently he introduced a formal exam in 1857.³⁴ Entrance to this exam was by certificate obtainable from any MA of Oxford or Cambridge proving the candidate was, of sufficient "manners and learning" to be admitted to Cambridge University.³⁵ Although the remainder of his tenure was marked more by intention than action, he did raise the university's awareness of music as an academic subject worthy of attention and reform.³⁶

In 1875 Bennett was succeeded by Charles Macfarren. As professor he was determined to raise the profile of the music degree further, which as Dibble reminds us still involved 'no requirement of residence within the university, candidates were expected to seek instruction privately, and the professor of music, also non-resident, was expected to do little more than fulfil his role as principal examiner'.³⁷ In an attempt to put music on the same footing as other Cambridge degrees Macfarren wrote to the Vice

³¹ C. F. A. Williams, *A Short Historical Account of the Degrees in Music at Oxford and Cambridge*, (London, 1894), p. 119.

³² *Ibid.*, pp. 120-25.

³³ *RUGM*, 1906, p. 87.

³⁴ Williams, p. 39.

³⁵ *Ibid.*, p. 42.

³⁶ Rosemary Golding, *Music and Academia in Victorian Britain*, (Routledge, London, 2016), p. 102.

³⁷ Jeremy Dibble, *Stanford: Man and Musician*, (OUP, 2002), p. 67.

chancellor in 1875 asking for more resident musicians, so lectures might be provided.³⁸ By 1878 his wish had been granted and lectures began in an attempt to encourage students to become full members of the university.

Before that, in March 1877 Senate appointed a syndicate to consider what, if any, changes needed to be made to the musical examinations. It found, ‘that under the existing regulation no test of literary or scientific proficiency was required and recommended accordingly that no one in future be admitted who has not passed parts I and II of the Previous Examination’.³⁹ This latter, often referred to as “Little Go” required a working knowledge of Latin and Greek. Exemptions from it were possible and these were granted to candidates holding passes in the Cambridge Senior Local Examination, the Cambridge Higher Local Examination or the Certificate of the Oxford and Cambridge Schools Examinations Board.⁴⁰ Whilst it was possible to avoid Latin and Greek in these alternatives, there was no escape from foreign languages and mathematics.⁴¹

Consequently, before these regulations were enforced, ‘An unprecedentedly large number of applications had already been received by the Professor of Music, in great part, doubtless from aspirants who were anxious to get into the only port still free from blockade’.⁴² The writer is here referring to Oxford, where *Responsions* were introduced in 1877 as a prerequisite to BMus entry. This, like the *Previous* exam required knowledge of Latin and Greek. By 1881 all Cambridge candidates were additionally required to matriculate into a college.⁴³

The 1877 Syndicate also recommended a second paper be added to the MusB making it a three-part examination. The proposed scheme was enacted by Senate in 1878, the new regulations being as follows:

³⁸ *Ibid.*, p. 68.

³⁹ *Cambridge University Reporter*, 15th May 1877, p. 436-37.

⁴⁰ *Ibid.*

⁴¹ See Letters, *Musical Opinion*, 1st October 1887, pp. 29-30.

⁴² *Musical Times*, 1st June 1877, p. 296.

⁴³ *RUGM*, 1906, p. 87.

A Preliminary Exam: Acoustics; four-part harmony; three-part counterpoint.
Exercise: A composition sacred or secular of 20 minutes duration containing solo(s), five-part choral writing with specimens of canon and fugue, with string band accompaniment, with or without organ.
A more Advanced Exam: five-part harmony; five-part counterpoint; two-part canon and fugue; knowledge of organ stop pitch and sound; knowledge of orchestral instruments (quality, pitch and compass); analysis of classical works and sight-reading.⁴⁴

The MusD was to remain the same, in two parts, exercise and examination. Finally, the Syndicate had recommended setting up a Board of Music Studies, and this was enacted thus placing music on the same footing as other faculties at Cambridge. Macfarren's 1877 reforms were seminal. As Golding points out they, 'represent the most comprehensive attempt of the time to assimilate music into the traditional aims and structures of the English university system, and a determined move towards identifying music as an academic study'.⁴⁵

Macfarren was succeeded as professor of Music in 1887 by Charles Villiers Stanford. In 1892 the Board of Music Studies under his chairmanship again considered what further alterations might enhance the music degrees. It was agreed all previous changes had tended towards their total assimilation and consequently the Board were, 'of the opinion that the time has now arrived when the degree of Mus.B. should be brought completely in line with the other degrees of the University and conferred only after residence'.⁴⁶ This it was argued would give music graduates the status and rights of other Cambridge graduates including the right to membership of Senate.⁴⁷

The university statutes were altered accordingly, the new regulations coming into force on 1st October 1895. However, the old MusB regulations were allowed to continue for a further 7 years until 24th June 1902.⁴⁸ In 1893, again in accordance with the Board of

⁴⁴ *Reporter*, 11th December 1877, pp. 169-70.

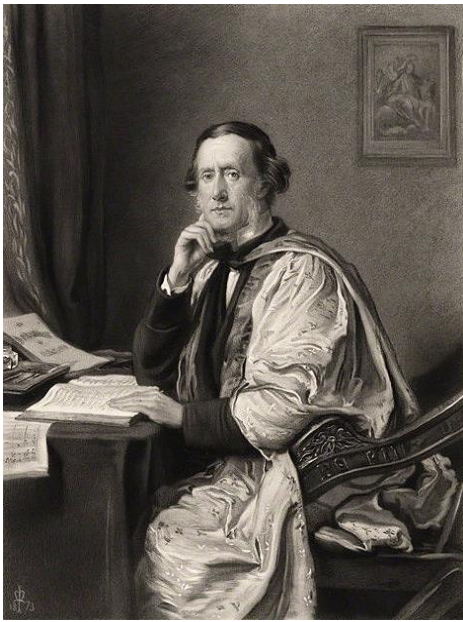
⁴⁵ Golding, p. 106.

⁴⁶ *Reporter*, 6th December 1892, p. 260.

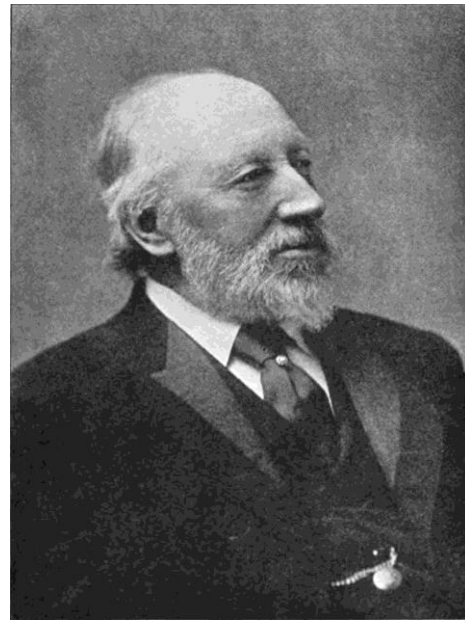
⁴⁷ J. A. Fuller-Maitland (ed), *Grove's Dictionary of Music and Musicians*, 2nd edition, (McMillan, 1904), p. 681.

⁴⁸ *RUGM*, 1896, p. 187.

PROFESSORS OF MUSIC, CAMBRIDGE UNIVERSITY



WILLIAM STERNDALE BENNETT
1856-75



CHARLES MACFARREN
1875-87



CHARLES VILLIERS STANFORD
1887-1924

Music's recommendations, the MusB examination itself also changed, notably by the incorporation of the musical exercise into the Final exam. The revised MusB regulations were as follows:

First Exam: Acoustics; four-part harmony; three-part counterpoint and double counterpoint in the octave.

Final Exam: A vocal composition (replacing the exercise); five-part harmony; five-part counterpoint and double counterpoint; two-part canon; two-part fugue; knowledge of organ stop pitch and sound; knowledge of a set composition; general musical knowledge including standard classical compositions, and sight-reading from score and figured bass.⁴⁹

The reforms of 1893 also saw the gradual disappearance of the formal MusD examination. Previously it had operated under the following rules:

Exam: Eight-part counterpoint including double, triple, and quadruple counterpoint; the highest branches of harmony; four-part canon; four-part fugue and double fugue; form in composition; instrumentation and scoring in orchestral and chamber music; analysis of prescribed scores, and critical analysis of music history.

Exercise: A choral work (40-60 minutes) with accompaniment for full orchestra, containing writing for eight-part chorus with passages for soloists. It must contain specimens of canon and fugue and be preceded by an overture or interlude in the form of a sonata or symphonic first movement.⁵⁰

The examination, *per scripta* and *viva voce* preceded the submission of the exercise.

The new regulations, like those for MusB, came into force in 1895. Any Cambridge graduate aged thirty or over could submit three works, published or unpublished, chosen from an oratorio or opera, a symphony or concerto, or an extended chamber work. The degree was awarded on that basis. This brought the MusD into line with other Cambridge doctorates. However, the old regulations were allowed to continue for a further 5 years until 24th June 1900. Ralph Vaughan-Williams was one of the last to take the degree under the old regulations, finally graduating in 1901.

The 1892 proposals included the introduction of a new intermediary degree of MusM. This was to be in two parts consisting of exercise and examination with the MusB as a

⁴⁹ Ibid., p. 188.

⁵⁰ Ibid., p. 189.

prerequisite of entry. As to the form of the new degree, Syndicate were to ‘recommend the transference (with some modifications) of the present Mus.D. scheme of examination’.⁵¹ It is worth quoting the MusM regulations in full for comparison with the old MusD.

Exam: Eight-part counterpoint; the highest form of harmony; four-part canon; fugue in four-parts and double-part; form in practical composition; instrumentation and scoring in orchestral and chamber music; analysis of prescribed scores, and critical analysis of music history.

Exercise: A choral work, with accompaniment for full orchestra, containing writing for five-part chorus with passages for soloists and including specimens of canon and fugue.⁵²

Effectively the new MusM degree was a revamped version of the old MusD without the kudos of the doctorate!

Stanford’s reforms were not welcomed by all. Sir Frederick Bridge, organist of Westminster Abbey was opposed to the residential requirement,⁵³ and he also felt Cambridge was lowering its standards by dispensing with the MusB exercise. In 1893 Bridge exchanged letters with Stanford in *The Times* newspaper on the subject. Stanford defended his position maintaining he had brought the Cambridge music degrees into line with other faculties, ‘Cambridge University is perfectly satisfied at having raised the status of the musical degree to the level of her other faculties’.⁵⁴

Although there were many further changes to the syllabus after Stanford’s time, they are irrelevant to this study. Once the deadlines for the old rules expired, Cambridge degrees were no longer available to aspirant working musicians who were now forced to look elsewhere.

⁵¹ *Reporter*, 6th December 1892, p. 260.

⁵² *RUGM*, 1896, pp. 189-90.

⁵³ He would successfully oppose it at Oxford in 1898. Bridge, not surprisingly supported the non-residential Durham music degrees, becoming an examiner there before his appointment as professor of Music at London in 1902.

⁵⁴ Quoted in Golding, p. 135.

2. Music degrees before Durham: Oxford and London.

In this chapter we will examine nineteenth century degree and matriculation regulations at Oxford and London Universities to determine how these, particularly those at Oxford later came to influence Durham (see Introduction p. xii)..

i) Oxford University.

Oxford began awarding music degrees in the late fifteenth century. They were awarded on submission of a musical exercise, BMus candidates being required to compose a mass, motet, or antiphon. Thomas Morley (1588), William Weelkes (1604) and Thomas Tomkins (1607), gained their bachelor's degree in this way.⁵⁵ Later, in the Laudian Code (1637), music degrees were awarded on submission and performance of a vocal work along with evidence of many years study and practice of music, 7 for BMus and a further 5 for DMus.⁵⁶ Submission of a successfully performed exercise remained the norm for both degrees until the 1860s when the regulations began to change.

The first changes occurred under Sir Frederick Gore-Ouseley, Professor of Music 1855-89. In 1862 he provided new syllabi for both the BMus and DMus. A formal BMus examination was introduced conducted by the Professor of Music, the Choragus,⁵⁷ and some other graduate. There were two papers, one in harmony the other in counterpoint. In addition, the musical exercise became more defined, candidates now having to submit an exercise in 4-parts with string or organ accompaniment to be performed in public. DMus candidates had to pass an exam and submit an exercise in 8 vocal parts with full orchestra also to be performed in public. A panel of examiners now replaced the Professor of Music who had previously been sole adjudicator.⁵⁸ In 1871 Ouseley extended the BMus to two examinations. The first, in harmony and counterpoint in not more than 4-parts, became a preliminary to the final which tested harmony and

⁵⁵ Susan Wollenberg, *Music at Oxford in the Eighteenth and Nineteenth Centuries*, (OUP, 2001), p. 5.

⁵⁶ Christopher Hibbert (ed.), *Encyclopedia of Oxford*, (Macmillan, London, 1988), p. 256.

⁵⁷ Originally in charge of practical music, by the mid-nineteenth century the holder was the Professor's examination deputy.

⁵⁸ Wollenberg, p. 99.

counterpoint in 5-parts and included questions on musical history, form and set works. The exercise no longer requiring public performance was increased to 5-parts and had to be approved before the candidate could proceed to the final examination.⁵⁹ Later Ouseley published these new regulations in *Musical Standard*:

First Examination: Four-part harmony; four-part counterpoint.

Exercise: A vocal composition sacred or secular of 20-40 minutes duration, containing five-part harmony and good fugal counterpoint accompanied by a least a quintet string band.

Second Examination: Harmony; five-part counterpoint; canon, imitation &c; fugue; form in composition, and critical knowledge of the scores of standard classical composers, as announced.⁶⁰

The DMus exam was also tightened, henceforth consisting of eight-part harmony and counterpoint:

Exercise: A vocal composition sacred or secular of 40-60 minutes duration, containing eight-part harmony and eight-part fugal counterpoint accompanied by full orchestra.

Examination: Harmony-the more abstruse part; eight-part counterpoint; canon, imitation &c in eight-parts; fugue; form in composition; instrumentation; musical history; critical knowledge of the scores of standard classical composers, as announced, and the science of acoustics in relation to the theory of harmony.⁶¹

The requirement that the DMus exercise to be publicly performed was retained.

Both degrees continued to remain non-residential, though an attempt had failed in 1870 to award the BMus only after the residential BA had been taken.⁶² However, a significant change came in 1877. BMus candidates would henceforth be required to pass a modified version of *Responsions*. This exam, compulsory for BA students, required mathematical and classical knowledge, including Latin and Greek, the latter being “stated subjects” and therefore obligatory. The music version of *Responsions* omitted compulsory Greek but BMus students were expected to take the Latin and maths papers.⁶³

⁵⁹ Ibid., p. 102.

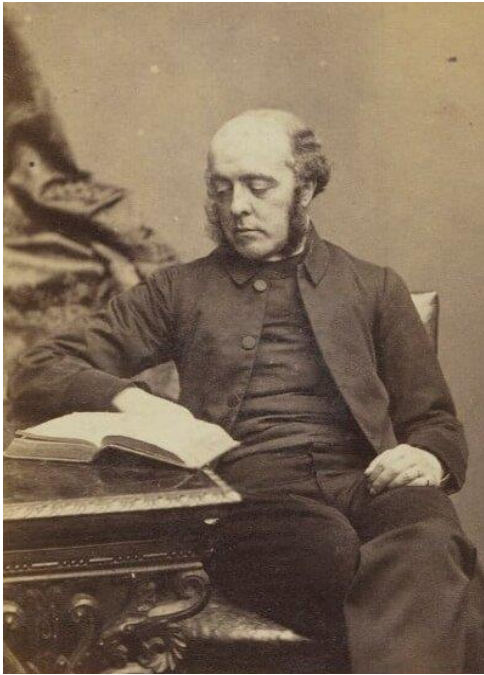
⁶⁰ *Musical Standard*, 29th May 1876, p. 321.

⁶¹ Ibid.

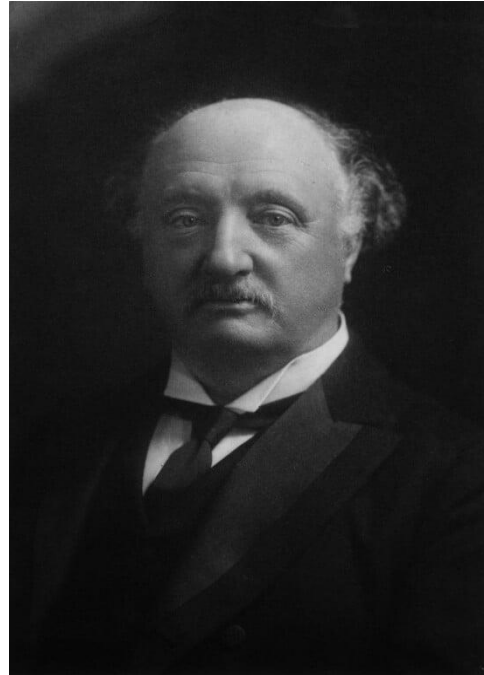
⁶² Jerrey Dibble, *John Stainer: A Life in Music*, (Boydell & Brewer, 2007), p. 272.

⁶³ Wollenberg, p. 67.

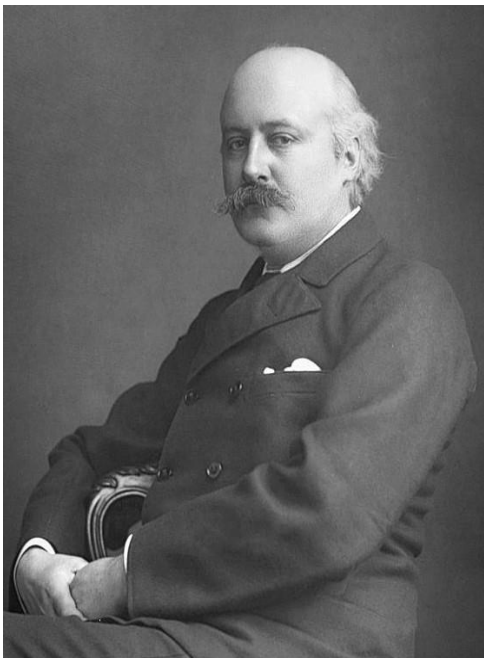
PROFESSORS OF MUSIC, OXFORD UNIVERSITY



FREDERICK GORE-OUSELEY
1859-89



JOHN STAINER
1889-1900



C. HUBERT PARRY
1900-08



WALTER PARRATT
1908-18

There was a stampede to avoid it, ‘no less than 100 candidates presented themselves in Oxford during last Lent Term, this being the last occasion on which musicians could pass without an educational test’.⁶⁴

The requirement was meant to further raise the prestige of the degrees, but its real effect was to virtually sever the connection between the university and musicians at large, as one correspondent to *Musical Times* pointed out, ‘The number of persons taking the Bachelor’s degree had risen from three in 1866 to twenty-one in 1878. Immediately after the passing of the new statute it fell to twelve in 1879’.⁶⁵ It further fell to 5 in 1880, 3 in 1881 and averaged 5 a year for the rest of the decade.⁶⁶ This was not an inconsiderable decline.

It may have been the drop in numbers that caused the university into a rethink. In 1890, possibly under Stainer’s influence, Convocation agreed to introduce a completely new examination for BMus candidates which removed compulsory Latin. This Preliminary Examination for Students in Music was language based and consisted of any two papers offered from Greek, Latin, French, German, or Italian.

In 1898 Oxford considered proposals to make the BMus a residential degree in much the same way as Cambridge had done in 1895. It was hoped this would raise the profile of the degree and put it on the same level as degrees in other faculties. The proposal was put forward by George Haddow,⁶⁷ and was championed by Hubert Parry, now professor of Music at Oxford and Charles Stanford the professor at Cambridge. It was supported by a host of Oxford musicians including Percy Buck, Basil Harwood, and Walter Parratt. However, John Stainer was not of their number and deplored the proposal, ‘It will be a terrible blow to the profession to lose this privilege of taking degrees without residence. I suppose you know we had it for 400 years at least!’⁶⁸

⁶⁴ *Musical Times*, 1st June 1877, p. 271.

⁶⁵ *Musical Times*, 1st October 1885, p. 615. Figures confirmed by Abdy Williams.

⁶⁶ C. F. A. Williams, *A Short Historical account of the Degrees in Music at Oxford and Cambridge*, (London, 1894), pp. 110-18.

⁶⁷ Fellow of Worcester. Later Vice-Chancellor of Durham and Sheffield universities.

⁶⁸ Dibble, *Stainer*, p. 272.

His view would eventually prevail, but it was the fierce opposition of Frederick Bridge, professor of Music at London University, that finally caused the proposal to be rejected.⁶⁹ Parry was furious! In a letter to Charles Harford Lloyd he wrote:

Why should a place like Oxford grant degrees to the rank and file of the profession for just a fee and an examination? Their being in no real sense University men only maintains the old prejudice that musical men are an inferior caste. There are plenty of places for them to go to and get degrees and diplomas - Dublin, London, Durham.⁷⁰

One of the main reasons the university rejected Parry's proposal was so it could continue to provide working musicians with the opportunity of obtaining the BMus degree. However, the issue of residence never went away.

In 1908 Parry was succeeded by Walter Parratt who in 1911 brought in new regulations. Holders of the BA were eligible for the BMus, but the regulations changed for everyone else. The 1890 preliminary examination in music was abolished and instead candidates had to offer a language group in the Oxford Final Pass School. There were four group options: Greek and/or Latin Books; French language and literature; German language and literature or English literature.⁷¹ This new requirement was not prohibitive,⁷² but the 1911 statute additionally required candidates to pursue musical studies within the university, or at an approved institution, for not less than two years. This new statute enabled BMus candidates to prepare externally or, if in Oxford, either exclusively or alongside the BA in any subject but music.⁷³ Although the 1911 statute did not make the BMus an internal degree it did introduce a residential element that most working musicians would have found difficult to pursue.

Parratt was succeeded in 1918 by Hugh Allen, and it was during his professorship the BMus finally became an internal residential degree. In February 1927 a new statute required all external BMus to pass *Responsions* and if not already admitted to BA to have pursued within the university a course of residential study extending over a period of not less than two years, and in any event to have kept six-term's residence. The new

⁶⁹ Jeremy Dibble, *Charles Villiers Stanford: Man and Musician*, (OUP, 2002), p. 307.

⁷⁰ Quoted in Jeremy Dibble, *C. Hubert Parry: His Life and Music*, (OUP, 1992), p. 357.

⁷¹ *RUGM*, 1912, p. 200.

⁷² Candidates offering the English literature option were exempt from any foreign language requirement.

⁷³ Brian Harrison (ed.), *The History of the University of Oxford*, vol. viii, (Clarendon Press, Oxford, 1994), p. 118.

scheme preserved the option of preparing for BA and BMus simultaneously, but totally eliminated the external option.⁷⁴ This marked the final *coup de gras* for working musicians. The Oxford BMus now stood outside their reach.

ii) London University.

London University was established by Royal Charter in 1837 to confer degrees in Arts, Law, and Medicine. The idea of granting degrees in music was first mooted in 1849, but it was not until Music and Science were added by separate Charter in 1858 that anything came of it.⁷⁵ In 1865 a committee of Convocation was formed to discuss the matter of setting up music degrees. Immediately a problem arose over matriculation. The professional musicians consulted felt many young musicians had forgone higher educational studies to devote time to the practice of music and consequently should be exempt from taking the same matriculation exam as other students. The university authorities disagreed, and consequently the matter lay in abeyance for several more years.⁷⁶

During that time many professional musicians began to change their minds. In 1876 the Council of Trinity College, London sent signed “memorials” to the university to petition a rethink. The signatures, 59 in total, included Sir Arthur Sullivan, Sir John Goss, Sir George Elvey along with 13 cathedral organists. They recommended Senate establish a BMus and DMus degree, entry to which should be by the usual London matriculation examination, arguing: ‘there has been a rapid advance in general education amongst all classes of society, and that in the event of your being induced to reconsider this subject, a number of persons would be found both willing and fit to submit themselves to a preliminary test of the kind prescribed by the University’.⁷⁷

Senate appointed a new committee, and it was agreed the degrees of BMus and DMus be instituted on the basis of the Matriculation Examination. William Pole, professor of

⁷⁴ Ibid.

⁷⁵ Rosemary Golding, *Music and Academia in Victorian Britain*, (Routledge, London, 2016), pp. 171-2.

⁷⁶ Percy Scholes, *The Mirror of Music: A Century of Musical Life in Britain as reflected in the pages of Musical Times*, (OUP, 1947), p. 669.

⁷⁷ *Musical Times*, 1st August 1886, p. 461.

Engineering,⁷⁸ was asked to draw up the scheme. Not surprisingly given his background, both examinations contained mathematical and scientific elements not found elsewhere. Pole later explained, ‘such a requirement was new, or at least what was required at the other Universities in that way was very little’.⁷⁹ By way of answer to those who had objected to these alien intrusions he continued:

suffice it to say, that the University, true to the high position they have always taken in Modern Science generally, determined it should be so. What I had to do was to draw out some scheme which should fulfil this condition without being too exacting for students of music generally.⁸⁰

Pole’s scheme also went beyond other universities in allowing bachelors and doctors the option of sight-playing from scores, and the latter to demonstrate prowess at extemporisation. Those innovations apart, the musical examinations remained similar to those at Oxbridge and Dublin.⁸¹

The first BMus examinations was held in December 1878, Pole and Sir John Stainer being the examiners. The new degree operated under the following regulations:

Intermediate Exam: Sounds, vibration, and pitch; compound sounds; vibration and notes; melody and harmonics; time, rhythm, and chord construction; scale construction; history of music insofar as it relates to growth in musical form and rules.

Exercise: A vocal work with five-part counterpoint accompanied by string quintet band.

Further Exam: Practical harmony and thorough bass; five-part counterpoint; canon and fugue; musical form; instrumentation; arranging orchestral scores for pianoforte; critical knowledge of selected scores; optional sight-reading of a five-part score.⁸²

Eight candidates presented themselves, having first passed the London matriculation examination. This was held annually in January, June and September and extended over 4 days depending on subjects.⁸³ Papers were offered in Chemistry, Electricity & Magnetism, English, French, German, Greek, Heat & Light, Latin, Mathematics and

⁷⁸ Pole was DMus (Oxon).

⁷⁹ *Musical Times*, 1st August 1886, p. 462.

⁸⁰ *Ibid.*

⁸¹ Scholes, p. 670.

⁸² *Musical Times*, 1st August 1886, p. 462.

⁸³ *RUGM*, 1896, p. 191.

Mechanics. The fee was £2.⁸⁴ English and mathematics were compulsory core subjects, and candidates had to add four other subjects to this core, one of which must be Latin or a Science. If Science were chosen in preference to Latin a foreign language was required as one of the additional subjects.⁸⁵

London matriculation required a pass in all six subjects at the same sitting, failure in any single subjects required candidates to repeat the whole examination.⁸⁶ ‘The average pass rate for those who took the London matriculation 1885-88 was 58.1%’.⁸⁷ It was clearly not an easy exam, and its demands did prove tricky for many musicians. As Edward Bairstow later recollected, ‘at London University the stiff matriculation was the bugbear’.⁸⁸

The first London DMus was awarded in 1881.⁸⁹ It too contained a mathematical and scientific slant and unlike doctorates at Oxbridge and Dublin, there were two examinations in addition to the exercise:

Intermediate Exam: Sounds, vibration, and pitch; compound sounds; vibration and nodes; melody and harmonics; time, rhythm, and chord construction; scale construction; history of music insofar as it relates to growth in musical form and rules.

Exercise: A vocal work for soloist(s) chorus and orchestra, containing eight-part counterpoint, canon, and fugue, preceded by an overture in sonata form.

Final Exam: Advanced practical harmony; eight-part counterpoint; canon and fugue; form in composition (treatment of notes and instrumentation); musical form; instrumentation; history of music; critical knowledge of the great masters; optional sight-reading of orchestral scores and extemporisation.⁹⁰

As with the BMus, the doctorate’s equal weighting of science and music was its most striking feature, making both degrees dissimilar to those of the other universities.

⁸⁴ Tutors of the University Correspondence Classes, *Manual for Beginners and for the London University Matriculation Examination*, (Warren Hall & Lovitt, London, 1889), p. 5.

⁸⁵ *RUGM*, 1896, p. 191.

⁸⁶ Tutors, *Manual*, p. 6.

⁸⁷ *Ibid.*, p. 7.

⁸⁸ F. A. Jackson, *Blessed City. The Life and work of Edward C. Bairstow*, (William Sessions, York, 1996), p. 18.

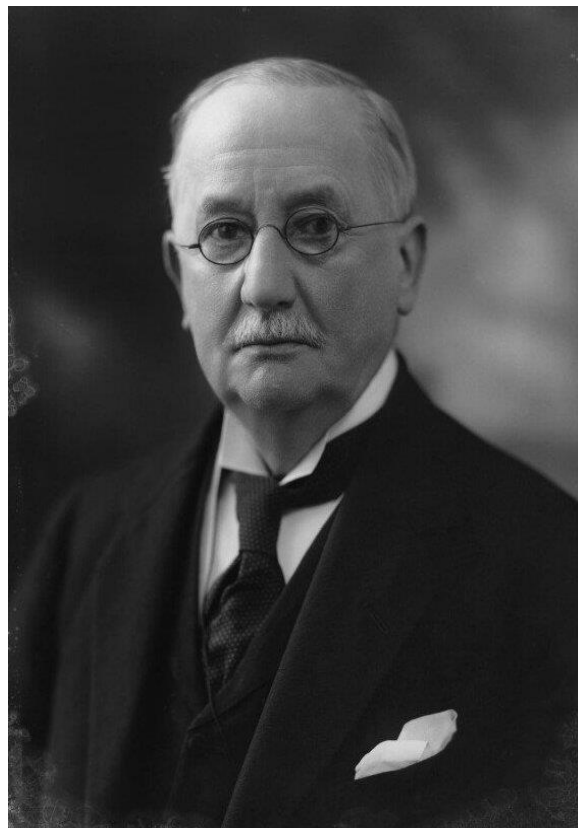
⁸⁹ DMus eligibility was 2 years after BMus.

⁹⁰ *Musical Times*, 1st August 1886, p. 463.

LONDON UNIVERSITY



WILLIAM POLE
(1814-1900)



SIR FREDERICK BRIDGE
(King Edward Professor of Music, 1902-1921)

To date, no university professorship of Music existed at London. Trinity College, whose 1876 intervention first brought about the music degrees, again acted as catalyst offering the university £5000 and thereby making a professorship affordable. Named after the new monarch, the King Edward Professorship of Music came into being in 1902,⁹¹ Sir Frederick Bridge, organist of Westminster Abbey its first occupant. By then Pole's original schemes for the music degrees had undergone modification.

The BMus alterations only affected the Intermediate examination. For the time being it remained essentially as Pole had originally intended before a gradual process of watering down occurred over the coming years. As Golding observes:

Pole's attempts to create a new brand of musical scholarship combining acoustics and aesthetics does not appear to have taken root in the institution, as the level of acoustics was progressively reduced, and the music faculty failed to build on these 'scientific' foundations.⁹²

The regulations for the BMus exercise and final exam remained intact. However, there was a more substantial reform to the doctorate with Pole's heavily mathematical and scientific Intermediate Examination being totally abolished.⁹³ Shortly after Bridge became professor the regulation for BMus had developed as follows:

Intermediate Exam: Harmony; counterpoint; there is no separate examination on acoustics, but the examiners shall set such questions on acoustics as they see fit.

Exercise: A vocal work lasting 20 to 40 minutes, containing five-part vocal counterpoint with specimens of imitation, canon and fugue accompanied by quintet string band. It must be a good musical composition.

Final Exam: Advanced practical harmony, counterpoint canon and fugue; free composition; history of music; critical knowledge of the full scores of standard classical compositions previously selected. A candidate may further be examined on the content of the Exercise.⁹⁴

This brought the bachelor's degree more in line with those at the other universities.

The same was also true of the doctorate. Bridge's regulations were as follows:

⁹¹ David Simmons (ed.), *Who's Who in Music*, (Burke's Peerage, 1962), p. xxi.

⁹² Golding, p. 200.

⁹³ J. A. Fuller-Maitland (ed.) *Grove's Dictionary of Music and Musicians*, 2nd edition, (McMillan, 1904), pp. 682-83.

⁹⁴ *RUGM*, 1905, p. 222.

Exercise: An Opera, Oratorio or Cantata for voices and full orchestra with preceding Overture in modern style. It should last 40 minutes and should contain a variety of choral forms with one movement at least displaying good fugal movement if not necessarily a complete fugue. It should also contain good polyphonic vocal writing in eight-parts with voice solos accompanied by orchestra. Artistic interest will be required in addition to technical correctness.

Final Exam: Eight-part harmony; eight-part counterpoint; canon and fugue; form in composition (treatment of notes and instrumentation); Form, treatment of voices and instrumentation; knowledge of musical history and development of the forms of the art; critical knowledge of the great masters; detailed critical knowledge of the standard classical compositions. Candidates may be examined on their Exercise or be invited to play at sight from orchestral scores or extemporise on a given subject.⁹⁵

These regulations remained unaltered during the Great War and to the end of Bridge's professorship.⁹⁶ He was followed in turn by Percy Buck in 1921 and Stanley Marchant in 1937. Neither of them made any substantial change to either degree and the London BMus would retain its three-fold structure (Intermediate-Exercise-Final) and the DMus its two-fold structure (Exercise-Exam). Slight modifications were made to the London matriculation exam in the Buck-Marchant era, but mathematics and Latin (or a modern language alternative) were always required subjects.

Despite its more difficult arts test, the external London degrees remained the only real alternative to Durham during the period under study and London remained least guilty of denying its degrees to ordinary musicians. Whilst those at Dublin also remained non-residential and therefore technically open, they were only viable for those musicians able to pass the stiff matriculation requirement and willing to make expensive journeys to Ireland.

Oxford had also been an alternative to Durham, but this eventually changed. The 1911 statute requiring 2 years residence at Oxford or elsewhere, and later the introduction of full residential study in 1927 ended the hope of an Oxford degree for any musician with neither time nor resources for full-time internal study. Oxford had followed Cambridge's 1895 lead, and in doing so fulfilled Stainer's worst fears, when

⁹⁵ Ibid.

⁹⁶ *RUGM*, 1918, p. 208.

he originally opposed residence at Oxford in 1898, “many individuals working for a living couldn’t afford the time to be resident for three years; degrees henceforth, would be limited to amateurs of wealth and leisure”.⁹⁷

⁹⁷ Dibble, *Stainer*, p. 273.

Chapter 3. Exams, diplomas, and degrees: a growing demand.

i) The emergence of graded examinations and professional diplomas.

It is perhaps ironic that at the same time universities were making their degrees less accessible to ordinary musicians, provision was flourishing in the music conservatoires. In 1887 a meeting of the National Society of Professional Musicians in Birmingham passed the following motion, ‘that it is advisable to establish independent colleges in various large centres throughout the country, for the cultivation of music in all, and particularly its orchestral, branches; and that the General Council be requested to forward the matter in every possible way’.⁹⁸

Response to this was slow, but by the late nineteenth century those in or with access to the metropolis were being well served by the Royal Academy of Music (founded 1822), Trinity College of Music (1874), the Royal College of Music (1883), all three of which taught and examined, though not to degree level. The Guildhall School of Music, founded in 1880, also provided tuition.⁹⁹ The English provinces were similarly provided for; the Liverpool College of Music (founded 1884), the Birmingham School of Music (1886), Manchester College of Music (1893).¹⁰⁰ These colleges were equally determined to raise the profile of music and musicians, but unlike the universities who tried to do it by restricting degree access, they proved infinitely more successful by adopting an alternative method.

Consequently, they prioritised the training of music teachers as well as performers, becoming, as Wright observes, ‘part of a fascinating context that sees music teaching mutate from an occupation that many considered evidence of low social status, into the middle-class respectability of a ‘profession’.’ This, he continues was because, ‘graded

⁹⁸ *DUJ*, 7th May 1897, p. 163.

⁹⁹ Scotland had been amongst the first to establish conservatoires, starting in 1846 with the Glasgow Athenaeum, later the Royal Scottish Academy of Music.

¹⁰⁰ David Wright, *The Associated Board of the Royal Schools of Music: A Social and Cultural History*, (The Boydell Press, Woodbridge, 2013), pp. 30-31.

exams also enabled musical progress to be measured and defined as clearly and unambiguously as achievements in school-based subjects'.¹⁰¹

There was a slow but growing demand for these music exams, the Society for the Encouragement of Arts,¹⁰² being the first body to offer them in 1859. Originally, they were offered in theory, elementary composition, and harmony and counterpoint, with instrumental and vocal exams added later after 1879. The deliberately low fees were designed to attract working class candidates. These exams, now largely forgotten, were superseded by local graded exams offered by the new music colleges and their exam boards, notably TCL and especially the RAM and RCM.¹⁰³

The idea music could be examined led to a widespread uptake in these graded music exams which by the later nineteenth century was reaching industrial proportions.¹⁰⁴ This was fuelled by a growing middle-class willing to pay for qualifications from musical institutions, especially those with Royal Charters. In turn these exams helped to make musical attainment more recognised as an educational accomplishment, something in turn which elevated music teaching into a *bone fide* professional activity. In this way the music colleges helped raise the standard of music and musicians by making examinations easily available, the opposite of what universities were doing.

Trinity had adopted local theory exams in 1877 and practical exams in 1879. The Academy followed suit in 1880 and the RCM in 1889. In 1890 the RAM and RCM joined forces to create the Associated Board of the Royal Schools of Music. The term "local" had been adopted deliberately because that was the label used for secondary school exams started by Oxford and Cambridge in the late 1850s.

¹⁰¹ Ibid., p. 19.

¹⁰² Later The Royal Society of Arts.

¹⁰³ David Wright, 'The Music Examinations of the Society for the Encouragement of Arts, Manufactures and Commerce, 1859-1919', in Paul Rodmell (ed.) *Music and Institutions in Nineteenth Century Britain*, (Farnham, Ashgate, 2012), pp. 161-63.

¹⁰⁴ David Wright, *The Royal College of Music and its Contexts: An Artistic and Social History*, (CUP, 2019), p. 103.

These local Oxbridge exams encouraged learning in schools by arranging a curriculum that would be examined by them as an independent external authority. Music “locals” copied this idea, thus associating music exams in the public mind with a type of exam already considered a prestigious measure of scholastic attainment.¹⁰⁵

Local graded examinations led in turn to diplomas in music, the first being established in 1866 by the College of Organists.¹⁰⁶ Just how successful these RCO diplomas were and how the demand for them grew can be seen in the Table below.

Table 3.1. RCO diplomas awards, 1866-1889.

YEAR	1866	1867	1868	1869	1870	1871	1872	1873	1874	1875	1876	1877
FRCO	2	4	5	0	3	4	7	13	9	11	7	10
ARCO	0	0	0	0	0	1	0	6	12	12	4	4
YEAR	1878	1879	1880	1881	1882	1883	1884	1885	1886	1887	1888	1889
FRCO	11	10	9	8	7	13	13	18	14	16	36	39
ARCO	7	6	7	16	21	38	38	51	47	58	83	85

Source: RCO Yearbook 1927, pp. 113-25.

In 1875 Trinity College inaugurated Associate and Licentiate diplomas (ATCL/ LTCL). The LRAM was inaugurated in 1882 and the ARCM in 1886. Guildhall School of Music had begun awarded its diploma LGSM in 1885.¹⁰⁷ Once again there was a deliberate parallel with what was happening in schools. In 1849 the College of Preceptors had been founded. Its purpose was to certify by examination persons engaged in, or wishing to be engaged in, the teaching of pupils in secondary schools. The first diplomas were offered in 1850. The professional diplomas offered later by music colleges were a deliberate parallel.¹⁰⁸

¹⁰⁵ Wright, *Associated Board*, p. 21.

¹⁰⁶ The college received its Royal Charter in 1893.

¹⁰⁷ Percy Scholes, *The Mirror of Music. A Century of Musical Life in Britain as reflected in the pages of Musical Times*, (OUP, 1947), p. 724.

¹⁰⁸ Wright, *Associated Board*, p. 38.

All these diplomas were well within range of working musicians as no residence was required. Music teachers holding them, especially those with 'Royal' affixed, were especially esteemed. As Corder points out, 'The teacher with the letters L.R.A.M. after his or her name (or A.R.C.M.) must at least have passed a series of severe tests of musical knowledge'.¹⁰⁹ They also enhanced the status of their holders in the public eye because, 'External music diplomas were a way ... to secure professional validation to their skills and to even out their lack of formal education'.¹¹⁰

This increasing national interest in the examined study of music would eventually become a main driving force for an accessible non-residential music degree. Graded exams and diplomas were in abundance, but they did not have the kudos of a university qualification. As one Durham arts graduate noted:

I may mention that the Guildhall School of Music has over two thousand students; the Royal Academy of Music nearly a thousand; Trinity College, London, several hundreds, and in all the large towns Conservatories are being formed. Trinity College, London examined over 7,000 candidates during last year. None of these bodies, of course, can grant Degrees.¹¹¹

The graduate was in fact partially wrong. The Charter of the Royal College of Music did allow it to grant degrees.¹¹² Indeed E. Burritt Lane writing to *Musical Times* demanded to know why it refrained from doing so:

Permit me to enquire why the Royal College of Music refrains from exercising its power of conferring the Degrees of Bachelor and Doctor of Music? Surely the clause in its charter which gives this power was not intended to remain a dead letter. The cause of musical education would not be advanced by the conferment of these degrees as honorary distinctions only, but a judicious scheme of examinations, formulated without undue delay, is a duty which the College owes to its founders and to the musical public.¹¹³

Perhaps the answer lay in the person of George Grove, the Royal College's first Director. He strongly disapproved of music degrees, arguing the best musicians didn't need them, 'those who get degrees are often not very (musically) accomplished. They

¹⁰⁹ Frederick Corder, *History of The Royal Academy of Music, 1822-1922*, (London, 1922), p. 79.

¹¹⁰ Wright, *Associated Board*, p. 38.

¹¹¹ *DUJ*, 15th May 1886, p. 43.

¹¹² Wright, *Royal College*, p. 172.

¹¹³ Letters, *Musical Times*, 1st October 1889, p. 260. Lane was in the first tranche of Durham BMus graduates in 1891.

write exercises in eight-parts and their exercises are often put on a shelf and never heard of again'.¹¹⁴

No other music conservatoire held degree awarding powers so that put pressure on those universities that did. A short exchange of letters in *Musical Opinion* raised the possibility that Manchester might oblige:

I learnt that the Victoria University, Manchester possesses the power of granting the degree of Mus.Bac. &c... I have often wondered why - with such a profound theorist as Dr Hiles as the university lecturer – this power is not exercised. I am sure it would be a great boon to students who, like myself, reside in the north of England, if we could obtain a degree at “Victoria”.¹¹⁵

However, as was later pointed out Manchester could not offer the type of degree required because, ‘The peculiar conditions of the university charter require that before granting degrees in any branch of learning, its colleges must provide adequate instruction in that faculty’.¹¹⁶ Manchester began awarding music degrees from 1891, but only after three years internal study.¹¹⁷ This was of little use to working musicians unable to spare time for full-time study.

In attempts to provide alternatives Whiting informs us, ‘Petitions were addressed to several of the Scottish universities urging them to examine and give degrees in Music’.¹¹⁸ There were certainly moves at Edinburgh where Sir George Oakeley, the almost redundant music professor there since 1865, had proposed the need for music degrees as early as 1877. He had even submitted a scheme in 1886. Both came to nothing, so in attempts to arouse interest within the university he began delivering music lectures and founded the University Musical Society. Then in 1889, undeterred by earlier failure, he successfully petitioned the university authorities to reconsider the matter. Music degrees were finally established at Edinburgh in 1893,¹¹⁹ but they came

¹¹⁴ Wright, *Royal College*, p. 101.

¹¹⁵ *Musical Opinion*, 1st February 1889, p. 235.

¹¹⁶ Article, *Musical Opinion*. 1st June 1892, p. 411.

¹¹⁷ Scholes, p. 668.

¹¹⁸ Charles Edward Whiting, *Durham University 1832-1932*, (Sheldon Press, 1932), p. 151.

¹¹⁹ The first BMus was awarded in 1898, Scholes, p. 665.

with the stiffest arts test any university had yet demanded along with partial residence.¹²⁰

ii) The Toronto affair.

Earlier, in 1885 a catalyst had appeared in what to many was an alien form. Trinity College, Toronto began to hold annual examinations in London leading to non-residential degrees in music. Trinity was an Anglican university founded in 1851, whose charter, granted by Queen Victoria, allowed it the same privileges as British universities. They therefore felt legally entitled to appoint a board of English examiners to provide music degrees in England.¹²¹ At the first examination held in 1885 there were thirty-one candidates, clearly proving there was a need. A Toronto music graduate explained the purpose:

to provide a musical degree for British musicians, who find that the knowledge of classics, mathematics, and kindred subjects beyond the attainment of the average musical scholar. It is almost impossible for a student to work at harmony, counterpoint ...and to attain even a respectable knowledge of six books of Euclid, several Latin and Greek authors &c.¹²²

These examinations proved very popular in musical circles because the fees were modest, and no preliminary Arts test was demanded. The latter attracted considerable criticism because it threatened the perceived progress in standards and status made by the introduction of such tests at Oxbridge, Dublin, and London.¹²³ Consequently in 1886 Trinity stiffened its matriculation requirement accordingly. Candidates henceforth were required to produce satisfactory evidence of character, attainment in general education, and a certificate proving 5 years of previous musical study and practice.

This did not prevent further attack, particularly as to the value of Toronto degrees. As one principal of TCL put it, 'there is the undoubted fact that students who have failed at the musical examinations of their own college take refuge in Toronto and come

¹²⁰ *Musical Times*, 1st May 1890, pp. 267-68.

¹²¹ Edward Hopkins (Temple Church), William Longhurst (Canterbury Cathedral) and Edwin Lott (St Sepulchre, Holborn).

¹²² *DUJ*, 23rd March 1889, p. 157.

¹²³ Rosemary Golding, *Music and Academia in Victorian Britain*, (Routledge, London, 2016), p. 203.

out as “Bachelors of Music” when they have but half completed their proper course of training’.¹²⁴ Another correspondent noted of Trinity alumni, ‘ I see every week, in the musical papers, the names of graduates there, with Mus.Bac. or Mus.Doc; but I never see a name with Mus.Bac. (*Toronto*), or Mus.Doc. (*Toronto*). Why is this?’¹²⁵

A further line of attack came from L. Spender Curwin of Tonic Sol-fa College, London, ‘Though examinations for musical degrees have been held in Toronto, the papers have been set and examined in London ... The University thus possesses no musical faculty in Canada but engages musicians in England to examine for it’.¹²⁶ This fact had been admitted earlier by a Toronto graduate, ‘As the staff of officials here are English gentlemen of culture and position, the degree is practically an English, or might I say, London diploma’.¹²⁷

Arguments for and against Trinity proliferated in national newspapers and musical journals, the correspondence pages of *Musical Opinion* being overwhelmed by them in the twelve months following September 1889. Matters came to a head in 1890. Trinity’s critics in the musical establishment realised only government intervention would solve the issue so literary and musical arguments against Trinity’s degrees turned to judicial ones. Was the Toronto incursion legal? The English musical establishment thought not.

No fewer than 35 prominent musicians from the leading universities¹²⁸ and conservatoires, including Sir John Stainer and Sir Charles Stanford, formally submitted ‘memorials’ denouncing Trinity’s illegality to the colonial secretary Lord Knutsford.

The matter was recorded in both national and local newspapers:

A deputation, including representatives from the Oxford, Cambridge, Durham, Dublin and Victoria Universities, the Royal Academy of Music, the Royal College of Music &c., waited upon Lord Knutsford on Thursday, to call the attention to the University of Trinity College, Toronto, in conducting examinations and granting degrees of Mus.Bac. and Mus.Doc. in this country.¹²⁹

¹²⁴ H. G. Bonavia-Hunt, *The Times*, 10th April 1890, pp. 7-8.

¹²⁵ *Musical Opinion*, 1st May 1887, p. 362.

¹²⁶ *The Times*, 10th April 1890, p. 7.

¹²⁷ *Musical Opinion*, 1st May 1887, p. 362.

¹²⁸ Durham University was represented by Philip Armes. *Senate Minutes*, UND/BA1/7, p. 82.

¹²⁹ *Huddersfield Chronicle*, 7th March 1890, p. 3.

The Memorialists' main argument focused on the wording of Toronto's Royal Charter. Firstly it had granted permission for the 'establishment within the diocese of Toronto, of a college in connection with the United Church of England and Ireland, for the education of youth in the doctrines and duties of the Christian religion...and for the instruction of the various branches of science and literature which are found in the universities of the United Kingdom'.¹³⁰ It was argued the word *within* granted Toronto local powers only and implied its degrees could only be offered within the Toronto diocese.

Next the Memorialists pointed out that Trinity possessed no faculty of Music at Toronto. Trinity's Calendar named only the three music examiners mentioned above, all English residents. Consequently, the whole process of awarding music degrees took place in England. Trinity's Charter had granted only 'that students *in the said college* shall have liberty and faculty of taking the degrees of Bachelor, Master, and Doctor'.¹³¹ English students taking exams in London were not in the college. Also, Trinity's Ordinances required nine terms of residence before the award of a bachelor's degree.

Finally, the Royal Charter allowed Trinity to enjoy, 'all such and the like privileges as are enjoyed by the Universities of our United Kingdom'.¹³² It was argued that by offering exams in London to students who had never been to Toronto and who received their degrees *in absentia* through the post was a power and privilege beyond that enjoyed by any United Kingdom university and therefore contrary to Trinity's Charter. Trinity's actions were therefore *ultra vires* causing damage to the United Kingdom's universities and conservatoires and undermining their efforts. Trinity was also lowering standards by not requiring proper literary tests, potentially opening doors to bogus degrees.¹³³

Lord Knutsford was sympathetic to the argument, 'he considered that the Trinity College, Toronto authorities had gone beyond the terms of their charter, and under these

¹³⁰ *Musical Opinion*, 1st April 1890, p. 298.

¹³¹ *Ibid.*

¹³² *Ibid.*

¹³³ *Ibid.*, pp. 298-99.

circumstances it would be necessary to place the memorial before the law officers of the crown'.¹³⁴ This was done and the law officers:

suggested that a formal petition should be presented to the Privy Council by some or more of the Universities granting musical degrees in the United Kingdom, complaining of the actions of Trinity College, Toronto, and that this petition should be submitted to the University of Toronto for an answer, and formal cases prepared in the usual way, and the matter heard before the Judicial Committee.¹³⁵

Meanwhile, attempting to justify his university Dr George Body Trinity's vice-chancellor came to England where he entered prolonged, but unsuccessful exchanges in the national and musical press with the English musical establishment. This was followed up in June 1890 by Trinity College's own Memorials to Lord Knutsford which were presented by Body in a lengthy document with various supplements.¹³⁶

Body first refuted the claim the music degree process was an entirely English affair, claiming 50 current Canadian BMus candidates.¹³⁷ Then he moved to the question of residence. The English Memorialists had claimed the London students had not completed the nine terms taught residence demanded by the Trinity Ordinances. Body pointed out the Ordinances referred to students in Trinity's Arts faculty. Music students were in the Music faculty, which operated in exact same manner as those in the United Kingdom, providing no tuition nor requiring any residence.

Body next addressed the issue of local restriction. He pointed out Trinity's Royal Charter contained no specific mention of this, and since it afforded 'all such and the like privileges' of United Kingdom Universities it could award its degrees similarly, and wherever it chose. He made a comparison with Durham University which offered its degrees to overseas students at Codrington College Barbados and Sierra Leone. Also, London University, which he claimed had for years been awarding degrees throughout the British colonies. If they could offer *absentia* overseas degrees so could Trinity.

¹³⁴ Ibid., p. 300.

¹³⁵ *The Times*, 18th September 1890, p. 7.

¹³⁶ *Memorials presented to Lord Knutsford HM Secretary of State for the Colonies, with Appendices, &c.*, University of Trinity College, Toronto Music Faculty, (London, 1890).

¹³⁷ He did concede the Canadian papers would be marked by the three English examiners.

Finally, Body rejected the idea Trinity was an intrusion lowering English musical standards. He claimed English musicians including George Macfarren had welcomed Trinity's degrees and Cambridge, Macfarren's university did so likewise.¹³⁸ Far from lowering standards, Body argued, the Trinity degrees stimulated musical study in England and the sheer number of English students who took them proved the need. As to the degrees' worth, he pointed to the reputation of the examiners and existing music graduates willing to take Trinity degrees or accept them *per eundem* or *honoris causa*. Lastly, he addressed concerns music degrees were a preliminary before Toronto began offering Arts, Science and Medical degrees in England. This, he refuted.

The Colonial Office submitted the Trinity apologia to the English Memorialists for further comment. This came in a formal letter to Lord Knutsford of 7th July 1890 signed by the same hands as the original Memorial. In it they re-emphasised their contention that the Trinity Royal Charter only granted like privileges to United Kingdom universities within the diocese of Toronto, providing a lengthy history of the college to prove it. Quoting from the early Trinity petitioners (though adding their own italic emphases), they argued all these men sought was to, 'deal with *their* children and *their* youth in their own way, to train *their* young men and confer Degrees upon *them*'.¹³⁹ Thus the Charter sought and eventually granted was meant only for the youth of the diocese of Toronto and certainly not Englishmen.

In the end government intervention proved unnecessary. Perhaps sensing the direction of wind, the Toronto authorities decided in 1891 to end operations in England and withdrew. Such had been the widespread general interest in the matter, let a medical journal have the last word on the Toronto affair:

The authorities of this University resolved, at a meeting of the Corporation held last month, to discontinue the practice of granting musical degrees to candidates not residing in Canada... The legal question as to the chartered powers of Trinity College remains unsettled by judicial authority, but will probably not again be raised, so long as the present resolution of the University remains in force.¹⁴⁰

¹³⁸ This was denied. See letters, *The Times*, 9th April 1890, p. 10.

¹³⁹ *Letter to the Rt Hon Lord Knutsford, on the Reply of The University of Trinity College, Toronto*, (Jaques & Son, London, 1890), p. 12.

¹⁴⁰ *The British Medical Journal*, 31st January 1891, p. 245.

iii) Internal Durham demand for music degrees.

The Toronto controversy certainly exacerbated the demand within the United Kingdom for an accessible homeland music degree. ‘Are all the English Universities so indifferent to the progress of study of Music as to leave the honour of stimulating it to a Colonial University?’¹⁴¹ Nowhere was this indignation more keenly felt than amongst Durham’s own alumni who strongly disapproved their university in honouring only musical strangers.¹⁴² This referred to Durham having granted honorary doctorates in music to non-members of the university (see Chapter 4). Since nothing in the university Charter prevented it offering examined music degrees many alumni were asking why it refrained from doing so.

In the second half of the 1880s *DUJ* was dominated by correspondence on this matter, the earliest recorded appeal appearing in 1886 when an alumnus asked:

Is it too quixotic to suggest that our University should seek to obtain a faculty for granting the above (i.e. music) degrees after due *examination*? Such would greatly increase the influence and popularity of the University, add to its revenues, and also give a wholesome stimulus to musical study amongst Graduate and Undergraduates of Durham.¹⁴³

Another correspondent took up the theme of popularity, ‘The idea of Durham University granting degrees in music should be deservedly popular, there is a demand (and a growing one) for an English university to grant a Mus. Bac’.¹⁴⁴

Another remarked, ‘If Durham can hold examinations to give degrees in Arts, Theology, Medicine, Law and Science, why should music be left out? I trust that we shall yet hear of this much-needed reform being accomplished in our *alma mater*’.¹⁴⁵ The idea that music degrees would increase the influence of the university became a regular feature of the internal debate as one correspondent noted, ‘It would make the University of Durham more widely known, by being prominently brought before the

¹⁴¹ *DUJ*, 15th May 1886, p. 43.

¹⁴² *DUJ*, Leading Article, 5th March 1886, p.145.

¹⁴³ *DUJ*, 12th November 1881, p. 127.

¹⁴⁴ *DUJ*, 11th May 1889, p. 165.

¹⁴⁵ *DUJ*, 19th December 1885, p. 164.

notice of many, who are at present even in ignorance of its existence'.¹⁴⁶ Another went further:

I do believe that eventually the grand and reverend seigniors will be roused out of their more than reprehensible indifference into doing something towards enlarging the influence of the University (which, by the way, is not too extensive), and augmenting the numbers of those who would be willing to afford her a true allegiance for benefits received.¹⁴⁷

Coupled with the argument music degrees would make the university better known was the fact no northern university yet offered them despite demand. As a *DUJ* leading article noted, 'Here, then is the opportunity for Durham to step in and fill the gap by establishing a good musical degree in the North: one that may hold its own and compare favourably with the degrees granted by Oxford, Cambridge and London'.¹⁴⁸ Other correspondents agreed, 'there are many men in the musical profession in the North of England who would gladly avail of themselves the opportunity of taking a degree in music at Durham, did Durham offer it'.¹⁴⁹

An alumni put it more forcefully, 'it may nevertheless be said, and with some assurance, that the granting of degrees in music by examination would do more in half-a-score of years for the general advantage, and towards increasing the popularity of the Northern seat of learning, than a century of years of examinations for the B.D'.¹⁵⁰

Perhaps the most bizarre reason for establishing Durham music degrees came from the following correspondent who was clearly worried about the plight of country curates:

Men who are placed in country parishes ... no doubt find many of their evenings very dull, and this probably leads to an evil which has been frequently complained of by correspondents to the *Journal*, i.e., young curates with small means taking upon themselves the cares and expense of matrimony; but if the University were to offer the opportunity of taking a degree in music, it would set before these men a definite object to aim at, the pursuit of which would make their lonely hours pass very pleasantly, and which, when once gained, would materially increase their usefulness.¹⁵¹

¹⁴⁶ *DUJ*, 15th May 1886, p. 43.

¹⁴⁷ *DUJ*, 11th May 1889, p. 164.

¹⁴⁸ *DUJ*, 5th March 1886, p. 144.

¹⁴⁹ *DUJ*, 19th December 1895, p. 164.

¹⁵⁰ *DUJ*, 11th May 1889, p. 164.

¹⁵¹ *DUJ*, 19th December 1885, p. 164.

Many of these Durham graduates also felt it unfair their own university was forcing them to look elsewhere to gain an examined music degree. ‘Why a Durham man should not be able to gain a Durham musical degree, by working for it, has always been, to me at least, a matter of wonder. Why is this?’¹⁵² There was also the matter of expense, ‘There is no reason why we, having passed through Durham, should be at the expense of matriculating at another University, which we must do before obtaining a degree’.¹⁵³

It was also pointed out that there was no lack of musical talent within the university to make music degrees a viable proposition. ‘As yet the degrees do not exist. But if they did, it might be mentioned, that there are at least two musicians, who are doctors of music in this University, in whose hands the matter might well be entrusted’.¹⁵⁴

Presumably Doctors Armes and Stainer? One correspondent actually named them, ‘Dr. Armes or Dr. Stainer, both of whom have Degrees in Music *honoris causa*, of this University, would form an efficient staff of examiners’.¹⁵⁵

It seems odd that Durham procrastinated for so long. By the 1880s, thanks to the efforts of the music conservatoires the job of raising standards and rehabilitating the academic profile of music as an examined subject was largely complete. Although ill-fated, the Toronto degrees had drawn considerable numbers clearly proving there was a demand. It was obvious to many an English university offering degrees offered along similar lines was bound to be successful. Durham really had nothing to lose and everything to gain in what was essentially an open market.

Not surprisingly, many correspondents and alumni felt by dragging its feet Durham was being irresponsibly negligent of a golden opportunity:

O! sleepy old Durham, rouse thee to the needs of the times, embrace the people, lest the growing spirit of reform seize thee, question thy pretensions, secularize altogether thy endowments, scoff at thy remonstrances, remove thee from thy proud seat on the holy hills, and leave thee in scorn to jibber out thy useless lamentations!¹⁵⁶

¹⁵² *DUJ*, 18th December 1886, p.117.

¹⁵³ *DUJ*, 19th December 1885, p. 164.

¹⁵⁴ *DUJ*, 18th December 1886, p. 117.

¹⁵⁵ *DUJ*, 15th May 1886, p. 43.

¹⁵⁶ *DUJ*, 11th May 1889, p. 165.

The Durham response: establishing the music degrees and the professorship.

i) The degrees established.

Sleepy old Durham did at last awake to the situation. Whatever the pros and cons of the affair, Toronto had provided the type of non-residential music degree working musicians desired and had done so with easy academic access and at reasonable cost. This accounts for its success. The only drawback was Toronto's inferior colonial status. Any homeland university offering something similar was certain of success because its degrees would have the kudos Toronto's lacked. This is exactly what Durham was about to provide.

Charles Whiting records, 'For several years the idea was mooted that Durham should provide the professional degree which was asked for and in 1889 Dr. Philip Armes, organist of the cathedral, put forward a scheme which the University accepted'.¹⁵⁷ However, once established Armes's degrees would not be the first the university had actually granted. Since its foundation in 1832 Durham held the right to confer music degrees, but so far this had been confined to granting the odd honorary doctorate or a few degrees *ad eundem*.¹⁵⁸

Seven DMus degrees had been awarded (see Appendix 4), the first to William Henshaw, organist of Durham Cathedral in 1860, and the second to John Dykes, the Durham precentor in 1861. Sir John Stainer was similarly honoured *ad eudem* in 1875.¹⁵⁹ For many this was an unsatisfactory situation as an article in *DUJ* pointed out, 'the position of the University in respect to musical degrees is somewhat anomalous: granting honorary degrees in music to strangers and not giving an opportunity to its own alumni to earn them'.¹⁶⁰

Armes's proposed scheme was to change all that.

¹⁵⁷ Charles Edward Whiting, *Durham University 1832-1932*, (The Sheldon Press, 1932), p. 151.

¹⁵⁸ Conferred on one holding the same degree from elsewhere.

¹⁵⁹ The DCL was awarded to George Grove (1875), Hubert Parry (1894), Charles Villiers Stanford (1894) and John Stainer 1895. *DDRP*.

¹⁶⁰ *DUJ*, 5th March, 1886, p. 144.

Table 4.1. Philip Armes's scheme for the Durham music degrees.

It is proposed to add to Title VIII. Of the University Regulations:-					
SECTION VII.					
<i>Of the Standing and Exercises requisite for proceeding to the degrees of Bachelor in Music and Doctor in Music.</i>					
1. No one shall be held to be a student in Music unless he has passed the examination of the University for a Certificate of Proficiency in General Education, or such other examination as the Warden and Senate may from time to time accept as equivalent.					
2. No grace for the degree of Bachelor in Music shall be granted unless the petitioner has passed two public examinations. Every student in Music admitted to the First Examination shall be required to prove his knowledge of Harmony, and Counterpoint in not more than four parts. No one shall be admitted to the Second Examination who has not passed the First Examination and sent in an Exercise to the Examiners, on or before a date to be announced from year to year, and from them received permission to be admitted. The Exercise shall consist of a Vocal Composition, either sacred or secular, containing 5 part harmony and good fugal counterpoint, with an accompaniment for at least a quintett string band. Every one admitted to the Second Examination shall be required to prove his knowledge of :- (1) Harmony; (2) Counterpoint; (3) Canon, Imitation, &c.; (4) Fugue; (5) Form in Composition; (6) Musical History; (7) The full scores of such works as shall be announced.					
3. No grace for the degree of Doctor in Music shall be granted unless the petitioner shall be of 15 terms standing and shall have performed an exercise and passed an examination in Music. The Exercise shall be a Vocal Composition (sacred or secular) with real 8-part harmony. And good 8-part fugal counterpoint in good style as a of work of art, with an accompaniment for full orchestra. The exercise may be performed either with full band and chorus or piano and harmonium or in such a way as the Warden and Senate may determine, at the candidate's expense. The examination for the degree of Doctor in Music shall consist of :- (1) Harmony; (2) 8 part Counterpoint; (3) Canon, Imitation &c. in 8 parts; (4) Fugue; (5) Form in Composition; (6) Instrumentation; (7) Musical History; (8) Knowledge of scores of the standard works of the great composers; (9) Acoustics, so far as it relates to the theory of Harmony.					
These examinations in Music shall be conducted annually (at a time to be fixed by the Senate) by two or more Examiners appointed annually by the Warden and approved by Convocation.					
MUS.BAC		FEES		MUS.DOC	
	£	s	d		£ s d
Certificate	1	0	0.	Examination	2 0 0
Admission	2	0	0	Degree	6 0 0
1 st Exam	2	0	0		
2 nd Exam	2	0	0		
Degree	3	0	0		

Source: Senate Minutes, UND/BA1/7, copied from a printed insert opposite p. 65.

The university's first historian describes it thus, 'under the regulations the musical tests are similar to those required at Oxford and Cambridge'.¹⁶¹ We have seen above how the BMus degree in those two universities (and at Dublin and London) developed along tripartite lines, consisting of two examinations, entry to the final one being dependent on the successful submission of a musical exercise. This arrangement clearly influenced Philip Armes in drawing up his scheme and he deliberately copied it to avoid possible accusations that the Durham degrees were in any way inferior. This can best be seen by comparing the Durham regulations (see Table 4.1) with those of Oxford (see Chapter 2). The exact details of the regulations and syllabi for the Durham exams are dealt with in the next chapter, so here we will continue to record the process that brought them and Armes's eventual professorship into being.

There is no record as to who asked Philip Armes to draw up his 1889 scheme, but we know that Frank Byron Jevons¹⁶² presented it to Senate on Tuesday 14th May that year. At the meeting a committee, consisting of Jevons and Messrs Fowler and Hilton,¹⁶³ was set up to consider the practicality of Armes's proposals before reporting their conclusions back to Senate.¹⁶⁴ This they did the following month, and on 16th June Senate finally approved the scheme which was now formally submitted to the university's Convocation for the establishment of degrees in music.¹⁶⁵

The establishment of the Durham of music degrees was warmly welcomed in the musical press, 'The University of Durham has decided to hold examinations for the degrees in music. We heartily congratulate the learned Senate on its wise decision. There can be no doubt about the success of this resolution.'¹⁶⁶ In principal music degrees had now been agreed. The university authorities next tackled the mechanics of setting them up.

¹⁶¹ J. T. Fowler, *Durham University: Earlier Foundations and Present Colleges*, (London, 1904), p. 60.

¹⁶² Department of Philosophy and Senate member.

¹⁶³ Walter Hilton, (Registrar, 1877-1913), and Joseph Thomas Fowler, (Maltby Librarian, 1880-1911), University of Durham, *Graduates of the University of Durham*, (Durham, 1948), pp. 10-11.

¹⁶⁴ *Senate Minutes*, UND/BA1/7, pp. 61-2.

¹⁶⁵ *Ibid.*, p. 65.

¹⁶⁶ *Musical Opinion*, 1st August 1889, p. 529.

Another committee was therefore established to address the practicalities of this, and how best to proceed. It presented its findings to Senate in November 1889. Firstly, it recommended entry to the degree should be by form of a general arts examination, exemption from which was to be offered only to arts graduates of British universities. It further recommended the first BMus examination should be held in September 1890, and that immediately following it the examiners publish conditions for the musical exercise, the deadline of which should be 31st March 1891. Additionally, it was recommended the examiners publish the exact syllabus for the second BMus examination set to be held in September 1891. Finally, it was recommended dates, fees and syllabi be immediately advertised in the musical press.¹⁶⁷

Senate accepted these recommendations and accordingly the first BMus examination took place in September 1890 with the second BMus examination in September 1891 after the successful submission of exercises in March. The Durham music degrees were now a reality. At a further meeting of Senate on 21st October 1890 it was agreed that in future the BMus examinations be offered twice yearly in March and September.¹⁶⁸ (see Appendix 1).

ii) The Durham preliminary Arts examination.

As we have seen, one of the main objections to the existing music degrees at Oxford, Cambridge, Trinity College, Dublin and latterly London was the difficult qualifying preliminary “Arts” examination, especially the emphasis on languages at the three ancient universities and mathematics at London. It was generally felt this requirement ruled out many musicians who had not been lucky enough to benefit from a public school or grammar school education and who were too busy to spend time working up the necessary skills to pass these difficult “preliminaries”. For many they seemed a ridiculous and unnecessary barrier.

Philip Armes also felt the preliminary arts tests currently being applied were unjustified. Commenting on this at the first graduates’ dinner in 1892 he had this to say:

¹⁶⁷ *Senate Minutes*, 7, pp. 74-5.

¹⁶⁸ *Ibid.*, p. 96.

Table 4.2. Certificate of Proficiency in General Education.

<p>a. Necessary Subjects.</p> <ol style="list-style-type: none">1. English: Writing from dictation; grammar, composition of a short essay; analysis and parsing of sentences; knowledge of a portion of some special author, to be announced at least six months before the date of the Examination.2. Geography: Questions will be set in general Geography particular regard being paid to that of the British Isles and some other selected country.3. Arithmetic: Simple and Compound Rules; Vulgar and Decimal Fractions; Practice, Proportion, and Interest.
<p>b. Optional Subjects.</p> <ol style="list-style-type: none">4. English History: General knowledge of a lengthened period, with special attention to a selected portion.5. Latin: Grammar; translation into English of specified books, and also of passages from books not specified; translation into Latin of easy English sentences.6. Religious Knowledge: The Historical part of the New Testament, or some specified portion of the Old Testament, and more detailed knowledge of some stated book.7. Euclid: Books, i, ii, iii, with easy deductions.8. Algebra: Up to and including Simple equations.9. Elementary Mechanics, including the elements of Statics, Dynamics and Hydrostatics.10. Greek: Grammar; translation into English of some specified books, and also passages from books not specified; translation of easy English sentences into Greek.11. French: Grammar; translation into English of some specified books, and also of passages from books not specified; translation of English into French.12. German: Grammar; translation into English of some specified books, and also of passages from books not specified; translation of English into German.
<p>In awarding the Certificates, considerable weight throughout the examination shall be given to the grammar and spelling of the candidate's answers.</p> <p>Students desirous of entering the Arts Course of the University of Durham, who shall hold this certificate, and who shall in addition have satisfied the examiners in subjects 5, 6, 7, 8, and 10, shall be excused the Matriculation Examination.</p> <p>This Certificate will be accepted by the Durham College of Science as equivalent to their Matriculation Examination.</p>

Source, *DUC*, 1892, p. 32.

The old universities imposed a previous literary test on musical candidates which repelled many excellent musicians from presenting themselves. It was obviously unfair to require literary and classical attainments from gentlemen - many of them in middle age - engaged all their lives in the cultivation of a jealous accomplishment, and the practice of an arduous profession, and to devote the necessary time to working up subjects in which, perhaps some had been only imperfectly grounded, and some had forgotten much that they knew.¹⁶⁹

However, entrance to his new BMus degree would include a preliminary Arts examination albeit a generous one. Exemptions from this were possible, at first for Arts graduates of other universities, but this was later extended to holders of any equivalent qualification.¹⁷⁰ However, the simplest method of entry, and certainly the most frequent one, was by examination. Provision for this would alter over the years.

When the BMus degree was inaugurated, candidates were required to pass an exam leading to the Certificate of Proficiency in General Education.¹⁷¹ This was offered in Durham twice a year in March and September and was one day in duration.¹⁷² The exam (see Table 4.2) could also be offered by candidates intending to take residential Arts and Science degrees as internal members of the university. For them it was an alternative to the university matriculation exam. In addition to the necessary subjects the regulations required internal candidates to offer five additional subjects from the options, including papers in Latin and Greek grammar. There was also a strong emphasis on mathematics.

These same regulations were notably more generous to music candidates. ‘Candidates who satisfy the examiners in any three subjects of this Examination, or in two, if both be foreign languages shall receive a Testamur admitting them as students in Music, this Testamur is required of all candidates for the First Examination in Music’.¹⁷³ The Testamur was a certificate proving the candidate had satisfied the examiners. Armes would later explain, ‘the fundamental point of his scheme was that such ordinary literary

¹⁶⁹ *DUJ*, 14th May 1892, p. 41.

¹⁷⁰ By the early 1920s exemption was also offered to those holding the School Certificate, introduced in 1917 by the Secondary Schools Examination Council, and the forerunner of the GCE examinations.

¹⁷¹ *DUC*, 1892, p. 32.

¹⁷² *DUC*, 1890, p. 22.

¹⁷³ *Senate Minutes*, UND/BA1/8, p. 44.

qualification were required as might be expected from an educated English gentleman, and after that high musical competency'.¹⁷⁴

Requiring music students to select only three papers from the entire exam was revolutionary. Durham thereby exempted candidates from the classical requirement at Dublin and Cambridge, the language skills at Oxford, at the same time bypassing London's emphasis on mathematics. In this way Durham opened its music degree to candidates with only the very basics of a general education. The move would prove extremely popular:

the preliminary examination in Arts is such - and rightly - as to form a bar to no one with any education, becoming a graduate in music. It is as monstrous to expect men whose lives are spent in the study of music to exhibit any great proficiency in the dead languages ... as to expect all Doctors of Science should be well up in the intricacies of modern comparative philology, or that all M.A.s should have a knowledge of surgery.¹⁷⁵

The musical world was equally sympathetic, 'The arts test – without which no degree in music should be granted – will be such as any student of fair education should be able to pass.'¹⁷⁶

Edward Bairstow was one of the very first entrants to the examination, finally taking BMus in 1894. He summed up the situation perfectly, 'The entrance examination was fairly easy in those days, for the Durham music degrees had only just been started and were designed to attract musicians already earning their living by music, many of whom had never had time or opportunity for an elaborate education'.¹⁷⁷

If potential candidates for the Certificate of Proficiency in General Education were either lacking or rusty in their chosen subjects, then help was at hand. People, either singularly or collectively began to offer correspondence courses and details of them regularly appeared in the musical press.

¹⁷⁴ Whiting, p. 151.

¹⁷⁵ *DUJ*, 30th June 1889, p. 191.

¹⁷⁶ *Musical Opinion*, August 1889, p. 529.

¹⁷⁷ F. A. Jackson, *Blessed City, the Life and work of Edward C. Bairstow*, (William Sessions, York, 1996), p. 18.

DURHAM CORRESPONDENCE CLASSES.

CERTIFICATE OF PROFICIENCY SECTION.

The Classes preparing for this Exam. (the Durham Preliminary Art-Exam. for 1st Mus. Bac.) in September, commence at the end of March and early in April. Their special features are:—

1. All the tutors are experienced University men, thoroughly conversant with the requirements and scope of the Exam., are engaged in Tutorial work only, and are specialists in their various subjects.
2. The large number of our pupils preparing for the SAME EXAM. enables their wants to be met on a scale that would be impossible if the numbers were small.
3. The large number of gentlemen on the staff enables INDIVIDUAL ATTENTION to be given to all pupils.
4. By special arrangement, gentlemen may join at any time and for any Exam.

Source: *Musical Opinion*, 1st April 1891, p.195

Presumably these classes continued until the Certificate of Proficiency was discontinued in 1908, after which all candidates for Durham degrees were required to pass the Matriculation Examination. The subject area of this new exam was vast:

Religious Knowledge or Ancient History; Greek Testament; Elementary Mathematics; Additional Mathematics; English; Latin Grammar; Greek Grammar; French Grammar; German Grammar or some other approved Language; Elementary Logic; Botany or Zoology; Physical & General Geography; English History; Experimental Science or Chemistry or Physics.¹⁷⁸

Candidates were expected to pass only those subjects required by their respective Faculties. For example, those wishing to enter the Durham Colleges in Arts (except *litteris antiquis* which had its own requirement) were expected to satisfy the examiners in English; English History; Elementary or Additional Mathematics; Religious Knowledge or Ancient History; one Ancient and one Modern Language.

¹⁷⁸ *DUC*, 1908-09, pp. 78-80.

Candidates wishing to enter the music course were required to satisfy the examiners in English and any *two* subjects from Religious Knowledge; Elementary Mathematics; Latin; Greek; French; German; Physical & General Geography and English History.¹⁷⁹ The introduction of English as a compulsory subject was new, and the number of options had been reduced, but the requirement was similar to that of the Certificate of Proficiency and remained equally generous.

This provision continued until 1923 when further slight alterations were made. English was no longer compulsory and four subjects (three if one was a language) were to be offered not three. The list of subjects was the same as in 1908 with Mechanics and Botany added.¹⁸⁰ A final minor change to this came in 1941, when English again became a compulsory subject.¹⁸¹ Although the actual preliminary arts test did change over the years, the spirit of Dr Armes's original scheme would none the less prevail:

The fundamental points of that scheme were that such ordinary literary qualifications were to be required of candidates as you would expect in an English gentleman; and, that assurance being given, then the great point of all was to secure that such tests of musical competency should be applied as should render the degree of the same high scientific value as those of the older universities.¹⁸²

iii) The music professorship established.

In setting up the music degrees in 1889, Senate did not create a music faculty nor set up a professorship. Philip Armes was appointed as music examiner only, and for the first examinations in 1890 he was joined by John Stainer, no stranger to Durham, and whose assistance he had requested.¹⁸³ In 1891 Armes was appointed senior examiner for a five-year period, assisted thereafter by two other examiners appointed annually, and whose names were published in *DUC* and *DUJ*. It was not until 1897 that a professorship and faculty of Music was created, as Fowler informs us:

¹⁷⁹ *Ibid.*, p. 82.

¹⁸⁰ *DUC*, 1923-24, p. 97.

¹⁸¹ *DUC*, 1941-42, p. 274.

¹⁸² *DUJ*, 14th May 1892, p. 41.

¹⁸³ *DUJ*, 14th May 1892, p. 42.

In 1897 provision was made for a Professor of Music, who was to be a permanent examiner and to deliver public lectures. The first Professor of Music was Dr. Philip Armes, the organist of the cathedral, in musical learning second to none, and one who may be said to have created for music in the University of Durham the important position that it now holds.¹⁸⁴

The power to create new professorships lay in the hands of Senate, though permission of the bishop of Durham as Visitor and the Dean and Chapter as governors was needed before it could be done. The last time this had happened was in July 1893 when professorships in Anatomy, Surgery, and Physiology were established.¹⁸⁵ The same precedents would now be followed in establishing the music professorship.

As a preliminary step to seeking this permission Senate appointed a committee on 19th November 1896 to consider the conditions under which the new professorship should operate. Its recommendations were contained in a Report presented back to Senate on the 9th of December 1896 where they were accepted. It was agreed the appointee should be a Doctor of Music of a United Kingdom university, that the appointment in first instance should be for five years (renewable) and that the appointee be known as Professor of Music in the University of Durham.¹⁸⁶

It was further agreed the professor's duties would be to organise the music examinations and examiners, including the setting and marking of papers and the judging of musical exercises. The professor was also required to give at least one public lecture in the university each year. The remuneration would be £120 per annum in addition to which a sum of 10s would be added for every BMus exercise examined and £1 for each DMus exercise.¹⁸⁷

It was now time to formally approach the bishop of Durham as Visitor¹⁸⁸ of the university and the Dean and Chapter, its governors to seek consent for the formation of

¹⁸⁴ Fowler, pp. 61-2.

¹⁸⁵ *Chapter Minutes*, DCD/B/AA/19, p. 152.

¹⁸⁶ *Senate Minutes*, 8, printed insert between pp. 85-6.

¹⁸⁷ *Ibid.*

¹⁸⁸ The Rt. Revd. Brook Foss Lightfoot, bishop of Durham, 1890-1908.

a professorship of Music.¹⁸⁹ The Minutes record that at a Dean and Chapter meeting on 6th March 1897, a motion, ‘to consent, as Governors, to the foundation of a Professorship of Music in the University of Durham’ was unanimously passed.¹⁹⁰ This permission was conveyed to Senate by a letter received and read at their meeting on 26th January, 1897. A similar letter granting permission from the Visitor was also read.¹⁹¹

The decisive moment finally arrived when Senate met on Tuesday 9th February 1897. A motion was carried, ‘that a Professorship of Music be hereby constituted in conformity with the Statute of 1865 under the conditions specified by the Committee of Senate empowered to consider the matter and agreed on December 8th 1896’.¹⁹² Now the professorship was established, all that remained was the appointment of a professor.

The Senate minutes record no authorisation to offer the professorship to Philip Armes or for it to be advertised for open competition. Perhaps there was no need because Philip Armes was the obvious candidate for the post. Not only were the degrees of his creation, but by early 1897 they had become spectacularly successful with no fewer than 91 bachelor’s degrees having been awarded, with five candidates awaiting the doctoral exam, having successfully submitted their exercises.¹⁹³ Philip Armes was therefore approached and offered the professorship.

There is no record of who actually approached Armes, but the Minutes of Chapter do record the following, ‘Agreed, to approve the nomination by the Dean of Dr. Armes to the Professorship of Music in the University of Durham’.¹⁹⁴ Doubtless, as cathedral organist, Armes would have needed Dean and Chapter permission to take on extra responsibilities even if they had not been Governors of the university. He was therefore duly appointed to the post and his letter accepting the new professorship of Music was read at a meeting of Senate on Tuesday 23rd February 1897.¹⁹⁵

¹⁸⁹ *Senate Minutes*, 8, p. 86.

¹⁹⁰ *Chapter Minutes*, 19, p. 357.

¹⁹¹ *Senate Minutes*, 8, p. 93.

¹⁹² *Ibid.*, p. 95.

¹⁹³ The first doctorates were awarded in September 1897.

¹⁹⁴ *Chapter Minutes*, 19, p. 366.

¹⁹⁵ *Senate Minutes*, 8, p. 96.

Chapter 5. Professors, examiners, and the demands of changing syllabi.

During Philip Armes's 17-year professorship Senate, at his behest appointed 9 of the most prominent musicians of the day to assist him as examiners. These were Sir John Stainer, John Naylor, Sir Frederick Bridge, George Garrett, Ebenezer Prout, Joseph Bridge, Haydn Keeton, George Bennett, and Frederick Gladstone. It was usual for the resident examiner (professor after 1897) to recommend to Senate the names of two examiners of his choice annually, though this could be extended to three. See Appendices 1 & 2 for the years these men examined and Appendix 3 for details of their backgrounds. It says a lot for the potential of the Durham degrees that examiners of this calibre were prepared to be involved from the start. It can only have bolstered and widened their appeal.

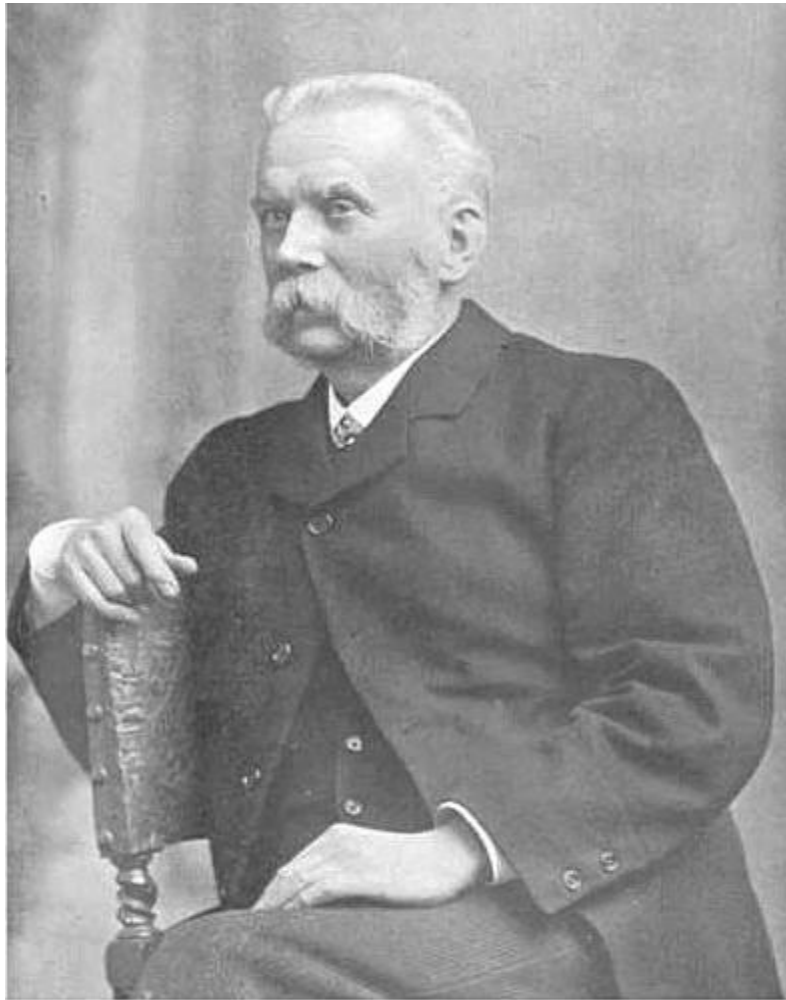
Senate first addressed remuneration for these external examiners in December 1890 when it was agreed they should each receive £15-15-00 for the BMus examination and a further £15-15-00 for the DMus.¹⁹⁶ This had risen to £21-5-0 by 1894,¹⁹⁷ and after 1897 each examiner was to receive 45 guineas per annum, 20 guineas in March and 25 guineas in September for the combined BMus and DMus examinations. Final provision in Armes's time came in 1907 when each examiner was paid a fee of 30 guineas for each exam plus travelling expenses, including first class railway fares.¹⁹⁸

The mention of expenses reminds us that music, unlike other faculties, had no permanent presence in Durham. Philip Armes resided in the city, but his examiners and the music students themselves did not, both only appearing in Durham for the examinations in March and September and the subsequent graduations. The examiners needed to get to Durham at those times and suitable accommodation for the duration once there.

¹⁹⁶ *Senate Minutes*, UND/BA1/7, pp. 101-02. They received a further £1 for each BMus exercise examined and £2 for DMus.

¹⁹⁷ *Ibid.*, p. 191.

¹⁹⁸ *Senate Minutes*, UND/BA1/8, p. 229.



PHILIP ARMES, MA, DMus, Hon FRCO, Hon RAM

Born Norwich, 1834

1846	Chorister Norwich Cathedral
1848	Chorister Rochester Cathedral
1850	Articled to Dr John Hopkins, Rochester Cathedral
1854	Organist & Choirmaster, Holy Trinity, Milton, Gravesend
1857	Organist & Choirmaster, St Andrew, Wells Street, London
1858	Graduated BMus (Oxon). Admitted New College
1861	Organist & Choirmaster, Chichester Cathedral
1862	Organist & Choirmaster, Durham Cathedral
1863	BMus (Dunelm) <i>ad eudem</i>
1864	Graduated DMus (Oxon)
1874	DMus (Dunelm) <i>ad eudem</i>
1890	Established Durham music degrees
1891	MA (Dunelm)
1897	Professor of Music, Durham University

Philip Armes died at Durham, 1908

A syllabus for the new BMus degree first appeared in *DUC* for 1891. The regulations were remarkably similar to those at Oxbridge and Dublin:

First Exam: Harmony and counterpoint in not more than four parts.

Exercise: of four movements and not taking more than twenty minutes in performance.

Final Exam: Harmony and counterpoint in not more than five-parts; fugue; canon; form, and history of music.

Viva voce: knowledge of set scores; questions on subject of candidates' papers.¹⁹⁹

There was never a requirement at Durham for the musical exercise to be performed.

The somewhat vague regulation for the exercise became better defined by 1893.

It was now to be either a sacred or secular vocal work, containing five-part harmony and good fugal counterpoint, with accompaniment for string band.²⁰⁰ By 1897 it had been further improved, now consisting of four movements; a four-part chorus with short introductory symphony; an unaccompanied quartet; a solo, and a five-part choral fugue. The accompaniment was to consist of string band, with a piano part, the latter being entirely condensed from the vocal and instrumental parts.²⁰¹

By 1897 two further improvements had also been made. Firstly, in 1893 a new rule had been added concerning exercise submission. 'No one shall be admitted to the Final Examination who has not passed the First Examination and sent in an exercise to the Examiners, on or before a date to be announced from year to year, and from them received permission to be admitted'.²⁰² Beforehand it was permissible to submit the exercise after the final examination.

¹⁹⁹ *DUC*, 1891, p. 28.

²⁰⁰ *DUC*, 1893, p. 34.

²⁰¹ *DUC*, 1897, p. 37.

²⁰² *DUC*, 1893, p. 34.

The other development had occurred in 1896. The first exam would henceforth consist of four-part harmony and counterpoint but would now be partly *per scripta* and partly *viva voce*.²⁰³

Finally, in 1897 the regulation for the second examination became better defined:

Final Examination: Five-part harmony of a figured bass and a given melody; five-part counterpoint; a four-part fugue on a given subject; canon to be continued for a certain number of bars; explanations of musical form; history of music, AD 1500 to the present time.²⁰⁴

This remained in force until 1898 when the exercise regulation changed. Thereafter the four-part chorus with introductory symphony was replaced by a five-part chorus, and the four-part introduction and fugue was increased to five parts.²⁰⁵ This would be the final improvement Philip Armes made to the BMus during his professorship.

Grace Salisbury, writing to the celebrated Dorothea Beale headmistress of Cheltenham Ladies' College, on whose staff she served, gives us a vivid description of her and her sister's experience of taking the degree in 1904:

We had to work two papers, Harmony and Counterpoint, and we also had a *viva voce*. The second examination, completed last April, consisted of what is called an 'Exercise' which has to be written in the form of a Cantata, consisting of (1) a 5-part chorus, (2) a solo, (3) a quartet accompaniment, (4) an introduction and 5-part choral fugue ... The papers for the final examination were on harmony, counterpoint, fugue, and history and form. Only three hours were allowed in which to compose a complete fugue in four parts on a given subject. The special subject in the *viva voce* was Beethoven's 4th symphony. The examiners were Dr. Armes, Sir F. Bridge and Dr. J. Bridge. We were pleased to hear that we had both been successful.²⁰⁶

Armes had successfully inaugurated the BMus in 1891 but in the early 1890s it was far from clear how the DMus would develop. This was remarked upon at the time, 'It seems a mistake, too, that the examiners have not been commissioned to draw up a scheme for the whole course in music, both for doctor and bachelor, with lists of books

²⁰³ *Senate Minutes*, 8, p. 47.

²⁰⁴ *DUC*, 1897, p. 37.

²⁰⁵ *DUC*, 1898-9, p. 41.

²⁰⁶ *Cheltenham Ladies' College Magazine*, 1904, pp. 100-1.

recommended'.²⁰⁷ Regulations finally appeared in *DUC* in 1893. Candidates for the DMus needed to be of 15 terms standing since admittance to the BMus. A musical exercise was a prerequisite before entrance to the examination. The regulations again strongly resembled those of Oxbridge and Dublin:

Exercise: A vocal composition, sacred or secular, preceded by an orchestral overture and containing eight-part harmony and good fugal counterpoint, with an accompaniment for full band.

Final Exam: Harmony in eight-parts; counterpoint in eight-parts; imitation, canon and fugue; instrumentation; history of music AD to the present time; elementary acoustics, and knowledge of the scores of the standard works of the great composers.²⁰⁸

As with the BMus, there was no requirement for the musical exercise to be performed. These doctoral regulations remained in force for the remainder of Philip Armes's professorship.

A curious anomaly occurred towards the end of Armes's time. In 1904 Senate appointed a committee to consider residence for those music students who desired it.²⁰⁹ Their report roundly condemned the idea since the proposal contained no provision for internal tuition. The committee argued that in the absence of tuition musical tests should be set as a prerequisite of residence and once in residence, students be periodically tested to guarantee success at BMus, otherwise residence without formal university tuition would be a recipe for idleness!²¹⁰ The recommendations were accepted, but nothing further came of them.

Philip Armes died in post in 1907. In his 17 years, first as examiner and later professor of Music, he saw through 231 bachelors and 22 doctors of Music, the latter including Sir Edward Bairstow (1900), Henry Davan Wetton (1903) and Sir Walter Alcock (1905). It was a remarkable achievement. *DUJ* describes his legacy thus:

²⁰⁷ *DUJ*, 9th November 1889, p. 212.

²⁰⁸ *DUC*, 1893, p. 34.

²⁰⁹ *Senate Minutes*, UND/BA1/9, p. 12.

²¹⁰ *Ibid.* Printed insert opposite p. 116.

The greatest achievement of his life, though little enough known, was the institution of music degrees in Durham in 1889. By modifying the scheme of the older universities, these degrees have become the most popular, and have had an effect on higher musical education in this country it would be difficult to estimate.²¹¹

The minutes of the first Senate Meeting after his death were equally generous:

our grief at the death of one of our number, one of the most distinguished among all the Professors of this whole university, distinguished both by his eminence in his subject and by his devotion to the interests of the university. To his labours we owe the creation into existence and the success of our Faculty of Music and to his memory it is due that we should express and put on record in our minutes, our grateful thanks of how much the university owes to him.²¹²

The new professor of Music was Joseph Cox Bridge, organist of Chester Cathedral, an examiner since 1895, and the post's first non-resident. Whether non-residence was permissible under the terms of the professorship was investigated by the examinations Secretary and university Registrar who reported to Senate that it was. No Minutes record the actual appointment, but Senate agreed in May that year to confer on Bridge DMus *per eundem* and requested, 'he should be asked to give his inaugural lecture on June 8th, 9th or 10th.'²¹³

In 1910 Senate created a Board of the Faculty of Music finally bringing it into line with other departments within the university. The professor was *ex officio* dean of this Board with other members appointed by Senate.²¹⁴ Its job was to develop faculty policy before presenting it to Senate for final approval. Every year in June it recommended the names of music examiners for the following year, hitherto the professor of music's prerogative.

The examiners the Board recommended during Bridge's 21 year tenure were no less distinguished than Armes's, many being the same. They were, Sir Frederick Bridge, Percy Alderson*, Charles Pearce, Walter Alcock*, Haydn Keeton, Charles Harford Lloyd, Henry Richards*, Edward Bairstow*, Arthur Pollitt*, Egbert Horner*, Charles Kitson, Edward Sweeting, Albert Tysoe*. None of Armes's examiners

²¹¹ *DUJ*, 26th February 1908, p. 19.

²¹² *Senate Minutes*, UND/BA1/10, pp. 17-18.

²¹³ *Ibid.*, p. 30.

²¹⁴ *Ibid.* Appendix 28.



JOSEPH COX BRIDGE, MA, DMUS, FRCO

Born Rochester, 1853

1862	Chorister Rochester Cathedral
1865	Pupil Dr John Hopkins, Rochester Cathedral
1868	Assistant Organist Rochester Cathedral
1869	Assistant Organist, Manchester Cathedral
1871	Organ Scholar, Exeter College, Oxford
1874	Graduated BA (Oxon) MA 1878
1876	Graduated BMus (Oxon)
1876	Assistant Organist Chester Cathedral
1877	Organist & Choirmaster, Chester Cathedral
1885	Graduated DMus (Oxon)
1879	Founder & Conductor Chester Musical Society
1886	Conductor, Bradford Festival Choral Society
1908	Professor of Music, Durham University
	Director Trinity College of Music, London

Joseph Bridge died at St Albans, 1929

were Durham graduates, whereas half of Bridge's were (asterisked), an indication Durham graduates were now taking their place within the musical establishment, a sign of the growing prestige of their degrees. Once again, examiners of this professional standing continued to give Durham added kudos by association.

Bridge's examiners initially received £30 plus expenses for DMus and BMus paperwork, both in March and September, and a further £1 for doctoral exercises and 10s for bachelors.²¹⁵ This remained standard until 1916 when Senate reduced the £30 allowance by 20%. This was almost certainly due to a drop in numbers during war time.²¹⁶ The £30 payment was resumed in 1918 but for September examiners only, the minutes recording the same September payment for the remainder of Bridge's professorship. From 1918-29 the March examiners received only £15 and in that same period £1.10s was paid for every DMus exercise marked, with BMus at 15s each. These fluctuations did not affect expenses.

Unsurprisingly, given his long service as an examiner, Bridge made no immediate changes to the regulations of either the BMus or DMus. Improvement came slowly, firstly to the DMus and later the BMus. The first DMus change came in 1910 when the regulation for the Exercise became more defined. It was to remain a sacred or secular vocal composition but henceforth would be in no less than six movements containing, 'good eight-part choral writing and a fugue in not less than five parts. It was to be preceded by an Instrumental Overture, scored for full orchestra, and taking about forty minutes to perform.'²¹⁷

In 1918 Bridge revised the BMus regulations allowing candidates an alternative to the full four movement cantata exercise. They could now submit a composition consisting of the first and last movements only, providing they offered themselves for examination

²¹⁵ *Senate Minutes*, UND/BA1/11, appendix 15.

²¹⁶ *Senate Minutes*, UNDBA1/12, 13th June 1916.

²¹⁷ *DUC*, 1910-11, p. 116.

on the piano, organ, or a stringed instrument.²¹⁸ This practical exam consisted of performing annually set works, sight-reading and improvisation on a given theme.²¹⁹

By 1927 the doctorate, hitherto restricted to Durham BMus graduates, was opened to other music graduates under the following conditions:

Bachelors of Music of other Universities in the United Kingdom are admissible to the degree of Doctor of Music on payment of fees as Senate may from time to time determine, provided they are at least fifteen terms standing from the date of their Bachelor's degree and have satisfied all the conditions as to Exercises and Examinations prescribed ... for candidates for the Doctor's Degree in this University.²²⁰

Bridge's final alterations to the BMus regulations came in 1927. Although the practical alternative to the full vocal cantata remained an option for one further year,²²¹ he introduced an alternative to the cantata itself. This could now be replaced by 'a Quartet or Quintet for strings or for strings and pianoforte taking about 20 minutes in performance'.²²² Permission could be sought of the professor of Music to write for other chamber instruments should they so choose.²²³

Bridge died in post in on Good Friday, 1929. At the first meeting of Senate following, 'A unanimous vote of condolence was passed with Mrs. Bridge on the death of her husband, Dr. Joseph Cox Bridge, for many years Professor of Music in the University, all members standing'.²²⁴ His obituary in *DUC* spoke of his tireless devotion to duty. 'As Professor he worked indefatigably for the University and more than maintained the prestige of the Durham degrees in Music ... he by no means regarded music with an eye dry-as-dust'.²²⁵ He believed a musician's familiarity with harmony and particularly counterpoint through diligent study could be practiced and perfected to the point where, 'when a candidate comes to be examined ... he ought to write with the same facility that

²¹⁸ This followed similar moves at Dublin in 1915.

²¹⁹ *DUC*, 1918-19, p.188.

²²⁰ *DUC*, 1926-27, p. 240.

²²¹ It was abolished in 1928. *DUC*, 1928-29, p. 245.

²²² *DUC*, 1927-28, p. 236.

²²³ *Ibid*.

²²⁴ *Senate Minutes*, UND/BA1/17, May 1928.

²²⁵ *DUC*, June 1929, p. 174.

a man would write a letter, for this facility can be acquired in the same way as literary facility by work.'²²⁶

Bridge was succeeded by Edward Cuthbert Bairstow organist of York Minster, the only Durham graduate ever to hold the professorship. Senate had asked him to stand in for Bridge in March 1929, the latter being too ill to examine.²²⁷ Perhaps it was a sign of things to come because by the end of the year he had been appointed professor. Surprisingly there is no record of this in the Senate Minutes, though the appointment was recorded in the *The Times* newspaper that year.²²⁸ Bairstow had been an examiner for the BMus and DMus since 1920 and held both degrees himself, though he had passed neither first time. In his incomplete autobiography he jokingly refers to this, 'Just think of a future professor of the University having two shots at both his bachelor's and doctor's examinations!'²²⁹

In the early years of his professorship Bairstow made no changes to either the BMus or DMus regulations, but he did seek a general improvement of the examining style. He felt the questioning, particularly for the BMus, had become stereotyped and easily anticipated. Consequently, 'those teachers who prepared the candidates were able to anticipate the questions asked, and devise methods to gain the desired result. In other words, it was a happy hunting ground for "crammers".'²³⁰

In 1934 Bairstow made several significant changes to the BMus exam. Previously candidates were required to successfully submit their exercise before taking the final exam. Now the exercise was to become the final test, the two other examinations devised as a lead up to it.²³¹ The regulations now refer to a First Examination, a Second Examination, and a Third Examination.

²²⁶ Ibid., p.175

²²⁷ *Senate Minutes*, 17, 29th May, 1929.

²²⁸ *The Times*, 15th July 1929, p. 6.

²²⁹ F. A. Jackson, *Blessed City, The Life and work of Edward C. Bairstow*, (William Sessions, York, 1996), p. 33.

²³⁰ Ibid., p. 4-5.

²³¹ Ibid., p. 20.



EDWARD CUTHBERT BAIRSTOW, DMus, Hon DLitt, FRCO

Born Huddersfield, 1874

1892	Pupil of Sir Frederick Bridge, Westminster Abbey
1894	Graduated BMus (Dunelm)
1894	Organist & Choirmaster, All Saints', Norfolk Square, London
1899	Organist & Choirmaster, Wigan Parish Church
1900	Graduated DMus (Dunelm)
1901	Conductor Wigan Philharmonic Society
1903	Conductor Blackburn St Cecelia Society
1906	Organist & Choirmaster, Leeds Parish Church
1907	Conductor Preston Choral Society
1913	Organist & Choirmaster, York Minster
1913	Conductor York Musical Society & Symphony Orchestra
1917	Conductor Leeds Philharmonic Society
1929	Professor of Music, Durham University
1932	Knighthood by King George V
1936	DLitt (Leeds) <i>honoris causa</i>
1945	DMus (Oxon) <i>honoris causa</i>

Sir Edward Bairstow died at York, 1946

Bairstow also made changes to the syllabi of all three examinations. The first BMus counterpoint regulation now demanded a knowledge of Palestrina, and the English Tudor style, as well as an ability to answer fugue subjects and write counter subjects to them. The second BMus examination *per scripta* regulation remained substantially the same as in Bridge's time but the *viva voce* requirement became more varied and searching. In addition to the prescribed set texts candidates would now be additionally questioned on compass, tone-quality, combinations of and technical modes of writing for the various instruments in the modern orchestra, and on musical matters generally.²³²

The Third Examination (Exercise) continued to consist of a choral or instrumental work. More flexibility was allowed in the former. It was still to contain contrapuntal writing but not necessarily a fugue. It could be in a continuous movement or divided into separate movements at the choice of the composer. The compulsory instruments were flute, oboe, clarinets, bassoons, horns, tympani, and strings. Other instruments were allowed, 'but the music should sound complete without them'.²³³

During his professorship Bairstow made no changes to the DMus examination, but he did make changes to the exercise. The first of these came in 1931. It was to remain a sacred or secular composition but in seven movements not six. Good eight-part choral writing was still required, but the fugue, previously in not less than five-parts, became a fugue in not less than five or six parts. The whole work, continued to be preceded by an instrumental overture for full orchestra, of about 40 minutes in performance.²³⁴ In 1934 the order of taking the exam changed in conformity with the BMus. The Exercise now became the final exam, with the written exam a prelude to it. The timing of the doctoral examination remained as always; no candidate could be admitted until fifteen terms had lapsed since admittance to BMus.

²³² *DUC*, 1935-36, p. 267-8.

²³³ *Ibid.*

²³⁴ *DUC*, 1930-31, p. 259.

During the 1940s the university itself began to reflect upon how the music degrees might be restructured in the post-war period. A meeting of Senate on 30th November 1943 discussed a Board of Music proposal. It was agreed internal teaching for the BMus should eventually become available. At a further meeting the following February this idea was revisited and it was agreed a full-time lecturer be appointed to facilitate internal BMus teaching. It was also agreed a full-time internal professor should also be appointed.²³⁵ This was certainly indicative of what was to come later. Unfortunately, there is no record of Bairstow's thoughts on the matter, and in the event, nothing came of the proposals until after his death.

During the 18 years of Bairstow's professorship his assistant examiners were Albert Tysoe*, Edward Sweeting, Walter Alcock*, Stanley Marchant, Ernest Bullock*, George Dyson, Gordon Slater*, Percy Buck, Frederick Shinn* and Herbert Howells. Like his two immediate predecessors, Bairstow was here calling upon the assistance of some of the most distinguished names in the musical profession. Again, Durham men (asterisked) feature prominently in the list.

In the first year of his professorship these examiners received £30 plus expenses for DMus and BMus both in March and September with DMus exercises at £1.10s each and those of BMus at 15s.²³⁶ However, by 1931 this had been reduced. The exercise payment remained constant, but examiners now received only £25 plus expenses for the exams in March and September.²³⁷ This arrangement remained constant until war broke out in 1939. Unfortunately, Finance Reports during the war years were not published with the Senate Minutes so details of war-time payments are absent here. This is of no matter. Although fees did vary under the different professors, the quality of the examiners did not. Men of their distinction would not have assisted if they felt the remuneration was inadequate.

²³⁵ BA1/23, 8th February 1944.

²³⁶ *Senate Minutes*, 17, 28th June 1928.

²³⁷ Decreasing candidate numbers may account for this.

Sir Edward Bairstow died in post May 1st, 1946. His death was reported to Senate on 14th May, and at that meeting it was agreed Ernest Bullock should act in his stead until a new professor was appointed.²³⁸ There was no mention of a vote of condolence. However, Bairstow's passing was noted in all the major newspapers and the tributes paid him were manifold.

A perception grew at the time (and since) that Bairstow's reforms more than any other had raised both the standard and prestige of the Durham music degrees. It is a constant recurring theme, particularly in the reminiscences of his former pupils. Ernest Bullock had this to say, 'It is rather because of his marked ability as an all-round musician that he is honoured in his profession. Sir Edward occupies the Chair of Music at Durham University, and has raised the standard of the musical examinations there.'²³⁹ Francis Jackson, Bairstow's successor at York recalls, 'the standard of the examination rose and was generally acknowledged to be as high as possible with non-residential candidates'.²⁴⁰ Finally, Dr F. H Wood's obituary in the July-August editions of the journal *Music and Education*, takes up the same theme, 'During the eighteen years of his professorship at Durham the standard was steadily raised until the Durham degrees became the most difficult in the world'.²⁴¹

²³⁸ *Senate Minutes*, UND/BA1/23, 14th May 1946.

²³⁹ *Yorkshire Post*, August 22nd, 1944, p. 2.

²⁴⁰ *Blessed City*, pp. 4-5.

²⁴¹ *Ibid.*, p. 228.

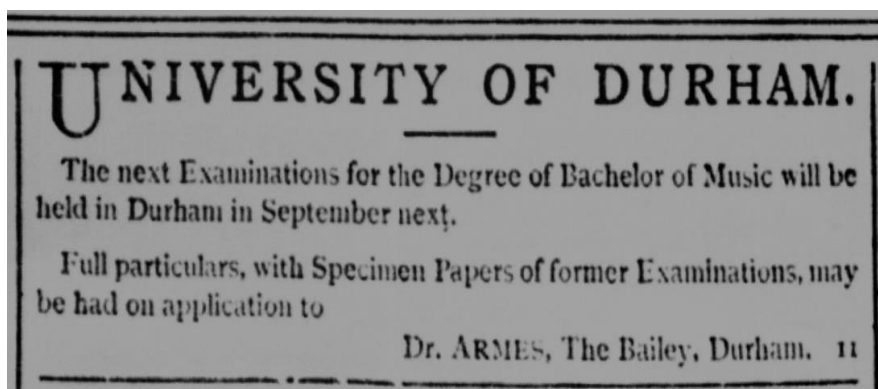
PART TWO

CANDIDATES AND GRADUATES

Chapter 6. Candidates: degree uptake, popularity, and demographic.

i) Degree numbers.

In October 1891, Senate agreed Philip Armes be, 'empowered to spend a sum not exceeding £10 during the next twelve months in advertising musical examinations and degrees, the method of advertising being left to his discretion'.²⁴² This he chose to do in various musical journals of the time.



Source: *Musical Opinion*, 1st December 1891.

The aim was to attract as many candidates as possible and it could not have been more successful. No fewer than 60 candidates sat the first BMus examination in September 1891 of whom no fewer than 39 passed. Philip Armes was amazed, 'he had felt that if six entries had been made for the first examination he should have been satisfied; if they had reached twelve, he should have been much gratified, but when the list of candidates reached eighty, he could not help feeling triumphant'.²⁴³

The event was recorded in a local newspaper:

During the present week an examination will be held at the University of Durham in the faculty of music. This is the first occasion that the University has opened its doors to musical students and that the new departure is likely to be a popular one is evident from the number of candidates who intend to present themselves.²⁴⁴

²⁴² *Senate Minutes*, UND/BA1/7, p. 122.

²⁴³ *DUJ*, 14th May 1892, p. 41. Downes questions the figure 80. He records only 60 candidates.

²⁴⁴ *Newcastle Daily Chronicle*, 23rd September 1891, p. 5.

The article also pointed to a bright future, ‘there are upwards of 50 who are sitting at the examination for a certificate in proficiency in education this week in Durham with a view to entering the musical examination’.²⁴⁵

The article was correct in its optimism. In the early years numbers offering themselves for the new examinations were remarkably high and continued to be so throughout the period of this study. The first step in the process was to register as a student in music for which a fee of £1 was charged. The names of those registered appeared in *DUC* and Table 6.1 below gives some idea of the numbers involved during the professorship of Philip Armes.²⁴⁶

Table 6.1. Registered Music students 1890-1907.

Year	Number	Year	Number	Year	Number	Year	Number
1890	142	1891	124	1892	63	1893	81
1894	264	1895	272	1896	302	1897	328
1898	360	1899	345	1900	384	1901	413
1902	435	1903	413	1904	427	1905	227
1906	217	1907	324				

Source: *DUC* for each year.

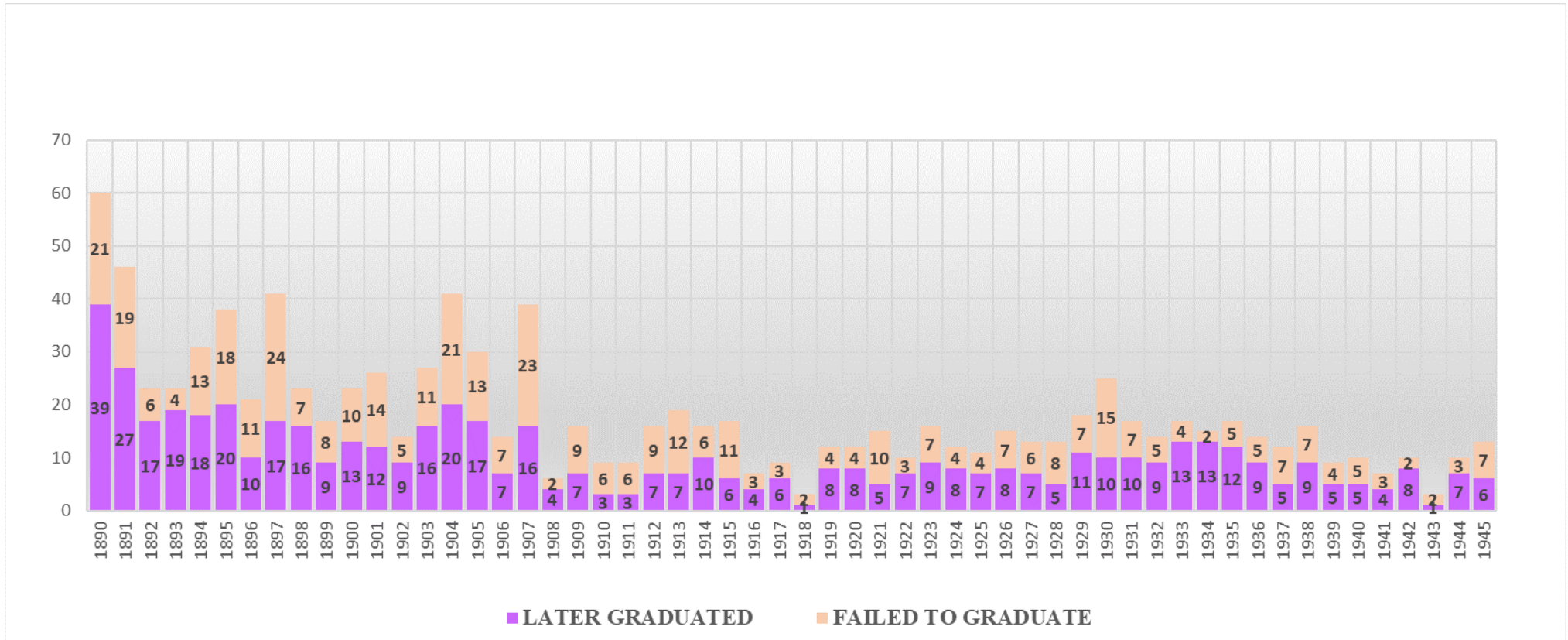
The figures are cumulative but give us an indication of the sheer number of candidates who registered. After registration candidates then faced the arts test to gain a Testamur admitting them to the music examinations (see Chapter 4). Some candidates were unsuccessful in this. Those who did succeed are represented in Chart 6.1. The Chart also shows those who later took the BMus degree (palatinate columns), and those who did not (pink columns).

In total some 1,009 candidates passed 1st BMus at Durham 1890-1945, 94 of whom 94 were women. This is a staggeringly large number which more than proves the immense popularity of the degree during those years. Of that number 570 (56%)

²⁴⁵ Ibid.

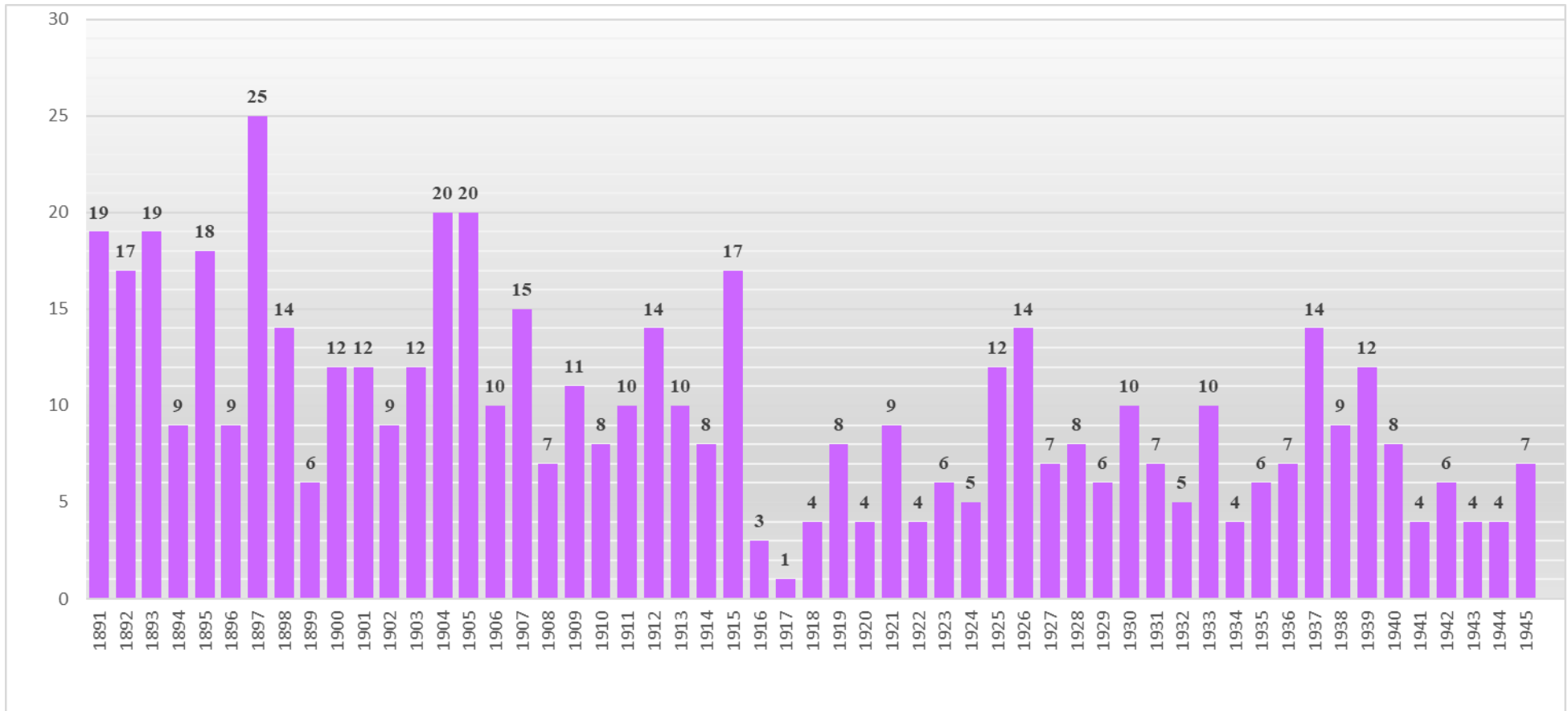
²⁴⁶ *DUC* lists 339 as registered in 1920, 189 in 1930 and 115 in 1937. No listings are given in subsequent editions.

Chart 6.1. 1st BMus passes 1890-1945, showing those who later graduated and those who failed to.



Source: *DDRP*.

Chart 6.2. BMus finals graduates 1891-1945.



Source: *DDRP*.

went on to graduate, some doing so after 1945. This explains why Chart 6.2 lists only the 539 men and women who graduated during our period of study, 1891-1945.

As one would expect numbers tail off during wartime, but there was a resurgence in the latter part of Bridge's time. In terms of numbers, the breakdown is as follows: Armes 253 (47%); Bridge 163 (30%) and Bairstow 123 (23%). Perhaps Bairstow was the unluckiest in that his professorship coincided with the Great Depression of the 1930s and the Second World War. There can be little doubt that the years of their professorships marked the period of the degrees' greatest success, or heyday.

ii) The degree's prestigious appeal.

In 1904, when the Durham degrees were well established, Sir Frederick Bridge, in an address at the Guildhall School of Music, asked the following question, 'why this rush to Durham?'²⁴⁷ It was a good question and begs a second one; with so many professional diplomas available, why were musicians seeking a university degree? Perhaps the answer to the second question lies with the diplomas themselves. Whilst they certainly qualified their owners as instrumental performers or teachers, they did not qualify them as all-round academics, a status only the kudos of a university degree could impart.

Many sought that kudos as a Durham alumnus pointed out, 'Hundreds of teachers of music would be glad to prepare themselves for musical tests if only they could have a university stamp fixed to them. The field is as wide as England, and the harvest is great'.²⁴⁸ Durham would now seek to reap that harvest. But why was there such a flock to Durham rather than elsewhere? Why did it attract so many for so long?

Firstly, the alternatives to Durham were less attractive. We have already traced the tightening of preliminary arts tests at Dublin, Oxford, and Cambridge, including the

²⁴⁷ *DUJ*, 23rd November 1904, p. 93.

²⁴⁸ *DUJ*, 11th May 1889, p. 164.

latter's insistence on residence after 1895 which totally ruled it out to working musicians. Similarly in 1912 Oxford introduced a gradual residential process implementing it fully in 1927. That left Dublin and London as the only other non-residential alternatives to Durham. Dublin remained viable throughout, but the stiff matriculation exam, distance, and finance (see below) probably ruled it out for most. London also remained an alternative, but its demanding 'fail one fail all subjects' matriculation exam must have deterred many. The Durham option when it materialised presented musicians with a golden opportunity, and they knew it!

Bridge's answer to his own question gives another reason why Durham remained so attractive. Some, he suggested, 'may possibly entertain a suspicion that we let them through easy. Do not believe it! Come and try! I have acted as Examiner at Oxford as well as elsewhere, and can tell you there is practically no difference in the standard of the music testing'.²⁴⁹ Similarly, Sir John Stainer had 'called upon the intending candidates for the Mus.D. degree to work on honestly and diligently, assuring them of a fair and sympathetic examination, but warning them that those who reached it would be able without fear to stand beside their brethren of the older universities'.²⁵⁰

From the outset with Bridge and men of the calibre of Sir John Stainer promoting the Durham degrees, applicants could be certain it was a qualification worth having. The list of examiners 1890-1945 (see Appendix 3) confirms that certainty. All were eminent members of the musical establishment, many themselves owners of a Durham degree. By assisting the professors in the setting and marking of papers these examiners were giving the degrees prestige by association. Additionally, as Durham graduates made their way to the top of their chosen professions the degrees became self-perpetuating.

The University itself was also highly respected, 'The University of Durham has long maintained a great and deserved reputation for its arts and theological schools ... its

²⁴⁹ Ibid.

²⁵⁰ *DUJ*, 14th May 1892, p. 42.

professors and tutors are celebrated for their learning. The degrees in music will be worthy diplomas for the most ambitious musicians'.²⁵¹

iii) Ease of access and candidate demographic.

Prestige aside, there can be little doubt a major factor favouring Durham over its rivals, was the generous preliminary arts test:

The truth of the matter seems to be, that a great number of candidates went up to Durham because the preliminary arts test was of a simpler character than the universities have been in the habit of imposing on candidates for their musical degrees. Durham only asks that the holders of her musical degrees shall be well rooted and grounded in the ordinary details of an English education.²⁵²

This arts test was designed to attract candidates from the widest demographic. So, what do the biographies of the 539 graduates reveal about their social background?

Unfortunately, very few of them included schooling details in their profiles. They must have concluded this had little to do with their standing as professional musicians. From those that did we learn the following.

Only 16 (3%) claim a public-school background²⁵³ and of that number only 6 attended a major one.²⁵⁴ A further 29 (5%) claim to have received a grammar school education. Those who attended either type of school would have experienced a curriculum that included language tuition both classical (especially the public schools) and modern. Of the rest 21 (4%) claim a cathedral choir school background which may have included language tuition. Only 34 (6%) claim attendance at a state school.²⁵⁵ Because biographical details are scant it is probable more attended public-school or grammar schools than admit. However, it is not unreasonable to conclude that a clear majority did not.

²⁵¹ *Musical Opinion*, August 1889, p. 529.

²⁵² *Musical Standard*, 10th October 1891, p. 294.

²⁵³ Then, as now, candidates who did tend to be vocal about it.

²⁵⁴ Marlborough, George Beale (1891), Cheltenham Ladies', Grace and Janet Salsbury (1905), Stamford, Malcolm Sargent (1914), Clifton, Craig Sellar Lang (1919), Westminster, Robert Simpson (1944).

²⁵⁵ Blind candidates' number 4 of these.

State education gradually improved in the late nineteenth and early twentieth centuries. The 1870 Education Act had mandated schooling for all 5-13-year-olds and set up Boards to manage existing schools, harmonising them with new Board Schools set up where provision was lacking. Minimal fees were charged but Boards were allowed to relieve the poorest. A further Act made schooling obligatory for 5-10-year-olds, and another Act in 1880 abolished fees altogether.²⁵⁶ The school leaving age was raised to 11 in 1893, 12 in 1899 and 14 in 1918.²⁵⁷

The curriculum in these schools concentrated heavily on the 3Rs. Schools were usually organised in Standards (I-VII), pupils passing from one to the next upon satisfactory completion of studies. There was no language tuition of any kind. Musicians from this background wishing to obtain a university degree were at an appalling disadvantage before the Durham option became available. As one correspondent to *The Times* pointed out, 'I have a strong interest in the matter of musical degrees, being in touch with a large number of young students who desire to possess qualifications as professors. The arts test imposed at Oxford and Cambridge has for the present closed the degrees of our oldest Universities to nine out of ten of these young men'.²⁵⁸ Durham, with its simpler arts test, was now opening those doors.

Ease of access to the Durham degrees was deliberate. It may have been inspired by liberal hopes of opening educational opportunity to the masses, but it also made good sense financially as the numbers who took the degree show. The move was not without its critics though, as letters to musical journals reveal. One correspondent wrote, 'it is doubtful if anything simpler could be devised than the examination for the "certificate of proficiency in general education" which holds at Durham'.²⁵⁹ And another, 'if the severe preliminary arts course prescribed by Oxford and Cambridge is an absurd requirement from men who have long left school days behind, the "easy" arts at

²⁵⁶ H. C. Dent, *1870-1970. Century of Growth in English Education*, (Longman, 1970), pp. 15-17.

²⁵⁷ *Ibid.*, p. 85.

²⁵⁸ J. Spencer Curwen, *The Times*, 10th April, 1890, p. 7.

²⁵⁹ *Musical Opinion*, 1st February 1893, p. 278.

Durham is an indignity, which no one above the age of 16 with the slightest self-respect would submit to'.²⁶⁰

Both the university authorities and the examiners were aware of this criticism.²⁶¹ Bridge addressed it thus, 'Perhaps it is that the preliminary Arts testing is somewhat easier there than at other Universities. I have nothing to do with that, but I do know that it is sufficient to guarantee that those who get through in music must have received a fair general education'.²⁶² He had similarly told the very first graduates at a celebratory London dinner:

We have already had ample proof that this invitation is being widely accepted. Some may say that the door of invitation stands too widely open; but there are several doors, and the innermost is guarded by Dr. Armes, whose station at that entrance (and his fellow examiners) is a sure guarantee that none shall pass it but those who are thoroughly qualified to bear the title and to wear the hood of Mus. Bac. or Mus. Doc.²⁶³

Although the academic requirements of the Durham arts exam changed over time, they were never as demanding as its rivals. Durham never insisted on mathematics, classics, or modern languages none of which featured on the curriculum of state schools, hence its wide appeal amongst candidates educated in those schools. However, it was not only the easier arts test that caused the flock to Durham; there was also the matter of finance.

iii) Durham's financial appeal.

The figures used in the Table below are taken from *RUGM*. The university handbooks, including *DUC*, did publish lists of the annual fees but each had different ways of calculating them which are not easy to decipher. The advantage of the *RUGM* figures is they are total, giving the overall fee for matriculation, exams, exercise, and graduation. The disadvantage of using *RUGM* is that no fees appear in editions later than 1920.

²⁶⁰ *Musical Standard*, 28th April 1892, p. 345.

²⁶¹ Such criticism was always about access to the BMus, never about the standard of the degree itself.

²⁶² *DUI*, 23rd November 1904, p. 93.

²⁶³ *DUI*, 19th December 1891, p. 234.

Table 6.2. University fees for BMus and DMus.

YEAR	OXFORD		DUBLIN		LONDON		DURHAM	
	BMus	DMus	MusB	MusD	BMus	DMus	BMus	DMus
1896	£19.11s	£29.2s	£25	£20	£12	£10	£9	N/A *
1905	£19.15s	£29.2s	£25	£20	£12	£20	£11.20s	£16
1910	£19.15s	£30	£25	£20	£12	£20	£11.20s	£16
1915	£18.18s	£32.10s	£25	£20	£12	£20	£13	£16
							*DMus introduced 1897	

Source: *RUGM* for the years mentioned.

The figures speak for themselves. Oxford was considerably more expensive than the figures suggest, there being additional college and quarterly fees depending on college. Also, Oxford's 1912 statutory insistence on 2 years proven residential study in Oxford or elsewhere greatly added to the cost of its BMus. Similarly, although Dublin remained an external option, the figures above reveal its MusB to be more expensive than anywhere else before adding the extra cost of getting there. London was a slightly cheaper alternative to Durham at bachelor level, but not for candidates who wished to also take a doctorate.

iii) Durham University women.

Finally, what of women? The question of admitting female students at Durham had been raised as early as 1881. It foundered because the proponents of women's education and the university could not agree who should build a women's college.²⁶⁴ There was also the problem of the University Charter which prevented it granting degrees to women.²⁶⁵

Consequently, when the Durham music degrees were established in 1890 only men were eligible. However, things were changing as Whiting observes, 'As yet no women have been admitted to Durham, and, in 1892 it was proposed to throw open the musical degrees to women and give certificates to successful candidates'.²⁶⁶ This concession had

²⁶⁴ Charles Edward Whiting, *Durham University 1832-1932*, (The Sheldon Press, 1932), pp. 147-48.

²⁶⁵ *Ibid.*, p. 153.

²⁶⁶ *Ibid.*, p. 152.

passed Senate the year before in 1891, but the award of a mere certificate did not impress all. Amy Clapshaw, a professor at the RAM, recorded her disappointment in *Musical Times*:

Some months ago I wrote to Durham University requesting particulars of examinations for the degree of Mus.Bac. To my surprise and disappointment Dr. Armes informed me women were not eligible for the degree, but might go through the examinations and receive a certificate if successful. Dr. Armes further added, "No lady has, as yet, graced the University with her presence."²⁶⁷

Amy and other aspirant women would find a champion in George Kitchen, who became Dean of Durham and Warden of the University in 1894. Kitchen immediately threw himself into winning the right for women to take degrees and set in motion the necessary procedures to achieve this.²⁶⁸ Whilst the original University Charter remained in force a supplementary one was granted in 1895 which enabled the university to grant degrees to women.²⁶⁹ At that time the issue of the women's college had not been resolved, so the first women to matriculate in 1896 were members of St Hild's College, an independent Anglican women's teacher training college, founded in Durham in 1858.²⁷⁰ The university finally made its own provision by establishing a women's hostel in 1899.²⁷¹

UNIVERSITY OF DURHAM.

DEGREES ARE OPEN TO WOMEN.

A SCHOLARSHIP of £70 is open to women only.
There is a HOSTEL FOR WOMEN STUDENTS in Durham.
Fees £16 or £12 a Term according to room, in addition to an Entrance Fee of £2 and the Tuition Fee of £7 per term.
For further information apply to :—
THE PRINCIPAL, WOMEN STUDENTS' HOSTEL, DURHAM.

Source: *The English Women's Yearbook & Directory*, 1st January 1900, p. 30.

²⁶⁷ Letters, *Musical Times*, February 1st, 1893, p. 108.

²⁶⁸ Nigel Watson, *The Durham Difference. The story of Durham University*, (James & James, 2007), p. 28.

²⁶⁹ J. T. Fowler, *Durham University: Earlier Foundations and Present Colleges*, (London, 1904), p. 61.

²⁷⁰ Watson, p. 29.

²⁷¹ St Mary's Hostel became the present St Mary's College in 1920.

Maria Ursula Arkwright was the first woman to pass the BMus, having taken the first exam in 1894 and submitting her exercise and passing finals in 1895. By that time the university had opened its internal degrees to women, the first matriculating in 1895. Maria Arkwright's degree was conferred 29th September 1895 the first woman so honoured. The next women to receive their degrees were Louisa Archer, Blanche Embleton, and Annie Mixer, all in 1900.

After those first graduations a further 43 BMus degrees would be awarded to women before 1945. In 1910 Janet Salsbury became the first woman to receive the doctorate.²⁷² She was followed by Gertrude Best (1915), Ada Weedon (1920) and Ruth Gipps (1939) the latter becoming a famous composer and conductor, the former three schoolmistresses. Most of the women bachelors later entered the teaching profession or became private tutors, but Annie Mixer (1900) and Lucy Pierce (1905) both became distinguished professors at TCL and RCM respectively (see Chapter 9).

Durham had not been the first university to admit women to music degrees, London having done so from their commencement in 1878. However, Durham was well ahead of its other rivals, Dublin allowing women to graduate in 1904, Oxford in 1920 and Cambridge as late as 1948.

²⁷² In the same year Ethel Smythe received it *honoris causa*.

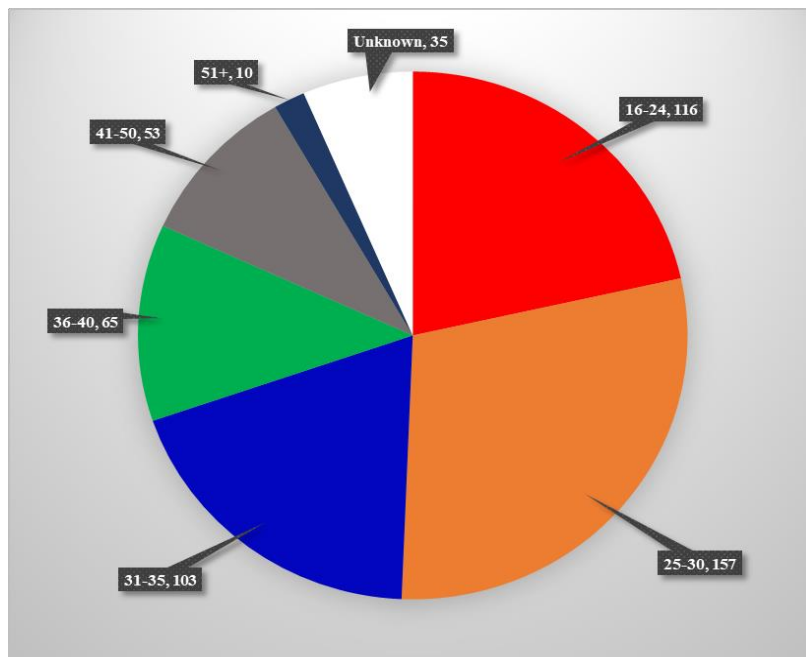
Chapter 7. Candidates: age and methods of preparation.

We have seen in the previous sections how Durham University responded to the growing need for an accessible degree for working musicians, and how popular a move it proved to be. It is now time to ask how far the BMus was a working musicians' degree. How many of those who took it were in work at the time and given they were how did they prepare for the degree and how long did it take them to get it?

i) Age of candidates.

Of the 539 graduates it has been possible to discover the ages of 504 (94%) of them. The following Table gives a breakdown of the findings.

Chart 7.1. Age breakdown of successful BMus candidates, 1891-1945.

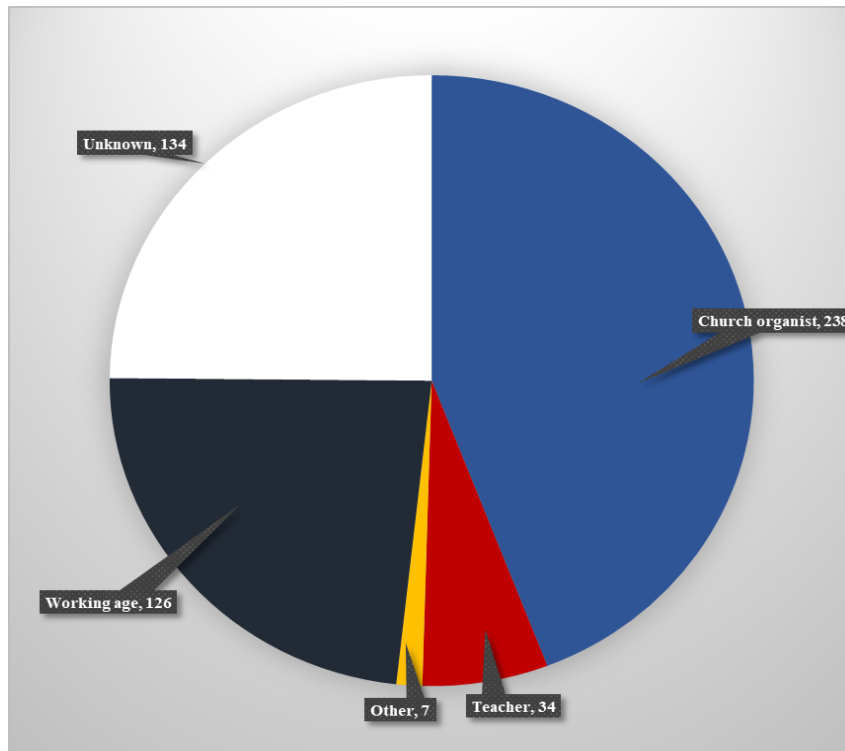


Source: Computer database.

The overall age range of successful BMus candidates 1891-1945 is 16-58. The average age of candidates under the three professors were, Armes 39, Bridge 32 and Bairstow

32. The overall average 1891-1945 was 32. Demonstrably these men and women were of working age, but how many were actual in work at the time of graduation?

Chart 7.2. Employment breakdown of candidates taking the BMus.



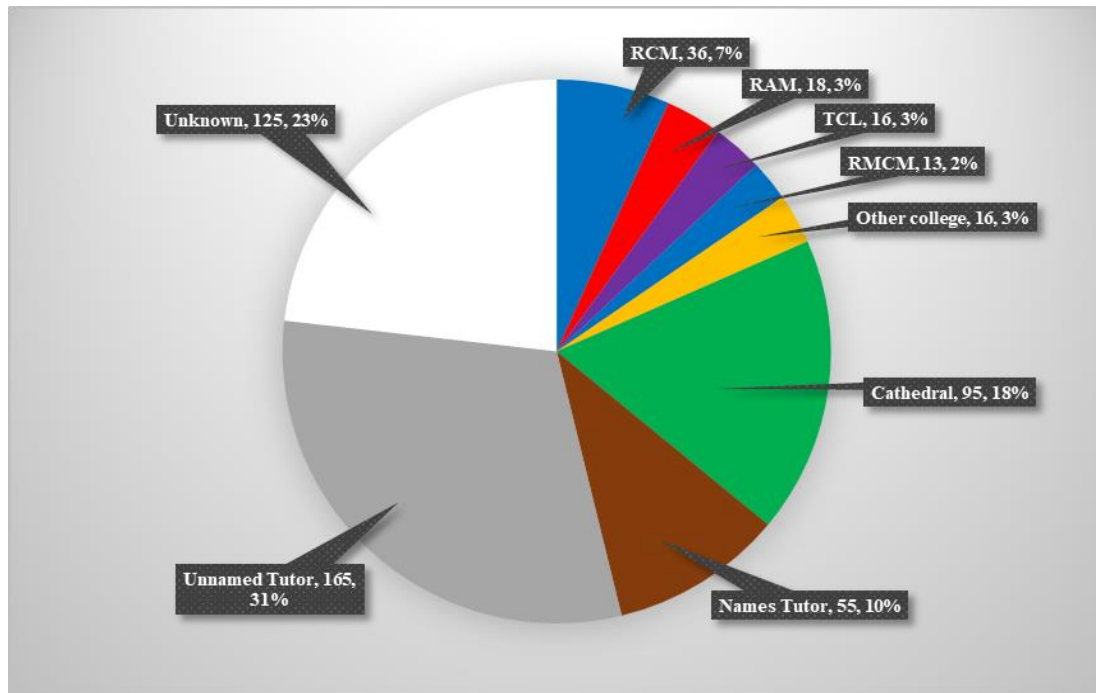
Source: Computer database.

The Chart does reveal a lot of unknowns, but the evidence is clear. Some 279 (52%) were working at the time of graduation and a further 126 (23%) were of working age and almost certainly in work. The question that now arises is how they prepared themselves to meet the degree's challenging demands. We will next examine the available evidence to attempt an answer to that question.

ii) Preparing for the BMus.

It has been possible to determine length of study for almost all the BMus candidates, but the biographies only reveal the method of preparation of 414 (77%) of the 539 graduates. Chart 7.3 below shows details of the latter.

Chart 7.3. Preparation for the BMus.



Source: Computer database.

There are still several unknowns here, which again reveals the shortcomings of the surviving biographical evidence. However, there is sufficient information to give a broad impression of the methods of preparation for a substantial number of these men and women. It is important to discover this, not only for its own sake, but because it reveals an incredible array of musicians who were sufficiently supportive of the Durham degrees to prepare their pupils for them. Let us begin first with those who claim to have attended one of the major music conservatoires.

iii) The Colleges of Music.

The biographies reveal that a total of 99 graduates received their musical education at one of the colleges of music. Of that total 18 claim to have studied at the Royal Academy of Music. Although this was not the largest of the national music conservatoires it was the oldest. Founded in 1822, internal courses at the RAM usually lasted 3 years and including tuition in all instruments. Harmony and Counterpoint were also taught.

Table 7.1. Candidates with a Royal Academy of Music formation.

BMus	Name	BMus	Name
1891	Metcalf, Richard Daniel (35)	1891	Robinson, Hamilton Ernest (30)
1895	Dancy, Harry (35)	1896	Baker, Joseph Percy (32)
1897	Bussey, Frederick William (30)	1897	Docksey, Arthur (32)
1905	Weedon, Ada Florence (29)	1906	*Balfour, Henry Lucas (47)
1907	Fricker, Florence Langdayle (22)	1910	Dixon, Harriet Clairborne (31)
1923	Durrant, Frederick Thomas (28)	1930	Thomas, Mansel Treharne (21)
1931	*Franklin, Owen le Patourel (25)	1937	*Barritt, Roland Kenneth (22)
1937	*Temple, Arthur Eustace (28)	1939	*Hankin, George (26)
1940	*Hird, David (24)	1940	*Saunders, Henry George (25)

Source: Computer database.

Age at graduation appears after each name revealing most to be well above the normal age for internal study at the Academy. Asterisked graduates are those whose biographies show them to be employed far distant from London at the time of graduation for whom tuition at the Academy would have been impossible and could not have led directly to attaining their degree.

A similar story emerges at the RCM where a total of 36 graduates claimed to have received their musical education. It was founded in 1886 with George Grove as its first director. Three years of study was the norm, though some students only stayed for one. Harmony and Counterpoint was compulsory for all. In 1897 a junior department was added, Nursery College, which catered for students up to the age of sixteen.²⁷³ Sadly little is known about it. RCM historian David Wright gives scant reference to it in his published history and calls for proper treatment.²⁷⁴ Consequently there can be no way of knowing if the graduates on the following table were in it.

²⁷³ David Wright, *The Royal College of Music and its Contexts; An Artistic, and Social History* (CUP, 2019), p. 172.

²⁷⁴ *Ibid.*, p. 22.

Table 7.2. Graduates with a Royal College of Music formation.

BMus	Name	BMus	Name
1891	Arnot, Arthur Davidson (21)	1892	Alderson, Albion Percival (21)
1892	Shinn, Frederick George (25)	1893	*Tozer, Augustus Edmund (36)
1895	*Adkins, James Edward (28)	1895	Rathbone, George (20)
1898	*Dodds, George Robert (22)	1898	*Haig, Thomas (23)
1901	Young, George Coleman (34)	1903	*Miller, Cyril Walker (31)
1904	*Bullock, William Henry (27)	1904	*Crossley, Walter (21)
1905	Wade, Richard (25)	1908	*Ireland, John Nicholson (29)
1910	*Soar, Joseph (32)	1911	*Howe, Albert Percy (26)
1912	*Derry, Henry Bromley (27)	1915	Woodward, Marion (unknown)
1919	*Lang, Craid Sellar (28)	1919	*Walker, Edward Herbert (29)
1920	Sumsion, Herbert Whitton (21)	1923	Chater, Mary Cunningham (27)
1926	Bunney, Alan Walter (21)	1927	*Wardale, Henry (43)
1928	Bathurst, Edith Marion (40)	1928	*Wardale, Joseph George (35)
1930	*Pritchard, Arthur John (22)	1930	Sealey, Ernest John (22)
1931	Makinson, James Harold (35)	1934	Eldridge, Guy Henry (29)
1935	*Fairclough, Eric John (24)	1937	Coley, Frederick Benjamin (unknown)
1937	*Minay, William Oswald (22)	1939	Loughlin, George Frederick (24)
1941	*Forster, John Charles (25)	1941	Gipps, Ruth (20)

Source: Computer database.

The Table reveals 12 students who graduated BMus aged between 18 and 24, notably Ruth Gipps and Hebert Sumsion. It is therefore reasonable to assume that RCM tuition helped prepared them for their degree, and consequently they were not working musicians when they took it. However, the biographies of other students in their early twenties reveal a different story. Thomas Haig (23), George Dodds (22) and William Minay (22)²⁷⁵, were all employed at the time of graduation, far away from London. Asterisks reveal the other students (mostly in their late twenties and thirties) also in distant employment, and for whom tuition at the RCM could not have led directly to attaining their degree.

Very similar patterns emerge at TCL. This college was originally founded to raise the standard of church music emerging as a full music teaching establishment in 1872. Not

²⁷⁵ It is possible, given their ages, they attended Nursery College.

only was teaching provided, but from the start it offered its students graded exams eventually leading to diplomas.²⁷⁶

Table 7.3. Candidates with a Trinity College of Music formation.

BMus	Name	BMus	Name
1891	Bryant, James (40)	1891	Lane, Elihu Burritt (42)
1892	Tomlyn, Alfred William (32)	1893	Thompson, Robert George (31)
1895	*Wood, Arthur Rawlinson (32)	1900	*Brearley, Herman (24)
1900	Mixer, Annie Louise (29)	1904	*Davies, Thomas (51)
1905	*Attwater, John Post (43)	1905	Goodworth, William George (47)
1912	Bowman, Emma (29)	1912	*Brooks, Frederick (38)
1913	Wells, Harry Warton (47)	1924	*Bone, Frederick Joseph (34)
1926	Beecham, Adrian Welles (22)	1930	*Jones, Ralph Richardson (49)

Source: Computer database

Only Adrian Beecham and Herman Brearley could have taken the degree on the basis of TCL tuition, the others being either too old or too distant.

The pattern is somewhat different at RMCM. The college was founded by Charles Halle in 1893. There were three terms each year and courses were offered in singing, piano, wind, organ, and composition.²⁷⁷

Table 7.4. Candidates with a Royal Manchester College of Music formation.

BMus	Name	BMus	Name
1899	*Pollitt, Arthur Wormald (21)	1903	*Almond, Joseph (33)
1905	Pierce, Lucy Eleanor (20)	1906	Denton, Harold (28)
1907	*Bibby, Frederick Horrocks (31)	1908	Grundy, Charles Stanley (27)
1912	*Read, Henry Lucas (24)	1913	*Wilcock, Alfred William (24)
1915	Elton, Percy (25)	1915	Fairclough, Harry Stanley (22)
1934	Dill, Alice (unknown)	1936	Berry, Arthur (27)
1937	Simpson, Dorothy (23)		

Source: Computer database.

²⁷⁶ David Simmons (ed.), *Who's Who in Music*, (Burke's Peerage, 1962), p. xxi.

²⁷⁷ Michael Kennedy, *History of the Royal Manchester College of Music 1883-1972*, (Manchester University Press, 1971), p. 6.

From the start it was stipulated that each student should take the complete course and not enter for a period shorter than one year.²⁷⁸ Arthur Pollitt, Lucy Pierce, Henry Read, Alfred Wilcock and Harry Fairclough all graduated under the age of 25. It is not unreasonable to conclude the tuition they received at RMCM prepared them for their degree and they were not working musicians at the time of taking it.

The story is much the same regarding the remaining 16 candidates who attended other provincial conservatoires. Almost all the students listed as attending these colleges were either too old or too distant at the time of graduation for their named conservatoire to have directly played any part in preparing them for their degree. Although the biographies are not specific about this, it is a fair certainty private tutors prepared them for their Durham exams, this being most likely of the older candidates on the charts above. Surprisingly, very few of them name this tutor.²⁷⁹ Yet tutors there must have been.

Trying to discover who these tutors were is hampered by the remaining biographical evidence. Chart 7.2 above reveals 95 students were taught by a cathedral organist and 55 by some other prominent musician. A further 165 claimed to have received private musical education though no names are mentioned, and 125 give no details at all. Where names do appear, they reveal a variety of distinguished musicians sufficiently supportive of Durham to prepare their pupils for its degrees.

iii) Tutors: Cathedral Organists.

A total of 95 BMus candidates received their musical instruction at the hand of a cathedral organist. There is an interesting sub-division amongst this group, namely those cathedral organists who were Durham graduates themselves. Before looking at this sub-division Table 7.5 confines itself to those organists were not Durham graduates, omitting Haydn Keeton and professors Armes and Bridge who are dealt with separately.

²⁷⁸ L. G. Pine (ed.), *Who's Who in Music*, (Shaw, London, 1949-50), p. lxxiv.

²⁷⁹ RAM (4), RCM (8), TCL (4), RMCM (1) and Other (2).

Table 7.5. Candidates with a Cathedral formation.

Cathedral	Name	BMus	Tutor
Bristol	Gracie, George Handel	1932	Hubert Hunt
Canterbury	Fricke, Herbert Austin	1893	William Longhurst
	Maxted, Walter	1898	William Longhurst
Gloucester	Butcher, Frank Charles	1909	Harry Perrin
	Baker, Reginald Tustin	1924	Sir Hebert Brewer
	Cook, Alfred Melville	1934	Sir Herbert Brewer
Lichfield	Leake, George	1900	John Lott
Lincoln	Soresby, Roger William	1914	George Bennett
	Keeton, Arthur Claude	1922	George Bennett
London (St Paul's)	Chandler, James David	1912	Sir Stanley Marchant
Manchester	Sutcliffe, Charles Thomas	1893	James Kendrick Pyne
	Hallam, Edwin Percy	1907	James Kendrick Pyne
Norwich	Diggle, Frederick	1908	Frank Bates
Ripon	Brown, Edward	1906	Edwin Crowe
	Brown, John Hullah	1913	Charles Moody
Rochester	Milvain, Hilda	1921	John Hopkins
	Osmund, Cuthbert Edmund	1925	Charles Hylton Stewart
St David's	Weale, Sydney Harry	1907	Herbert C. Morris
Truro	Sutton, William Stanley	1916	Mark James Monk
Winchester	Moreton, George Henry	1897	George Benjamin Arnold
Windsor	Silver, Alfred Jethro	1902	Sir Walter Parratt

Source: Computer database.

Listed here are some of the most distinguished musicians of the day. Tutoring their students for Durham despite not being Durham graduates themselves is an indicator of how highly these giants of the musical elite regarded its degrees. And below must now be added those cathedral organists who were either Durham graduates, or Durham professors and examiners.

iv) Tutors: Durham graduates and Durham examiners.

Durham music graduates often encouraged their pupils to sit for the Durham exams. As Bridgeman-Sutton points out, 'Those who became teachers often showed a missionary

zeal in encouraging promising pupils to prepare for a Durham degree'.²⁸⁰ This was not only true of Durham degree holders, the biographies reveal the extent to which other university graduates connected to Durham also entered their students for its degrees. Firstly, let us look at the pupils of professors Armes and Bridge.

Philip Armes (Durham Cathedral)

BMus	Name		BMus	Name
1892	Hodgett, Thomas James		1893	Ellis, William
1894	Owrid, Oswald Clayton		1898	Smallwood, Frederick William
1907	Pearson, Louis			

Joseph Cox Bridge (Chester Cathedral)

BMus	Name	BMus	Name
1892	Pitcher, Richard James	1897	Jones, Charles Lewis
1898	Jones, Walter	1909	Tobin, Joseph Raymond
1916	Green, Clarence	1919	Head, Robert
1922	Marshall, Clifford		

The professors were not alone in preparing candidates for the degrees: the Durham examiners were equally prolific, notably Haydn Keeton at Peterborough Cathedral and Sir Frederick Bridge at Westminster Abbey, both of whom like Armes and Bridge were Oxford men not Durham.

Haydn Keeton (Peterborough Cathedral)

BMus	Name	BMus	Name
1892	Hare, Haydn William	1894	Brooksbank, Oliver Oldham
1902	Claypole, Arthur Griffin	1902	Cottam, Albert Edward
1905	Francis, Charles Cooper	1905	Guthrie, Ellis Parker
1905	Hardwick, Haydn Keeton	1905	Salsbury, Grace Emily
1905	Salsbury, Janet Mary	1911	Armstrong, Amos Ebenezer
1914	Sargent, Harold Malcolm	1915	Tootal, George
1935	Fairclough, John Eric		

Apart from Malcolm Sargent, Durham's youngest DMus who achieved international fame, Keeton's other notable pupils include two cathedral organists, Arthur Claypole

²⁸⁰ David Bridgeman-Sutton, *Rise and Fall of the Durham Music Degrees*, (December 2011), p. 2.

(Derby), and Charles Francis (his successor at Peterborough) both of whom achieved the doctorate. Also, the Salsbury sisters of Cheltenham Ladies' College, Janet becoming Durham's first woman DMus in 1910.

Frederick Bridge²⁸¹ (Westminster Abbey)

BMus	Name	BMus	Name
1891	Beale, George Galloway	1891	Botting, Herbert William
1891	Wetton, Henry Davan	1894	Bairstow, Edward Cuthbert
1895	Dear, James Richard	1895	Horner, Egbert Foster
1900	Sanderson, Wilfrid Ernest	1901	Crawford, Thomas James
1903	Mahon, Herbert	1912	Chanter, Richard John

Bridge's pupils also included cathedral organists, Beale (Llandaff), Bairstow (York), and Wetton his assistant at Westminster. Egbert Horner later became a professor at TCL. These Oxford trained professors and examiners certainly bear out Bridgeman-Sutton's claim, but does the claim ring true of the Durham graduates themselves? One of the earliest to successfully coach candidates for the BMus was George Beale.

George Beale, (Llandaff Cathedral), BMus (1891)

BMus	Name	BMus	Name
1898	Bill, Charles Milton	1904	Richards, William Augustus
1907	Chapple, Frank Arthur	1911	Rendell, James Ernest

Over the years other Durham cathedral organists would follow his lead and the biographies record several such men. The two most notable were:

Ernest Bullock (Westminster Abbey), BMus (1908), DMus (1914)

BMus	Name	BMus	Name
1933	Veal, Arthur Edwin*	1938	Surplice, Reginald Alwyn
1940	Campbell, Sidney Schofield		
	*Later tutored by Bairstow		

²⁸¹ Bridge ceased to be a Durham examiner in 1904 on becoming professor of Music at London.

Gordon Slater (Lincoln Cathedral), BMus (1915), DMus (1923)

BMus	Name	BMus	Name
1930	Henson, Alfred	1933	Veal, Arthur Edwin*
1936	Pearson, William Dean*	1936	Ramsey, Cyril Ernest*
1940	Turner, Thomas Stanley*		
*Later tutored by Bairstow			

Most of Slater's pupils later became either grammar school or public-school masters, whereas Bullock was training two future cathedral organists, Surplice (Bristol and Winchester) and Campbell who also achieved the doctorate, (Ely, Canterbury and Windsor). These are their only pupils according to the biographies. There were doubtless others.

Unfortunately, the biographies only reveal four other Durham cathedral organists who successfully entered their pupils for the BMus.

Cathedral	Name	BMus	Tutor
Blackburn	Briggs, Harold	1939	Thomas Duerdon
Gloucester	Cook, Alfred Melville	1934	Herbert Sumsion
Salisbury	Osmund, Cuthbert Edward	1925	Walter Alcock ²⁸²
Sheffield	White, Ellis	1925	Thomas William Handforth

Several Durham graduates who were not cathedral organists also coached at least one pupil for the BMus, including Albion Alderson and Ralph Horner. Both men had the Durham DMus in common, as did the graduates listed below whom the biographies reveal to have tutored several candidates for Durham degrees. Many of these men advertised as teachers in the national musical press (see inset).

Cuthbert Harris, BMus (1894), DMus (1899)

BMus	Name	BMus	Name
1909	Tysoe, Albert Charles	1912	Hunn, William Richard
1938	Deavin, Herbert Charles		

²⁸² Alcock, whilst assistant at Westminster Abbey, also prepared Frederick Keene (1900).

DURHAM GRADUATE TUTORS

A. PERCY ALDERSON, Mus. Doc. (Dunelm), Associate Royal College of Music, Organist, Parish Church, Kingston-on-Thames. Prepares Candidates privately or by correspondence for Degrees and Diplomas in Music. Latest successes:—A.R.C.M., A.R.C.O., Mus. Bac.
Dr. Alderson also gives Private Lessons in Pianoforte-playing and in Composition, in London and at 47, Eden Street, Kingston-on-Thames.

Source: *Musical News*, 6th October 1900, p. 276.

DR. ATHELSTAN G. IGGULDEN, Mus. Doc. DURH., F.R.C.O., prepares for all Musical Examinations by post, and takes candidates for degrees through a special course of work, preparatory to writing the "Exercise" Three candidates, who had thus studied this year, sent in Mus. Bac. Exercises, and *all were accepted*. Other recent successes include: Mus. Doc., Durh., 1903 (2); Final Mus. Bac., Durh., 1904 (3); Several 1st Mus. Bac., also R.C.O. Examinations.
THE DINGLE, Reigate, Surrey.

Source: *The Organist & Choirmaster*, February 1905, p. iii.

DR. CUTHBERT HARRIS,
Mus. Doc., Dunelm., F.R.C.O., prepares for University, Royal College of Organists, and other Examinations personally or by post. Organ lessons on three-manual organ by Walker. For terms address Surrey Lodge, High Road, Streatham, S.W.

Source: *Musical News*, 5th May 1900, p. 412.

DR. HAMILTON ROBINSON (Mus.D., Dunelm, A.R.A.M., F.R.C.O., Lecturer, King's College, London University; Professor, Guildhall School of Music), PIANOFORTE and ORGAN LESSONS; and Lessons in HARMONY, COUNTER-POINT, COMPOSITION, ORCHESTRATION, &c., personally or by correspondence. Preparation for University, R.A.M., R.C.M., R.C.O., and other Exams. 25, Palliser Road, West Kensington, W.

Source: *Musical Times*, 1st September, 1904, p. 562.

MR. WILLIAM RIGBY,
Mus. Bac. (Dunelm.),
Prepares Candidates for Mus. Bac., R.C.O., R.A.M., and R.C.M. Exams.
Correspondence Lessons.
Fine new 3-manual Lewis Organ, tubular pneumatic entirely throughout.
For Terms address:—3, DELAMERE STREET, BURY, LANCs.

Source: *Musical News*, June 1900, p. 580.

Athelstan Glover Iggulden, BMus (1894), DMus (1901)

BMus	Name	BMus	Name
1905	Hargrave, Richard Henry*	1909	Tysoe, Albert Charles
1925	Brydson, John Callis		
	*Later tutored by Bairstow		

Harris and Iggulden held Durham doctorates and were parish organists, the former in London the latter in Wales. Both appear to have been very successful private music teachers. Of their pupils both men tutored Albert Tysoe who achieved the doctorate and subsequently became cathedral organist at St Albans.

Arthur Pollitt, BMus (1899), DMus (1895)

BMus	Name	BMus	Name
1931	Makinson, James Harold	1932	Costain, George

Frederick Wood, BMus (1905), DMus (1914)

BMus	Name	BMus	Name
1915	Anderson, William Robert	1926	Roberts, Edward Thomas

Arthur Pollitt and Frederic Wood, like Harris and Iggulden were parish organists, Pollitt in Liverpool, and Wood 45 years at Blackpool Parish Church.

However, pride of place amongst these Durham tutors must go to Edward Bairstow who was responsible for no fewer than 29 successful bachelors and 6 doctors (asterisked).

Most notable amongst Bairstow's pupils are five cathedral organists, Bullock (Manchester, Exeter and Westminster Abbey), Slater (Leicester and Lincoln) Gray (Leicester), Duerdon (Blackburn), and Jackson his successor at York.

Several students asterisked on the lists of other tutors above transferred to Bairstow and name him as their last tutor. Presumably it was he who prepared them for at least their finals. The records show he was present as an examiner when all these students entered their exams.²⁸³ Presumably someone else marked their papers!

²⁸³ See Appendix 1.

Edward Cuthbert Bairstow (York Minster), BMus (1894), DMus (1900)

BMus	Name	BMus	Name
1905	*Hargrave, Richard Henry	1908	*Bullock, Ernest James
1915	*Hunt, William	1915	*Slater, Gordon Archbold
1921	Moore, John Edward	1927	Gray, George Charles
1929	Grant, Willis	1931	Hopkinson, Ernest
1931	*Linstead, George Frederick	1932	Duerdon, Thomas Lucas
1933	Singleton, Whitely	1933	Veal, Arthur Edwin
1933	Wood, Samuel Balmforth	1935	*Christopher, Cyril Stanley
1935	Pfaff, Philip Reginald	1936	Halford, Thomas
1936	Pearson, William Dean	1936	Ramsey, Cyril Ernest
1937	Gilbert, Norman	1937	Jackson, Francis Alan
1937	Knight, Alice	1937	Walsh, Leslie Arrand
1938	Richardson, Norman Maurice	1940	Atherton, Robert
1940	Hird, David	1940	Turner, Thomas Stanley
1941	Hudson, Frederick	1942	Blake, Norman William
1944	Smith, Winifred Mary		

The evidence produced above, though limited by the available biographical information does none-the-less confirm Bridgeman-Sutton's claim that Durham music graduates were indeed zealous in preparing their pupils for Durham degrees.

v) Other Tutors.

In addition to the tutors listed in the Tables above the biographies also reveal the following names: Walter Carroll, Henry Hiles, Herbert Howells, Eaglefield Hull, Charles Kitson, Henry Ley, William Sparks, Ebenezer Prout and William Spark. These but to name a few. All these men were key figures in the musical establishment and all of them held the DMus. They were therefore fully equipped to train their pupils in the necessary skills for the Durham degrees.

There was no shortage of harmony and counterpoint primers for the tutors to draw upon. Perhaps the most prolific contributor to the genre was Charles Herbert Kitson,²⁸⁴ who published over a dozen books on harmony and counterpoint between 1907 and 1940,

²⁸⁴ Professor of Music, Trinity College, Dublin, 1920-35.

including, *The Art of Counterpoint, and its Application as a Decorative Principle*, (London, 1907), *Elementary Harmony*, Volumes 1-3, (London, 1920-26), and *Invertible Counterpoint and Canon*, (London, 1927). Other popular manuals by date of publication included:

Ouseley, Frederick A. Gore, *A Treatise on Harmony*, (Clarendon, Oxford, 1868).

Ouseley, Frederick A. Gore, *A Treatise on Counterpoint*, (Clarendon, Oxford, 1869).

Stainer, John, *A Theory of Harmony founded on the Tempered Scale*, (Rivington, 1871).

Day, Alfred, *Treatise on Harmony*, (London 1885).

Prout, Ebenezer, *Harmony: Its Theory and Practice*, (Augener, 1885).

Prout, Ebenezer, *Counterpoint, Strict and Free*, (Augener, 1889).

Macfarren, George A., *Rudiments of Harmony with Progressive Exercises*, (Cramer, 1890).

Gladstone, Francis Edward, *A Treatise on Strict Counterpoint*, (Novello, 1905).

Keithley, T., *Harmony*, (London, 1914).

Morris, Reginald O., *Foundations of Practical Harmony and Counterpoint*, (London, 1925).

Baird, Edward Cuthbert, *Counterpoint and Harmony*, (Macmillan, 1937).

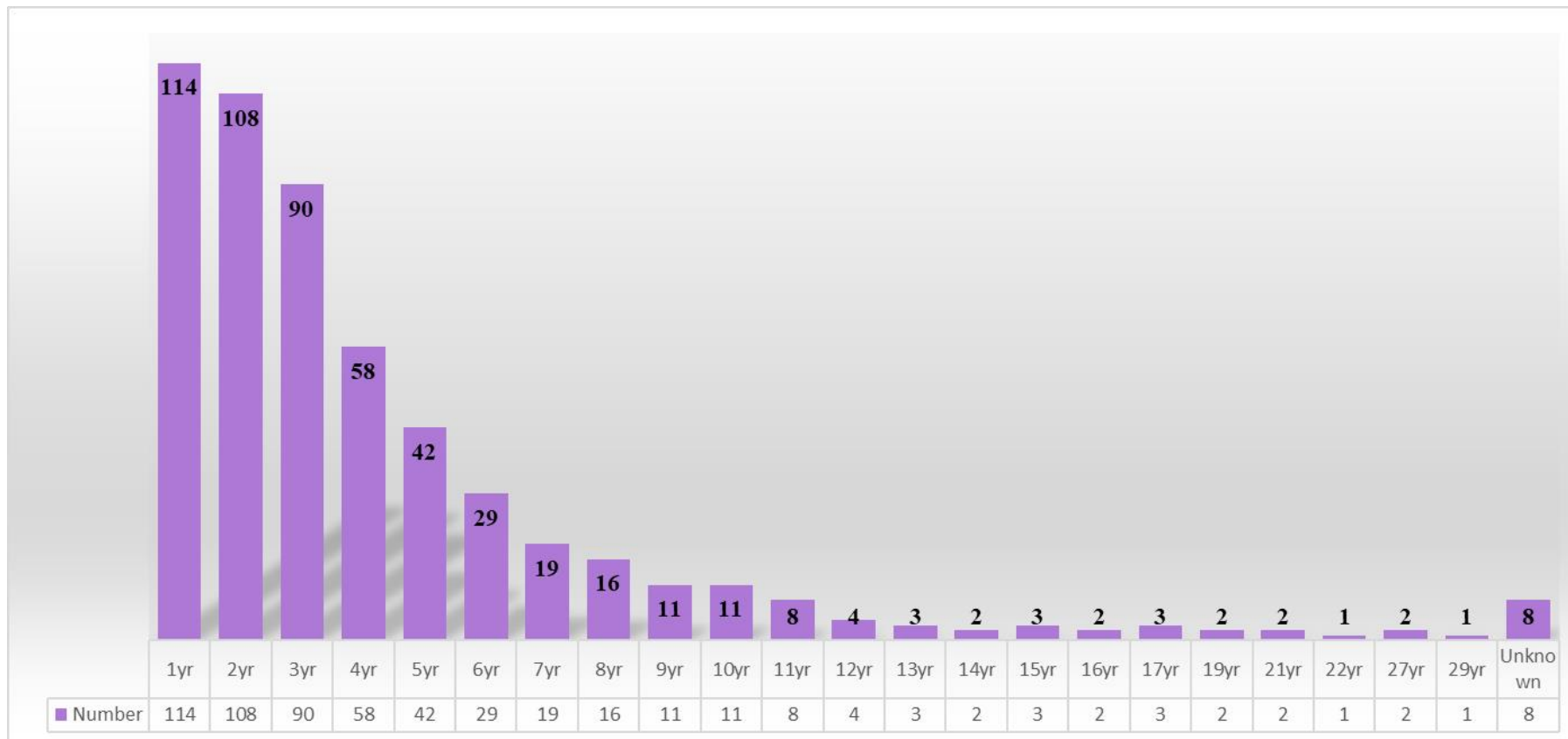
Doubtless one or more of these pedagogical tomes graced the shelves of aspirant Durham bachelors, that by Baird becoming very successful, eventually contributing to his award of DMus *honoris causa* at Oxford in 1944.²⁸⁵

Finally, whatever method these working men and women adopted in studying for their degree the question arises how long did it took them to successfully complete it? Chart 7.4 has been compiled to answer that question. A total of 312 (58%) of these musicians completed the degree in the same three-year period a contemporary internal student would take. A total of 370 (69%) completed in 4 years. That is a remarkable achievement given these candidates were in work at the time. One can only admire the perseverance of those 6 candidates who took over twenty years to graduate. There are 8 unknown candidates on the Chart and in all their cases it is the first BMus date that

²⁸⁵ F. A. Jackson, *Blessed City: The Life and work of Edward Cuthbert Baird*, (William Sessions, York, 1996), p. 224.

remains unrecorded. Edgar Beck-Slenn (1926) completed most of his degree at Oxford so it is likely the others may have done something similar.

Chart: 7.4. Number of years to complete the BMus degree 1891-1945.



Source: Computer database.

Chapter 8. Graduates: the organists.

Most of the successful BMus candidates were organists by profession. The biographies of the 539 who took the BMus degree 1891-1945 have revealed no fewer than 447 (83%) organists (see Chart 8.1 below). This high number should not surprise us. All the major religious denominations had seen growth in the nineteenth century, particularly the Established Church and this led in turn to a massive increase in church building, notably in the new industrial heartlands.²⁸⁶

The church boom also led to an increase in the number of organs being built. By the middle of the century Thistlethwaite observes, ‘whereas many country congregations were content to do without organs, a town church or chapel without an organ was becoming the exception’.²⁸⁷ Consequently there was a growing need for a new breed of professionally qualified organists, and in 1864 the College of Organists was founded to address this need.²⁸⁸ Its stated aims were:

to hold examinations in organ playing, the theory of music, and general musical knowledge, and to grant certificates of Fellowship and Associate to Members of the College who pass the examinations, thereby securing competent Organists for the efficient conduct of the musical services of the Church.²⁸⁹

The college received its Royal Charter in 1893. Of the 447 organists identified amongst Durham BMus graduates no fewer than 325 (60%) held a RCO diploma.

In its early years RCO candidates gaining the highest marks were awarded Fellowship, with those deemed satisfactory, though with fewer marks, being awarded Associateship. The latter had the option of declining the ARCO and presenting themselves for Fellowship without fee. In July 1881 new regulations were enforced which, except for graduates in music, made it necessary for all candidates for

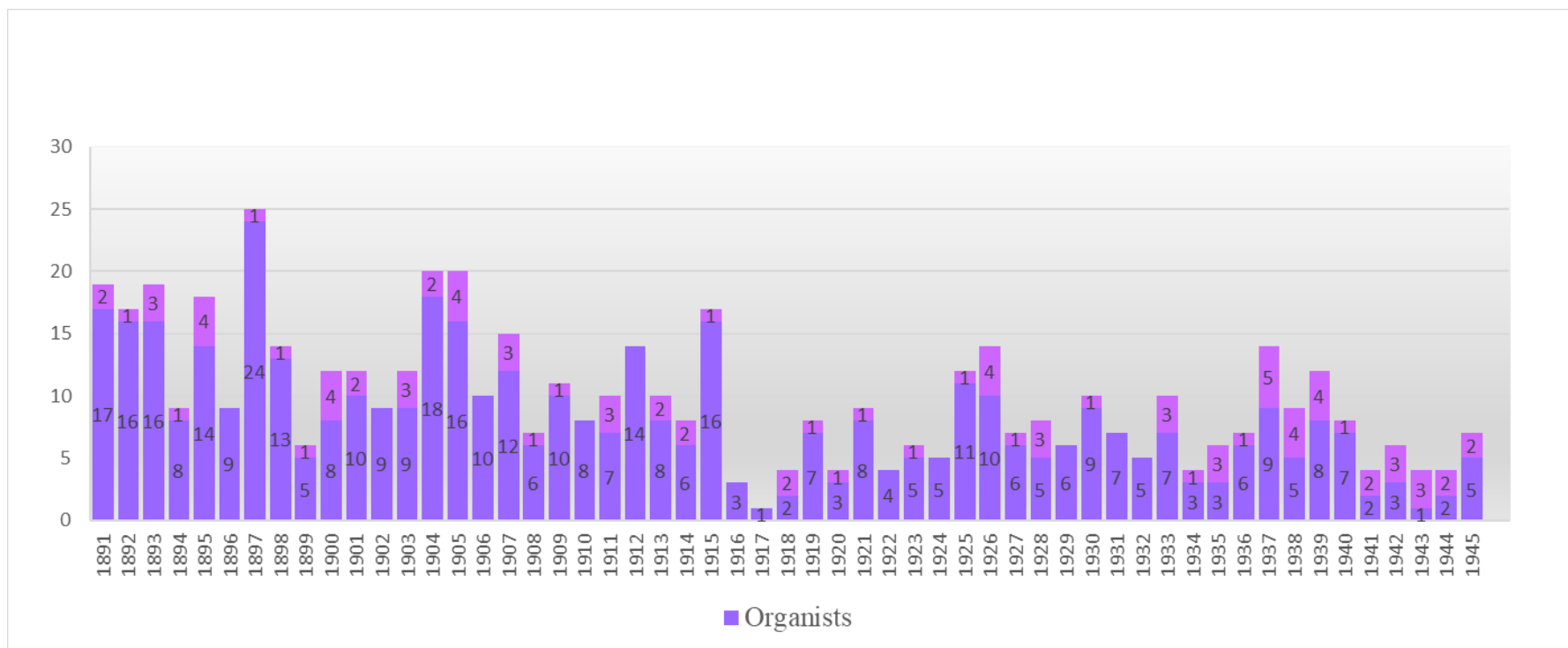
²⁸⁶ Nicholas Thistlethwaite, *The Making of the Victorian Organ*, (CUP, 1990), p. 310.

²⁸⁷ *Ibid.*, p. 300.

²⁸⁸ *RCO Calendar*, 1905-06, p. 64.

²⁸⁹ *RCO Calendar*, 1885, p. 23.

Chart 8.1. Graduate organists, 1891-1945

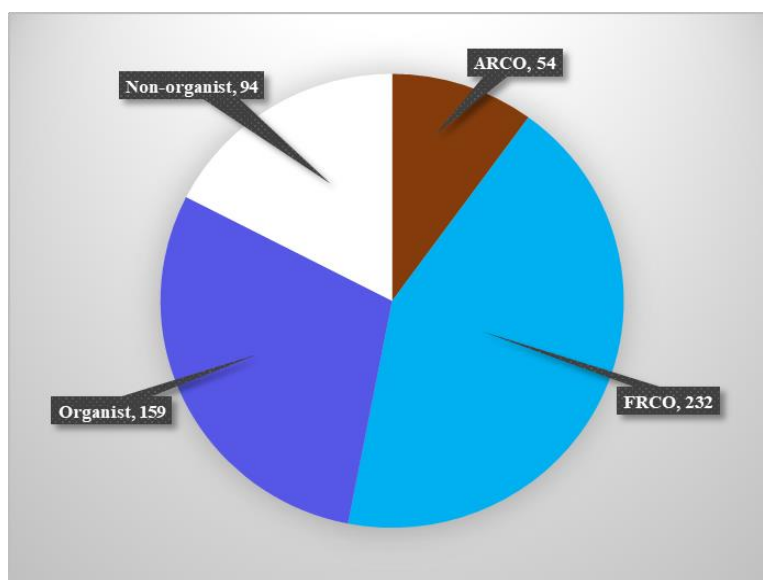


Source: Computer database.

Fellowship to have previously held the Associate diploma for a period of at least 6 months. New separate examinations were prepared for each diploma.²⁹⁰

Chart 8.2 shows the Durham organists amongst the graduates, including a breakdown of the RCO diploma holders. Of their number 54 held Associateship, but the vast majority, 232 held Fellowship. In every case these diplomas were taken before the BMus degree. The biographies also record a further 37, not recorded on the chart, who later took the FRCO after graduating, taking advantage of the provision noted above whereby music graduates were exempt from the paperwork. Similarly, 2 took ARCO after graduation.

Chart 8.2. Organists and non-organists upon graduating 1891-1945.



Source: Computer database.

However, an overwhelming majority of Durham RCO diploma holders did not take advantage of this exemption. Taking the ARCO and FRCO diplomas before graduating necessitated sitting the paperwork for each examination. Both involved harmony, counterpoint, and music history, and that for FRCO included fugue and orchestration and was not dissimilar to Durham's first BMus examination. Although no conclusive pattern emerges from comparing dates of the diplomas with dates of first BMus, one is

²⁹⁰ *RCO Calendar*, 1926-27, p. 119.

still left with the inescapable conclusion that many candidates took these prestigious diplomas, not only for professional advancement, but also as a valuable preparation for the BMus itself.

As already noted, opportunities for organists were plentiful. However, to reach the top of the profession in the period under study it was necessary to obtain a cathedral post. Cathedral organists were not merely church musicians. Samuel Sebastian Wesley described them as, ‘bishops of their calling – men consecrated by their genius and set apart for duties which only the best talent of the kind can adequately fulfil’.²⁹¹ Most held prominent musical appointments within their city and county, such being the prestige of the job. Bairstow upon appointment at York in 1913 was shocked and gratified at the additional kudos the post gave him, despite his distinguished tenure at Leeds Parish Church.²⁹²

i) English Cathedral Organists.

Before 1900 only 21 cathedrals existed, mostly of medieval foundation but with 3 Henrician additions. By the end of the nineteenth century several new foundations had been made, and as the twentieth century unfolded even more appeared, taking the total to 41 by 1945.

Table 8.1. English Cathedrals 1880-1945.

OLD FOUNDATION: Canterbury, Carlisle, Chester, Chichester, Durham, Ely, Exeter, Gloucester, Hereford, Lichfield, Lincoln, London St Paul’s, Norwich, Oxford, Peterborough, Rochester, Salisbury, Wells, Winchester, Worcester, York.
NINETEENTH CENTURY FOUNDATION: Liverpool, Newcastle, Ripon, St Albans, Southwark, Southwell, Truro, Wakefield.
TWENTIETH CENTURY FOUNDATION: Birmingham, Blackburn, Bradford, Bury St Edmunds, Chelmsford, Coventry, Derby, Guildford, Leicester, Manchester, Portsmouth, Sheffield.

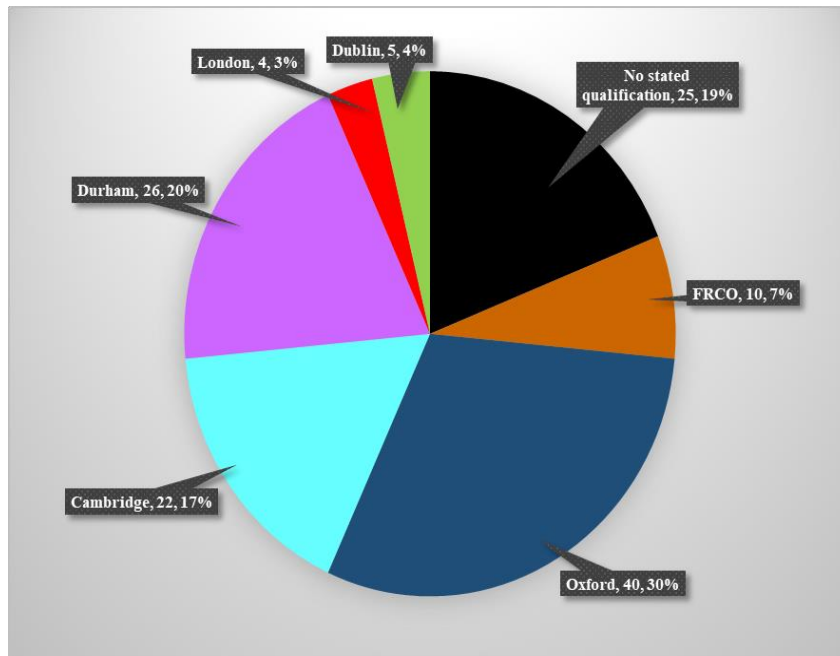
Source: Batsford & Fry, *The Cathedrals of England*, pp. 39-200 and 203-14.

²⁹¹ Kenneth Long, *The Music of the English Church*, (Hodder & Stoughton, 1971), p. 386.

²⁹² F. A. Jackson, *Blessed City, The Life and work of Edward C. Bairstow*, (William Sessions, York, 1996), p. 87.

Posts at the older cathedrals were the most coveted. Here were found the ancient choral foundations with paid lay clerks and attached schools to provide education for the boy choristers. During the period under study none of the nineteenth or twentieth century cathedrals had this sort of provision. But how far were the Oxbridge clerical authorities at either type of cathedral prepared to appoint Durham graduates in preference to holders of other university degrees, notably those of Oxbridge? Was a Durham degree sufficiently prestigious? Chart 8.3 goes some way towards answering that question.

Chart 8.3. Cathedral Organists 1885-1945, by university degree or other qualification.



Source: Computer database.

Between 1885 and 1945 some 132 organists occupied an English cathedral organ loft. The chart gives their academic background, each organist being counted only once, irrespective of how many posts he held during the period in question. It also records the qualification he held upon receiving his first cathedral appointment. For the graduates, this was usually the Bachelor of Music degree.

As we can see these men were mostly graduates of Oxford (40), Cambridge (22) and Durham (26) though not exclusively. London (4) and Dublin (5) graduates also feature.

Perhaps the greatest surprise is the number recorded with no formal qualification (25), or just the FRCO (10). The unqualified organists tended to be employed in the earlier part of the nineteenth century. Later in the century cathedral chapters were more inclined to appoint degree holders. As Shaw observes, ‘from the later nineteenth century such degrees became one of the recognised avenues to a cathedral organ-stool’.²⁹³

At first glance the chart seems to suggest Durham graduates outnumber Cambridge but are fewer than Oxford. This is slightly misleading because as stated above the chart records the degree held upon appointment. Almost all the Oxbridge organists appointed were holders of the Bachelor of Music degree.²⁹⁴ Only 14 Durham bachelors secured first posts, and a further 12 held the Doctorate on appointment. Tables 8.2 and 8.3 give a full breakdown of who these men were and where they served.

Table 8.2. Durham graduate English cathedral organists (Old Foundation).

BMus	DMus	NAME	CATHEDRAL	DATES	PREVIOUS	DATES
1894	1900	Bairstow, Edward Cuthbert	York	1913-46	Leeds Parish Church	1908-13
1896	1905	Alcock, Walter Galpin	Salisbury	1916-47	Ass. Westminster Abbey	1889-1916
1905	1916	Francis, Charles Cooper	Peterborough	1944-46	Ass. Peterborough	1905-10
1908	1914	Bullock, Ernest James	Exeter	1919-27	Ass. Manchester	1912-15
			West. Abbey	1928-41		
1913	1917*	Willcock, Alfred William	Exeter	1933-52	Derby Cathedral	1930-33
1915	1923	Slater, Gordon Archbold	Lincoln	1931-66	Leicester Cathedral	1927-30
1920		Sumsion, Herbert Whitton	Gloucester	1928-67	Ass. Gloucester	1922-26
1929	1933	Middleton, James Roland	Chester	1949-63	Chelmsford Cathedral	1944-49
1934	1940	Cook, Alfred Melville	Hereford	1956-66	Leeds Parish Church	1937-56
1937	1957	Jackson, Francis Alan	York	1946-83	Ass. York	1945-46
1938		Surplice, Reginald Alwyn	Winchester	1949-71	Ass. Windsor	1932-45
1940	1946	Campbell Sydney Schofield	Ely	1949-53	Wolverhampton P.C.	1943-47
* Manchester			Canterbury	1956-61		
			Windsor	1956-61		

Source: Computer database.

²⁹³ Watkins Shaw, *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c1538*, (OUP, 1991), preface p. viii.

²⁹⁴ Two were Arts degree holders, and 13 later took a doctorate.

DURHAM BMUS CATHEDRAL ORGANISTS (OLD FOUNDATION)



HERBERT SUMSION
Gloucester



ALWYN SURPLICE
Winchester



FRANCIS JACKSON
York

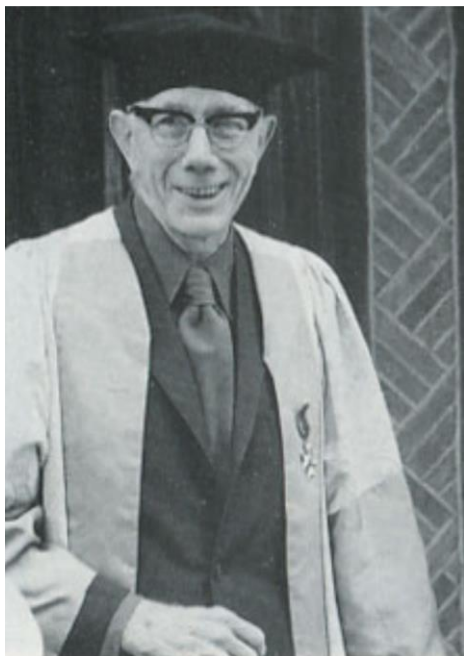
DURHAM DMUS CATHEDRAL ORGANISTS (OLD FOUNDATION)



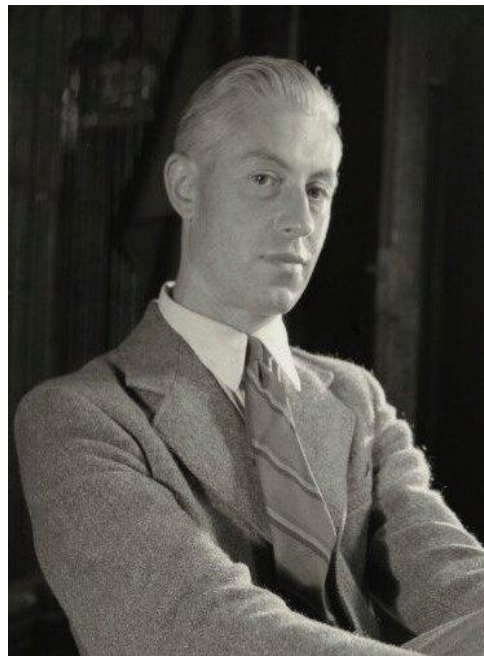
WALTER ALCOCK
Salisbury



GORDON SLATER
Lincoln



SIDNEY CAMPBELL
Ely, Canterbury, Windsor



MELVILLE COOK
Hereford

Table 8.2 reveals Durham graduates secured appointment in fourteen major cathedrals, though Doctors were more successful here than Bachelors. Only Gloucester (Herbert Sumsion), Winchester (Alwyn Surplice) and York (Francis Jackson) appointed a Durham Bachelor. Exeter appointed Alfred Willcock, but by then he had graduated MusD at Manchester. The position was somewhat different in the newer foundations where 11 Durham bachelors secured appointments.

Table 8.3. Durham graduate English cathedral organists (New Foundation).

BMus	DMus	NAME	CATHEDRAL	DATES	PREVIOUS	DATES
1892		Hanforth, Thomas William	Sheffield	1892-1937	St Martin, York	1888-92
1893		Ellis, William	Newcastle	1918-36	Ass. Durham	1903-18
1895		Hardy, Joseph Naylor	Wakefield	1886-1930	West Parade Chapel Wakefield	1879-86
1900	1909	Brearley, Herman	Blackburn	1916-39	All Saints', Hastings	1909-16
1902	1910	Claypole, Arthur Griffin	Derby	1921-29	Ass Peterborough	1902-03
1904		Brennan, Charles John	Belfast	1904-1964	Unknown	Unknown
1907		Hallam, Edwin Percy	Bury St Edmunds	1937-57	Bury St Edmunds PC	1909-37
1909	1915	Tysoe, Albert Charles	St Albans	1922-47	Leeds Parish Church	1920-37
1913		Willcock, Alfred William	Derby	1930-33	St Chrysostom, Manchester	1916-30
1915	1923	Slater, Gordon Archbold	Leicester	1927-31	St Botolph, Boston	1919-27
1924	1933	Baker, Reginald Tustin	Sheffield	1937-66	Ass. Gloucester	1922-26
1925		Osmund, Cuthbert Edward	St Albans	1930-37	Ass. Salisbury	1917-27
1927		Gray, George Charles	Leicester	1931-69	St Mary-le-Tower, Ipswich	1926-30
1929	1933	Grant, Willis	Birmingham	1936-58	Ass. Lincoln	1931-36
1929	1933	Middleton, James Roland	Chelmsford	1944-49	Ass. Chester	1934-44
1932		Duerdon, Thomas Lucas	Blackburn	1939-64	St John, Blackburn	1919-39
1932		Gracie, George Handel	Derby	1933-58	St Peter, Brockley	1918-33
1938		Surplice, Reginald Alwyn	Bristol	1945-49	Ass. Windsor	1932-45
1940	1946	Campbell Sydney Schofield	Southwark	1953-56	Ely Cathedral	1949-53

Source: Computer database.

The charts above clearly show Durham graduates were breaking into the cathedral world at all levels, far more so than say Dublin or London graduates, but it remains true that most English cathedrals preferred to appoint Oxbridge graduates unless the Durham applicant held the DMus. Indeed, if the doctors are added to the equation Durham graduates slightly overtake Cambridge. In 1928 Ernest Bullock's doctorate managed to secure him the organists' prize possession of Westminster Abbey, Bairstow having

DURHAM BMUS CATHEDRAL ORGANISTS (NEW FOUNDATION)



WILLIAM ELLIS
Newcastle



ALFRED WILLIAM WILCOCK
Derby



GEORGE CHARLES GRAY
Leicester



THOMAS LUCAS DUERDON
Blackburn

turned it down, famously remarking he would rather reign in hell than serve in heaven!²⁹⁵ Later Sydney Campbell's DMus would breach the walls of Windsor Castle.

iii) Other Cathedral Organists.

In addition to the English Cathedrals Durham graduates would also serve the Welsh cathedrals, indeed the first Durham BMus to gain a cathedral post was George Beale (1891) organist at Llandaff 1895-1930. Robert Dickinson (1945) served St Asaph 1956-62 followed by Roland Middleton (1929 & 33) organist there 1963-70 after retiring from Chester. There was one appointment in Scotland and two in Northern Ireland. Harry Croft Jackson (1939) served at St Magnus, Orkney 1939-1952, Charles Brennan (1904) at Belfast Cathedral 1904-66, and Sydney Weale (1907) at Londonderry Cathedral, 1911-14. There were seven overseas cathedral appointments. Martin Doorley (1891), in Barbados, William Orchard (1893), Perth and Hobart, William Montgomery (1897), at Halifax Nova Scotia, Richard Ingles (1906), at Johannesburg, Ronald Hurry (1909), at Shanghai, Frederick Rimmer (1939), at Malta, and the ubiquitous Henry Bancroft (1937), at Vancouver, 1946-48, Sydney, 1948-53, Nassau, Bahamas, 1923-58 and Edmonton, Canada, 1958-68.

Finally, the English Roman Catholic Cathedrals. These were all nineteenth century foundations constructed following the Catholic Emancipation Act of 1829 and the re-establishment of the English hierarchy in 1850. There were thirteen in number. Nicholas Hodgson Brown (1895) served St Mary's Cathedral, Newcastle, William Jonathan Wood (1896), St John's Cathedral, Portsmouth, and Alban Chambers (1925), St Anne's Cathedral Leeds.

iv) Assistant Cathedral Organists.

This was a far less defined post in the late nineteenth and early twentieth centuries than it is today. Often the cathedral organist's pupil occupied the role, famously at Peterborough where between 1911-14 Haydn Keeton was assisted by Malcolm Sargent. In all, some 26 men acted as assistants in this way before graduating Durham.²⁹⁶

²⁹⁵ Jackson, p. 141.

²⁹⁶ Computer database.

However, several graduates became cathedral assistants after graduation, notably William Ellis at Durham, Arthur Claypole at Peterborough, Charles Francis at Peterborough, Ernest Bullock at Manchester, Herbert Sumsion at Gloucester, Willis Grant at Lincoln, and Francis Jackson at York. All of these men later became cathedral organists (see Tables 8.2 and 8.3). Three other graduates became assistants and remained such never aspiring to a cathedral post themselves. They were, Thomas Miles (1928) at Southwark, William Minay (1937) at Manchester and John Foster (1941) first at Windsor Castle and later at Salisbury.²⁹⁷

Not every Durham graduate could obtain a cathedral or cathedral assistant appointment and consequently most served the parish churches. Indeed, as Tables 8.2 and 8.3 above show, most of those who did become cathedral organists had previously served at a Parish church. To these organists we next turn.

iii) Parish Church and Chapel organists.

Of the 447 organists discovered, the biographies reveal only 368 (82%) held church or chapel appointments. This is very likely an underestimate. Although there was vast fluidity, organists serving various denominations,²⁹⁸ a great majority 279 (62%) held Anglican appointments. A further 138 (31%) held a chapel post at some point, 27 of these being in the Church of Scotland. Only a handful, some 7 in number, are listed as serving only the Roman Catholic church.

The pay, responsibilities, and kudos of most of these posts in the first half of the 20th century was far greater than in the second half, and certainly now. It is very likely an organist with a good church post coupled with private pupils could enjoy a reasonable standard of living. The best and most sought-after posts were at the great medieval parish churches, and the newer Victorian town churches that had sprung up in the

²⁹⁷ Computer database.

²⁹⁸ Cecilia Anne Burleigh (1903) held Anglican, Roman Catholic, and Free-church posts. A true ecumenist.

Industrial Revolution. Both types of church often boasted large professional choirs made up of boys and men.

Table 8.4 has been drawn up to show how successful Durham graduates were in securing posts in these churches. The list is representative of all areas of the country and contains both the medieval and Victorian foundations. Except for Bairstow and Tysoe, all these organists held the BMus degree at the time of their appointment.

Table 8.4. Organists of Greater Churches & Chapels.

BMus	NAME	CHURCH	DATES
1892	Hare, Haydn William	Great Yarmouth Minster	1895-1944
1895	Bairstow, Edward Cuthbert	Leeds Parish Church	1908-13
1899	Keene, Frederick Andrew	Sandringham Church	1908-13*
1900	Sanderson, Wilfrid Ernest	Doncaster Parish Church	1904-23*
1905	Guthrie, Ellis Parker	St James, Great Grimsby+	1905-??*
1906	Mote, Arthur Rudolph	Sherborne Abbey	1907-14
1907	Weale, Sydney Harry Franz	Bridlington Priory	1914-20
1909	Staton, John	Chesterfield Parish Church	1910-38
1909	Tysoe, Albert Charles	Leeds Parish Church	1920-37
1911	Candlyn, Thomas Frederick	St Thomas, 5 th Ave., New York+	1943-54
1911	Pollard, Shackleton	Halifax Parish Church	1941-63
1912	Bowman, Emma	Barony Church, Glasgow	1922-32
1915	Slater, Gordon Archbold	St Botolph, Boston Stump	1919-27
1924	Bone, Frederick Joseph	Sandringham Church	1919-57*
1924	Wilson, James William	Bridlington Priory	
1927	Cooper, Reginald	Hexham Abbey	1953-60
1929	Brough, John Stuart	Holy Trinity, Stratford-on-Avon	1933-49
1930	Worley, Clarence George	Dorchester Abbey	1923-28
1931	Franklin, Owen le Patourel	Doncaster Parish Church	1946-57
1934	Cook, Arthur Melville	Leeds Parish Church	1937-56
1935	Fairclough, Eric John	Bridlington Priory	1947-50
1940	Johnson, Peter Fyfe	Holy Trinity, Coventry	1975-79
1941	Hudson, Frederick	Hexham Abbey	1948-49
	*Email from church providing dates + Residential Choir Schools		

Source: Compute database.

Often a post in a great church was a stepping-stone to a cathedral post. This was certainly the case with Edward Bairstow, Albert Tysoe and Melville Cook, all organists at Leeds Parish Church before going on to York, St Albans, and Hereford respectively. Likewise, Gordon Slater who moved from Boston Stump to Leicester and finally

Lincoln Cathedral. Occasionally though it worked the other way, a cathedral providing a parish church organist. This was the case with Owen Franklin who had been Bairstow's assistant at York before moving to Doncaster.

Parish church music had undergone transformation in the second half of the 19th century. The Oxford Movement had revived interest in seemly services, and following Revd Walter Hook's example at Leeds in 1840, many churches had introduced robed choirs and cathedral style music. As Long recounts, 'the general picture throughout the country was of a growing understanding of the value of music in worship, and an enormous increase in the number of choirs and organs'.²⁹⁹

Nowhere was this more evident than in Civic town churches where cathedral style music also flourished. Bairstow describes Wigan in 1909, 'services were sung to the canticles on alternate Sundays, Te Deum and Benedictus one Sunday, and the Magnificat and Nunc Dimittis the next. There was an anthem at Evensong every Sunday and a Choral Eucharist once a month and on festivals'.³⁰⁰ The vast majority of our Durham organists served similar Civic churches, in many cases combining the post with an appointment at the town grammar school or some other local secondary or elementary school.³⁰¹

iv) London organists.

London was a city with many prestigious organ posts. Although the names of their occupants are not so well-known as those of Paris, these musicians were equally prominent in the musical life of the city and in teaching roles within its music colleges. The biographies reveal that some 68 Durham graduates held organ posts in what we would now call London and Greater London. What concerns us in this section is how many of these famous London churches and chapels were prepared to appoint a Durham graduate. Table 8.5 goes some way towards answering that question. All the listed organists, except for Cuthbert Harris, gained the appointment on the strength of their

²⁹⁹ Long, p. 331.

³⁰⁰ Jackson, p. 37.

³⁰¹ Dealt with in the next chapter.

bachelor's degree. The organists in italics are those who also taught in one of the city's music conservatoires and who will be dealt with more fully in the next chapter.

Table 8.5. Organists of Central London Churches and Chapels.

BMus	DMus	NAME	CHURCH	DATES
1891	1897	Robinson, Hamilton Ernest	St Stephen's, Kensington	Unknown*
1894	1899	<i>Harris, Cuthbert</i>	St Leonard's, Streatham	1903-1919*
1895	1900	<i>Horner, Egbert Foster</i>	St John's, Westminster	1890-1919
1895	1903	Richards, Henry William	Christ Church, Lancaster Gate	1886-1922
1896	1905	<i>Alcock, Walter Galpin</i>	Holy Trinity, Sloane Square	1895-1902
1901		Crawford, Thomas James	St Michael's, Chester Square	1902-22
1906		Balfour, Henry Lucas	Holy Trinity, Sloane Square	1902-42
1908		<i>Ireland, John Nicholson</i>	St Luke's, Chelsea	1904-26
1911		Howe, Albert Percy	St Augustine's Kilburn	1919-31
1912		Derry, Henry Bromley	HM Chapel of the Savoy	1913-57*
1912		Chanter, Richard John	Buckingham Palace	Unknown
1922		Brockless, George Frederick	Westminster Central Hall	1944-57
1923		Durrant, Thomas Frederick	St Augustine's Kilburn	1937-47
1930	1933	Pritchard, Arthur John	Christ Church, Lancaster Gate	1932-46
1934		Eldridge, Guy Henry	St Luke's, Chelsea	1926-41*
1945		Clarke, Arthur William	St John-the-Divine, Kensington	1946-49
		*Email from church confirming dates		

Source: Computer database.

The most notable London organist was Ernest Bullock (1909) at Westminster Abbey 1928-41 (see above and Chapter 9). Additionally in royal service were Henry Bromley Derry at the Savoy and Richard Chanter at Buckingham Palace.³⁰² Of the London church organists perhaps John Ireland is the most famous. He was Alcock's assistant at Sloane Square, a job he had wanted himself, but he spent 26 years instead at its sister church St Luke's, Chelsea.³⁰³

³⁰² Unfortunately, Buckingham Palace has failed to respond with dates of his service.

³⁰³ Stephen H. Smith, *Albion's Glory. A Celebration of Twentieth Century English Composers*, (T. J. Books, Padstow, 2022), p. 402.

From the above information and examples, it is clear the Durham degrees were sufficiently prestigious in opening opportunities at all levels within the organists' world, particularly in securing the most coveted posts at cathedrals and major churches. What is also equally telling are the early dates of many of these appointments at a time when the Durham degrees were relatively new compared with those of Oxbridge, Dublin, and London. In the next chapter we will examine how far similar opportunities for Durham graduates were forthcoming at all levels in the world of academia.

Chapter 9. Graduates: School teachers, lecturers, and professors.

University faculties have always evaluated success rates by pointing out the career opportunities their degrees have opened to their graduates. In the 1920s and 1930s Durham did the same. During those years *DUC* published cumulative lists of Durham music graduates, showing what positions they had risen to as a proof of the prestige and success of the degrees. As Whiting writing in the early 1930s observes, ‘the current *Calendar* shows that among them are professors and lecturers in Music at half a dozen universities and organists at a dozen cathedrals.’³⁰⁴ *DUC* largely listed cathedral organists, professors, lecturers, and teachers. With considerably more data to hand and having dealt with the organists in the previous chapter, we will now do likewise with the latter categories, since 242 (45%) of the graduates held a teaching post at some point in their careers.

In doing this it is not the intention to focus on every graduate, rather those who gained the most prestigious posts. It will be important to prove, as far as possible, how far possession of a Durham BMus or DMus helped secure the appointment. Dates of graduation and appointment are therefore vital. In many ways the information presented below concentrates less on individual musicians and more on the prestigious institutions prepared to employ them. It is also important to remember all references to appointments secured is limited to the amount of biographical material available.

The chapter falls into two sections. Firstly, it looks at appointments in secondary education in the public and grammar schools before moving on to concentrate on music colleges and universities in a final tertiary education section. Inevitably career mobility means certain appointments overlap. For example, several cathedral organists simultaneously taught in grammar schools and occasionally graduates in secondary education moved to tertiary education. Where notable overlap occurs, it is mentioned in the text.

³⁰⁴ Charles Edwards Whiting, *Durham University 1823-1932*, (The Sheldon Press, 1932), p. 152.

i) Secondary Education: The Public Schools.

Public school influence on English social life cannot be underestimated, and public-school boys continued to dominate every profession throughout the period of this study. Many have been the attempts to classify these ancient institutions into prestigious rank order. The 1861 Clarendon Commission called to reform them, recognised only nine schools as actual public schools. These were, Charterhouse, Eton, Harrow, Merchant Taylors, Rugby, St Paul's, Shrewsbury, Westminster, and Winchester.³⁰⁵

Following Clarendon, those schools underwent massive reform, and by the end of the century many newer foundations had grown up. In 1869 Edward Thring, Headmaster of Uppingham, formed the Headmasters' Conference. This was an association of like-minded and mutually recognised schools, membership of which ultimately became the main hallmark that defined a school as being a public school. The staffrooms of these institutions were dominated by Oxbridge graduates, mostly public-school products themselves.

The curriculum of these schools remained heavily classical, but music was provided for and invariable they employed more than one music teacher. In addition to class teaching, full chapel services were required each Sunday and most public schools also held shorter weekday morning services. Not surprisingly they tended to appoint organists. Other duties involved organising concerts and particularly recruiting and drawing up rotas for visiting instrumental teachers who came from outside to these essentially closed boarding communities.

How successfully did Durham music graduates break into this highly elitist world? Table 9.1 below shows all the known graduates who served in what may be defined as major Public Schools. It is a good cross section of these institutions and in most cases the men and women appointed were not themselves products of the public school system.

³⁰⁵ Jonathan Gathorne-Hardy, *The Public School Phenomenon*, (Hodder & Stoughton, 1977), p. 97.

Table 9.1. Teachers at Major Public Schools.

BMus	NAME	SCHOOL	DATES	STATUS
1893	Orchard, William	St Paul's School	No dates*	No status*
1897	Godfrey, Percy	King's School, Canterbury	1898-1924*	Organist*
1897	Jones, Charles Lewis	Stonyhurst College	1916-1919	Master
1897	Thorne, Berthold George	Sherborne School	1897-1904*	Master*
1900	Mixer Annie Louise	Benenden School	1923-41*	DOM*
1919	Lang, Craig Sellar (Dr)+	Clifton College	1921-29	Master
		Christ's Hospital, Horsham	1929-45	DOM
1920	Sumsion, Herbert Whitton	Cheltenham Ladies' College	1935-68	DOM
1925	Chambers, Henry Alban	Stonyhurst College	1944-54	DOM
1926	Bunney, Allen Walter	Tonbridge School	1941-67*	DOM*
1930	Sealey, Ernest John Russell	Winchester College	1930-63	Master*
1937	Minay, William Oswald	Fettes College	1945-??*	Master*
1939	Loughran, George Frederick	Cheltenham College	1945-??*	DOM*
1941	Foster, John Charles Stirling	Harrow School	1946-47	Master
*Email from school providing dates/status. + public school educated.				

Source: Database and biographies.

John Foster and Ernest Sealey made it to Harrow and Winchester, both schools in the original Clarendon grouping. According to his biography, so too did William Orchard (St Paul's), though the school has no record of his service. Other Durham men above also served at Cheltenham, Clifton, Fettes, Sherborne, Stonyhurst, and Tonbridge, all of which appeared in the first Public Schools Yearbook in 1889. By that year, these schools were also represented on the Headmasters' Conference. So too were King's Canterbury and Christ's Hospital, also on the table above, though absent from the 1889 Yearbook. In all cases, save Craig Lang, these appointments were made on the strength of the BMus not the doctorate.

Table 9.2 shows Durham graduates who served in the minor Public Schools. It is based on the research of J. R. de S. Honey who lists 64 schools which by 1904 can doubtless be regarded as minor public schools, with 40 others possible, and a further 60 of doubtful standing.³⁰⁶ His criterion for this listing is sporting interaction between schools in addition to Headmasters' Conference membership.

³⁰⁶ J. R. de S. Honey, *Tom Brown's Universe*, (Millington Books, 1977), pp. 264-70.

Table 9.2. Teachers at Minor Public Schools.

BMus	NAME	SCHOOL	DATES	STATUS
1895	Wood, Arthur Rawlinson	Denstone College	1900-28*	DOM*
1897	Thorne, Berthold George	Trent College	1904-07*	DOM
1899	Hodgson, Wilfrid Ernest	Dean Close School	1919-20	Master
1902	Claypole, Arthur Guthrie	Kent College	1903-12	Master
1905	Ievens, Winifred Mary	Heathfield School, Ascot	1903-04	Mistress
1906	Chubb, Edith Annie	St Ann's, Abbotts Bromley	1907-11	Mistress
1909	Hurry, Ronald	Dover College	Unknown*	DOM
1911	Dawson, Charles Clifford	St Lawrence's, Ramsgate	1908-12	Master
1912	Brookes, Ernest Paulton	Giggleswick School	1910-15	Master
1912	Wolstenholm, Maurice Lawton	King Edward VI, Birmingham	1919-31*	DOM
1921	Johnson, Norman Frederick	Ellesmere College	Unknown*	DOM
1927	Banyon, Arthur John	Caterham School	1920-52	DOM
1930	Fletcher, Clifford	Strathallen School	1931-34	Master
1930	Pritchard, Arthur John	King's School, Gloucester	1927-31	Master
1930	Worley, Clarence George	Kimbolton School	Unknown*	DOM
1932	Costain, George	Leighton Park, Reading	1928-32	Master
		Bootham School, York	1932-36	Master
		Bolton School	1943-44	Master
1933	Veal, George	Bedford Modern School	1949-51	DOM
1933	Williams, Donald Cecil	Churchers College, Petersfield	1947-??*	Master
1937	Minay, William Oswald	King's School, Gloucester	1924-45	Master
1937	Temple, Arthur Eustace	Taunton School	1932-61*	DOM*
1939	Hankin, George	Sevenoaks School	1937-48	Master
1940	Turner, Thomas	Hymers College, Hull	1936-46	DOM
1941	Forster, John Charles	Reeds School, Cobham	1947-58	Master
	*Email from school providing dates/status. + public school educated.			

Source: Database and biographies.

Looking at the schools on the Table only Dover College and St Lawrence, Ramsgate appear on Honey's definite list, with Denstone and King's Birmingham as possibles. Dean Close, Ellesmere, Hymers, Taunton and Trent are on the doubtful list.

All these minor public-school appointments were made on the strength of the BMus degree and the dates of appointment are notable. As with the major public schools, Headmasters of minor public schools were prepared to appoint Durham graduates even in the early days when the degree they held was relatively new.

ii) Secondary Education: The Grammar Schools.

The biographies reveal 53 graduates taught in a grammar school at some point in their career. These were the most important schools outside the independent sector. ‘The educational institution which remained the fullest of vigorous life throughout the period between the wars was, without any doubt, the maintained secondary school - the grammar school’.³⁰⁷ The earliest of these foundations were attached to cathedrals and monasteries and taught mainly Latin and Maths to boys up until the age of 14. Thereafter boys usually continued their studies in one of the universities, law schools or church. The reformation saw most of these early grammar schools re-founded, notably by Edward VI, Mary I, Elizabeth I and James VI. In the following years nobles and gentry also founded grammar schools as did Guilds and Town Corporations. Most of these schools were augmented by the 1869 *Endowed Schools Act* which aimed to provide a grammar school in every large town. The girls’ school equivalent was usually named a High School.

The Grammar School curriculum was still heavily weighted towards the classics, but by the beginning of the 20th century English, Maths, Modern Languages and Science were also widely taught to counter-balance Latin. Whilst music was provided for, the grammar schools were day schools and as such offered far less scope for musical activity than the boarding public schools.³⁰⁸ Unlike the latter they rarely appointed more than one music teacher.

Table 9.3 lists a selection of the 53 Durham grammar schoolteachers mentioned above, all of whom were appointed on the strength of their bachelor’s degree. It represents a good cross-section of major grammar schools across every part of the country. Many of these teachers were organists by training and often combined their school appointment with a post at the principal town church. Those graduate organists who did this appear in italics on the Table 9.3 below. The names of several of the men are quite notable.

³⁰⁷ H. C. Dent, *1870-1970 Century of Growth in English Education*, (Longman, 1970), p. 93.

³⁰⁸ Noel Long, *Music in English Education: Grammar School, University and Conservatoire*, (Faber & Faber, 1959), pp. 82-3.

Table 9.3. Teachers in large town grammar schools.

BMus	NAME	SCHOOL	DATES	STATUS
1892	<i>Gregory, James Lively</i>	Christ's Hospital, Hertford	1900-10	M Master
1893	<i>Sykes, Frederick William</i>	Drax GS	1898-1926	M Master
1894	<i>Griffith, William</i>	Kilmarnock Academy	1906-12	M Master
1898	<i>Smallwood, Frederick William</i>	Newcastle Royal GS	1907-26*	M Master*
1900	<i>Brearley, Herman</i>	Queen Elizabeth 's Blackburn	1918-38	DOM
1901	<i>Darby, George Ernest</i>	Wolverhampton GS	1904-37*	M Master*
1903	<i>Mahon, Herbert</i>	Newport GS	1911-14	M Master
1906	<i>Balfour, Henry Lucas</i>	Whitgift GS, Croydon	1908-33*	M Master*
1906	<i>Brown, Edward</i>	King's School, Grantham	1914-36	M Master
1907	<i>Chapple, Frank Arthur</i>	King's School, Pontefract	1908-29	M Master
1907	<i>Hallam, Edwin Percy</i>	King Edward's, St Edmundsbury	1918-55*	M Master*
1910	<i>Soar, Joseph</i>	Barnsley GS	1904-15	M Master
1912	<i>Wolstenholm, Maurice Lawton</i>	King Edward VI, Birmingham	1919-31*	DOM*
1921	<i>Palmer, Charles Robert</i>	Oxford Boys' High School	1934-42	DOM
1922	<i>Marshall, Clifford</i>	Merchant Taylors', Crosby	1935-36	M Master
1923	<i>Moore, John Edward</i>	Whitehaven GS	1930-50*	M Master*
1926	<i>Wright, Denis Sidney</i>	Harpenden GS	1930-31	Organist
1928	<i>Howie, John</i>	Aidrie Academy	1931-41	M Master
1930	<i>Forrester, Leon Carl</i>	Hanley Girls' High School	1930-42	M Master
1931	<i>Franklin, Owen le Patourel</i>	Bar Convent GS, York	1929-46	M Master
1931	<i>Hart, Walter Cunliffe</i>	John Ruskin GS, Croydon	1946-47	M Master
1932	<i>Duerdon, Thomas</i>	Queen Elizabeth's, Blackburn	1938-64	DOM
1932	<i>Gracie, George Handel</i>	Derby School	1938-44	DOM
1936	<i>Ramsey, Cyril Ernest</i>	Scunthorpe GS	1927-41	M Master
		Goole GS	1941-69	M Master
1937	<i>Walsh, Leslie Arran</i>	Bradford GS	1947-55	M Master
1937	<i>Coley, Frederick Benjamin</i>	Portsmouth GS	1945-47	M Master
1940	<i>Hird, David</i>	Ermysted's GS, Skipton	1948-??*	DOM
1940	<i>Saunders, Henry George</i>	Trinity GS, Wood Green, London	1935-46	DOM
1944	<i>Behenna, William Dundonald</i>	Penzance GS	1944-56	M Master
1944	<i>Smith, Winifred Mary</i>	Royds Hall High School	1944-48	M Mistress
1945	<i>Stubington, William Henry</i>	King Edward VI, Handsworth	1935-44	DOM
	*Email from school providing dates/status.			

Source: Database and biographies.

Herman Brearley and Thomas Duerdon at Queen Elizabeth's Blackburn were also successive organists of Blackburn Cathedral and Percy Hallam likewise served as organist at St Edmundsbury Cathedral. George Gracie was organist of Derby Cathedral and Owen Franklin served as Bairstow's assistant at York. Joseph Soar later became organist of St David's Cathedral, Pembrokeshire. Two other notable musicians, Samuel

Balmforth Wood, and Caleb Jarvis, both fail to make it to the list because their respective grammar schools - Morecambe and Ormskirk - have no record of them. Wood was well-known in brass band circles as a prolific composer and long-time conductor of Brighthouse and Rastrick band, whilst Jarvis was organist of St George's Hall, Liverpool, and a renowned concert performer.

The grammar schools listed above are amongst the finest in the country, especially those in the cities and large towns. They also represent a wide cross-section of localities up and down England, Scotland, and Wales. The authorities of these schools seemed happy enough to appoint Durham graduates as their music teachers, and as with the public schools no grammar school door seems to have been shut to them.

ii) Tertiary Education: The Colleges of Music.

Having dealt with schoolteachers, it is time now to look at the opportunities that lay ahead for Durham graduates in tertiary education. Once again in doing so we are limited to the biographical details that exist. These reveal 20 graduates found their way into universities and 36 into the larger music colleges. Since the latter are in the majority, they will be dealt with first.

The Royal College of Music. The RCM, whilst second in age to the RAM, was the biggest of the English music conservatoires. Although only 5 Durham graduates appear to have taught there, their names include 2 internationally acclaimed composers and one internationally renowned conductor. Perhaps not surprisingly most of them were DMus upon appointment.

BMus	DMus	NAME	DATES
1891	1903	Wetton, Henry Davan	1910-27*
1896	1905	Alcock, Walte Galpin	1893-1916
1908		Ireland, John Nicholson	1922-c44*
1914	1919	Sargent, Harold Malcolm	1923-c44*
1941	1948	Gipps, Ruth	1967-77
*Email from college confirming dates.			

John Nicholson Ireland took the BMus aged 21 under Stanford at the RCM. Principally a pianist, he was also a FRCO. As a composer he produced a fair amount of orchestral

music, including a very fine piano concerto, but was happier with piano music, chamber music and songs, writing almost 100 of the latter both individually and in cycles. The 2 Violin Sonatas represent the best of his chamber music though there are 2 early String Quartets, a Sextet for clarinet horn and string quartet and 3 Piano Trios.³⁰⁹ His small output of church music is still sung, notably the anthem *Greater Love*. Ireland held the Durham BMus when first appointed to the RCM.³¹⁰ He was professor of composition there.

Malcolm Sargent took BMus in 1908 and became Durham's youngest DMus in 1914 (aged 24) and that was the degree he held upon his appointment at the RCM. He became professor of Composition there, although he is best known as an orchestral and choral conductor. He conducted various orchestras including the Liverpool Philharmonic, London Philharmonic, Royal Philharmonic and BBC Symphony Orchestra. He was also chorus-master of the Huddersfield and Royal Choral Societies though he is famously known for conducting the Last Night of the Proms.³¹¹

Ruth Gipps entered the RCM at 16 studying piano and oboe. She received tuition in composition with Gordon Jacob and Ralph Vaughan Williams and took her BMus in 1944 and DMus in 1948. Gipps's orchestral output includes five symphonies along with concertos for piano, violin, horn, clarinet, and oboe. Her chamber works include a string quintet and sonatas for violin, oboe, clarinet, and trombone. She also wrote for piano and produced a limited amount of choral music, including a Communion Service and a set of Evening Canticles.³¹²

Henry Davan Wetton took BMus in 1891 and DMus in 1903. He was professor of Composition at the RCM and assistant organist of Westminster Abbey. Walter Alcock became BMus in 1896 and DMus in 1901. He was professor of Organ at the RCM,

³⁰⁹ Stephen H. Smith, *Albion's Glory: A Celebration of a Century of English Composers*, (T. J. Books, Padstow, 2022), pp. 409-12.

³¹⁰ He was awarded DMus *honoris causa* in 1934.

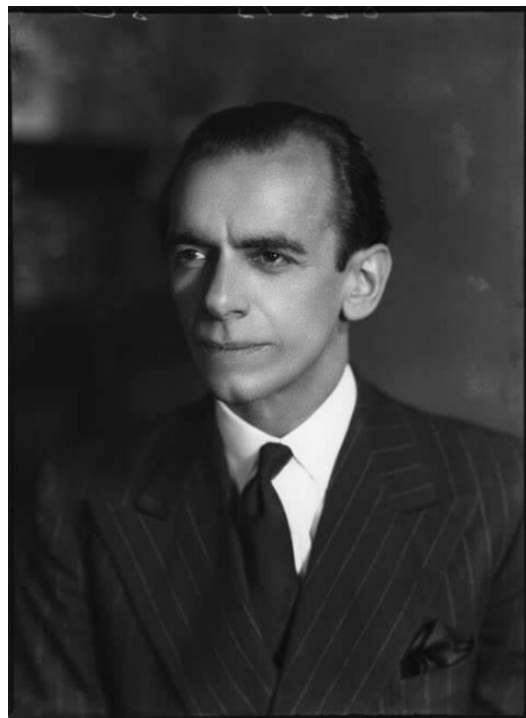
³¹¹ *Baker's Biographical Dictionary of Musicians*, 5th Edition, (Schirmer, 1958), p. 1416.

³¹² Smith, pp. 356-57.

ROYAL COLLEGE OF MUSIC



JOHN NICHOLSON IRELAND
1922-c1944



MALCOLM SARGENT
1923-c1944



RUTH GIPPS
1967-77

organist at HM Chapel Royal and later at Salisbury Cathedral. Although he composed organ and church music, he is now best known for his organ primer *The Organ*. Both men secured their posts at the RCM on the strength of the Durham doctorate.

The Royal Academy of Music.

In terms of prestigious appointments, the RAM was the oldest of the English music conservatoires. Only 3 Durham graduates appear to have taught there, two of them being DMus at the time of appointment.

BMus	DMus	NAME	DATES
1895	1903	Richards, Henry William	1924-34
1923		Durrant, Thomas Frederick	1931-unknown*
1930	1937	Pritchard, Arthur John	1947-unknown*
		*Email from college.	

Richards was Warden and professor of Organ and Choir Training at the RAM. Thomas Durrant was professor of Composition a post he held in conjunction with lecturing at London University where he became dean of the Music Faculty 1960-66. Arthur Pritchard was professor of Harmony at RAM and in 1966 succeeded Durrant as dean of London University Music Faculty.

Royal Manchester College of Music.

Within the English provinces only Manchester possessed a college with a royal prefix. The RCM was founded in 1892 by Charles Halle. Courses were offered in singing, piano, wind, organ, and composition. The biographies reveal only 5 Durham graduates to be on the staff there.

BMus	DMus	NAME	DATES
1891	1900*	Carroll, Walter	1893-1920
1900	1910	Brearley, Herman	1918-40
1905		Pierce, Lucy	1912-62
1911		Pollard, Shackleton	1951-63
1937		Minay, William Oswald	1943-44
*Manchester			

Except for Walter Carroll, all the Durham graduates at RMCM held the BMus on appointment. Carroll was professor of Harmony and Composition, a post he combined with lecturing at Manchester University where he later became Dean of Faculty. Lucy Pierce was a concert pianist, joining RMCM first as a lecturer but later became professor of Piano there. Shackleton Pollard was a lecturer in organ studies and organist at Halifax Parish Church, and Walter Minay lectured in harmony before moving to an appointment at Fettes College, Edinburgh.

Trinity College of Music.

BMus	DMus	NAME	DATES
1895	1900	Horner, Egbert Foster	1913-28*
1900		Mixer, Annie	1902-12*
1901		Crawford, Thomas James	1919-22
1905		Goodworth, William George	1905-12*
1929		Dunwell, Wilfred	1935-??*
1941	1948	Gipps, Ruth	1959-66*
		*Email from college confirming dates.	

Egbert Horner held the DMus when appointed at TCL as did Ruth Gipps. All the other Durham graduates were BMus upon appointment. Horner later became professor of Harmony and Counterpoint at TCL and was a Durham examiner 1924-27. Annie Mixer taught in the TCL junior department and Thomas Crawford lectured in harmony and counterpoint before moving in 1955 to a similar post at the Toronto Conservatoire. William Goodworth was professor of Sight-Singing and Ruth Gipps was a lecturer in composition before transferring in 1967 to a similar appointment at the RCM.

Guildhall School of Music.

BMus	DMus	NAME	DATES
1891	1897	Robinson, Hamilton Ernest	Unknown*
1892		Pitcher, Richard James	1905-15
1911		Howe, Percy Albert	Unknown*
1934		Eldridge, Guy Henry	1951-??*
		*Email from college regarding dates.	

Unfortunately, the GSM staff records for the earlier part of the 20th century are lost,³¹³ consequently, no dates are available for the 4 Durham graduates who taught there. Hamilton Robinson's biography says he was professor of Composition at GSM and a lecturer at King's College, London. Richard Pitcher was professor of Singing at GSM as was Percy Howe. Guy Eldridge was appointed to GSM after 5 years at the London College of Music. He was professor of Organ at both colleges. All these men apart from Hamilton Robinson were engaged holding only the BMus degree.

Several other Durham graduates were lecturers at smaller conservatoires: James Bryant (1891), West Ham School of Music; Frederick Bowes (1892), Northern School of Music; John Fitton (1892), Leeds Institute of Music; Frederick Austin (1894), Liverpool College of Music; George Young (1901), Wimbledon Conservatoire of Music; James Duddle (1903), Manchester School of Music; Jeanie Janet Smith (1925) Watford Conservatoire and Henry Stubbington (1944), Birmingham School of Music. They were all Bachelors of Music.

Although the number of graduates in music colleges is modest, their appointments indicate Durham degrees were deemed sufficiently prestigious to secure them, particularly DMus holders who account for nearly half the appointments. It is also notable how many of these graduates held professorships as opposed to being simple lecturers. Three Durham men, however, rose to be actual Directors of major conservatoires, notably Ernest Bullock at the RCM and Kenneth Barritt, at the Royal Scottish Academy of Music (see inset). Henry Bromley Derry also became Director of the London College of Music.

iii) Tertiary Education: The Universities.

Perhaps a start here is to look at which universities existed in the timeframe of this dissertation and how many of them offered music degrees. In brackets after each are foundation dates and the date of the first awarded music degrees. The oldest of the English universities were Oxford (11th century/early 14th century), Cambridge (12th

³¹³ Including Guy Eldridge as late as the 1950s and 60s.

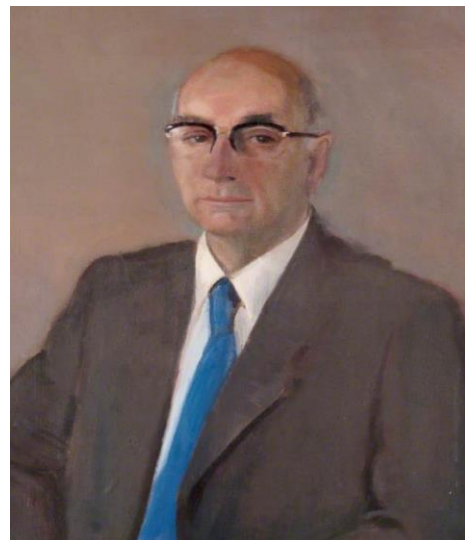
SIR ERNEST BULLOCK
DIRECTOR ROYAL COLLEGE OF MUSIC 1953-60



Born Wigan, 1890	
1892	Pupil of Edward Cuthbert Bairstow
1907	Assistant Organist Leeds Parish Church
1908	Graduated BMus (Dunelm)
1906	Assistant Organist Manchester Cathedral
1912	Organist St Michael's College, Tenbury
1918	Graduated DMus (Dunelm)
1919	Organist of Exeter Cathedral
1928	Organist of Westminster Abbey
1942	Principal Royal Scottish Academy of Music
1942	Professor of Music, Glasgow University
1953	Director of the Royal College of Music
Sir Ernest Bullock died Aylesbury, 1979	

DR ROLAND KENNETH BARRITT
PRINCIPAL ROYAL SCOTTISH ACADEMY OF MUSIC

Born Walgrave, 1914	
1926	Kettering Grammar School
1932	Royal Academy of Music
1928	St Andrew, Bournemouth (Presbyterian)
1937	Graduated BMus (Dunelm)
1944	Graduated DMus (Dunelm)
1946	Coats Baptist Church, Paisley
1946	Lecturer Royal Scottish Academy of Music
1953	Director of Studies Royal Scottish Academy
1969	Principal Royal Scottish Academy of Music
Roland Kenneth Barritt died Glasgow, 1997	



century (1463). Across the Irish Sea stood Trinity College, Dublin (1595/1612). Scotland boasted four ancient universities, St Andrews (1413/unknown), Glasgow (1451/1932), Aberdeen (1495/c1934) and Edinburgh (1582/1893). Wales (1893/1894) had one university with three colleges, Cardiff, Aberystwyth, and Bangor. Newer English universities were founded at Durham (1832/1891), London (1834/1878), Manchester (1880/1891), Birmingham (1900/1905), Liverpool (1903/1946), Leeds (1904/unknown), Sheffield (1905/1932), Bristol (1909/1947) and Reading (1926/unknown).³¹⁴

Table 9.4 shows which of these universities appointed Durham graduates to its teaching staff. Sadly, some dates are missing. The universities proved less cooperative in providing information than the schools and colleges.

Table 9.4. University Lecturers in Music.

BMus	DMus	NAME	UNIVERSITY	DATES
1891	1900*	Carroll, Walter	Manchester	1904-20
1891	1897	Robinson, Hamilton Ernest	London	Unknown
1892		Hodgett, Thomas James	Leeds	Unknown
1913	1917*	Wilcock, Alfred William	Manchester	1918-33
1927		Gray, George Charles	Leicester	1932-58
1929		Brough, John Stuart	Birmingham	1948-49
1929		Grant, Willis	Sheffield	1934-47
1930	1933	Pritchard, Arthur John	London	1966-72
1931	1939	Linstead, George Frederick	Sheffield	1947-63
1933		Simpson, William Kenneth	London	1959-66
1935	1940	Christopher, Cyril Stanley	Birmingham	Unknown
1935	19??*	Horsfall, Ben	Manchester	Unknown
1939		Daniels, Edgar Harry	Wales	Unknown
1941	1950	Hudson, Frederick	King's, Durham	1941-48
1942		Howarth, John	Manchester	Unknown
		* Manchester		

Source: Database and supplement biographies.

³¹⁴ Unknowns are those universities who didn't know the date or failed to respond to the email request.

Notable here are Walter Carroll, who also lectured at the RMCM as did Hamilton Robinson and Arthur Pritchard at the RAM. Thomas Hodgett lectured in the department of Education at Leeds, and this must have been sometime after 1907 when the university was founded. Similarly, Stanley Christopher lectured at Birmingham in the Board of Adult Education. Willis Grant would later go on to be professor of Music at Bristol and Alfred Wilcock became organist of Exeter Cathedral and Head of Music at University College of the South-West (later Exeter University). George Gray was also organist of Leicester cathedral.

In addition to lectureships, several graduates were appointed to professorships at some of these universities. These were the most prestigious academic post ever attained by Durham graduates.

Table 9.5. University Professors of Music.

BMus	DMus	NAME	UNIVERSITY	DATES
1894	1900	Bairstow, Edward Cuthbert	Durham	1929-46
1902	1921	Whittaker, William Gilles	Glasgow	1929-41
1908	1915	Bullock, Ernest James	Glasgow	1941-52
1929	1934	Grant, Willis	Bristol	1958-72
1939		Rimmer, Frederick	Glasgow	1951-66

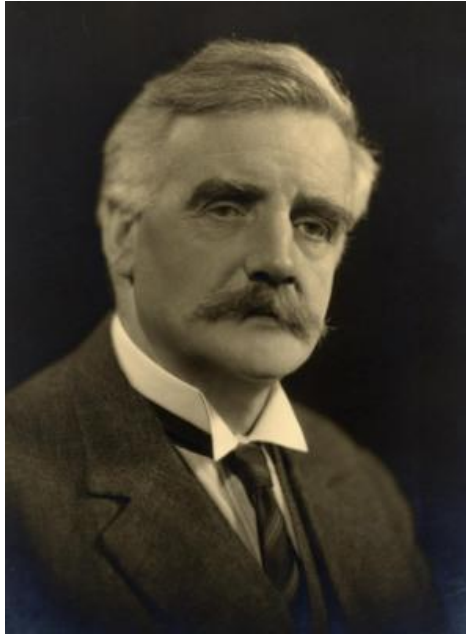
Edward Bairstow has already been mentioned in Chapter 5 for his work as professor of Music at Durham. In addition, he was organist at York Minster (1913-46), and although not a prolific composer, almost all his church music is still sung, and a good part of his organ music still finds its way into modern recital programmes. Placing him in the context of his contemporaries Kenneth Long has this to say:

He stands head and shoulders above all the other composers ... Though the others have been fairly prolific writers, much of their output has fallen by the wayside and they are remembered now only for one or two particularly well-favoured pieces. In contrast, many of Bairstow's works continue to hold their place in the repertory.³¹⁵

Bairstow was a regular choral and orchestral conductor, examiner, and adjudicator. His acknowledged abrasiveness occasionally caused problems, notably being shown

³¹⁵ Kenneth Long, *Music of the English Church*, (Hodder & Stoughton, 1971), p. 414.

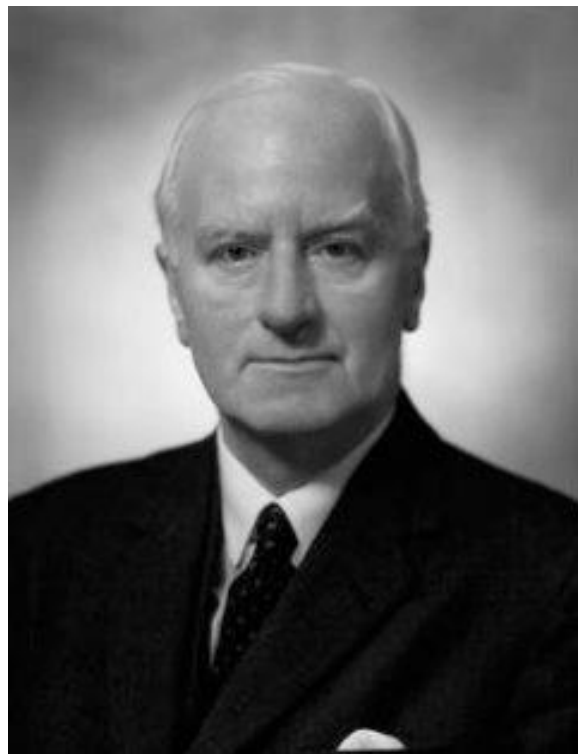
DURHAM GRADUATE PROFESSORS, GLASGOW UNIVERSITY



WILLIAM GILLIES WHITTAKER
1929-41



FREDERICK RIMMER
1966-80



ERNEST BULLOCK, CVO
1941-52

the door at a Canadian adjudication after accusing two artists of singing trash!³¹⁶

William Whittaker graduated BMus in 1894 and DMus in 1921.³¹⁷ He taught at Armstrong College, Newcastle, 1899-1921 and had considerable influence in that city founding the Newcastle Bach Choir in 1915. He became the first professor of Music at Glasgow in 1929-41, a post he combined with that of Principal at Glasgow's Scottish National College of Music (later RSAM). His many compositions were influenced by northern folksongs, and he is also remembered for his two-volume work on Bach Cantatas, published posthumously in 1959.³¹⁸

Ernest Bullock took BMus in 1909 and DMus in 1915. Before his career in academia, he had risen to the top job in the organists' world at Westminster Abbey. However, in 1941 he resigned this prestigious post to become Director of the RSAM, a post he combined with that of professor of Music at Glasgow University. In 1952 he went on to become Director of the RCM. He had been knighted in 1951. Bullock is probably the most distinguished Durham graduate, certainly the most versatile. As Bairstow's adopted son and pupil this is perhaps not surprising.³¹⁹

Willis Grant graduated BMus in 1929 and DMus in 1934. He was assistant organist at Lincoln Cathedral and subsequently a music lecturer at Sheffield University. In 1936 he was appointed organist of Birmingham cathedral, a post he later combined with that of director of Music at King Edward's School. He was appointed professor of Music at Bristol University in 1958 retiring in 1972.

Frederick Rimmer took BMus in 1934. He was appointed music lecturer at Glasgow University in 1951, organist in 1954 and senior lecturer in 1956. In 1966 he became professor of Music there. In addition to his Durham degree, he was also a Cambridge MA (1948). However, given Glasgow's previous record in appointing Durham

³¹⁶ F. A. Jackson, *Blessed City, The Life and work of Edward C. Bairstow*, (William Sessions, York, 1996), pp. 162-3.

³¹⁷ Unusually taking DMus without passing the written exam. See Appendix 1.

³¹⁸ Robert Landon (ed.), *Who's Who in Music*, (Shaw, London, 1937), p. 285.

³¹⁹ David Simmons (ed.), *Who's Who in Music*, (Burke's Peerage, London, 1962), p. 30.

professors, it is not unreasonable to assume his BMus degree played some part in his appointment. He produced several compositions including *Pastorale & Toccata* (1968) for organ.³²⁰

Once again, similarly to organists in the previous chapter, the door of opportunity in both secondary and tertiary education was readily open to Durham music graduates. The examples above show them taking up positions in both the elitist public schools, and a fair cross section of the country's main town grammar schools. Likewise, although numbers are smaller, prestigious posts were also secured in both the major and minor music conservatoires, as well as in the leading universities of England and Scotland. All of this clearly shows that in the realm of academia Durham men and women were second to none.

³²⁰ Ibid., p. 176.

Conclusion.

The dissertation has traced the origins and development of the Durham music degrees during the period of their greatest impact and popularity. It asks what was required to acquire a Durham degree and once acquired how useful it was in advancing the holder's chosen musical career. Nothing hitherto has been written about these important degrees, so the research is unique, and has been set deliberately wide by way of redress.

Inevitably whilst it answers questions it also raises them.

Had Dublin, Oxford and Cambridge and later London Universities not introduced difficult matriculation requirements in joint efforts to make their music degrees respectable there would have been no opening for the Durham degrees as an alternative. Those new revised matriculation changes proved detrimental to both musicians of limited educational achievement and those for whom full-time degree study was impossible. This eventually made the Durham option, with its non-residential requirement and easy qualifying test a massive attraction, and one it successfully capitalised upon, almost certainly to the detriment of its rivals. Where that left the Dublin, Oxbridge and London degrees numerically remains open for future research.

Universities were right to address the apathy in which music degrees were held but was their chosen response effective? Future investigation might offer a fuller answer, but it is the argument of this study that the new metropolitan and provincial music colleges played the greater part in raising the profile of music and musicians amongst the public at large. By the end of the nineteenth century, the demand for their graded music exams and diplomas was overwhelming, and it was inevitable their ease of access would exacerbate the demand for equally accessible music degree.

When the Toronto degrees assuaged that demand it was foolish of Dublin, Oxbridge and London not to re-evaluate their matriculation requirements, especially since, by then, the efforts of the music colleges were bearing fruit and the status of music and music qualifications were reaching desired levels of respectability. Instead, the musical establishment banded together, went to law, and sent the Canadian invaders packing,

leaving an open market for any English university, willing to grasp the opportunity, to fill it. An initially hesitant Durham finally grasped the nettle.

Was Durham's grasp of that nettle purely motivated by opportunism and financial gain, or was it part of the wider nineteenth century movement that sought to expand universal educational opportunity to all social classes? Had the University been motivated by such noble ideas it seems strange they do not surface in contemporary *Minutes of Senate* or University journals like *DUI*. Likewise, if the degrees were motivated by such high ideals, why did it take so long to establish them? The parameters of this study, nor the sources consulted, provide answers to this, but they are good questions worthy of future pursuit. What has been revealed here is the extent to which the music colleges graded, and diploma examinations extended musical opportunity for all, thus preparing the way for the Durham music degrees which were the logical extension of it.

There are many reasons why the Durham degrees met such immediate success. Since its foundation in 1832 the University had established itself an enviable academic reputation. It was also the premier collegiate university in the north of England and the country's third oldest. From the very start the music professors and examiners set the highest standards which made the Durham music degrees second to none and consequently highly desirable. They required no residential study and, whilst the examinations were demanding, access to the BMus was deliberately made easier than at other universities. This was by way of a fair but relatively simple matriculation test, designed to make the degree widely available. Not surprisingly all of this proved a winning combination.

Applicants were therefore plentiful and given their age, and the fact most were in work at the time of graduating, there is no doubt Durham was truly providing for the working musician. Also, the type of candidate attracted would not normally have attained graduate status, most being state school educated, so, in this sense Durham was building on the work of the music colleges by offering degree status and the ensuing social mobility to the widest demographic. This has been touched upon in this study but is another area that would benefit from more focused research.

An overwhelming motive in acquiring a music degree was to enhance the stature of its holder with a view to professional advancement. Most Durham music graduates were organists and the degree certainly benefited them. The number of appointments in Cathedrals, Collegiate and Civic churches are ample proof of this. The degrees also opened doors within the teaching profession, not only in the public and grammar schools, but also in countless other secondary schools. It was a similar picture in the colleges and universities. It is therefore the conclusion of this study that a Durham music degree was capable of opening every door of opportunity, irrespective of which field its holder chose, and irrespective of their social background.

When Armes nervously inaugurated his BMus and DMus degrees in the 1890s he could hardly have guessed how numerically successful they would become both in his time and that of his two immediate successors. Nor could he have envisaged the many doors of opportunity that would be open to his graduates at every level of the musical establishment. Armes, Bridge and Bairstow presided over a truly golden age when candidates for their degrees were plentiful and graduate opportunities abundant. Their professorships mark the heyday of the Durham music degrees. There was never a better period.

A final thought: this dissertation has opened a debate on a much-neglected subject. Those areas mentioned above as worthy of further study must now be left to others to complete. Indeed, the present study itself remains incomplete. The Durham BMus and DMus degrees continued well into the post-war period, and this leaves plenty of fertile ground for future yield. Likewise, another post-war development saw the introduction of internal music degrees at Durham. This led to the formation of the current Music Department in 1947 and the BA honours degree in Music. Similar post-war moves saw other universities introducing BA music courses, notably at Oxford and Cambridge. Did these universities act in isolation in this, or was there some form of coordination? These and the other questions raised above may hopefully inspire future researchers to unravel the answers. That challenge now awaits.

**APPENDICES
&
BIBLIOGRAPHY**

APPENDIX 1: BACHELOR OF MUSIC DEGREES AWARDED 1891-1945.

Sources: Examination dates: Derek Downes unpublished papers and Durham University Calendars.

Graduates of the University; with historical lists of officers and professors, (Durham, 1948).

Notes: Between 1891 and 1934 musical exercises were submitted before the final BMus Examination, thereafter the exercise becoming the final examination. Candidates who subsequently graduated placed their exercises in the University Library where they were catalogued. No mark books survive before 1908, so exercises marked before then are listed below in italics according to Library submission. After 1908 the upright date is that in the mark book recording the year it was examined.

In some years the examinations for both the first and second BMus were available in March and September. The asterisks denote those who took the examination in March.

Final BMus (19)		1st BMus	Exercise	Final BMus (17)		1 st BMus	Exercise
1891	ARNOTT, Archibald Davidson	1890	<i>1891</i>	1892	ALDERSON, Albion Percival	1891	<i>1892</i>
1891	BEALE, George Galloway	1890	<i>1891</i>	1892	ARKLESS, Alfred Thomas	1891	<i>1892</i>
1891	BOTTING, Herbert William	1890	<i>1891</i>	1892	BLY, Arthur	1891	<i>1892</i>
1891	BRYANT, James	1890	<i>1891</i>	1892	BOWES, Charles Frederick	1890	<i>1892</i>
1891	BUFFEY, Thomas Goodborne	1890	<i>1891</i>	1892	FITTON, John William	1890	<i>1892</i>
1891	CARROLL, Walter	1890	<i>1891</i>	1892	GREGORY, James Lively	1890	<i>1892</i>
1891	DOORLY, Martin Edward	1890	<i>1891</i>	1892	HALFORD, George John	1890	<i>1892</i>
1891	KIRBY, William Raymond	1890	<i>1891</i>	1892	HANFORTH, Thomas William	1891	<i>1892</i>
1891	LANE, Elihu Burritt	1890	<i>1891</i>	1892	HARE, Haydn William	1891	<i>1892</i>
1891	LIDDLE, William Henry	1890	<i>1891</i>	1892	HOGGETT, Thomas James	1890	<i>1892</i>
1891	METCALFE, Richard Daniel	1890	<i>1891</i>	1892	HOLGATE, John	1890	<i>1892</i>
1891	PARSONS, Alfred William	1890	<i>1891</i>	1892	JONES, Henry Owen Powell	1890	<i>1892</i>
1891	PHYSICK Alfred Arthur	1890	<i>1891</i>	1892	MASON, Edward	1890	<i>1892</i>
1891	ROBINSON, Hamilton	1890	<i>1891</i>	1892	PITCHER, Richard James	1891	<i>1892</i>
1891	SHARPLES, Thomas	1890	<i>1891</i>	1892	SHINN, Frederic George	1891	<i>1892</i>
1891	STEINHARDT, Francis Xavier	1890	<i>1891</i>	1892	TOMLYN, Alfred William	1890	<i>1892</i>
1891	TIRBUTT, John Charles Brettell	1890	<i>1891</i>	1892	WAGNER, Frederick	1890	<i>1892</i>
1891	WETTON, Henry Davan	1890	<i>1891</i>				
1891	WILLIAMSON, William Henry	1890	<i>1891</i>				
EXAMINERS: PA/JS/JN				EXAMINERS: PA/JS/JFB			

Final BMus (19)		1st BMus	Exercise
1893	ADAMS, Henry Leonard	1892	1893
1893	AUSTIN, Frederick William	1891	1893
1893	BAILEY, Charles Morton	1890	1893
1893	CAMBRIDGE, Frederick	1892	1893
1893	ELLIS, William	1892	1893
1893	FRASER, Norman	1891	1893
1893	FREW, Robert Fox	1890	1893
1893	FRICKER, Herbert Austin	1891	1893
1893	HARDING, Edward Hurren	1890	1893
1893	HENDERSON, Thomas	1891	1893
1893	HORNER, Ralph Joseph	1892	1893
1893	KEAY, Louis Harold	1891	1893
1893	ORCHARD, William Arundel	1892	1893
1893	SIMMS, Arthur	1891	1893
1893	SLATER, James Frederick	1890	1893
1893	SUTCLIFFE, Charles Thomas	1892	1893
1893	SYKES, Frederick William	1892	1893
1893	THOMPSON, Robert George	1890	1893
1893	TOZER, Augustus Edmund	1892	1893
EXAMINERS: PA/JS/JFB			

Final BMus (9)		1 st BMus	Exercise
1894	BAIRSTOW, Edward Cuthbert	1892	1894
1894	BROOKSBANK, Oliver Oldham	1892	1894
1894	GRIFFITH, William	1891	1894
1894	HARRIS, Cuthbert	1893	1894
1894	IGGULDEN, Athelstan Glover	1891	1894
1894	McLEAN, William Richard	1893	1894
1894	MORETON, Frederick William	1892	1894
1894	OWRID, Oswald Clayton	1893	1894
1894	TWYFORD, James	1891	1894
EXAMINERS: PA/JS/GG			

Final BMus (18)		1st BMus	Exercise
1895	ADKINS, James Edward	1894	1895
1895	ARKWRIGHT, Maria Ursula	1894	1895
1895	BOOTH, Thomas	1891	1895
1895	BROWN, Nicholas Hodgson	1894	1895
1895	DANCEY, Harry	1893	1895
1895	DEAR, James Richard	1893	1895
1895	DESBOROUGH, William Stanley	1891	1895
1895	GOLDING, Percy William	1891	1895
1895	HARDY, Joseph Naylor	1894	1895
1895	HARRISON, Frank Mott	1894	1895
1895	HORNER, Egbert Foster	1894	1895
1895	HUGHES, Percy Edward	1893	1895
1895	PALTRIDGE, William Henry	1894	1895
1895	PHILLIPS, John George	1890	1895
1895	RATHBONE, George	1893	1895
1895	RICHARDS, Henry William	1893	1895
1895	ROYLE, Frederick	1894	1895
1895	WOOD, Arthur Rawlinson	1891	1895
EXAMINERS: PA/EP/JCB			

Final BMus (9)		1 st BMus	Exercise
1896	ALCOCK, Walter Galpin	1895	1896
1896	BAKER, Joseph Percy	1895	1896
1896	BARTON, Frederick Leonard	1892	1896
1896	BRIDGER, John Henry	1892	1896
1896	RUSSE, Arthur William	1891	1896
1896	TAYLOR, Cardinal	1894	1896
1896	THOMPSON, James	1893	1896
1896	WOOD, William Jonathan	1891	1896
1896	WOODWARD, Frederick Handel	1893	1896
EXAMINERS: PA/JN/EP/JCB			
1897 *	ALLEN, George Parker	1896*	1897
1897*	BARROW, Benjamin	1893	1897
1897*	BERTENSHAW, John Wright	1891	1897
1897	BUSSEY, Frederick William	1894	1897
1897*	CHALLINOR, Frederick Arthur	1896*	1897
1897*	CRASTON, Edward Sharp	1891	1897
1897	DOCKSEY, Arthur	1895	1897
EXAMINERS: PA/JN/EP/JCB			

Final BMus (continued)		1st BMus	Exercise
1897*	GIBBS, Albert Edward	1892	1897
1897	GODFREY, Percy	1896	1897
1897*	HAWTHORNTHWAITE, Arthur	1891	1897
1897	HEY, Arthur	1893	1897
1897	HIRST, Alfred Livingstone	1895	1897
1897*	JAGGER, Ernest	1894	1897
1897*	JONES, Charles Lewis	1893	1897
1897	LINDOP, Ernest	1894	1897
1897	LYNE, Arthur	1891	1897
1897	MONTGOMERY, William	1890	1897
1897	MORETON George Henry	1892	1897
1897	RIGBY, William	1896*	1897
1897*	SWANN, Stretton	1894	1897
1897*	TAYLOR, Albert Edward	1894	1897
1897*	THORNE, Berthold George	1892	1897
1897	WEBB, Thomas	1894	1897
1897	WESTON, Henry Walter	1893	1897
1897*	WYATT, Walter	1894	1897
EXAMINERS: PA/JFB/JCB			

Final BMus (14)		1 st BMus	Exercise
1898	ASHWORTH, Abraham	1890	1898
1898*	BILL, Charles Milton	1893	1898
1898	BROTHERTON, John Henry	1895	1898
1898	DODDS, George Robert	1895	1898
1898	EVERITT, James	1893	1898
1898*	HAIGH, Thomas	1897*	1898
1898	HENDERSON Henry	1895	1898
1898	JONES, Walter	1897*	1898
1898	MAXTED, Walter	1896	1898
1898*	PARKER, Leonard	1897*	1898
1898	PICKERSGILL, Edward Vernon	1896	1898
1898	SMALLWOOD, Frederick	1893	1898
1898	STOBART, William James	1897*	1898
1898	WHALL, Roughton Henry	1896	1898
EXAMINERS: PA/JCB/HK			

Final BMus (6)		1st BMus	Exercise
1899	BAXTER, Frederick Nathaniel	1898	1899
1899*	HODGSON, Wilfred Ernest	1897*	1899
1899	KEENE, Frederick Andrew	1892	1899
1899	KIDD, Malcolm Brown	1897	1899
1899*	MORPUSS, Horace John	1895	1899
1899	POLLITT, Arthur	1898*	1899
EXAMINERS: PA/HK/GJB			

Final BMus (12)		1 st BMus	Exercise
1900	ARCHER, Louisa	1897	1900
1900	BREARLY, Herman	1895	1900
1900	BROOKES, Harry	1899*	1900
1900*	FORSTER, Cuthbert	1897*	1900
1900	HASKINS, Charles William	1895	1900
1900*	LEAKE, George	1898	1900
1900	MASTER, Blanche Embleton	1897*	1900
1900*	MIXER, Annie Louise	1897*	1900
1900	PRITCHARD, George	1890	1900
1900*	RITSON, Thomas William	1898	1900
1900	ROWBOTTOM, William Edgar	1898*	1900
1900	SANDERSON, Wilfrid Ernest	1897	1900
EXAMINERS: PA/GJB/JFB			

Final BMus (12)		1st BMus	Exercise
1901	BATTEN, John Henry	1897	1901
1901	CRAWFORD, Thomas James	1899	1901
1901*	DARBY, George Ernest	1896	1901
1901*	GRIFFITHS, John Robert	1893	1901
1901*	MERRILL, Charles Henry	1897*	1901
1901*	MORT, Richard Henry	1900*	1901
1901	SADLER, Sydney Thomas	1898*	1901
1901	SOUTHWORTH, William	1898	1901
1901	STEWART, George	1895	1901
1901	STRATTON, John Henry	1899	1901
1901	WATERHOUSE, Florence Eliot	1898	1901
1901	YOUNG, George Coleman	1900	1901
EXAMINERS: PA/JFB/FEG			

Final BMus (9)		1 st BMus	Exercise
1902	BRADLEY, William	1900*	1902
1902	CLAYPOLE, Arthur Griffin	1900*	1902
1902	COTTAM, Albert Edward	1900*	1902
1902	KIRBY, Percy	1895	1902
1902	NUNN, Edwin	1890	1902
1902	SILVER, Alfred Jethro	1897*	1902
1902	SMITH, Joseph Sutcliffe	1895	1902
1902	WHITTAKER, William Gillies	1898	1902
1902	WOOD, John Benjamin	1899	1902
EXAMINERS: PA/JFB/FEG			

Final BMus (12)		1st BMus	Exercise
1903	ALMOND, Joseph	1898*	1903
1903	BURLEIGH, Cecilia Anne	1901	1903
1903	DOCKSEY, Frank	1902	1903
1903	DUDDLE, James	1895	1903
1903	GRAVES, Henry	1895	1903
1903	GULLAND, Frederick Arthur	1900	1903
1903	KNOWLES, Francis William	1901	1903
1903	MAHON, Herbert	1896	1903
1903	MILLER, Cyril Walter	1902	1903
1903	MOULD, James Henry	1901	1903
1903	RENSHAW, Florence	1898*	1903
1903	WATSON, John Edwin	1897	1903
EXAMINERS: PA/JFB/HK			

Final BMus (20)		1 st BMus	Exercise
1904	ARNOLD, Arthur Light	1898	1904
1904	ASHLEY, Cyril	1896	1904
1904	BRENNAN, Charles John	1897*	1904
1904	BULLOCK, William Henry	1903	1904
1904	CARTER, Charles Frederick	1901*	1904
1904	CROSSLEY, Walker	1903	1904
1904	CROXALL, Thomas Bertram	1902	1904
1904	DAVIDSON, Isaac	1902	1904
1904	DAVIES, Thomas	1890	1904
1904	DUGDALE, Louise Zillah	1898	1904
1904	HODGSON, John Edward	1900	1904
1904	HOGG, Sidney Robert	1901*	1904
1904	JONES, George Evan	1901	1904
1904	KIDSON, James Frank	1895	1904
1904	MARSH, John	1895	1904
1904	PAGE, Alice Mary (nee Cliff)	1902	1904
1904	PORTER, Rea Lochiel	1900	1904
1904	RICHARDS, William Augustus	1903	1904
1904	RIGBY, William	1903	1904
1904	WATSON, Robert Barrett	1903	1904
EXAMINERS: PA/JFB/HK			

Final BMus (20)		1st BMus	Exercise
1905	ATTWATER, John Post	1904	1905
1905	COOPER, John George	1893	1905
1905	DAVIES, Albert Victor	1903	1905
1905	ENGLAND, John Herbert	1895	1905
1905	FRANCIS, Charles Cooper	1904	1905
1905	GOODWORTH, William George	1903	1905
1905	GUTHRIE, Ellis Parker	1902	1905
1905	HARDWICK, Haydn Keeton	1899	1905
1905	HARGRAVE, Richard Henry	1901*	1905
1905	IVENS, Winifred Mary	1904	1905
EXAMINERS: PA/JFB/JCB			

Final BMus (continued)		1 st BMus	Exercise
1905	PIERCE, Lucy Eleanor	1904	1905
1905	SALSBURY, Grace Emily	1904	1905
1905	SALSBURY, Janet Mary	1904	1905
1905	THOMPSON, William Hill	1901	1905
1905	TODD, Charles William	1902	1905
1905	WADE, Richard	1902	1905
1905	WEEDON, Ada Florence	1903	1905
1905	WILLIAMS, William Cecil	1903	1905
1905	WOOD, Frederick Herbert	1904	1905
1905	YOUNG, George	1903	1905
EXAMINERS: PA/JFB/JCB			

Final BMus (10)		1st BMus	Exercise
1906	BALFOUR, Henry Lucas	1905	1906
1906	BROWN, Edward	1904	1906
1906	CHUBB, Edith Annie	1903	1906
1906	DENTON, Harold	1905	1906
1906	GREENWOOD, Frank	1894	1906
1906	INGLES, Richard Lees	1905	1906
1906	MARTIN, Marshall	1900	1906
1906	MOTE, Arnold Rudolph	1905	1906
1906	SCHOFIELD, Ernest Cramby	1901*	1906
1906	WHITELEY, James Henderson	1904	1906
EXAMINERS: PA/JFB/JCB			

Final BMus (15)		1 st BMus	Exercise
1907	BEST, Gertrude Edith	1905	1907
1907	BIBBY, Frederick Horrocks	1905	1907
1907	CHAPPLE, Frank Arthur	1905	1907
1907	FRICKER, Florence Langdayle	1905	1907
1907	GALLIE, James	1905	1907
1907	HALLAM, Edwin Percy	1906	1907
1907	KINGSFORD, Winifred Laura	1905	1907
1907	LAYLAND, John	1895	1907
1907	MACLEOD, Robert	1903	1907
1907	PARDY, Ptolemy Simon Tom	1899	1907
1907	PEARSON, John Ena	1903	1907
1907	PEARSON, Louis	1903	1907
1907	WEALE, Sydney Harry Franz	1904	1907
1907	WILLIAMS, J. Herbert	1903	1907
1907	WOLEDGE, Harry Radcliffe	1899*	1907
EXAMINERS: PA/JFB/JCB			

Final BMus (7)		1st BMus	Exercise
1908	BULLOCK, Ernest, James	1907	1908
1908	DIGGLE, Frederick	1903	1908
1908	GRUNDY, Charles Stanley	1905	1908
1908	HUME, Margaret Kirkwood	1900	1908
1908	HUTCHINSON, John Ernest Alan	1899	1908
1908	IRELAND, John Nicholson	1907	1908
1908	WILLGOOSE, Frank Linforth	1904	1908
EXAMINERS: JCB/JFB/APA			

Final BMus (11)		1 st BMus	Exercise
1909	BUTCHER, Frank Charles	1901	1909
1909	CAMP, Daniel John	1906	1909
1909	HURRY, Ronald Baldwin	1905	1909
1909	JARMAN, Robert Francis	1905	1909
1909	LINDLEY, George E	1904	1909
1909	McINTYRE, Daniel	1902	1909
1909	RODGERS, John	1904	1909
1909	SCOTT, Francis George	1903	1908
1909	STATON, John F	1903	1909
1909	TOBIN, Joseph R	1907	1909
1909	TYSOE, Albert Charles	1907	1908
EXAMINERS: JCB/JFB/APA			

Final BMus (8)		1st BMus	Exercise
1910	DIXON, Harriett Claiborne	1906	1909
1910	GREEN, Joseph Ernest	1904	1910
1910	KEECH, William John	1905	1909
1910	PARKER, Wilfrid Wigham	1907	1910
1910	RICHMOND, Clifford	1907	1909
1910	ROSS, George	1905	1910
1910	SOAR, Joseph	1901*	1910
1910	SPANNER, Henry Victor	1909	1910
EXAMINERS: JCB/JFB/APA			

Final BMus (10)		1 st BMus	Exercise
1911	ARMSTRONG, Amos Ebenezer	1904	1908
1911	BAMFORD, Tom	1901	1911
1911	CANDLYN, Thomas Frederick	1909	1911
1911	DAWSON, Charles Clifford	1906	1910
1911	HOWE, Albert Percy	1908	1910
1911	JONES, Margaret June	1907	1910
1911	OAKLEY, Katherine Mary	1906	1911
1911	POLLARD, Shackleton	1907	1910
1911	RENDELL, Ernest James	1910	1911
1911	WRIGHT, Winifred	1906	1909
EXAMINERS: JCB/JFB/CWP			

Final BMus (14)		1st BMus	Exercise
1912	BOWMAN, Emma	1907	1909
1912	BROOKES, Ernest Paulton	1904	1912
1912	BROOKS, Fred	1897	1912
1912	CHANDLER, James David	1903	1911
1912	CHANTER, Richard John	1906	1910
1912	CRACKEL, Harry	1904	1912
1912	DERRY, Henry Bromley	1909	1910
1912	EVERY, William	1909	1910
1912	HUNN, William Richard	1904	1909
1912	PRINCE, Alfred	1907	1909
1912	QUAYLE, John Edmond	1900*	1912
1912	READ, Henry Lucas	1911	1912
1912	SAWYER, Frederick Henry	1908	1911
1912	WOSTENHOLM, Maurice	1907	1910
EXAMINERS: JCB/ JFB/CWP			

Final BMus (10)		1 st BMus	Exercise
1913	BROWN, John Hullah	1912	1913
1913	DIBB, Frank	1909	1911
1913	GUTTRIDGE, Samuel Prince	1895	1913
1913	HARMANS, Wilhelm Friedride	1899*	1913
1913	HUNTER, Hugh	1906	1909
1913	JONES, John Owens	1907	1910
1913	RICHARDS, Herbert	1909	1912
1913	WELLS, Harry Wharton	1894	1912
1913	WILCOCK, Alfred William	1911	1913
1913	WOOD, George Frederick	1900	1913
EXAMINERS: JCB/JFB/CWP			

Final BMus (8)		1st BMus	Exercise
1914	ANDREWS, Frederick William	1912*	1913
1914	CROWE, Edith	1909	1913
1914	GILBODY, Peter John	1905	1914
1914	PLATT, Thomas William	1911	1912
1914	SARGENT, Harold Malcolm	1912	1914
1914	SCOTT, Maggie Stewart	1910	1912
1914	SORESBY, Roger William	1903	1909
1914	STONE, Francis Joseph	?	1914
EXAMINERS: JCB/JFB/WGA			

Final BMus (17)		1 st BMus	Exercise
1915	ANDERSON, William Robert	1913	1915
1915	BROADHEAD, George Frederick	1910	1915
1915	DAY, Clifton Cecil	1914	1915
1915	ELTON, Percy	1914	1915
1915	FAIRCLOUGH, Harry Stanley	1914	1915
1915	HUGHES, Sarah Ann	1898*	1910
1915	HUNT, William	1914	1915
1915	KNAPTON, Oliver	1913	1915
1915	LODGE, Ernest Lloyd	1912	1914
1915	MILLER, Edgar Alfred	1912	1915
1915	SCAIFE, Percy Lionel	1908	1915
1915	SEWTER, Edgar Frederick	1904	1909
1915	SLATER, Gordon Archbold	1913	1914
1915	THOMSON, David	1903	1915
1915	TOOTELL, George	1905	1915
1915	WALLACE, James Edward	1912	1915
1915	WOODWARD, Marion	1898*	1914
EXAMINERS: JCB/JFB/WGA			

Final BMus (3)		1st BMus	Exercise
1916	GREEN, Clarence	1912	1913
1916	JACKSON, Herbert Chisholm	1907	1912
1916	SUTTON, William Stanley	1914*	1916
EXAMINERS: JCB/WGA/HK			

Final BMus (1)		1st BMus	Exercise
1917	FRY, Herbert Allin	1915*	1917
EXAMINERS: JCB/HK/CHL			

Final BMus (4)		1st BMus	Exercise
1918	ADKINS, Hector Ernest	1917*	1918
1918	HARDY, Frederick James	1912	1914
1918	MARSH, Leonard Albert	1917*	1918
1918	MINTA, William Robert	1907	1915
EXAMINERS: JCB/HK/CHL			

Final BMus (8)		1st BMus	Exercise
1919	BARK, Lancelot Gerrard	1917*	1918
1919	HEAD, Robert	1914	1918
1919	LANG, Craig Sellar	1915	1918
1919	MACLEOD, Hermann	1915	1916
1919	THOMSON, William Archibald	1904	1919
1919	WALKER, Edward Herbert	1913	1917
1919	WARNER, William Edwards	?	1918
1919	WEIGALL, Cyril Townsend	?	1919
EXAMINERS: JCB/CHL/HWR			

Final BMus (4)		1st BMus	Exercise
1920	CHAPMAN, Dennis John	1917*	1920
1920	MALKIN, Harold	1915	1918
1920	ROBERTS, Phyllis	1917*	1919
1920	SUMSION, Herbert Whitton	1919	1920
EXAMINERS: JCB/HWR/ECB			

Final BMus (9)		1st BMus	Exercise
1921	ATKIN, Matthew Henry	1892	1921
1921	BREARLEY, Charles	1907	1913
1921	JOHNSON, Norman Frederick	1898*	1921
1921	LANG, Clarita Harriet	1920*	1921
1921	MILVAIN, Hilda	1919	1921
1921	MOORE, Ernest Alwyn	1920	1921
1921	PALMER, Charles Robert	1919*	1920
1921	SHARMAN, Henry Ernest	1916	1921
1921	SHEARD, Francis Oliver	1919	1921
EXAMINERS: JCB/HWR/ECB			

Final BMus (4)		1st BMus	Exercise
1922	BROCKLESS, George Frederick	1920*	1922
1922	EDSON, Ezra	1921	1922
1922	KEETON, Arthur Claude	1910	1917
1922	MARSHALL, Clifford	1920*	1921
EXAMINERS: JCB/ECB/AWP			

Final BMus (6)		1st BMus	Exercise
1923	CHATER, Mary Cunningham	1916*	1921
1923	DURRANT, Frederick Thomas	1920*	1921
1923	LEECH, Percival	1902	1922
1923	MOORE, John Edward	1913	1921
1923	POWELL, Frederick James	1916	1920
1923	SKAER, George Henry	1922	1923
EXAMINERS: JCB/AWP/JFB			

Final BMus (5)		1st BMus	Exercise
1924	BAKER, Reginald Tustin	1921	1922
1924	BONE, Frederick Joseph	1923*	1924
1924	SMITH, Joseph Kimberley	1913*	1915
1924	TAYLOR, Albert	1920	1922
1924	WILSON, James William	1914	1916
EXAMINERS: JCB/EFH/AWP			

Final BMus (12)		1st BMus	Exercise
1925	BARDGETT, Herbert	1920	1923
1925	BRYDSON, John Callis	1921	1925
1925	CHAMBERS, Henry Alban	1921	1924
1925	COUSEN, Herbert Wood	1923	1924
1925	JARVIS, Caleb Edward	1922*	1925
1925	MARTIN, Donald Henry	1914*	1915
1925	NEWELL, Henry George	1924	1925
1925	OSMOND, Cuthbert Edward	1923*	1924
1925	PENROSE, Percy	1923	1924
1925	SMITH, Jeanie Janet	1922	1924
1925	STANNARD Robert James	1908	1924
1925	WHITE, Ellis	1922*	1924
EXAMINERS: JCB/EFH/CHK			

Final BMus (14)		1st BMus	Exercise
1926	BECK-SHINN, Edgar	Oxford	Oxford
1926	BEECHAM, Adrian Welles	1926*	1926
1926	BUNNEY, Allan Walter	1924*	1926
1926	CAMPBELL, Alfred	1922*	1924
1926	EMERY, Ernest Heathcote	1916	1921
1926	FLETCHER, James	1924*	1926
1926	GRIFFITH, William	1891	1923
1926	HOSKIN, Allan	1919	1923
1926	HUGHES, Hugh	1921*	1922
1926	MAHON, Desmond	1923*	1925
1926	PEACHELL, Gerald Thomas	1913	1924
1926	ROBERTS, Edward Thomas	1923	1925
1926	WEBSTER, Samuel	1914*	1920
1926	WRIGHT, Denis Sidney	?	1925
EXAMINERS: JCB/EFH/CHK			

Final BMus (7)		1st BMus	Exercise
1927	BANYON, Arthur	1925	1926
1927	COOPER, Reginald	1922*	1927
1927	EDMUNDS, Ivor Arthur	1912	1927
1927	GRAY, George Charles	1920	1922
1927	LAWRENCE, Arthur Hanley	1924	1926
1927	McBRAIR, Constance Mary	1923	1926
1927	WARDALE, Henry	1925	1927
EXAMINERS: JCB/EFH/ETS			

Final BMus (8)		1st BMus	Exercise
1928	BALL, Cyril James	1925*	1928
1928	BATHURST, Edith Marion	1919*	1928
1928	HOWIE, John	1927	1928
1928	MILES, Thomas Philip	1926*	1927
1928	PHILLIPS, Charles Henry	1926*	1928
1928	POPPESTONE, Samuel Maurice	1919	1927
1928	RAGNER-SMITH, Douglas	1925*	1927
1928	WARDALE, Joseph George	1926*	1928
EXAMINERS: JCB/ETS/ACT			

Final BMus (6)		1st BMus	Exercise
1929	BROOK, Victor	1924	1929
1929	BROUGH, John Stuart	1928*	1929
1929	DUNWELL, Wilfrid	1926	1927
1929	GRANT, Willis	1928	1927
1929	MIDDLETON, James Roland	1924*	1925
1929	MOORE, Lilian Margery	1927	1929
EXAMINERS: ECB/ETS/ACT			

Final BMus (10)		1st BMus	Exercise
1930	DEXTER, Harry	1929	1930
1930	FLETCHER, Fred Clifford	1925	1929
1930	FORRESTER, Leon Carl	1926	1929
1930	HENSON, Alfred	1903	1928
1930	HORROCKS, Herbert	1929	1930
1930	JONES, Ralph Richardson	1922	1926
1930	PRITCHARD, Arthur John	1927	1929
1930	SEALEY, Ernest John Russell	1929*	1930
1930	THOMAS, Mansel Treharne	1927*	1929
1930	WORLEY, Clarence George	1925	1930
EXAMINERS: ECB/WGA/SM			

Final BMus (7)		1st BMus	Exercise
1931	BODDIE, William	1928	1931
1931	FRANKLIN, Owen le Patourel	1930*	1931
1931	HART, Walter Cunliffe	1930	1931
1931	HOPKINSON, Ernest	1928*	1929
1931	LINSTEAD, George Frederick	1930	1931
1931	MAKINSON, James Harold	1924	1930
1931	SAYERS, Geoffrey William	1927	1929
EXAMINERS: ECB/WGA/SM			

Final BMus (5)		1st BMus	Exercise
1932	COSTAIN, George	1923*	1931
1932	CREEDY, Ernest John	1929	1931
1932	DUERDON, Thomas Lucas	1927	1928
1932	GRACIE, George Handel	1926*	1928
1932	SHIELDS, Arnold McCourty	1931*	1932
EXAMINERS: ECB/SM/EB			

Final BMus (10)		1st BMus	Exercise
1933	BAILEY, Frank Edwin	1931*	1933
1933	FOGWELL, Cyril John	1928	1932
1933	PEEL, Wyndham Alex	1933*	1933
1933	<i>SIMISTER, Irene Violet</i>	1930*	1933
1933	SIMPSON, William Kenneth	1931	1933
1933	SINGLETON, Whiteley	1917	1930
1933	SMETHURST, Harold	1932	1933
1933	VEAL, Arthur Edwin	1930	1933
1933	WILLIAMS, Donald Cecil	1930*	1932
1933	WOOD, Samuel Balmforth	1929*	1931
EXAMINERS: ECB/SM/EB			

Final BMus (4)		1st BMus	Exercise
1934	<i>Dill, Alice</i>	1927*	1933
1934	ELDRIDGE, Guy Henry	1930*	1932
1934	HART, Albert Ernest	1925	1932
		1st BMus	2nd BMus
1934	COOK, Alfred Melville	1931	1933
EXAMINERS: ECB/EB/GD			

Final BMus (6)		1st BMus	Exercise
1935	FAIRCLOUGH, Eric John	1924*	1927
		1st BMus	2nd BMus
1935	CHRISTOHER, Cyril Stanley	1929	1935
1935	<i>COX, Cynthia, Cecily</i>	1934*	1934
1935	HORSFALL, Ben	1932	1934
1935	HORTON, John William	1933	1934
1935	PFAFF, Philip Reginald	1929	1935
EXAMINERS: ECB/GD/GS			

Final BMus (7)		1st BMus	2 nd BMus
1936	BERRY, Arthur	1933	1934
1936	HALLFORD, Thomas	1934*	1934
1936	HAYWOOD, John Alfred	1934*	1934
1936	PEARSON, William Dean	1932	1935
1936	RAMSEY, Cyril Ernest	1933	1935
1936	SMITH, Joseph	1933	1935
1936	SUTTON, Francis Walter	1915	1934
EXAMINERS: ECB/GS/PCB			

Final BMus (14)		1 st BMus	2 nd BMus
1937	BANCROFT, Henry Hugh	1933*	1936
1937	BARRITT, Roland Kenneth	1935	1936
1937	COLEY, Frederick Benjamin	1931	1937
1937	EDGECOMB, Joan	1934*	1936
1937	GILBERT, Norman	1933	1936
1937	JACKSON, Francis Alan	1935*	1936
1937	KNIGHT, Alice Winifred	1935	1936
1937	MINAY, William Oswald	1936*	1936
1937	MORGAN, Arthur Derek	1933	1935
1937	RHODES, Sam	1929*	1936
1937	SIMPSON, Dorothy	1931	1935
1937	TEMPLE, Arthur Eustace	1928	1937
1937	TOMLINSON, Olive	1935*	1936
1937	WALSH, Leslie Arrand	1934	1936
EXAMINERS: ECB/GS/PCB			

Final BMus (8)		1st BMus	2 nd BMus
1938	CONLON, John	1934	1937
1938	DEAVIN, Herbert Charles	1919	1936
1938	EMLYN-JONES, John	1933*	1934
1938	FORSTER, Albert John	1931	1936
1938	HEWIS, Clifford	1935*	1937
1938	MARTIN, John	1934	1935
1938	NALDEN, Charles	?	1937
1938	RICHARDSON, Norman Maurice	1929	1933
1938	SURPLICE, Reginald Alwyn	1932*	1936
EXAMINERS: ECB/PCB/ES			

Final BMus (12)		1 st BMus	2 nd BMus
1939	ALTT, Frederick Holland	1934	1936
1939	BRIGGS, Harold	1937	1938
1939	DANIELS, Edgar Henry	1929*	1936
1939	HANKIN, George	1935	1938
1939	HORROCKS, William Henry	1936*	1938
1939	JACKSON, Harry Croft	1936	1938
1939	LOUGHLIN, George Frederick	1937	1938
1939	NEWTON, Constance Marguerite	1931	1937
1939	ORREY, Leslie Gilbert	1936	1937
1939	RIMMER, Frederick William	1935*	1938
1939	ROBINSON, Douglas	1938*	1938
1939	THORNBURROW, Joseph	1933*	1937
EXAMINERS: ECB/PCB/FGS			

Final BMus (8)		1st BMus	2 nd BMus
1940	ATHERTON, Robert	1933	1936
1940	CAMPBELL, Sidney Schofield	1939*	1939
1940	HIRD, David	1938*	1939
1940	JOHNSTONE, Peter Fyfe	1938	1939
1940	NOLAN, Stanley	1932*	1937
1940	PICKLES, Arthur	1932	1940
1940	SAUNDERS, Henry George	1937*	1938
1940	TURNER, Thomas Stanley	1933*	1936
EXAMINERS: ECB/FGS/HH			

Final BMus (4)		1 st BMus	2 nd BMus
1941	FORSTER, John Charles	1938*	1939
1941	GIPPS, Ruth	1939*	1939
1941	HUDSON, Frederick	1939*	1940
1941	VERNEY, Geoffrey Cuthbert	1933*	1940
EXAMINERS: ECB/EB/SM			

Final BMus (6)		1st BMus	2nd BMus
1942	ALSTON, Edith Parr	1939*	1941
1942	BARNES, Honor Marion	1938	1941
1942	BENNETT, Christopher	1929	1941
1942	BLAKE, Norman William	1939*	1940
1942	HOWARTH, John	1937*	1937
1942	PEASE, Arthur Reginald Hill	1934*	1935
EXAMINERS: ECB/HH/EB			

Final BMus (4)		1st BMus	2nd BMus
1943	BALDWIN, Douglas Anthony	1937*	1938
1943	LOGAN, Sinclair	1942*	1942
1943	MACRAE, John David Thomas	1931*	1943
1943	MURRAY, Anne	1940*	1942
EXAMINERS: ECB/EB/SM			

Final BMus (4)		1st BMus	2nd BMus
1944	BEHENNA, William Dundonald	1941	1942
1944	CHARLES, Roland Ibbotson	1933*	1944
1944	McCANN, Thomas James	1933*	1941
1944	SMITH, Winifred Mary	1942*	1943
EXAMINERS: ECB/SM/GS			

Final BMus (7)		1st BMus	2nd BMus
1945	CLARKE, Arthur William	1935*	1937
1945	DICKINSON, Robert Duke	1941*	1942
1945	ROBINSON, John Edward	1942*	1942
1945	ROBITSCHK, Walter Lewis	1942	1944
1945	SIMPSON, Robert Wilfrid	1943	1944
1945	SLACK, George Roy	1931	1935
1945	STUBBINGTON, Henry William	1944*	1944
EXAMINERS: ECB/SM/GS			

APPENDIX 2: DOCTOR OF MUSIC DEGREES AWARDED 1897-1945.

Source: Examination date: Derek Downes unpublished papers and Durham University Calendars. Exercises, University Library website.

Note: No degrees awarded 1902, 1906, 1908, 1912, 1918, 1922, 1925, 1929-30, 1936-37 and 1941-42.

Anomalies: William Gillies Whittaker (1920) awarded degree with no record of examination.
William Arundel (1928) by vote of Senate on submission of compositions.³²¹

Date	Final DMus examination	Exercise
1897	ALDERSON, Albion Percy	1897
1897	BOTTING, Herbert William	1897
1897	ROBINSON, Hamilton Ernest	1897
1897	SHINN, Frederick George	1897
EXAMINERS: PA/JFB/JCB		
1899	Harris, Cuthbert	1899
EXAMINERS: PA/HK/GJB		
1901	ARNOTT, Archibald Davidson	1901
1901	IGGULDEN, Athelstan Glover	1901
EXAMINERS: PA/JFB/FEG		
1904	BUFFEY, Thomas Goodburn	1904
1904	RIGBY, William	1904
EXAMINERS: PA/JFB/HK		
1905	ALCOCK, Walter Galpin	1905
1905	POLLITT, Arthur Wormald	1905
EXAMINERS: PA/JFB/JCB		
1909	BREARLEY, Herman	1909
EXAMINERS: JCB/JFB/APA		
1910	BRADLEY, William	1910
1910	CLAYPOLE, Arthur Griffin	1910
1910	SALSBURY, Janet	1910
EXAMINERS: JCB/JFB/APA		
1914	BULLOCK, Ernest James	1914
1914	DARBY, George Ernest	1910
1914	DENTON, Harold	1913
1914	ROWBOTTOM, William Edgar	1909
1914	TAYLOR, Albert Edward	1910
EXAMINERS: JCB/JFB/WGA		
1916	FRANCIS, Charles Cooper	1914
1916	HUTCHINSON, John Ernest	1913
EXAMINERS: JCB/WGA/HK		

Date	Final DMus examination	Exercise
1898	BLY, Arthur	1898
1898	HORNER, Ralph Joseph	1898
EXAMINERS: PA/JFB/HK		
1900	BAIRSTOW, Edward Cuthbert	1900
1900	HORNER, Egbert Foster	1900
EXAMINERS: PA/GJB/JFB		
1903	BROOKSBANK, Oliver Oldham	1903
1903	CHALLINOR, Frederick Arthur	1903
1903	DOCKSEY, Arthur	1903
1903	FREW, Robert Fox	1903
1903	PALTRIDGE, William Henry	1903
1903	RICHARDS, Henry William	1903
1903	WETTON, Henry Davan	1903
EXAMINERS; PA/JFB/HK		
1907	ALLEN, George Parker	1907
1907	HAIGH, Tom	1907
1907	SILVER, Alfred Jethro	1907
1907	YOUNG, George Coleman	1907
EXAMINERS: PA/JFB/JCB		
1911	MERRILL, Charles Henry	1908
EXAMINERS: JCB/JFB/CWP		
1913	ARKWRIGHT, Marion Ursula	1912
1913	RIGBY, Frank	1910
1913	WOOD, Frederick Herbert	1912
EXAMINERS: JCB/JFB/CWP		
1915	BEST, Gertrude	1913
1915	PARKER, William Wigham	1915
1915	TYSOE, Charles Arthur	1914
EXAMINERS: JCB/JFB/WGA		
1917	COOPER, John George	1916
1917	SMITH, Joseph Sutcliffe	1914
EXAMINERS: JCB/HK/CHL		

³²¹ Senate Minutes, UND/BA1/17, 4th December 1928.

Date	Final DMus examination	Exercise
1919	HARE, Haydon William	1917
1919	RENDELL, Ernest James	1916
1919	SARGENT, Harold Malcolm	1918
1919	STATON, John Frederick	1920
1919	WEEDON, Ada Florence	1917
1919	WOOLEGE, Harry Radcliffe	1919
EXAMINERS: JCB/CHL/HWR		

1921	EMBLING, Arthur Charles	1921
1921	SCOTT, Hayward Argyll	1921
EXAMINERS: JCB/HWR/ECB		

1924	LANG, Craig Sellar	1924
1924	RICHMOND, Clifford	1918
EXAMINERS: JCB/EFH/WP		

1927	GREEN, Joseph Ernest	1925
EXAMINERS: JCB/EFH/ETS		

1931	EVERY, William	1930
EXAMINERS: ECB/WGA/SM		

1932	LODGE, Ernest Lloyd	1931
1932	MARSH, Leonard Albert	1927
1932	MARSHALL, Clifford	1927
EXAMINERS: ECB/SM/EB		

1935	MIDDLETON, James Roland	1934
1935	PRITCHARD, Arthur John	1937*
EXAMINERS: ECB/GD/GS		

1939	COOK, Alfred Melville	1940*
1939	LINSTEAD, George Frederick	1940*
EXAMINERS: ECB/PCB/FGS		

1943	COOPER, Reginald	1943
EXAMINERS: ECB/EB/GS		

1945	CAMPBELL, Sydney Schofield	1945
1945	LOUGHLIN, George Frederick	1948*
1945	SAUNDERS, Henry George	1950*
EXAMINERS: ECB/SM/GS		

Date	Final DMus examination	Exercise
1920	CHAPPLE, Frank Arthur	1915
1920	COTTAM, Albert Edward	1918
1920	KNOWLES, Francis William	1913
1920	TOOTAL, George	1920
1920	WALLACE, James Edward	1920
EXAMINERS: JCB/HWR/ECB		
1920	WHITTAKER, William Gillies	1909

1923	ELTON, Percy	1923
1923	MAHON, Herbert	1913
1923	SLATER, Gordon Archbold	1922
EXAMINERS: JCB/AWP/JFB		

1926	CHAPMAN, Denis John	1926
1926	HUNT, William	1921
EXAMINERS: JCB/EFH/CHK		

1928	BROCKLESS, George Frederick	1927
EXAMINERS: JCB/ETS/ACT		
1928	Orchard, William Arundel	None

1933	HARGRAVE, Richard Henry	1919
EXAMINERS: ECB/SM/EB		

1934	BAKER, Reginald Tustin	1932
1934	GRANT, Willis	1934
EXAMINERS: ECB/EB/GD		

1938	PHILLIPS, Charles Henry	1038
EXAMINERS: ECB/PCB/FGS		

1940	CHRISTOPHER, Cyril Stanley	1940
1940	BARRITT, Roland Kenneth	1943*
EXAMINERS: ECB/FHS/HH		

1944	RAMSEY, Cyril	1945*
1944	RICHARDSON, Norman	1948*
1944	VEAL, Arthur Edwin	1953*
EXAMINERS: ECB/SM/GS		

*Date of graduation after Bairstow made the exercise the final examination in 1934.

APPENDIX 3: COMPLETE LIST OF DURHAM EXAMINERS 1891-1945.

PA	Philip Armes, DMus (Oxon et Dunelm): Professor of Music, Durham. Organist, Durham Cathedral.
JS	John Stainer, DMus (Oxon): Professor of Music, Oxford. Organist of St Paul's Cathedral.
JN	John Naylor, DMus (Oxon): Organist of York Minster.
JFB	J. Frederick Bridge, (Oxon): Professor of Music, London. Organist Westminster Abbey.
GG	George Garrett, MusD (Cantab): Organist & Fellow, St John's College, Cambridge.
EP	Ebenezer Prout, DMus (Oxon): Professor of Music, Dublin.
JCB	Joseph Cox Bridge, DMus (Oxon): Professor of Music, Durham. Organist of Chester Cathedral.
HK	Haydn Keeton, DMus (Oxon): Organist of Peterborough Cathedral.
GJB	George J. Bennett, MusD (Cantab): Organist of Lincoln Cathedral.
FEG	Frederick E. Gladstone, MusD (Cantab): Professor of Organ, Harmony & Counterpoint, RCM.
APA	Albion P. Alderson, DMus (Dunelm): Organist Kingston-upon-Thames Parish Church.
CWP	Charles W. Pearce, MusD (Cantab): Professor of Music, TCL.
WGA	Walter G. Alcock, DMus (Dunelm): Organist of Salisbury Cathedral.
CHL	Charles H. Lloyd, DMus (Oxon): Precentor of Eton College.
HWR	Henry W. Richards, DMus (Dunelm): Warden, RAM.
ECB	Edward C. Bairstow, DMus (Dunelm): Professor of Music, Durham. Organist of York Minster.
AWP	Arthur W. Pollitt, DMus (Dunelm): Lecturer in Music, Liverpool University.
EFH	Egbert F. Horner, DMus (Dunelm): Lecturer in Music, TCL & London University.
CHK	Charles. H. Kitson, DMus (Oxon), Professor of Music, Dublin.
ETS	Edward. T. Sweeting, DMus (Oxon): Director of Music, Winchester College.
ACT	Albert C. Tysoe, DMus, (Dunelm): Organist of St Albans Cathedral.
SM	Stanley Marchant, DMus (Oxon): Organist of St Paul's Cathedral.
EB	Ernest Bullock, DMus (Dunelm): Organist of Westminster Abbey. Professor of Music, Glasgow.
GD	George Dyson, DMus (Oxon): Director, RCM.
GS	Gordon Slater, DMus (Dunelm): Organist of Lincoln Cathedral.
PCB	Percy C. Buck, DMus (Oxon): Professor of Music, London.
FGS	Frederick G. Shinn, DMus (Dunelm): Professor, GSM & Crystal Palace School of Music.
HH	Herbert Howells, DMus (Oxon): RCM & Professor of Music, London.
HKA	H. K. Andrews, (DMus (Oxon): Organist & Fellow, New College, Oxford.

APPENDIX 4: HONORARY DMUS DEGREES AWARDED 1860-1945.

Date	Name	Age	STATUS
1860	HENSHAW, William	69	Organist of Durham Cathedral
1861	DYKES, John Bacchus	38	Precentor of Durham Cathedral
1876	STATHAM, Revd William	44	Vicar of Ellesmere Port, Cheshire
1882	ROGERS, Revd Thomas	Unknown	Precentor of Durham Cathedral
1882	MONK, William H	59	Professor of Vocal Music, King's College, London
1885	STAINER, Sir John	45	Organist of St Paul's Cathedral
1886	REA, William	59	Organist to Newcastle Corporation
1904	ELGAR, Sir Edward	47	Composer
1908	BRIDGE, Joseph Cox	61	Professor of Music, Durham University
1910	<i>SMYTHE, Ethel</i>	52	Composer
1911	HADDOW, Sir Richard Henry	51	Principal of Armstrong College, Newcastle
1911	TERRY, Richard Runciman	47	Organist of Westminster Cathedral
1912	PARRATT, Sir Walter	71	Master of the King's Music
1914	KILBURN, Nicholas	71	Local Industrialist and Choirmaster
1919	MACPHERSON, Charles	49	Organist of St Paul's Cathedral
1932	IRELAND, John Nicholson	53	Composer
1934	BAINTON, Edgar Leslie	54	Principal of Newcastle Conservatoire
1935	BAX, Sir Arnold Edward	52	Composer
1937	WALTON, William Turner	35	Composer
1940	DUNHILL, Thomas	63	Professor of Theory & Composition, RCM
1945	NEWMAN, Sydney	39	Professor of Music, Edinburgh University
1946	<i>HESS, Myra</i>	56	Concert pianist



Edward Bairstow and William Walton, Durham Congregation 1937.

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SUPPLEMENT

**SHORT BIOGRAPHICAL NOTES
OF DURHAM MUSIC GRADUATES
1891-1945**

BACHELOR AND DOCTOR OF MUSIC GRADUATES 1891-1946.

1891 (19 graduates)

ARNOTT, Archibald Davidson (21) DMus (Dunelm, 1891), ARCO (1890). *b.* Glasgow, 1870. Began study at RCM in 1890 with Parry and Stanford. Organist several London churches from 1905. O&C Queen's Park Parish Church, Glasgow. Conductor Glasgow Select Choir and Langside Choral Society. Published music. *BDO. RUGM.*

BEALE, George Galloway (23) FRCO (1892). *b.* 1868. Educated Marlborough College. Trained Westminster Abbey (Sir Frederick Bridge). Organist Llandaff Cathedral, 1895-1930. Previously Master St John's School, Leatherhead and O&C St John, Paddington. *d.* 1936. *BDO.*

BOTTING, Herbert William (32) DMus (Dunelm, 1887), FRCO (1888). *b.* Brighton, 1869. Studied Leipzig. Pupil Sir Frederick Bridge. Organist English Church, Leipzig; St Augustine, Brighton, 1895. Composer. Author "Twenty-four Organ Lessons". *d.* Brighton, 1909. *BDO.*

BRYANT, James (40) FRCO (1881), LTCL. *b.* 1851. Trained TCL. O&C St Augustine, Romford. Teacher West Ham School of Music, 1902-3. *DOO.*

BUFFEY, Thomas Goodborne (32) DMus (Dunelm, 1897), LRAM (violin). *b.* 1859, Hull. Trained private. O&C St Mark, Hull, 1878. Choirmaster St Silas, Hull, 1886. O&C St Matthew, Hull, 1889. O&C Hull Incorporation for the Poor. Professor of violin and singing Hull and East Riding College of Music. *DOO. RUGM.*

CARROLL, Walter (22) MusD (Manchester, 1900). *b.* Manchester, 1869. *e.* Longsight High School, Owen's College, and Manchester University. Pupil Dr Henry Hiles. Organist St Clement, Manchester, 1892-95; St James, Birch-in-Rusholme, 1916. Music master Manchester Technical College, 1892-1909. Lecturer RMCM, 1893-1920; Manchester College of Music, 1893-1904; professor there, 1904-20; lecturer Manchester University, 1904-20. Composed piano music &c. *d.* Manchester, 1955. *BDO. RUGM.*

DOORLY, Martin Edward (44) *b.* Demerara, British Guiana, 1847. Trained private. Organist Bridgetown Cathedral, Barbados. Music Master Queen's College, Barbados. *d.* Barbados, 1895. *BDO. RUGM.*

KIRBY, William Raymond (33) FRCO (1910), LRAM, ARCM. *b.* Kennington, 1858. *e.* City of London School. Trained private. O&C St Mary, Newington, 1882-92; St George, Southwark, 1894-6; St Mary, Newington, 1897; O&C there since 1907. Honorary conductor Newington Choral Society. Music Master Balham Grammar School. *d.* 1943. *DOO. RUGM.*

LANE, Elihu Burritt (42) FTCL. *b.* 1849, Christchurch. Trained TCL and private. Gold medallist, examiner, and member TCL Board. Civil Servant. O&C Bromley Parish Church, 1886-91; Holy Trinity, Twickenham; King's Weigh-house Congregational Chapel, Grosvenor Square, 1896-1901; Steyning Parish Church from 1910. Governor Steyning Grammar School. *DOO. RUGM.*

LIDDLE, William Henry (40) *b.* Newcastle-on-Tyne, 1851. Trained private. Organist to HRH Prince Christian, 1875; Chapel Royal, Windsor Park, 1876-83; Basingstoke Parish Church from 1883. Conductor Basingstoke Harmonic Society. *d.* Basingstoke, 1916. *BDO. RUGM.*

METCALFE, Richard Daniel (35) ARAM. *b.* Stepney, 1856. Trained RAM. Organist Stepney Meeting Congregation, 1881-87 and 1891-98; Children's Home, Victoria Park, 1887-90; St Michael and All Angels, Stoke Newington, 1898-1903; St Alban, Wood Street, London from 1903. *BDO. DOO. RUGM.*

PARSONS, Alfred William (38) FRCO (1884). *b.* 1853. Chorister Salisbury Cathedral. O&C St John, Leicester, 1878-89; Aberystwyth Parish Church, 1889-97; St George, Kendal, 1897-1903; Sleaford Parish Church from 1903. Lecturer St David's Lampeter; Master Carre's Grammar School, Sleaford. *d.* 1946. *BDO. DOO. RUGM.*

PHYSICK Alfred Arthur (30) *b.* Marylebone, 1861. Trained private. Organist St Mark, Camberwell; Holy Trinity, Tooting from 1883. *d.* Wandsworth, 1896. *BDO.*

ROBINSON, Hamilton (30) DMus (Dunelm, 1897), FRCO (1883), ARAM. *b.* Brighton, 1861. Educated RAM. Organist Brunswick Chapel, London; St Stephen, Kensington. Professor GSM; Lecturer King's College, London. Examiner RCO. Composed orchestral, piano, and vocal pieces. *d.* 1921. *BDO. RUGM.*

SHARPLES, Thomas (17) FRCO (1889), LRAM. *b.* Moorside, Swinton, 1874. Trained private. O&C Patricroft Parish Church, 1887-92; Christ Church, Salford, from 1892. *BDO. RUGM.*

STEINHARDT, Francis Xavier (27) LTCL. *b.* Germany, 1864. Trained private. Organist & music master Wesley College, Sheffield. O&C St Andrew, Exmouth. Published music. *BDO. RUGM.*

TIRBUTT, John Charles Brettell (34) *b.* Bromsgrove, 1857. Trained private. Organist All Saints', Reading, 1879; organist Reading Philharmonic, 1884. Conductor Berkshire Amateur Musical Society. Lecturer University Extension College, Reading, 1892. Composed anthems songs, part-songs &c. *d.* Reading, 1908. *BDO. RUGM.*

WETTON, Henry Davan (29) DMus (Dunelm, 1903), ARCO (1883). *b.* 1862. Trained Westminster Abbey (Sir Frederick Bridge). Assistant organist Westminster Abbey 1881-96; Sub-organist, Wells Cathedral, 1890; Organist and director of Music, Foundling Hospital, London, 1892. Professor RCM and GSM. Examiner Associated Boards RAM and RCM. Head of Music, Battersea Polytechnic. Director Royal Philharmonic Society. Member Faculty of Music and Board of Music Studies, University of London. *DOO. RUGM.*

WILLIAMSON, William Henry (31) Trained private. *b.* St Ives, 1866. O&C Beccles Parish Church, 1887. Conductor Beccles Choral Society, 1887-94. Organist, St Paul, Milwaukee from 1895. *RUGM. ANC.*

1892 (17 graduates)

ALDERSON, Albion Percival (21) DMus (Dunelm, 1897), ARCO (1890), ARCM (1903). *b.* Newcastle-on-Tyne, 1871. *e.* Newcastle Modern School (Dr Ehrlich). Trained Durham Cathedral (Philip Armes) 1899-1903; RCM (Franklin Taylor, Walter Parratt, and Hubert Parry) 1899-1903. O&C Kingston-upon-Thames Parish Church, 1893. Conductor Kingston Choral and Madrigal Society; winner, Madrigal Society medal and Molyneux Prize for five-part madrigal "Love in Absence," 1906. Honorary scholarship examiner RCM, 1904; Examiner Durham University, 1908-10. *d.* Kingston-upon-Thames, 1936. *BDO. DOO. RUGM.*

ARKLESS, Alfred Thomas (30) FRCO (1889). *b.* 1862. Trained private. O&C Park Road Chapel, Newcastle, 1874-86; Holy Trinity, Newcastle from 1886. Conductor Prudoe Choral Society. *d.* 1918. *DOO. RUGM.*

BLY, Arthur (21) DMus (Dunelm, 1898), FRCO (1892). *b.* 1871. Trained private. O&C Berkeley Chapel Mayfair, 1891-96; Hammersmith Parish Church from 1897. *RUGM. ANC.*

BOWES, Charles Frederick (26) ARCO (1887). *b.* 1866. Trained private. Organist Jesmond Wesleyan Church, 1883-91; Peoples' Hall Newcastle, 1897-1919. Teacher Northern School of Music, 1891-93. Honorary Secretary and Organist Wesleyan Service of Song, 1889-1911. *d.* Kingston-upon-Thames, 1936. *BDO. DOO. RUGM.*

FITTON, John William (28) FRCO (1887). *b.* 1864, Dewsbury. Trained private. Organist Hopton Congregational Church, Mirfield, 1881; O&C Congregational Church, Batley, 1887; Heaton Parish Church, Bradford, 1887 and 1894-1906; Trinity Wesleyan Church, Harrogate, 1909. Founder and teacher Leeds Institute of Music, 1890. Conductor Frizinghall Choral Society, Bradford, 1896; Bradford Old Choral Society, 1902-06. Principal, Leeds School of Music, 1898. *BDO. DOO. RUGM.*

GREGORY, James Lively (32) ARCO (1882), LTCL. *b.* Old Windsor, 1860. Trained private. Organist Holy Trinity (Episcopal) Church, Melrose, 1874-77; Welford Parish Church, 1877-80; Ware Parish Church, 1880-1901; All Saints' Parish Church, Hertford, 1901. Music master Christ's Hospital, Hertford, 1901; Hertford Grammar School. Composed church music, songs, part-songs, piano music &c. *d.* Hertford, 1915. *DBO. RUGM.*

HALFORD, George John (34) FRCO (1883). *b.* Chilvers Coton, 1858. Pupil William Charles and Dr Swinnerton Heap. Organist St Mary, Birmingham; St Paul, Birmingham; St John, Wolverhampton; Handsworth Parish Church, Birmingham. Conductor Birmingham Choral and Orchestral Societies. Pianist, choral conductor, and teacher. Published music. *d.* Kidlington, 1933. *BDO.*

HANFORTH, Thomas William (24) FRCO (1897), Hon RCM. *b.* 1867. Chorister York Minster. Pupil W. H. Garland, Dr E. Monk, and Dr J. Naylor. Organist to Archbishop Thomson, 1885-8; St Martin-le-Grand, York, 1888-92. Professor of Music, York Blind School, 1889-92. O&C Sheffield Cathedral, 1892-1937. Conductor Cathedral Oratorio Choir. Conductor Sheffield Philharmonic Orchestra, and Evening Schools' Choral Society. Bandmaster Fourth West Riding of Yorkshire Voluntary Artillery, 1900-9. *d.* 1948. *BDO. DOO. RUGM.*

HARE, Haydn William (23) DMus (Dunelm, 1919), FRCO (1890), ARCM. *b.* Stamford, 1869. *e.* King's School, Peterborough. Chorister Peterborough Cathedral, 1883. Pupil Haydn Keeton. Organist Ryhall Parish Church, Stamford, 1883-85; All Saints', Stamford, 1885-93; Bourne Abbey, 1893-95; Great Yarmouth Minster, 1895-1944. Chorus master Norwich Musical Festival, 1908-1930. Conductor Yarmouth Musical Society, 1895-1939. Organist Promenade Concert, 1909. Music master Girls' High School, Yarmouth. *d.* Great Yarmouth, 1944. *BDO. DOO.*

HOGGETT, Thomas James (28) FRCO (1897), LRAM, ARCM. *b.* Darlington, 1864. Trained Durham Cathedral (Philip Armes). Organist St Ninian, Whitby, 1886-96; All Souls' Leeds, 1896-1901. Conductor Whitby Orchestral Society, 1891-96; Bramley Choral Society, 1898-98. Musical Director Revd Marquis of Normanby's School, Mulgrave Castle, Whitby, 1892-1904; Girls' High School, Harrogate, 1897-1907; Girls' High School, Ilkley; Girls' High School, Chapel Allerton, Leeds. St Mary's College, Leeds. Teacher Harmony, Composition and Art of Teaching, Leeds City School of Music. Lecturer in Music Educational Department Leeds University. Lecturer in Music West Riding Training College for Women, Bingley. *DOO. RUGM.*

HOLGATE, John (21) FRCO (1893). *b.* 1871, Manchester. Trained private. Organist Cross Street Church, Manchester 1893-7; Lauriston Place United Presbyterian Church, Edinburgh, 1897-1900; South Manchester New Church from 1900. *BDO. DOO. RUGM.*

JONES, Henry Owen Powell (37) *b.* St Asaph, 1855. MA (St John's, Cambridge). Trained private. Rector Combe Florey (Taunton). Honorary conductor Wellington district association of choirs. Diocesan Inspector of Schools. *RUGM.*

MASON, Edward (28) MusD (Manchester, 1915), FTCL. *b.* Newcastle-under-Lyme, 1864. Trained TSC and St John's College, Battersea (Edward Mills), 1883-84; Durham and Manchester Universities. Organist Colne Parish Church, 1913; St Peter, Stockton-on-Tees, 1915-18; St George, Newcastle (Staffs). Taught in Arbroath. Headmaster Rye Croft Council School, Newcastle (Staffs). *BDO. RUGM.*

PITCHER, Richard James (22) FRCO (1889), LRAM, ARCM. *b.* Devonport, 1870. *e.* Clifton Grammar School, Bristol. Pupil of Joseph Bridge and E. Cliffe. Organist St John, Lowestoft, 1892-96; Holy Trinity, Scarborough, 1896-1903; St Swithun, London Stone, 1903-06; St Mary, Kilburn, 1906-15; Christ Church, Chelsea from 1915. Taught singing. Conductor Lowestoft Choral Society, 1892-97; Scarborough Choral Society, 1897-1903. Professor of singing GSM, 1905-15. Composed piano pieces, part-songs &c. *d.* St. Pancras, 1946. *DBO. DOO. RUGM.*

SHINN, Frederic George (25) DMus (Dunelm, 1897), FRCO (1888), ARCM. *b.* Islington, 1867. *e.* Cowper Street Schools. Trained private (E. H. Turpin). Exhibitioner RCM. Professor GSM and Crystal Palace Schools of Music. Member RCO council and Musical Association. O&C Sydenham Parish Church, 1893. Lecturer Musical Association, RCO and ISM etc. Published numerous musical textbooks including "Musical Memory and its Cultivation," "Elementary Ear-training," "A Method of Teaching Harmony," etc. *d.* Lewisham, 1950. *BDO. DOO. RUGM.*

TOMLYN, Alfred William (32) LMusTCL. *b.* 1860, Plaxtole. Trained TCL. Organist Wallace Green, Berwick-on-Tweed, 1892-8; Girvan Parish Church, 1887-92; St. Modoc, Doune. Conductor Doune Select Choir, 1884-7. Organist Braid Church, Edinburgh from 1898. *DOO. RUGM.*

WAGNER, Frederick (25) FRCO (1912). *b.* 1867, Taunton. Trained private. Organist St George, Worthing, 1883; Holy Trinity, Brighton, 1909; Chapel Royal, Brighton from 1914. Piano professor Brighton School of Music. *d.* 1943. *DOO. RUGM.*

1893 (19 graduates)

ADAMS, Henry Leonard (24) FRCO (1892). Trained private. O&C All Saints, Hessle. Conductor Hessle Choral Society, 1895. Organist All Saints', King William Town, Cape Colony, South Africa. Conductor King William Town Choral Society. *RUGM.*

AUSTIN, Frederick William (22) *b.* Poplar, 1872. Studied with Henry Grimshaw (Liverpool). Organist in Liverpool. Taught Liverpool College of Music. Artistic director British National Opera Company from 1924. Published compositions. *d.* Kensington, 1952. *BDO.*

BAILEY, Charles Morton (27) FRCO (1888). *b.* Colwyn Bay, 1866. Pupil Edwin J. Crow. Assistant Organist. Ripon Cathedral, 1887-90. Organist St Catherine, Wigan, 1889; St. Mark, Wrexham, 1890-1906; Llangollen Parish Church, 1906-14; St Paul, Colwyn Bay from 1914. Published music. *d.* Colwyn Bay, 1945. *DBO.*

CAMBRIDGE, Frederick (52) *b.* South Runcion, 1841. Chorister Norwich Cathedral. Pupil of Molique. Organist St Columba's College, Rathfarnham, Ireland, 1862-65; St Mary, Leicester, 1866; Croydon Parish Church, 1868-1911. Conductor Croydon Vocal Union. Music teacher. Composed church music, glees, organ, and piano pieces &c. *d.* Croydon, 1914. *BDO.*

ELLIS, William (25) FRCO (1891). DMus (Lambeth). *b.* 1868. Trained Durham Cathedral (Philip Armes). O&C St Nicholas, Durham 1887-94; Richmond Parish Church, 1894-1903; private organist to Marquis of Zetland, 1894-1903; Sub-organist. Durham Cathedral, 1903-1918; O&C Newcastle Cathedral, 1918-36. Examiner Armstrong College, Newcastle. *DBO. DOO. RUGM.*

FRASER, Norman (25) Trained private. Organist St Mark, Thurrock; Bath Street Church, Hillhead, Glasgow; St Mark's Parish Church, Glasgow, 1889-94; Bath Street Church, 1897; Stevenson Memorial Church, Glasgow from 1902. Lecturer College of Music, Glasgow. *DOO. RUGM.*

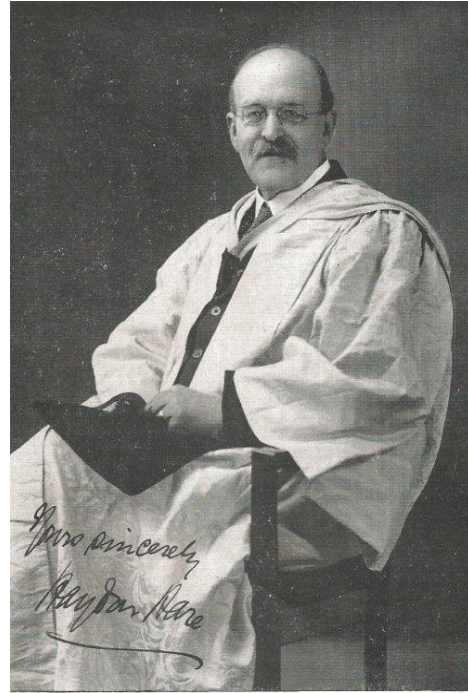
FREW, Robert Fox (30) DMus (Dunelm, 1903), ARCO (1889), LMusTCL. *b.* Glasgow, 1863. Trained private. Organist Belmont Parish Church, 1893-96; Largs Parish Church, 1896-98; Govan Parish Church, 1898-1915; St Paul's Parish Church, Greenock, 1915; Dunbar Parish Church. *DBO. RUGM.*

FRICKER, Herbert Austin (25) MA (Leeds, 1917), Hon. MusD (Toronto), FRCO (1888). *b.* Canterbury, 1868. *e.* Canterbury Cathedral Choir School. Trained Canterbury Cathedral (Albert Peace). Assistant organist Canterbury Cathedral, 1884-90; organist Holy Trinity, Folkestone, 1891; Leeds Town Hall, 1898-1917; Metropolitan Methodist Church, Toronto from 1917. Chorus-master Leeds Festival, 1904. Conductor Leeds Municipal Orchestra. President of the RCCO, 1925-26. Faculty member Toronto University. Composed organ music, anthems &c. *d.* Toronto, 1943. *BDO. RUGM.*

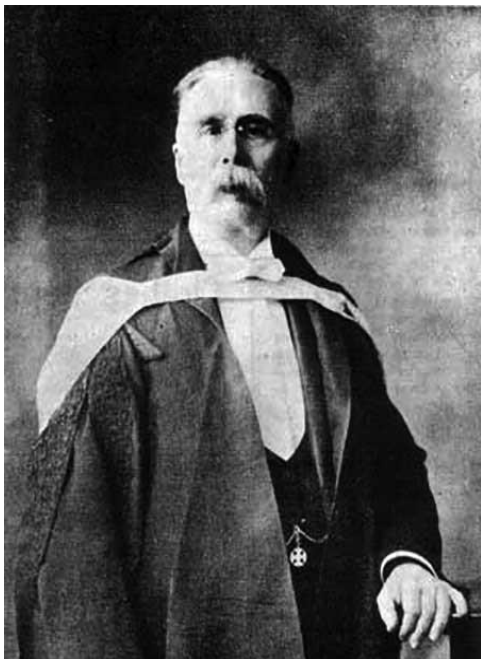
HARDING Henry Hurren (35) *b.* 1858. Trained Private. Professor of Music, Bangor Normal College. Conductor Bangor YMCA orchestra. *RUGM. ANC.*



WALTER CARROLL
(1891)



HAYDN WILLIAM HARE
(1892)



RALPH JOSEPH HORNER
(1893)



WILLIAM ARUNDEL ORCHARD
(1893)

HENDERSON, Thomas (33) *b.* Kirkleatham, 1860. Trained private. O&C St Hilda, Darlington, 1896. Music master Darlington Girls' Grammar School; Polam Hall Girls' School, Darlington; Thornbeck House Girls' School, Darlington. Conductor Darlington Choral Society from 1896. Music critic "Northern Echo". Published compositions. *BDO. DOO. RUGM.*

HORNER, Ralph Joseph (46) DMus (Dunelm, 1898). Studied Leipzig Conservatoire. Organist St Mary, Peckham. Conductor Peckham and Bermondsey Choral Societies. Lecturer in harmony and counterpoint, Nottingham University College, 1895-1905. Conductor Nottingham Operatic Society and Nottingham Amateur Orchestral Societies, 1893-1901. Organist High Pavement Church, 1897-1901. Moved to Canada, 1906. Director Imperial Academy of Music, 1909-12. *d.* Winnepeg, 1926. *BDO. RUGM.*

KEAY, Louis Harold (36) FRCO (1895), LTCL. *b.* 1857. Trained private. O&C St Bride, Stretford, 1878; St Luke, Heywood from 1894. *d.* 1928. *DOO. RUGM.*

ORCHARD, William Arundel (26) DMus (Dunelm, 1928), ARCO (1889). *b.* London, 1867. Trained private. Organist Perth and Hobart Cathedrals. One time music master St Paul's School, London. Moved to Perth, Australia, 1896. Conductor Sydney Symphony Orchestra. Director of Sydney Conservatory, 1923-34; taught University of Tasmania. *d.* at sea, 1961. *DBO & BDO.*

SIMMS, Arthur (54) *b.* 1830, Birmingham. Organist with published organ music. *d.* Eltham, 1914. *BDO.*

SLATER, James Frederick (37) FRCO (1884). *b.* 1856. Trained private. Organist St Andrew, Oldham, 1874-76; Parish Church Shaw, 1876-89; Parish Church, Middleton, 1889-1907; St Michael, Tonge, Lancashire. Conductor Mr Platt's Private Choir, 1878-85; St Cecelia Musical Society from 1883. *BDO. DOO.*

SUTCLIFFE, Charles Thomas (40) FRCO (1879). *b.* 1853, Manchester. Chorister Manchester Cathedral. Trained Manchester Cathedral (Joseph Harris). Organist Bible Christian Church, Salford, 1864-70; assistant organist Manchester Cathedral, 1864-70; Organist All Saints', Oxford Street, Manchester, 1871; St John, Longsight, 1871-76; Parish Church, Eccles, 1876-83; St Catherine, Barton-upon-Irwell from 1884. Published compositions. *BDO. DOO. RUGM.*

SYKES, Frederick William (31) FRCO (1883). *b.* 1862, Morley. Pupil Dr William Spark. Organist St Peter, Morley, and Selby Abbey 1881-1920. Master Drax Grammar School, 1898-1926. *d.* Headingley, 1932. *BDO. DOO. RUGM.*

THOMPSON, Robert George (31) *b.* Stockton-on-Tees, England, 1862. Studied at TCL. O&C Holy Trinity, Stockton; Trinity Church, St. Albans from 1907. Published compositions. *d.* Middlesborough, 1934. *BDO.*

TOZER, Augustus Edmund (36) DMus (Oxon), FRCO (1876), LRAM, ARCM. *b.* Great Sutton, 1857. Studied RCM; National Training College, Kensington. Organist St Mary Magdalene, St Leonards-on-Sea; Holy Trinity, Hastings, 1876-84; St Mary, Star-of-the-Sea, Hastings, 1884-85; St George's Priory, Cheltenham, 1885-88; Sacred-Heart, West Brighton, 1888; Our Lady, Eastbourne. Published compositions. *d.* Shoreham-by-Sea, 1910. *BDO.*

1894 (9 graduates)

BAIRSTOW, Edward Cuthbert (20) DMus (Dunelm, 1900), FRCO (1898). *b.* 1874, Huddersfield. Trained Westminster Abbey (Sir Fredrick Bridge). Organist All Saints', Norfolk Square, 1894-9; O&C Wigan Parish Church, 1899-1906; Leeds Parish Church, 1906-13; York Minster, 1913-1946. Professor of Music, Durham University, 1929-1946. Published compositions. *d.* York, 1946. *BDO. DOO. RUGM.*

BROOKSBANK, Oliver Oldham (35) DMus (Dunelm, 1903), FRCO (1880). *b.* Peterborough, 1859. Chorister St George's, Chapel, Windsor. Pupil Dr Haydn Keeton. Organist in Fletton, 1877. Chaddock School, 1880-83; St John's Leatherhead, 1883-91. Organist St Martin, Bedford, 1893. Teacher Tonbridge School, 1891; Leamington College; Bishop's Stortford College. *d.* Penzance, 1933. *BDO. RUGM.*

GRIFFITH, William (27) FRCO (1897), LMusTCL. *b.* Syresham, 1867. Trained private. O&C St James Episcopal Church, Cupar, 1920. Former Organist St Paul and St Mary, Barrow-in-Furness; Church of the Holy Sepulchre, Northampton, 1895-1901; King Street United Free Church, Kilmarnock, 1901-9; Parish Church, Kilbarchan, 1909-1912. Conductor Northampton Amateur Operatic Society, 1897-1901. Staff at Athenaeum School of Music, Glasgow, 1902-8. Music Master Kilmarnock Academy, 1906-1912. Conductor Kilmarnock Society of Musicians, 1906. *DOO. RUGM.*

HARRIS, Cuthbert (24) DMus (Dunelm, 1899), FRCO (1889). *b.* Holloway, 1870. Studied London Organ School. Organist Welwyn Parish Church, 1891; St Andrew, Streatham, 1893; St Leonard's Parish Church, Streatham from 1903. Taught music. Author of "First Studies for the Organ". Published compositions. *d.* Gorleston-on-Sea, 1932. *BDO. RUGM.*

IGGULDEN, Athelstan Glover (24) DMus (Dunelm, 1901), FRCO (1890). *b.* 1879. Trained private. Teacher Farnborough School, 1890. O&C Hawarden Parish Church, 1893-95. Conductor Hawarden Choral Society, 1893-95. Master St David's School, Reigate from 1895. *RUGM.*

McLEAN, Revd William Richard James (36) *b.* Cork, 1858. Studied King's College, London. Organist St James, Clerkenwell, 1896-98; Christ Church, Fulham. *d.* Fulham, 1932. *BDO.*

MORETON, Frederick William (26) *b.* Plymouth, 1868. Trained private. Organist Parish Church, Yealmpton, 1887; St Mark, Ford, 1888; St James the Great, Devonport from 1889. *d.* Devonport, 1937. *DBO. DOO. RUGM.*

OWRID, Oswald Clayton (20) FRCO (1902). *b.* Coppull, 1874. Trained Durham Cathedral (Philip Arnes) and Chapel Royal, St James's. Organist St Andrew, Sharrow, from 1894. Conductor Sharrow Choral Society. *d.* Sheffield, 1942. *BDO. DOO. RUGM.*

TWYFORD, James (30) Trained private. O&C St Augustine, Croydon, 1897; Emmanuel Croydon from 1900. *RUGM.*

1895 (18 graduates)

ADKINS, James Edward (28) MusD (Edinburgh, 1939), FRCO (1887). *b.* 1867. Trained Ely Cathedral (Dr E. T. Chipp) and RCM. Examiner ISM. Organist Preston Parish Church since 1890. Former Organist St Anne, Wandsworth; All Saints', Grosvenor Road, London; St Stephen, East Twickenham; Esher Parish Church. Conductor Preston Amateur Operatic Society, 1895-1901; Chorley Choral Society, 1890-91; Preston Choral Society, 1905-7. Organist Masonic PPG (West Lancs.). Unanimity Chapter (Lancs.) PPG. Organist (West Lancashire Province Grand Chapter); PG Organist, Knight Templars Provincial Priory (Lancs.). *d.* 1939. *DOO. RUGM.*

ARKWRIGHT, Maria Ursula (32) *b.* Norwich, 1863. Trained private. Composer. Symphonic Suite 'Winds of the World' won a prize offered by The Gentlewoman for an orchestral work by a woman. 'Suite for Strings' was written for the Australian Exhibition of Women's Work, Melbourne, 1907. Published works include a Requiem Mass (1915), a Ballad for Three Treble Voices, 'The Dragon of Wantley' and some songs, part songs and chamber music. Several larger choral, orchestral and chamber works and an operetta 'The Water Babies' are unpublished. *d.* Highclere, 1922. *BDO. RUGM.*

BOOTH, Thomas (age unknown) ARCO (1891). Trained private. Deputy organist St John, Bolton, 1885; Worsley Parish Church, 1889. O&C. Bradshaw Parish Church, 1892; St George Bolton from 1892. Conductor, Bolton Choral Union, 1913; Bolton Amateur Orchestra, 1925. Honorary Secretary Bolton and Preston Musical Artists' Association. *DOO. RUGM.*

BROWN, Nicholas Hodgson (41) ARCO (1887) *b.* 1854. Trained private. Organist St Andrew, Newcastle 1875; St Dominic, Newcastle 1883; St Mary's Cathedral, Newcastle from 1885. Published compositions. *RUGM.*

DANCEY, Harry (35) FRCO (1882), LTCL. *b.* 1862. Trained RAM and private. O&C All Saints', Putney Common. *d.* 1928. *BDO. DOO. RUGM.*

DEAR, James Richard (25) FRCO (1898) *b.* Ventnor, 1870. Trained Westminster Abbey (Sir Frederick Bridge). Organist St Giles, South Mimms, 1889; St Luke, Uxbridge Road, 1893; St James, West Hampstead; St Saviour, Eastbourne; St Peter, Eastbourne. *d.* 1953. *DOO. RUGM.*

DESBOROUGH, William Stanley (32) *b.* 1863. Trained private. Music teacher. *RUGM. ANC.*

GOLDING, Percy William (23) *b.* Hackney, 1872. Trained private. Taught Coading School, Woodford, Essex. *RUGM.*

HARDY, Joseph Naylor (35) FRCO (1885). *b.* Leeds, 1860. Pupil J. Emmerson, Dr William Spark and Dr Samuel Corbett. Organist Roman Catholic Chapel, Wakefield, 1875-78; West Parade Chapel, Wakefield, 1879-86; Wakefield Parish Church (Cathedral) 1886-1930. Conductor Wakefield Amateur Operatic Society. *d.* Wakefield, 1939. *BDO. DOO.*

HARRISON, Frank Mott (29) ARCO (1888), PhD (London), Hon FTCL. *b.* 1866. Trained private. Chairman Hove Music School. Published compositions. *RUGM. ANC.*

HORNER, Egbert Foster (30) DMus (Dunelm, 1900), FRCO (1904), FTCL. *b.* Lindon, 1865. Trained Westminster Abbey (Sir Frederick Bridge). Organist St Alphege, Southwark, 1884-86; St Barnabas, Tunbridge Wells, 1886-90; St John, Westminster, 1890-1919. Taught harmony and counterpoint TCL; lecturer London University. Composed church and organ music. Author of "Organ Pedal Technique". *d.* Paddington, 1928. *BDO. DOO. RUGM.*

HUGHES, Revd Percy Edward (20) FRCO (1897). Clergyman. MA(Oxon). *b.* Ely, 1874. Trained Ely Cathedral. Assistant Ely Cathedral, 1893-98. O&C St Mary, Ely, 1890-97; Cromer Parish Church, 1897-1902. Music Master Ladies' College, Sheringham. Organist Holy Trinity, Coventry, 1902; Christ Church, Sutton. *d.* Haddenham, 1950. *BDO.*

PALTRIDGE, William Henry (33) DMus (Dunelm, 1903). *b.* 1862. Trained private. O&C Leicester Road Church, Loughborough. Private music teacher. *RUGM. ANC.*

PHILLIPS, John George (47) *b.* 1848. Trained private. O&C St John's Parish Church, Seaham Harbour from 1869. *d.* 1921. *BDO. DOO. RUGM.*

RATHBONE, George (20) ARCO (1890), ARCM. *b.* Salford, 1874. Trained RCM. Organist of Cartmel Priory. Organist and teacher in Bridlington. Composed cantatas, songs, anthems, piano music &c. *d.* Windermere, 1951. *BDO. RUGM.*

RICHARDS, Henry William (30) DMus (Dunelm, 1903), FRCO (1885), Hon RAM, Hon RCM. *b.* Notting Hill, 1865. Trained private. Deputy organist All Saints', Notting Hill, 1877-79; organist St John, Kilburn, 1879-86; Christ Church, Lancaster Gate, London, 1886-1922. Professor of organ and choir training RAM. Author "The Organ Accompaniment of the Church Services", 1911. Composed anthems &c. *d.* 1956. *BDO. DOO. RUGM.*

ROYLE, Frederick (25) FRCO (1889), FTSC, LTCL. Trained private. O&C St John, Radcliffe, 1886; Bridge Wesleyan Church, Radcliffe, 1894; All Saints', Elton, 1898. Conductor Radcliffe Choral Society, 1895; Bury Choral Society, 1897. Music Teacher Hollins Technical Institute, Heaton from 1897. *RUGM. ANC.*

WOOD, Arthur Rawlinson (32) FRCO (1888), LTCL. *b.* Croydon, 1863. *e.* Whitgift School. Croydon. Trained at TCL. Organist St John, Caterham Valley, 1879; St Luke, Derby, 1883. Director of Music, Denstone College, Staffordshire from 1900. Secretary Music Masters' Association. *d.* Croydon, 1948. *DOO. RUGM.*

1896 (9 graduates)

ALCOCK, Walter Galpin (35) MVO, DMus (Dunelm, 1905), FRCO (1881), FRCM. *b.* Edenbridge, 1861. Trained National Training School for Music (precursor of RCM) with Sir John Stainer and John Francis Barnett. Organist, Twickenham Parish Church, 1881; Quebec Chapel, Marylebone, London, 1887; Holy Trinity, Sloane Square, London, 1895-1902; assistant organist Westminster Abbey, 1889-1916; organist Chapel Royal, St. James's Palace, 1902-17; Salisbury Cathedral, 1916-47. Organist at coronations of Edward VII (1902) and George V (1911). Professor of organ RCM. President RCO, 1926-27. Composed anthems, services &c. *d.* Salisbury, 1947. *BDO. DOO. RUGM.*

BAKER, Joseph Percy (37) FRAM. *b.* 1859. Trained RAM. O&C St Nicholas Parish Church, Tooting Graveney from 1891. Editor "Musical News" 1904. Secretary Musical Association since 1886. Treasurer London Society of Organists. Published compositions. *d.* Kensington 1930. *BDO. DOO. RUGM.*

BARTON, Frederick Leonard (28) *b.* 1868. Trained private. O&C St Andrew, West Bromwich, 1886; St John, Windermere, 1889; St Peter, Musselborough, 1895; St Peter, Peebles, 1896; Flowerhill Parish Church, Airdrie, 1897; Temple Street Wesleyan Church, Keighley, 1898; Wesleyan Church, Arnside from 1903. Music master Earnseat and Oakmount Schools, Airdrie; Chantrey Hall School, Grange-over-Sands. *d.* 1958. *DOO. RUGM.*

BRIDGER, John Henry (27) FRCO (1898), ARCM, LMusTCL. *b.* Farnborough, 1869. Trained private (Guildford). Organist Farnborough Parish Church, 1893-1910. Music teacher. Published compositions. *d.* Croydon, 1938. *BDO. DOO. RUGM.*

RUSSE, Arthur William (33) FRCO (1888). *b.* Hampstead, 1863. Trained private. Organist Christ Church, Westbourne; St Michael, Bournemouth; Bournemouth Girls' Collegiate High School. Choirmaster Bournemouth Festival Choir. Music Master Bournemouth Collegiate Girls' School. Private music teacher. Published compositions. *d.* Poole, 1940. *BDO. RUGM.*

TAYLOR, Cardinal (25) FRCO (1893). *b.* Leicester, 1871. Trained private (Leicester). Organist Holy Cross, Leicester 1887-88; St Peter, Leicester, 1891-93; Humberstone Parish Church, 1893-99; St Mary, Whittlesea, 1899-1902; St Paul, Leicester, 1902-18; St Stephen's Presbyterian Church, Leicester from 1918. *d.* 1943, Leicester. *BDO. DOO. RUGM.*

THOMPSON, James (36) ARCO (1891) *b.* Stalybridge, 1860. Trained private. O&C Zion Methodist Church, Lees; Oldham Parish Church. Music teacher Oldham Lyceum. Conductor Oldham Nonconformist Choir Union. Published compositions. *RUGM. ANC.*

WOOD, William Jonathan (30) ARCO (1889). *b.* North Shields, 1866. Trained private. O&C St George, Cullercoats, 1891; St Cuthbert, North Shields, 1893; St John's Roman Catholic Cathedral, Portsmouth from 1897. *RUGM. ANC.*

WOODWARD, Frederick Handel (23) *b.* Stockport, 1873. Trained Owen's College, Manchester. O&C Ascension, Hulme, 1892-97; St Paul, Heaton Moor from 1897. Conductor St Paul's Choral Society from 1897. *d.* Stockport, 1942. *BDO. DOO. RUGM.*

1897 (25 graduates)

ALLEN, George Parker (24) DMus (Dunelm, 1908), FRCO (1894), LRAM. *b.* Selston, 1873. O&C Parish Church, Netherseale, Ashby-de-la-Zouch, 1896-97; St Peter Stapenhill, Burton-on-Trent, 1897-1911; Mansfield Parish Church from 1911. Conductor Burton-on-Trent Orchestral Society, 1903-7; Matlock Choral and Orchestral Society, 1909-1911; Mansfield and District Choral and Orchestral Society, 1912-13. Published compositions. *d.* Mansfield, 1957. *BDO. DOO. RUGM.*

BARROW, Benjamin (age unknown) FRCO (1895). Trained private. O&C New Mills Parish Church, 1890-93; St Mary, Hinkley, from 1893. *RUGM.*

BERTENSHAW, John Wright (32) ARCO (1889), BA (London, 1882), MusD (Manchester, 1919), LTCL. *b.* 1865. Trained private. Bolton TCL area secretary. *RUGM. ANC.*

BUSSEY, Frederick William (30) *b.* Wareham, 1867. Trained RAM & private. O&C St Mary, Pembroke; St Mary Magdalen, Bridgewater; Andover Parish Church. *RUGM. ANC.*

CHALLINOR, Frederick Arthur (31) DMus (Dunelm, 1903), ARCM. *b.* Longton, 1866. Trained private. Father pit worker. Teacher and Composer. *d.* Totnes, 1952. *BDO.*

CRASTON, Edward Sharp (41) *b.* 1856. Trained private. O&C Wotton Parish Church, 1877; St Matthew, Liverpool, 1879; Linlithgow Abbey 1879-1888; Aigburth Parish Church from 1888. *RUGM.*

DOCKSEY, Arthur (32) DMus (Dunelm, 1903), FRCO (1895). *b.* 1865, Norton-le-Moors. Trained RAM. Organist St Aidan, South Shields, 1893; South Shields Parish Church from 1903. *d.* South Shields, 1910. *BDO.*

GIBBS, Albert Edward (42) *b.* Leamington, 1855. Trained private. O&C Lillington Parish Church, Leamington. Conductor Leamington Male Voice Choir. Lecturer Leamington Municipal Technical School. Published compositions. *d.* Lillington, 1919. *DOO. RUGM.*

GODFREY, Percy (38) ARCM. *b.* Walton-on-Thames, 1859. Pupil of Sir George Macfarren, Berthold Tours and Ebenezer Prout. Organist King's School Chapel, Canterbury. Conductor East Kent Orchestra. Published compositions. *d.* East Molesey, 1945. *BDO. DOO. RUGM.*

HAWTHORNTHWAITTE, Arthur Kirkham (31) LMusTCL. *b.* 1866. Trained private. O&C Heversham Parish Church, 1886; Assistant organist Lancaster Parish Church, 1888; O&C St John, Lancaster from 1889. *RUGM. ANC.*

HEY, Arthur (32) FRCO (1888), LRAM. *b.* Batley, 1865. Trained private. O&C St James, Swansea 1885-1904; Swansea Parish Church, 1904-19. *DOO. RUGM.*

HIRST, Alfred Livingstone (23) FRCO (1895) *b.* Batley, 1874. Chorister Chapel Royal, St James's Palace. Organist St Stephen, East Twickenham, 1894-1917; All Saints' Parish Church, Fulham from 1917. Pianist, singer, and music teacher. Composed songs, piano and organ pieces, church music &c. *d.* Twickenham, 1940. *BDO. RUGM.*

JAGGER, Ernest (29) FRCO (1894) *b.* Crigglestone, 1868. Trained private. O&C St John, Pontefract, 1888; Ackworth Parish Church, 1896; Pontefract Parish Church from 1907. *RUGM. ANC.*

JONES, Charles Lewis (34) ARCO (1888), LRAM. *b.* Southport, 1863. Trained Chester Cathedral (Joseph Bridge). O&C All Saints' Church, Princes Park, Liverpool, 1889-1901; Northop Parish Church, 1903-15. Music Master St Clare's Convent, Pantasaph, 1903-15; Ruthin School, 1915; Stonyhurst College, Lancashire, 1916-19. *d.* Southport, 1938. *BDO. DOO.*

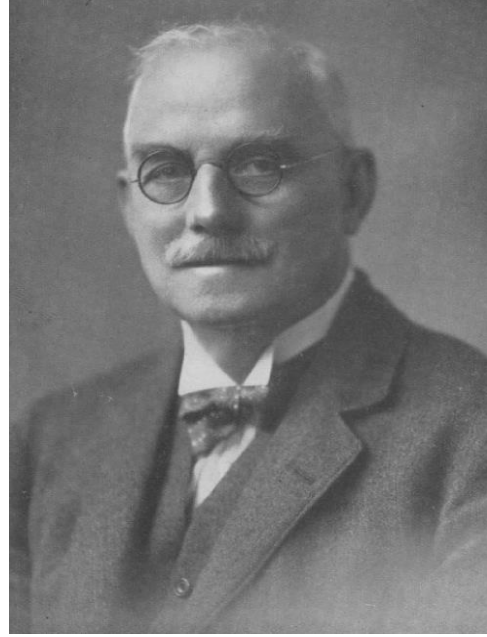
LINDOP, Ernest (30) *b.* Cannock, 1868. O&C Hednesford Parish Church, 1884-93; Wigton Parish Church, 1893-98; St Cuthbert, Carlisle, 1898-1901; St John's Episcopal Church, Dumfries, 1901-6. Estate agent and tax collector. *d.* Torquay, 1934. *BDO. DOO. RUGM.*

LYNE, Arthur (27) FRCO (1899). *b.* Manchester, 1870. Organist Ramsgate Congregational Church, 1899. Teacher Truro College, 1901. Organist West Kilbride Parish Church from 1904. *BDO. DOO.*

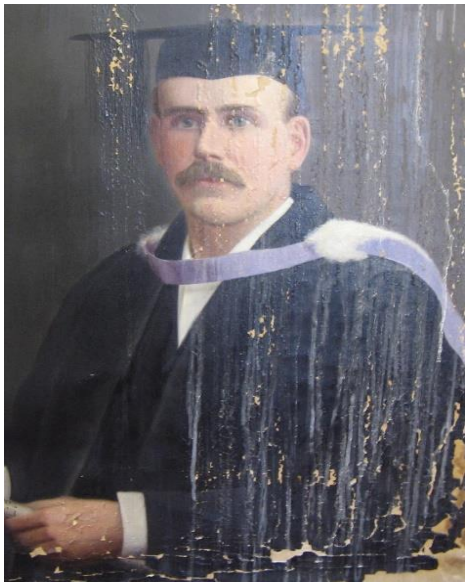
MONTGOMERY, William Augustus (25) FRCO (1910), LRAM, LMusTCL. *b.* Hawick, 1872. *e.* St Martin's Grammar School, Scarborough. Organist St Madoc, Doune; St Andrew, Oau, France; Wallace Hall Academy, Closeburn, Scotland; St Edmund, Hunstanton; SS Philip & James, Ilfracombe; Gainsborough Parish Church, 1906-13. Moved to Canada in 1913. O&C All Saints' Cathedral, Halifax, Nova Scotia, Canada from 1913. *d.* Halifax, Nova Scotia, 1948. *BDO.*



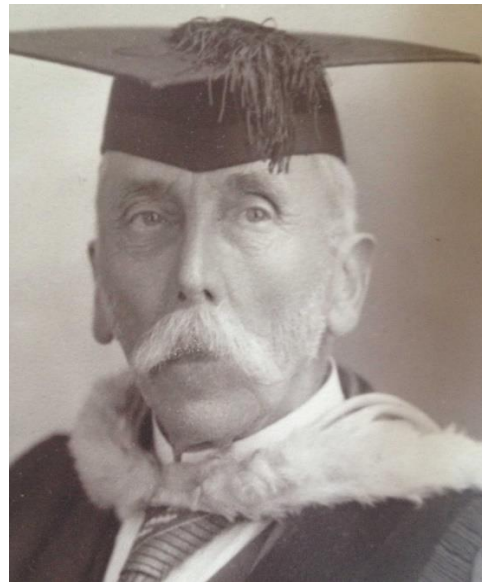
**MARIA URSULA ARKWRIGHT
(1893)**



**ARTHUR RAWLINSON WOOD
(1885)**



**FREDERICK ARTHUR CHALLINOR
(1897)**



**EDWARD SHARP CRASTON
(1897)**

MORETON George Henry (32) MusD (Cantuar), FRCO (1885), Hon RCM. *b.* Davenport, 1865. Trained Winchester Cathedral. Organist Stoke Damerel Parish Church, 1876; Sub-organist Winchester Cathedral, 1879; Organist St Michael, Winchester, 1879; St George, East Stonehouse, 1882. Town organist, East Stonehouse, 1894. Conductor Launceston Choral Society and Plymouth Vocal Society, 1890. Organist St Andrew's Parish Church, Plymouth from 1885. Organist Guildhall, Plymouth from 1899. Conductor Plymouth Guildhall Choir, Orchestra and Male Voice Choir. Recitalist. Composed services, anthems, songs, chamber music, chants, hymns &c. *d.* 1961. *BDO. DOO. RUGM.*

RIGBY, William (20) DMus (Dunelm, 1904), FRCO (1906), ARCM, LTCL. *b.* Bury, 1877. Trained private. Organist Ainsworth Parish Church, 1898; New Road Church, Bury, 1898; Avenue Church, Southampton, 1905; Bank Street Church, Bury, 1908; St James, Paisley from 1912. Conductor Paisley Choral Union. Composed anthems, part-songs &c. *BDO.*

SWANN, Stretton (37) FRCO (1890). *b.* 1860. Trained private. O&C St John, Horsleydown, 1880; Christ Church, Bermondsey, 1880-83; Holy Trinity Gray's Inn Road, 1883-84; St Mary Spittal Square, 1884-86; St Mark, Camberwell, 1886-87; St Thomas Brentford, 1888; St George, Southwark, 1889-91; St Olave, London Bridge, 1891; St Ann, Bermondsey, 1892-5; St John, Horsleydown from 1895. Published compositions. *RUGM.*

TAYLOR, Albert Edward (27) DMus (Dunelm, 1914). Trained private. O&C St Thomas, Lancaster. *RUGM. ANC.*

THORNE, Berthold George (23) BMus (Oxon), FRCO (1910). *b.* Radipole, 1874. Organist, Sherborne School, 1895-1902; New College, Eastbourne, 1902-04; Trent College, 1904-07. St Mary's Parish Church, Weymouth from 1908. *d.* New Forest, c1944. *BDO. DOO.*

WEBB, Thomas (age unknown) FRCO (1892). O&C St John, Reading. Formerly Organist Commemoration Church, Grahamstown. Conductor Hungerford Choral Society. *BDO. DOO.*

WESTON, Henry Walter (32) FRCO (1887). *b.* Fulham, 1865. Trained private. O&C Christ Church, Battersea, 1879; Balham Parish Church, 1881; Wandsworth Parish Church, 1887; Holy Trinity, Wandsworth, 1889; Crystal Palace, 1889; Holy Trinity, Wandsworth, 1889; Sub-organist, Crystal Palace. Conductor Wandsworth Philharmonic Society, 1887-90. Published compositions. *d.* Wandsworth, 1914. *BDO.*

WYATT, Walter (33) *b.* 1864. Trained private. O&C St Martin's Episcopal Church, Edinburgh, 1891-92; St Mark's Episcopal Church, Portobello, Edinburgh from 1892. Conductor Musselburgh Amateur Orchestral Society, 1911. Published compositions. *DOO. RUGM.*

1898 (14 graduates)

ASHWORTH, Abraham Hargreaves (37) *b.* 1861. Trained private. Choirmaster Blenheim Chapel, Leeds; Harrogate Baptist Church. Lecturer Yorkshire Day Training College. Junior Choral Director, St Mary's Roman Catholic Cathedral, Kimberley, South Africa. Organist & precentor Kimberley Baptist Union Chapel. Music editor, "Kimberley Gazette". *RUGM.*

BILL, Charles Milton (35) FRCO (1888). *b.* 1862. Trained Llandaff Cathedral and private. O&C St Simon, Southsea, 1921 (formerly acting organist). O&C St Asaph Cathedral, 1901; O&C Holy Trinity, Gosport, 1902-14; Holy Trinity, Tulse Hill, 1914. Organist Borough of Ryde Philharmonic Society from 1904. *d.* 1941. *DOO. RUGM.*

BROTHERTON, John Henry (46) *b.* Bishop Auckland, 1852. Trained private. O&C St Peter, Bishop Auckland. Music Master Bishop Auckland Grammar School. Published compositions. *d.* Bishop Auckland, 1914. *BDO.*

DODDS, George Robert (22) LRAM, ARCM. *b.* Newcastle, 1876. Trained RCM (Stanford, Parry, Parratt, and Frederick Bridge). Organist Corbridge Parish Church, 1892-94; St Paul, Newcastle, 1894-1900; Elswick Road, Wesleyan Church, 1900-14. Conductor Newcastle Philharmonic Society, 1901-7; Jarrow Philharmonic Society; Newcastle and District Nonconformist Choirs' Union, 1912; Newcastle Choral Union; Gateshead Operatic Society. *d.* Glamorgan, 1946. *BDO. DOO. RUGM.*

EVERITT, James (46) *b.* Brighton 1852. Trained private. Organist Christ Church, Southwark, 1874; Cheam Parish Church, 1880; St Lawrence's Parish Church, Alton, 1892. Bank clerk. Composed choral music. *d.* South Croydon, 1934. *BDO.*

HAIGH, Thomas (23) DMus (Dunelm, 1908), FRCO (1895), ARCM. *b.* Wakefield, 1875. Trained RCM. Assistant organist Wakefield Cathedral, 1893-4; Organist St Mary-the-Boltons, South Kensington, 1896; Ramsgate Parish Church, 1898. St Andrew's Cathedral, Sydney, Australia, from 1927. *d.* Sydney, Australia, 1927. *DOO. RUGM.*

HENDERSON Henry (age unknown) No details.

JONES, Walter (38) FRCO (1897), LTCL. *b.* Woodville, 1860. Trained Chester Cathedral (Joseph Bridge). Organist Holy Trinity, Ashby-de-la-Zouch, 1885-87; Swadlincote Parish Church, 1888-1902; Wesleyan Church, Swadlincote from 1905. Conductor Swadlincote Harmonic Society. Alderman, Derbyshire County Council. Court of Governors of Birmingham University. *DOO. RUGM.*

MAXTED, Walter (40) FRCO (1880). *b.* Canterbury, 1858. Trained Canterbury Cathedral and privately. Assistant organist Canterbury Cathedral; O&C St Andrew, Derby 1884; St James, Dover 1886; St Barnabas, Dover 1902; St James, Dover from 1908. *RUGM. 21C. ANC.*

PARKER, Leonard. (age unknown) Trained private. O&C Trinity Wesleyan Church, Oldham. *RUGM.*

PICKERSGILL, Edward Vernon (16) FRCO (1907) *b.* Ripon. 1882. *e.* Ripon Cathedral Choir School and Ripon Grammar School. Organist St Paul, Middlesborough, 1899-1902; St Oswald, West Hartlepool, 1902. Moved to Canada, 1927. Dominion United Church, Ottawa, Ontario, Canada, 1930-32. *d.* Ottawa, Canada, 1932. *BDO. DOO.*

SMALLWOOD, Frederick William (38) ARCO (1888). *b.* Durham, 1860. Trained Durham Cathedral (Philip Armes). Organist St Stephen, Newcastle from 1910. Former organist New Connexion Church, Durham; Norham Parish Church; Lord Breadalbane's Private Chapel; St John, Alloa; Alloa Town Hall; All Saints', Gosforth; and St Thomas, Newcastle-on-Tyne. Master Royal Grammar School, Newcastle; Church High School, Newcastle. Architect. *d.* Northumberland, 1939. *DBO. DOO. RUGM.*

STOBBART, William James (30) FRCO (1896). *b.* Poplar, 1868. Trained private. Organist South Bank Wesleyan Church, 1886-94; United Methodist Church (Free Church), Grange Road, Middlesborough, 1894-1936; Park Presbyterian Church, Linthorpe from 1936. Music critic "North Eastern Gazette". *d.* Linthorpe, 1950. *BDO. DOO. RUGM.*

WHALL, Roughton Henry (36) FRCO (1897). *b.* Thurning, 1862. Trained National Training School of Music. Organist Great Marlow Parish Church, 1887-91; Holy Trinity, Llandudno, 1892; Chepstow Parish Church, 1899; Holy Trinity, Stroud from 1905. *d.* Stroud, 1937. *DOO. RUGM.*

1899 (6 graduates)

BAXTER, Frederick Nathaniel (40) FRCO (1884), ATCL. *b.* Riseley, 1859. Trained private. Organist Colerne Parish Church, Bath, 1871; St Mary's Parish Church, Tetbury, 1880-1925. Conductor Tetbury Philharmonic Society; St Mary's Orchestral Society. Music teacher. Composed songs, cantatas &c. *d.* Tetbury, 1925. *BDO.*

HODGSON, Wilfred (46) LRAM, AMusTCL. *b.* Crook, 1853. Trained Durham University. Organist Truro College, 1905-06; Wells House, Malvern Wells, 1906-19. Teacher Dean Close School, Cheltenham, 1919-20; Sandroyd School, Cobham from 1920. *DOO. RUGM. ANC.*

KEENE, Frederick Andrew (28) *b.* Clapham, 1871. Pupil Dr Charles Pearce and Sir Walter Alcock. Organist St Saviour, Clapham, London, 1889-1907; St Mary's Parish Church, Sandringham from 1907. *d.* Clapham, 1950. *RUGM.*

KIDD, Malcolm Brown (28) ARCO (1894). Trained private. O&C United Presbyterian Church, Moffat, 1894; Forfar Parish Church, 1900; Kelso Parish Church from 1907. *DOO. RUGM.*

MORPUSS, Horace John (26) *b.* 1873. Trained private. Music teacher, Wolverhampton. *RUGM. ANC.*

POLLITT, Arthur Wormald (21) DMus (Dunelm, 1905), FRCO (1911), LRAM, ARCM, ARMCM. *b.* Crompton, 1878. Chorister Manchester Cathedral. Trained RCM. Assistant organist, Manchester Cathedral; organist St Mary's School for the Blind, Liverpool, 1900; Hope Street Church, Liverpool, 1917. Taught at Organ School, Islington, Liverpool. Music Master St Mary's School for the Blind, Liverpool. Lecturer University of Liverpool. *d.* Liverpool, 1933. *BDO. DOO. RUGM.*

1900 (12 graduates)

ARCHER, Louisa (24) *b.* 1876. Trained private. Pianist. Private music teacher, Belfast. *RUGM. ISM.*

BREARLEY, Herman (24) DMus (Dunelm, 1910), FRCO (1896), Hon RCM. *b.* Batley, 1876. Chorister Lichfield Cathedral. Trained TCL. Assistant organist Lichfield Cathedral, 1895; organist Halstead Parish Church, 1895-1901. Conductor Halstead Choral Society, 1895. Organist Holy Trinity, Hastings, 1901; All Saints', Hastings, 1909-16. Conductor Hastings Madrigal Society, 1910. O&C Blackburn Cathedral, 1916-39. Professor of singing RCM. Conductor Blackburn Music Society. Music Master Queen Elizabeth's Grammar School, Blackburn, 1918-38. Composed opera, part songs, songs &c. *d.* Blackburn, 1940. *BDO. RUGM.*

BROOKES, Harry (34) ARCO (1912). Trained private. O&C Regent Street Congregational Church, 1891-94; St Mark, Heyside, 1894-98; St Peter, Ashton-under-Lyne, 1898-1901; St John Hey from 1901. Music teacher Oldham Lyceum. Published organ music. *BDO. RUGM. ANC.*

FORSTER, Cuthbert (27) *b.* 1873. Trained private. O&C Waterloo Road Presbyterian Church, Blyth, 1895-1900. Music Master Morpeth Grammar School, 1898-1900. O&C Finnart Presbyterian Church, Greenock, 1900-18; Greenock Parish Church from 1919. *BDO. RUGM.*

HASKINS, Charles William (42) *b.* 1858. Trained private. Private music teacher, Wolverhampton. *RUGM. ANC.*

LEAKE, George (41) FRCO (1885). *b.* Derby, 1859. Trained Lichfield Cathedral (John Lott). Organist Holy Trinity, Halstead, 1880-99; St Mark, Southampton 1899-1919; St Mary, Southampton from 1917. Professor of Music, Southampton University College. Examiner Associated Boards RAM. and RCM. Honorary Treasurer Hampshire Organists' Association (chairman Southampton branch). *BDO. RUGM.*

MASTER, Blanche Embleton (29) *b.* Richmond, 1871. Trained Dr Hoch's Conservatorium, Clara Schumann Musikschule & private. Senior Music Mistress Royal School, Bath. *RUGM. ANC.*

MIXER, Annie Louise (29) *b.* 1871. Trained TCL. Music Mistress Godolphin School, Salisbury; Professor of Harmony TCL, 1902-12. Music Mistress, Benenden School, 1923-41. Librarian Salisbury Music Society. *RUGM. ANC.*



WILFRID ERNEST SANDERSON
1900



HERMAN BREARLEY
1900



GEORGE ERNEST DARBY
1901

PRITCHARD, George (20) FTCL, LMusTCL. *b.* Burton (Chester), 1880. Trained Owen's College, Manchester, and Victoria University. Organist St Philip's Parish Church, Manchester, 1903-6; St Bride's Parish Church, Manchester, 1906-15; O&C St Margaret, Whalley Range, 1915-8; Christ Church, Pendlebury, 1918. Choir master St Philip's Parish Church, Manchester, 1906; St Matthew, Bolton, 1914; St Ann, Manchester. *BDO. RUGM. ANC.*

RITSON, Thomas William (28) FRCO (1897). *b.* Penrith, 1872. *e.* Rutherford College. Organist St Andrew, Corbridge, 1888-89; St Peter, Newcastle-on-Tyne, 1890; Oystermouth Parish Church, Glamorgan, 1900-02; St Peter, Newcastle-on-Tyne 1902; All Saints', Gosforth, Newcastle-upon-Tyne, 1916-26; St Nicholas, West Bolden. Organist Roker Picture Theatre. *d.* East Bolden, 1926. *BDO.*

ROWBOTTOM, William Edgar (26) DMus (Dunelm, 1914), FRCO (1903). *b.* Brigg, 1874. Organist Brigg Primitive Methodist Church, 1890-97; Brigg Congregational Church, 1897-1906; Gainsborough Primitive Methodist Church from 1906. Master Brigg Grammar School; Brigg Girls' High School. *d.* c1939. *BDO. RUGM.*

SANDERSON, Wilfrid Ernest (22) FRCO (1902), LRAM. *b.* Ipswich, 1979. Trained Westminster Abbey (Sir Frederick Bridge), 1895-1904. O&C St Stephen, Walthamstow, 1896; All Hallows', Southwark, 1898; St. James, West Hampstead, 1899; St George's Parish Church, Doncaster from 1904. Conductor Doncaster Music Society and Doncaster Operatic Society. Honorary Local Examiner RCM. Published compositions. *d.* 1953. *DOO. RUGM.*

1901 (12 graduates)

BATTEN, Revd John Henry (31) *b.* Broadstairs, 1870. Trained private. Organist Broadstairs Parish Church, 1895. Curate Holy Trinity, Dover. Rector Carlton Scroop Parish Church, Lincolnshire. *d.* Nottingham, 1948. *BDO. RUGM.*

CRAWFORD, Thomas James (24) FRCO (1902), FTCL. *b.* Barrhead, 1877. *e.* Allen Glen School, Glasgow, and Glasgow Athenæum. Pupil H. Sandiford Turner and Otto Schweitzer. Trained Leipzig Conservatory (Dr Karl Reinecke and Paul Homeyer) and Westminster Abbey (Sir Frederick Bridge). Organist in Barrhead, 1890; All Saints', Leipzig, Germany, 1894-98; Holy Trinity, Eltham, 1898-99; assistant organist Westminster Abbey, 1899-1904; organist St Paul, Camden Square, 1899-1902; St Michael, Chester Square, 1902-22; St Paul, Toronto, Canada, 1923-31; Holy Trinity, Toronto, 1932; Timothy Eaton Memorial Church, Toronto, 1932-46; St Andrew, Barrie, Ontario from 1954. Professor TCL, 1919-22. Lecturer Toronto Conservatory. *d.* Barrie, Canada, 1955. *BDO. DOO. RUGM.*

DARBY, George Ernest (28) DMus (Dunelm, 1915), ARCO (1894), Hon RCM. *b.* Wolverhampton, 1873. *e.* Wolverhampton Grammar School. Trained private. Organist Bushby Parish Church, 1896-98; St Mark, Wolverhampton, 1899-1937. Conductor Albright Choral Union, 1900; Cannock and District Choral Society, 1901. Principal Wolverhampton School of Music, 1902. Music Teacher Wolverhampton Grammar School, 1904-37. Conductor Wolverhampton Choral Union, 1905-8; Wolverhampton New Choral Society from 1919. *d.* Wolverhampton, 1937. *BDO. DOO. RUGM.*

GRIFFITHS, John Robert (44) *b.* Buckley, 1857. Trained private. Organist Greville Place Church, St John's Wood, 1876; Congregational Church, Highgate, 1877; Christ Church, Westminster Bridge Road, 1881; Cliff Town Church, Southend-on-Sea from 1905. Professor Metropolitan Academy of Music. *DOO. RUGM.*

MERRILL, Charles Henry (21) DMus (Dunelm, 1912), FRCO (1904). *b.* Raunds, 1875. Trained private. Organist Raunds Parish Church, 1892; St Cyprian, Brockley, 1900; Ashford Parish Church from 1918. *BDO.*

MORT, Richard Henry (26) MusD (Manchester), FRCO (1900). *b.* Pendleton, 1875. *e.* Manchester University. Organist Atherton Parish Church. Private music teacher. *d.* 1956. *BDO. RUGM.*

SADLER, Sydney Thomas (28) *b.* Derby, 1873. Trained private. Organist Radburn Church, Derby. Conductor J. Harold Henry Orchestra. Director Derby Amateur Operatic Society; Derby Choral Union; Matlock Amateur Operatic Society. Bandmaster DIY, Derby. *RUGM.*

SOUTHWORTH, William (27) *b.* Blackburn, 1864. Trained private. Director of Music Prince of Wales Theatre, Birmingham from 1901. *RUGM. ANC.*

STEWART, George (unknown) Trained private. O&C Thornliebank Church, 1884; John Wesley Church, Glasgow, 1885; Linlithgow Abbey, 1887; Westbourne Church, Glasgow, 1890. Renfield Street Church from 1901. *RUGM.*

STRATTON, John Henry (22) ARCO (1896). *b.* Salford, 1869. Trained private. O&C Sale Parish Church from 1901. Teacher Sale Preparatory School. Conductor Sale Choral Society. *RUGM. ANC.*

WATERHOUSE, Florence Eliot (35) *b.* 1866. Trained private. Private music teacher. *RUGM. ANC.*

YOUNG, George Coleman (34) ARCO (1897). *b.* Crewe, 1877. Trained RCM. Organist St Leonard, Shoreditch, London, 1886; Holy Trinity, Latimer Road, London. Professor Wimbledon Conservatory of Music. Organist Paisley Congregational Church, 1898-1905; Martyrs Church, Paisley, 1905-12; High Parish Church, Paisley from 1912. *d.* 1931. *BDO.*

1902 (9 graduates)

BRADLEY, William (25) DMus (Dunelm, 1911), FRCO (1899). *b.* Leeds, 1877. Trained private. Organist Temple Newsam Parish Church, Leeds, 1893; St Matthew, Leeds, 1896; Christ Church, Upper Armley, 1902; St Aidan, Leeds. Lecturer Leeds City Training College from 1912. Published compositions. *BDO. DOO.*

CLAYPOLE, Arthur Griffin (20) DMus (Dunelm, 1911), FRCO (1903), LMusTCL. *b.* Peterborough, 1882. Trained Peterborough Cathedral (Haydn Keeton) and Leipzig Conservatory. Assistant organist Peterborough Cathedral, 1902-03. Music Master Kent College, Canterbury, 1903-12. Organist St Luke, Derby, 1912-21; All Saints' (Cathedral), Derby, 1921-29. Published compositions. *d.* Derby, 1929. *BDO. RUGM.*

COTTAM, Albert Edward (37) DMus (Dunelm, 1921), FRCO (1888). *b.* Dudley, 1865. Trained Peterborough Cathedral (Haydn Keeton). Organist St Margaret, Old Fletton; St Swithun, Bournemouth; St Alban, Bournemouth from 1909. *d.* Bournemouth., 1937. *BDO. RUGM.*

KIRBY, Percy (27) ARCO (1896). *b.* Doncaster, 1875. Trained private. Organist Keith Parish Church 1903; West Parish Church, Aberdeen from 1905. *RUGM. ANC.*

NUNN, Edwin (50) FRCO (1889). *b.* Bury St Edmunds, 1852. Trained Cologne Conservatory and private. O&C St Mary-le-Tower, Ipswich, 1890; St Michael, Melksham, 1890; St Mary Dedham, 1899; St James, Emsworth from 1905. Conductor Wiltshire Oratorio Society, 1889; Misty Music Society, 1900 and Nayland Choral Society, 1902. *BDO. RUGM.*

SILVER, Alfred Jethro (31) DMus (Dunelm, 1908), FRCO (1892). *b.* Windsor, 1870. Chorister and student St George's Chapel, Windsor (Sir Walter Parratt). Assistant organist St George's Chapel, Windsor. Organist Clewer Parish Church, 1888; Ealing Parish Church, 1889; St David, Merthyr Tydfil, 1892; Carmarthen Parish Church, 1897; Handsworth Parish Church, Birmingham from 1900. Music master Handsworth Grammar School. Conductor North Birmingham and Handsworth Choral Society. Composed church, piano, and organ music. *d.* Birmingham, 1935. *BDO. DOO. RUGM.*

SMITH, Joseph Sutcliffe (33) DMus (Dunelm, 1918), ARCO (1903). *b.* Halifax, c1869. Trained private. Organist Fridaybridge Parish Church; Wisbech Parish Church, 1898-1918; Knaresborough Parish Church, 1918-21. Founder and conductor Wisbech Orchestral Society. Composed carols, part-songs, songs, piano and organ pieces &c. *BDO. RUGM.*

WHITTAKER, William Gillies (26) DMus (Dunelm, 1921), FRCO (1901). *b.* Newcastle, 1876. *e.* Rutherford College and Armstrong College. Pupil Frederick Austin and G. F. Huntley. Organist St George's Presbyterian Church, Newcastle, 1894-96; St Paul's Presbyterian Church, South Shields, 1896-1909. Lecturer Armstrong College. Conductor Newcastle and Gateshead Choral Union; Newcastle Bach Choir. Music critic "Newcastle Daily Leader". Professor of Music, Glasgow University, 1929-41. *d.* Orkney Isles, 1944. *BDO. DOO. RUGM.*

WOOD, John Benjamin (26) *b.* 1876. Trained private. Organist Little Lever Wesleyan Church, 1904; Bury Wesleyan Church, 1909. Music Master Kenyon Hall College, Kenyon from 1912. O&C Trinity Wesleyan Church, West Houghton from 1913. *d.* 1913. *BDO.*

1903 (12 graduates)

ALMOND, Joseph (33) FRCO (1904). *b.* 1879. Trained RMCM and private. O&C St John Bolton, 1893; assistant organist Manchester Cathedral, 1902; O&C St John Higher Broughton, 1904-5; Mawdesley Street Congregational Church from 1907. Conductor Belmont Amateur Orchestral Society, 1897. Accompanist Bolton Choral Union. *RUGM. ANC.*

BURLEIGH, Cecilia Anne (37) FRCO (1895). *b.* Hove, 1865. Trained Brighton School of Music. Organist Chapel Royal, Brighton, 1892-1903; Sacred Heart, Hove 1903-09; Union Congregational Church, Brighton 1909-13. *d.* Brighton, 1913. *BDO.*

DOCKSEY, Frank (22) FRCO (1896). *b.* 1871. Trained private. O&C Pontypridd Parish Church, 1893; St Edward, Crickhowell, 1896; Bromsgrove Parish Church, 1896; Bridgwater Parish Church, 1902. Conductor Bromsgrove Music Club, 1901; Bridgwater Amateur Choral Society and Enmore Choral Society. *RUGM. ANC.*

DUDDLE, James (49) ARCO (1891), FTSC. *b.* 1854. Trained private. O&C Goldborne Parish Church, 1876-87; St Catherine, Wigan, 1887-90; Leigh Wesleyan Church, 1892-94; Withington Presbyterian Church, 1894-96. Professor Manchester School of Music, 1892-1905. Director Manchester Conservatoire of Music from 1905. Published compositions. *RUGM. ANC.*

GRAVES, Henry (39) LRAM. *b.* 1864. Trained private. Songman York Minster, 1880. O&C Talgarth Parish Church, 1885; Woodside Church Glasgow, 1886; Dumfries Parish Church, 1890; Ayr Parish Church from 1899. Conductor Ayr Presbyterian Union Choral and Ayr Operatic Society, 1900; Maybole Choral Society from 1908. *RUGM. ANC.*

GULLAND, Frederick Arthur (29) *b.* 1874. Trained private. O&C St George Pendleton, 1895; St Stephen Hulme, 1896-1903. *RUGM. ANC.*

KNOWLES, Francis William (unknown) MusD (Manchester, 1919). Trained private. Music teacher in Sheffield. *RUGM.*

MAHON, Herbert (32) DMus (Dunelm, 1923). *b.* Leigh-on-Mendip, 1871. *e.* Bloxham School. Trained Westminster Abbey (Sir Frederick Bridge). Organist Holy Trinity, Lambeth; All Hallows, Southwark; Saffron Walden Parish Church, 1898. Music Master Saffron Walden Grammar School, 1914. Conductor North Essex Association Church Choirs, 1899; Saffron Walden Musical Society, 1905. Music Master Newport Grammar School, 1911. Formerly Music Master, Honiton School. *DOO. RUGM.*

MILLER, Revd Cyril Walter (31) FRCO (1900). *b.* Mosely, 1872. Trained RCM. St Cuthbert's Clergy House, Philbeach Gardens, London. Organist St John-the-Baptist Kensington, 1892-1900; St Cuthbert Kensington from 1900. *d.* Chichester, 1952. *DOO.*

MOULD, James Henry (27) AMusTCL. *b.* Bury, 1876. Trained private. Music teacher Bury. Lancashire. *RUGM. ISM. ANC.*

RENSHAW, Florence (27) *b.* 1876. Trained private. Music teacher Sale, Cheshire. *RUGM. ANC.*

WATSON, John Edwin (24) *b.* Newcastle, 1879. Trained private. O&C St Columba, Darlington, 1896; Barnard Castle Parish Church, 1899; St James, Darlington from 1903. *RUGM. ANC.*

1904 (20 graduates)

ARNOLD, Arthur Light (32) *b.* Southampton, 1872. Trained private. O&C St Peter's Roman Catholic Church, Scarborough, 1894-1906; Westborough Wesleyan Church, Scarborough, 1906-8; Christ Church, Scarborough from 1908. *d.* Scarborough, 1908. *RUGM.*

ASHLEY, Revd Cyril (33) *b.* London, 1871. Precentor Bristol Cathedral. *ANC.*

BRENNAN, Charles John (28) OBE, FRCO (1897), LRAM. *b.* Gosport, 1876. Trained private. Organist All Saints', Clifton, Bedfordshire; Strabane Parish Church, County Tyrone; Elmwood Church, Belfast; St Anne's Cathedral, Belfast, 1904-64. Organist City of Belfast, 1907. Honorary organist Queen's University, Belfast. Conductor Ulster Male Voice Choir. Past Provincial Grand Organist, Down Masonic Province. Composed symphonic pieces &c. *BDO. DOO. RUGM.*

BULLOCK, William Henry (27) FRCO (1900). Trained RCM. Organist St Andrew, Halstead, 1902; St Stephen, Westminster, 1911. Music master Earl's Colne Grammar School. Lay Vicar Westminster Abbey. *BDO. RUGM.*

CARTER, Charles Frederick (24) FRCO (1902). *b.* Hull, 1880. Trained private. O&C Park Chapel, Crouch End. Formerly O&C Muswell Hill Presbyterian Church. *d.* Friern Barnet, 1957. *RUGM.*

CROSSLEY, Walker (21) MusD (Manchester), FRCO (1907). *b.* Bollington, 1883. Trained. Manchester University (Walter Carroll) and Manchester Cathedral. Also Bury Parish Church and RCM. Assistant organist Bury Parish Church, 1905; organist St Mathew's Parish Church, Little Lever from 1910. Composed hymns, anthems, &c. *d.* Whitefield, 1945. *BDO.*

CROXALL, Thomas Bertram (23) FRCO (1902), LRAM (piano). *b.* Church Gresley, 1881. Trained private. Organist Woodville Wesleyan Church, 1897-1900; Eggington Parish Church, 1900-02; Swadlincote Parish Church, 1902-07; St John, Higher Broughton, Manchester from 1907. *d.* Salford, 1940. *BDO. DOO.*

DAVIDSON, Isaac (28) *b.* 1876. Organist Henshaw's Blind Asylum, Manchester. *BDO. ANC.*

DAVIES, Thomas (51) ARCO (1896), AMusTCL. *b.* Brecon, 1853. Harmony Prizeman, 1882, TCL. Choir trainer Archdeaconry of Brecon. O&C St Edmund, Crickhowell, until 1889; St Mary-the-Virgin, Cardiff from 1889. Honorary Examiner RCM. *DOO. RUGM.*

DUGDALE, Louise Zillah (32) AMusTCL. *b.* Brixton, 1872. Organist Sidcup Baptist Church, 1891-1907; Woodgrange Baptist Church, Forest Gate, 1907. Conductor Woodgrange Ladies' Choir. Organist High Road Baptist Church, Lee, Kent. Composed songs, anthems &c. *d.* Ilford, 1943. *BDO. RUGM.*

HODGSON, John Edward (31) FRCO (1897). *b.* Drighlington, 1874. *e.* Turton Hall College, Gildersome, Leeds. Trained private. Organist Gildersome Parish Church, Leeds, 1887; Dewsbury Congregational Church, 1893; Lansdowne Church, Glasgow, 1905. Moved to Canada. *d.* Victoria British Columbia, 1927. *BDO.*

HOGG, Sidney Robert (39) *b.* London, 1865. Trained GSM (Charles Pearce). Organist Heath Street Baptist Church, Hampstead. Published organ music. *d.* Hampstead, 1939. *BDO.*

JONES, George Evan (unknown) No details.

KIDSON, James (34) AMusTCL. *b.* Keswick, 1870. Trained private. Organist St John, Percy, Northumberland, 1890; assistant organist, Tynemouth Parish Church, 1894; O&C Bream Parish Church, 1897; St Paul, Weymouth from 1906. *d.* Weymouth, 1931. *BDO. RUGM.*

MARSH, John (30) ARCO (1893). *b.* Worsley, 1874. Trained private. O&C St Paul, Pendleton. Music teacher Swinton, Lancashire. *RUGM. ANC.*

PAGE nee CLIFF, Alice Mary (23) FRCO (1901). Trained private. Organist Union Church Hunstanton; College Street Church, Northampton. *RUGM. ANC.*

PORTER, Rea Lochiel (22) *b.* Portsea, 1872. Schoolmaster, Portsmouth. *d.* Weymouth, 1962. *ANC.*

RICHARDS, William Augustus (37) ARCO (1905). *b.* 1867. Trained Llandaff Cathedral (George Beale) and private. Organist Roath Park Presbyterian Church. *RUGM. ANC.*

RIGBY, William (27) DMus (Dunelm, 1913), FRCO (1906), LTCL, ARCM. *b.* Bury, 1877. Trained private. Organist Ainsworth Parish Church, 1898; New Road Church, Bury, 1898; Avenue Church, Southampton, 1905; Bank Street Church, Bury, 1908; St James, Paisley from 1912. Conductor Paisley Choral Union. Composed anthems, part-songs &c. *BDO.*

WATSON, Robert Barrett (27) FRCO (1902). *b.* Cowling, Yorkshire. O&C Carleton-in-Craven, 1897; Choirmaster Cowling Parish Church, 1900; O&C Giggleswick Parish Church, 1904; Sunningdale Parish Church, 1907; St Thomas's Episcopal Church, Aboyne, 1911; Battlefield Parish Church. Director Settle Amateur Operatic Society, 1905; Sunningdale Operatic Society and Choral Society, 1907. Lecturer RSAM. Published compositions. *BDO. RUGM.*

1905 (20 graduates)

ATTWATER, John Post (43) LTCL. *b.* Faversham, 1862. Trained TCL (Charles Pearce). Organist in Faversham, Kent, 1873; Clapham Congregational Church. Lecturer Battersea Polytechnic. Singer and violinist. *d.* Clapham Common, 1909. *BDO.*

CECIL-WILLIAMS, William (40) *b.* Swansea, 1865. Trained private. O&C St Matthew Swansea, 1888-91; Castle Street Church, Swansea, 1891-95; Tenby Parish Church from 1895. Conductor Tenby Orchestral Society. *DOO. RUGM. ANC.*

COOPER, John George (35) DMus (Dunelm, 1917), FRCO (1895), LRAM, ARCM. *b.* Barford, 1870. Trained Private. Organist Kibworth Parish Church, 1888-91; Biggleswade Parish Church, 1891-1912; St Paul, Weston-Super-Mare from 1912. Published compositions. *d.* 1948. *BDO.*

DAVIES, Albert Victor (20) Trained Manchester University. Employed Thomson's Stores, Vancouver, Canada. *RUGM.*

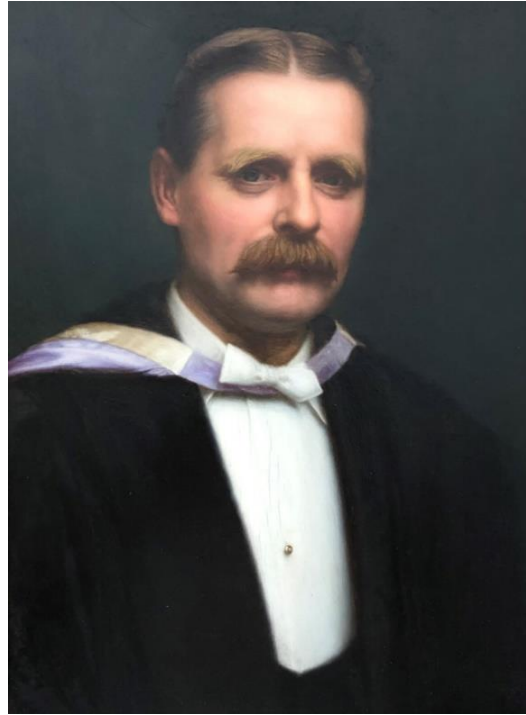
ENGLAND, John Herbert (32) FRCO (1895), LRAM, ARCM. *b.* Pendleton, 1873 *e.* Woodhouse Grove School, Apperley Bridge. Trained private. Organist St Matthew, Leeds, 1891-95; St Thomas, Leeds, 1896-98; All Souls', Halifax, 1898-1904; St Saviour, Liverpool from 1904. *d.* Ormskirk, 1918. *BDO.*

FRANCIS, Charles Cooper (21) DMus (Dunelm, 1917), FRCO (1906). *b.* Peterborough, 1884. *e.* King's School, Peterborough. Articled pupil Peterborough Cathedral (Haydn Keeton). Assistant Organist, Peterborough Cathedral, 1905-1910. Organist St Mark, Harrogate, 1910-14; St Mary, Peterborough, 1914-20; Peterborough Cathedral, 1944-46. *d.* Stamford, 1956. *BDO. RUGM.*

GOODWORTH, William George Walker (47) *b.* 1858. Trained TCL. Examiner TCL. Examiner TSC. Professor of sight-singing TCL and Northern Polytechnic. Director National Temperance Choral Union. Conductor Northern Polytechnic Institute Choir and City and North London Temperance Choir. O&C St Augustine, Highbury. *d.* 1938. *BDO. RUGM.*



CHARLES JOHN BRENNAN
1904



HENRY LUCAS BALFOUR
1906



EDWIN PERCY HALLAM
1907

GUTHRIE, Ellis Parker (22) FRCO (1904) *b.* Chester, 1883. Trained Peterborough Cathedral (Haydn Keeton). Organist Barnock Parish Church, 1903-5; O&C Great Grimsby Parish Church, 1906-23. *d.* Grimsby, 1960. *DBO. DOO. RUGM.*

HARDWICK, Haydn Keeton (26) *b.* Eckington, 1897. Trained Peterborough Cathedral (Haydn Keeton). Organist St Leonard, Newark-on-Trent, 1903; St John, Grantham, 1911; Bottesford Parish Church. Conductor Bottesford Choral Society; director Grantham Operatic Society. O&C St George's Cathedral, Perth, Western Australia. *d.* Perth, Australia, 1947. *DBO.*

HARGRAVE, Richard Henry (30) DMus (Dunelm, 1933), ARCO (1900), FTCL. *b.* Leeds, 1875. Pupil W. E. Belcher, Dr A. G. Iggulden and Sir Edward Bairstow. Organist Church of the Good Shepherd, Leeds, 1892-1919; All Souls' (Memorial Church), Leeds, 1920; Emmanuel Church, Leeds. Composed church music. *d.* Leeds, c1952. *DBO. RUGM.*

IVENS, Winifred Mary (38) *b.* 1877. Trained private. Music mistress The Westlands School, Scarborough, 1900-03. Organist Heathfields School, Ascot, 1903-04. Senior Music mistress Laleham, Eastbourne, 1912. *RUGM. ANC.*

PIERCE, Lucy Eleanor (20) ARMCM. *b.* 1855. Trained RMCM and private. Pianist. Piano tutor RMCM, 1909; Later professor there. *RUGM. ANC.*

SALSBURY, Grace Emily (27) LRAM. *b.* Pershore, 1878. Trained private (Haydn Keeton). Music mistress, Cheltenham Ladies' College. *RUGM. ANC.*

SALSBURY, Janet Mary (24) DMus (Dunelm, 1910), ARCO (1916), FRCO (1917), LRAM. *b.* Pershore, 1881, Organist, Cheltenham Ladies' College. Professor and examiner TCL. Faculty Board Member, London University. *d.* Cheltenham, c1951. *DBO. DOO. RUGM.*

THOMPSON, William Hill (30) ARCO (1913). *b.* 1875. Trained private. O&C Methodist New Connection Church, Eccles, 1901-8. *BDO. RUGM.*

TODD, Charles William (31) FRCO (1919). *b.* Jarrow-on-Tyne, 1874. Trained private. O&C Holy Saviour, Tynemouth, 1901-8; St Andrew, Fort William, 1909-13. Conductor Lochaber Choral Society, 1909-13. *DBO. DOO. RUGM.*

WADE, Richard (25) ARCO (1902). *b.* Chatham, 1882. Trained RCM. Organist Christ Church, Brandenburg from 1903. *DOO. RUGM. ANC.*

WEEDON, Ada Florence (29) DMus (Dunelm, 1920), LRAM, ARCM (both piano). *b.* 1876. Trained RAM (Exhibitioner). Director of Music, Northwich Grammar School, Cheshire. Music teacher, Guildford. *RUGM. ANC.*

WOOD, Frederick Herbert (25) DMus (Dunelm, 1914), ARCM, Hon RCM. *b.* Orissa, India, 1880. Trained private. Organist St Paul, Blackburn, 1902-05; St John, Blackburn, 1905-18; Blackpool Parish Church, 1918-62. Conductor Preston Choral Society; Blackburn Philharmonic Society; Clitheroe Choral Union. Lecturer in Music, Liverpool University Extension Board. Composed cantatas, organ music, songs, part-songs &c. *d.* 1963. *BDO. RUGM.*

YOUNG, George (25) ARCO (1901). *b.* Dumfries, 1880. Organist, Dumfries Congregational Church, 1898-1905; Martyrs Parish Church, Paisley, 1905-12; High Parish Church, Paisley from 1912. *BDO. RUGM.*

1906 (10 graduates)

BALFOUR, Henry Lucas (47) FRCO (1904), FRAM. *b.* Battersea, 1859. Trained RAM (Sir John Stainer, Sullivan & Ebenezer Prout). Assistant organist St Saviour, Croydon, 1879-85; Organist St Saviour, Croydon, 1885-1902; Holy Trinity, Sloane Square, London, 1902-42; Organist to Royal Albert Hall and Royal Choral Society, 1895-1922. Frequent recitalist Royal Albert Hall. Taught

organ, Royal Normal College, and Royal Academy for the Blind. MM Whitgift School, Croydon. Conductor South London Musical Club and Royal Choral Society. *d.* Croydon, 1946. *BDO. RUGM.*

BROWN, Edward (22) FRCO (1908). *b.* Middlesborough, 1884. Trained York Minster and Ripon Cathedral (Edwin Crowe). Assistant organist Ripon Cathedral. Organist South Bank Parish Church, Middlesborough; St Mary, Richmond, 1908; Trinity Church, Richmond, 1908; Grantham Parish Church, 1914-37. Music master King's School, Grantham. Published compositions. *BDO. RUGM.*

CHUBB, Edith Annie (28) ARCM. *b.* Wellingborough, 1878. *e.* Hastings and St Leonard's School. Trained private. Organist St Ann's School, Abbots Bromley, 1907-11; St Katherine's Parish Church, Tottenham, 1911. Lecturer St Katherine's Teacher Training College, Tottenham. *BDO. RUGM. ISM.*

DENTON, Harold (28) DMus (Dunelm, 1915), ARMCM. *b.* Newton Moor, 1878. Trained RMCM. Organist Union Street Congregational Church, Hyde, 1903-07. Lecturer in music theory, Hyde County Secondary School, 1905-8. O&C St Andrew, Ashton-on-Ribble from 1907. Conductor Hyde Orchestral Union. *d.* Preston, Cheshire, 1907. *BDO. RUGM.*

GREENWOOD, Frank (29) FRCO (1897), ARCM. *b.* Todmorden, 1877. Trained private. Organist Providence Congregational Church, Rochdale; Withington Congregational Church, 1904; Ballie Street Methodist Church, Rochdale. Organist Champness Hall & Borough Organist, Rochdale. Music master Rochdale Secondary School. *BDO. RUGM.*

INGLES, Richard Lees (29) FRCO (1909). *b.* Selkirk, 1877. Trained private. O&C St John, Selkirk, 1898; Walkerburn Parish Church, 1901; Ladhope United Free Church Galashiels, 1904; Presbyterian Church, Kimberley, South Africa, 1912. Organist St Mary's Cathedral, Johannesburg. Music master Christian Brothers' College, Kimberley, South Africa. *d.* Johannesburg, 1942. *BDO. RUGM. ANC.*

MARTIN, Marshall (25) *b.* Hanbury, c1881. Trained private. O&C St Werburgha, Hanbury, 1899; St James, Emsworth from 1907. Conductor Emsworth Musical Society from 1911. Published organ music. Organist in London. *d.* Halifax, 1919. *BDO. RUGM.*

MOTE, Arnold Rudolph (26) BA (Sydney). *b.* Sydney, Australia, 1880. *e.* Sydney University. Organist Sydney University, 1898-1904; Organist Sydney Town Hall, 1901-02; Sherborne Abbey, 1907-14; Central Methodist Mission, Sydney, NSW, Australia from 1914. Music master Sydney Grammar School. *d.* Sidney, 1950. *BDO.*

SCHOFIELD, Ernest Cramby (35) ARCO (1897). *b.* Garforth, 1871. Trained private. Organist Craigmeilen United Free Church, Bowness, 1899; Mayfield Parish Church, Edinburgh, 1907; Woodhouse Moor Wesleyan Church, Leeds, 1917. Music teacher Ledsham Orphanage School, 1899. Teacher Leeds School of Music from 1908. *d.* Bradford, 1945. *BDO. RUGM.*

WHITELEY, James Henderson, (38) *b.* 1868. LMusTCL. O&C All Saints, Wickham Market, Suffolk. *d.* 1925. *RUGM. ANC.*

1907 (15 graduates)

BEST, Gertrude Edith (26) DMus (Dunelm, 1915). *b.* 1881. Private music teacher, Gloucester. Conductor Gloucester Ladies' Choir. *RUGM. WWM. ANC.*

BIBBY, Frederick Horrocks (31) FRCO (1908), LRAM, ARCM, ARMCM. *b.* Clitheroe, 1876. Trained RMCM. Organist Congregational Church, St Annes-on-Sea, 1902-14. Employed Forsyth Brothers (Music provisions), Manchester. *d.* St Annes-on-Sea, 1951. *DBO. DOO. RUGM.*

CHAPPLE, Frank Arthur (26) DMus (Dunelm, 1920), FRCO (1903), Hon RCM. *b.* Cardiff, 1881. Trained Llandaff Cathedral (George Beale). Organist All Saints' Parish Church, Llandaff, 1899-1902; assistant organist Llandaff Cathedral, 1899-1902; organist Avenue Church, Southampton, 1902-04; Monmouth Priory Church, 1904-08; Broadstairs Parish Church, 1908-09; Pontefract Parish Church. Music master King's School, Pontefract from 1909. Conductor Ackworth Choral Society from 1910. Composed anthems, part-songs, songs, &c. *BDO. RUGM.*

FRICKER, Florence Langdayle (22) ARAM, ARCM. Trained RAM. Examiner RCM. Private music teacher, Swansea. *RUGM.*

GALLIE, James (45) FTSC, ATCL. Trained private. O&C Claremont Street Wesleyan Chapel, 1878; Bowness Parish Church, 1881; Westborne Parish Church, 1884; new Kilpatrick Parish Church, 1890; Landsdowne Church, 1892-1902. Principal music lecturer Glasgow Teacher Training College. *RUGM.*

HALLAM, Edwin Percy (20) FRCO (1909), LMusTCL. *b.* Nottingham, 1887. Trained Manchester Cathedral (Dr J. Kendrick Pyne). Assistant organist St Thomas, Nottingham. Organist St Bartholomew, Nottingham; St Chad, Ladybarn, Manchester; St Mary's Parish Church, Bury St Edmunds, 1909-37; St Edmundsbury Cathedral, 1937-57. Music master King Edward VI School, Bury St Edmunds, 1918-55. *d.* Bury St Edmunds, 1957. *BDO. RUGM.*

KINGSFORD, Winifred Laura (21) *b.* 1886. Trained private. Private music teacher Mosley, Birmingham. *RUGM. ANC.*

LAYLAND, John (unknown) ATSC. Trained private. Organist Shroton Parish Church, Dorset. *RUGM.*

MACLEOD, Robert (30) FRCO (1911), FTSC. *b.* Glasgow, 1877. Trained private. Organist Govanhill Church, Glasgow, 1893; Newhaven Church, 1894; St Mary, Edinburgh, 1898; Rosehall Church, 1901; Morningside High Church Edinburgh from 1905. Director of Music Moray House College. Composed songs, part-songs &c. *BDO. RUGM.*

PARDY, Ptolemy Simon Tom (42) ARCO (1901), LMusTCL. *b.* Odcombe, 1865. Trained private. Organist St Paul, Kingston-upon-Thames; St Paul, Finsbury; Ewell Parish Church; St Peter, Norbiton. *d.* Surrey, 1951. *DOO. RUGM.*

PEARSON, John Ena (35) ARCO (1899), LTCL. *b.* 1872. Trained private. Organist Holy Trinity, Huddersfield. *d.* Bradford, 1943. *RUGM. ANC.*

PEARSON, Louis (28) ARCO (1919). *b.* Durham, 1879. Trained Durham Cathedral (Philip Armes). Organist Holy Trinity, South Shields; Tynemouth Parish Church. *d.* South Shields, 1930. *BDO. DOO. RUGM.*

WEALE, Sydney Harry Franz (33) FRCO (1901). *b.* 1884. Trained St David's Cathedral (Herbert Morris). Organist Mapplewell Church, 1894; Westgate Church, Barnsley, 1895; Conisborough Parish Church, 1898. Assistant organist St David's Cathedral, 1899. O&C Newark-on-Trent, Parish Church, 1901; assistant organist Southwell Cathedral, 1903; O&C St John's Episcopal Church, Perth, 1904; O&C Barony Church, Glasgow, 1909; Londonderry Cathedral, 1911; Priory Church, Bridlington, 1914. Lieutenant Royal Naval Volunteer Reserve, 1915-9; Borough organist Stoke-on-Trent from 1920. *BDO. RUGM.*

WILLIAMS, John Herbert (37) FRCO (1899). *b.* Bardney, 1870. Trained private. O&C St Mary's Wesleyan Church, Truro from 1907. Former organist United Free Church, Helston; Bayswater Wesleyan Church; Derby Road Baptist Church, Nottingham; Westbourne Park Church. Music Master Truro College. Musical Director Westbourne Park Institute. *BDO. RUGM.*

WOLEDGE, Harry Radcliffe (42) DMus (Dunelm, 1919), FRCO (1890). *b.* Helton, c1865. Trained private. Organist Mitcham Parish Church, 1886; St Paul, Kingston-Hill, 1888; Saltburn-by-the-Sea Parish Church, 1891; St Nicholas, Whitehaven, 1904; St Cuthbert, Carlisle from 1908. *d.* Carlisle, 1923. *BDO. RUGM.*

1908 (7 graduates)

BULLOCK, Ernest, James Sir (18) DMus (Dunelm, 1914), MVO, LLD, FRCM, FRCO (1909), Hon RAM, Hon FTSC. *b.* Wigan, 1890. *e.* Wigan Grammar School. Trained Leeds Parish Church (Sir Edward Bairstow). Assistant organist Leeds Parish Church, 1907; organist St Mary, Micklefield, 1906-12; Adel Church, 1906-12; assistant organist Manchester Cathedral, 1912-19; organist St Michael's College, Tenbury, 1919; Exeter Cathedral, 1919-27; Westminster Abbey, 1928-41. President IAO, 1946-48. Professor of Music, Glasgow University and Principal RSAM, 1941-52. Director RCM, 1953-60. Composed songs, part-songs, organ pieces &c. *d.* Aylesbury, 1979. *BDO. DOO. RUGM.*

DIGGLE, Frederick (26) *b.* 1882. ARCO (1899), ARCM. Trained Norwich Cathedral (Frank Bates). Assistant organist Norwich Cathedral; organist Hingham Parish Church, Norfolk; St Clement, Norwich, 1904; Brackley Parish Church, 1905. Music master Magdalene College School, Brackley, 1905. O&C Brampton Parish Church, Norfolk; Standish Parish Church; Airdrie Parish Church, Scotland. *BDO. DOO. RUGM. ANC.*

GRUNDY, Charles Stanley (27) MusD (Manchester, 1920), LRAM. *b.* 1881. Trained RMCM. Organist Northenden Wesleyan Church; Withington Wesleyan Church; Albion Congregational Church, Ashton-under-Lyne. Music lecturer Manchester Education Authority. Conductor Manchester Schools Orchestra. *d.* Ashton-under-Lyne, 1944. *BDO. RUGM.*

HUME, Margaret Kirkwood (27) FRCO (1906) *b.* 1881. Volunteer translator, National Braille Society, Boston, USA. *RUGM. ANC.*

HUTCHINSON, John Ernest Alan (32) DMus (Dunelm, 1916), FRCO (1910). *b.* Middlesborough, 1876. Trained Newcastle Cathedral (John Jeffries). Organist Gateshead Parish Church, 1896; St John, Newcastle-on-Tyne, 1899; Jesmond Parish Church from 1903. Conductor YMCA Choral Society; Benton Orchestral Society. Composed part-songs. *d.* Falmouth, 1969. *BDO. RUGM.*

IRELAND, John Nicholson (29) Hon DMus (Dunelm, 1932), FRCM, FRAM, FRCO (1898). *b.* Bowden, 1879. Studied RCM (Sir Walter Alcock and Sir Charles Stanford). Organist All Saints', Tufnell Park, London, 1897-99; St Jude Upper Chelsea, 1899-1904; assistant organist Holy Trinity, Sloane Street, London, 1904; organist St Luke, Chelsea, 1904-26; St Stephen, Guernsey. Professor RCM. Pianist. Composed church music, songs, piano pieces, organ pieces, orchestral music, a piano concerto &c. *d.* Washington, Sussex, 1962. *BDO. DOO. RUGM.*

WILLGOOSE, Frank Linforth (32) *b.* 1876. Private music teacher, Sheffield. *ANC.*

1909 (11 graduates)

BUTCHER, Franck Charles (27) FRCO (1904), LRAM, ARCM. *b.* Salisbury, 1882. *e.* Choir School, Canterbury. Trained Canterbury Cathedral (Harry Perrin). Assistant organist Canterbury Cathedral, 1898-1903; organist Birchington Parish Church; St Stephen, Pittsfield, Massachusetts, 1912-23. Music master St Columba's College, Rathfarnham, Ireland, 1903; musical director at Hoosac School, New York, 1908; head of music Hill School, Pettstown, Pennsylvania, 1929-35. Lecturer Columbia University, New York from 1931. Published compositions. *d.* Los Angeles, 1948. *DOO. RUGM.*

CAMP, Daniel John (37) *b.* Camberwell, 1872. Trained King's College, London. O&C St John Handsworth Park, London. School teacher. *d.* Bridport, 1946. *BDO. RUGM.*

HURRY, Ronald Baldwin (23) *b.* 1886. Trained as pupil assistant, St John's College, Cambridge. O&C St Luke, Cambridge, 1908-9; Organist Shanghai Cathedral, 1909. Teacher Shanghai Conservatoire, 1912. Director New School of Music, Shanghai, 1912. Director of Music, Dover College. *RUGM. ANC.*

JARMAN, Robert Francis (35) FRCO (1905), Hon RCM. *b.* Stockton-on-Tees. Trained private. Organist St Stephen, Sunderland, 1890-94; St Peter, Bishopwearmouth, 1897-1904; St Peter, Monkwearmouth, 1904-18; St Gabriel, Bishopwearmouth, 1918-19; St George's (Presbyterian), Sunderland from 1919. Conductor, Sunderland Philharmonic Society. Music master Bede Collegiate Boys' School. Composed part-songs, anthems &c. *d.* Abersychan, Wales, 1947. *BDO. RUGM.*

LINDLEY, George E (37) MusD (Manchester), ARCO (1899). *b.* New Marske, 1872. Trained private. Organist St Paul's, Fairhaven, Lytham. Music master, Lower College, Lytham. Director of Music Lowther College, Rhuddlan. *d.* Abergele, 1950. *BDO. RUGM.*

McINTYRE, Daniel (41) *b.* Blackburn, 1868. Trained private. O&C St Columb, Edinburgh, 1887-89; Wesleyan Church, Edinburgh, 1889-91; Corstophine Parish Church, 1892-95; Mayfield Parish Church, Edinburgh, 1895-1907; All Saints', Edinburgh, 1907-08. Professor Mount Allison Conservatoire of Music, Sackville, Canada from 1912. *BDO. RUGM. ANC.*

RODGERS, John (29) Trained private. O&C All Saints', North Peckham, 1880; St Saviour, Denmark Park. Instructor vocal and orchestral theory, London County Council. Professor and examiner LCM. Conductor London choral union. *BDO. DOO. RUGM.*

SCOTT, Francis George (29) *b.* Hawick, 1880. *d.* 1958, Glasgow. *e.* Hawick and Edinburgh University. Studied Roger Ducasse (Paris). Glasgow based. Taught, Jordan Hill College, Glasgow from 1925. *d.* Glasgow, 1958. *BDO.*

STATON, John Frederick (26) DMus (Dunelm, 1919), FRCO (1905), LRAM. *b.* Mosborough, 1883. *e.* Netherthorpe Grammar School. Pupil Dr Herbert Wareing and Dr Eaglefield Hull. Organist All Saints', Ashover, 1899-1909; Chesterfield Parish Church from 1909. Conductor Chesterfield Symphony Orchestra. Composed songs, piano and organ music &c. *d.* Minehead, 1961. *BDO. RUGM.*

TOBIN, Joseph Raymond (23) *b.* Liverpool, 1886. Trained Liverpool College of Music; pupil, Dr Joseph Bridge. Editor "The Music Teacher" 1934; "The Piano Student" 1934. "The Music Seller". Hon Secretary, Music Masters' Association. Wrote about music. *d.* Mansfield, 1967. *BDO. RUGM.*

TYSOE, Albert Charles (25) DMus (Dunelm, 1915), FRCO (1906). *b.* Northampton, 1884. Pupil C. J. King, C. Harris and Dr A Iggulden. Organist St Giles, Northampton, 1903-14; All Saints', Northampton, 1914-20; Leeds Parish Church, 1920-37; St Albans Cathedral, 1937-47. Conductor Halifax Choral Society. *d.* Chichester, 1962. *BDO. RUGM.*

1910 (8 graduates)

DIXON, Harriett Claiborne (31) *b.* Bradford, 1879. Trained RAM and Durham University. Published compositions. In 1973 RAM set up a trust/scholarship in her name. *d.* Folkestone, 1926. *RUGM.*

GREEN, Joseph Ernest (36) DMus (Dunelm, 1927), LRAM, LMusTCL. *b.* London, 1874. Trained private. Organist Rye Lane Baptist Church, Peckham, 1883-95; Spurgeon's Metropolitan Tabernacle, 1895-1943. Headmaster Stockwell Orphanage. *BDO. RUGM.*

KEECH, William John (36) FRCO (1897), ARCM, Hon RCM. *b.* Gosport, 1874. Trained private. Organist St Mary, Bradford, 1894-1903; Faversham Parish Church, 1903. Grand Organist Kent Freemasons. Singing master Faversham Grammar School; William Gibbs School, Faversham; Borden Grammar School, Sittingbourne; Sittingbourne County Girls' School. Conductor Faversham Institute Philharmonic Society; Sittingbourne Music Society; Herne Bay Bohemian Operatic Society. Composed services &c. *d.* Faversham, 1938. *BDO. RUGM.*



JOSEPH SOAR
1910



THOMAS FREDERICK CANDLYN
1911



SHACKLETON POLLARD
1911

PARKER, Wilfrid Wigham (19) DMus (Dunelm, 1915). Trained private. Organist Haydon Bridge Congregational Church, 1903-13; Shettleston Parish Church, Glasgow, Scotland, 1913-20; Belmont Parish Church, Glasgow from 1920. *BDO. RUGM. ANC.*

RICHMOND, Clifford (31) FRCO (1911) *b.* 1879. Trained private. O&C St Paul, Sheffield. 1898; St Matthias, Sheffield, 1900; St Mark, Lyncombe, Bath, 1907; St Silas, Sheffield, 1909; St Mark, Woodhouse, 1912; All Saints', Ecclesfield, Sheffield from 1915. *RUGM. ANC.*

ROSS, George (26) ARCO (1904) *b.* 1884. Trained private. Organist St John's Presbyterian Church, Moncton, New Brunswick. Canada. *BDO. RUGM.*

SOAR, Joseph (32) MBE, MusD (Cantuar), FRCO (1900), ARCM, Hon RCM. *b.* Fence, Yorkshire, 1878. Trained RCM and Temple Church (Sir Walford Davies). Assistant organist Temple Church. Organist Chapeltown Parish Church, Sheffield, 1892; St John, Clapham, 1898; Derby Parish Church (Cathedral), 1901; Barnsley Parish Church, 1904; Halifax Parish Church, 1912-15; Burnham-on-Sea Parish Church, 1921; St David's Cathedral, Wales, 1923-53. Music master Barnsley Grammar School. Conductor Tankersley Choral Society; Barnsley Amateur Operatic Society. Composed part-songs, services &c. Yorkshire; *d.* Haverfordwest, 1971. *BDO. RUGM.*

SPANNER, Henry Victor (21) FRCO (1908), LRAM. *b.* Portsea, 1889. *e.* Royal Normal College for the Blind. Trained private. Organist St Mark, Portsmouth; St Cuthbert's Presbyterian Church, Upper Norwood. Lecturer Goldsmith's College. Librarian National Library for the Blind. Lecturer London County Council. *d.* Croydon, 1977. *BDO. RUGM.*

1911 (10 graduates)

ARMSTRONG, Amos Ebenezer (43) ARCO (1893), AMusTCL. *b.* Leicester, 1868. Trained Peterborough Cathedral (Haydn Keeton). O&C St Augustine, Peterborough. Music Master King's School, Peterborough, 1896-1937. Conductor Peterborough Choral Society. Father of Sir Thomas Armstrong. *d.* Woodston, 1946. *BDO. RUGM.*

BAMFORD, Tom (29) LRAM, ARCM. *b.* Rochdale, 1882. Trained private. Private music teacher Seven Kings, Essex. *RUGM. ANC.*

CANDLYN, Thomas Frederick Handel (23) *b.* Davenham, 1892. Trained Doncaster Parish Church. Assistant organist Doncaster Parish Church. Moved to USA, 1915. Organist State College, Albany, New York; St Paul, Albany, New York; St Thomas, New York City, 1943-54; Trinity Church, Roslyn, Long Island from 1954. Professor State College, Albany, New York. *d.* Point Lookout, New York, 1964. *BDO. RUGM.*

DAWSON, Charles Clifford (29) FRCO (1907). *b.* 1883. Trained private. O&C St Matthew, Dewsbury, 1905; St James, Dewsbury, 1907; Holy Trinity, Ramsgate, 1908; Lightcliffe Parish Church, Yorkshire, 1912; Brighouse Parish Church from 1914. Music master St Lawrence College, Ramsgate, 1908-12. Published compositions. *d.* 1944. *DBO. RUGM.*

HOWE, Albert Percy (26) FRCO (1909), FGSM, LMusTCL, Hon RCM. *b.* Battle, 1885. Trained RCM. Organist St Andrew, Bexhill, 1904-07; St Barnabas, Bexhill, 1907-15; St Augustine, Kilburn, 1919-31; St Lawrence, Edgware, 1933-41; Hendon Parish Church from 1945. Professor of singing GSM. Composed songs &c. *d.* Brighton, 1970. *BDO. RUGM.*

JONES, Margaret June (23) *b.* Leyburn, 1888. Trained private. Private music teacher. Organist Aysgarth Parish Church, 1905-09. *BDO. RUGM. ANC.*

OAKLEY, Katherine Mary Embrey (34) *b.* Welshampton, Salop, 1877. Private music teacher. *RUGM. ANC.*

POLLARD, Shackleton (24) MBE, FRCO (1906), LRAM. *b.* Halifax, 1887. Organist St Luke, Cheetham, 1909-11; All Souls', Halifax, 1911; Halifax Parish Church, 1941-63. Organist, Victoria Hall, Halifax. Taught organ RMC, 1951-63. *BDO. RUGM.*

RENDELL, Ernest James (30) DMus (Dunelm, 1919), FRCO (1907), LRAM. *b.* 1881. Trained Llandaff Cathedral. Organist St Teilo, Cardiff, 1899; West Grove Church, Cardiff, 1900; Windsor Road Church, Barry, 1905; St James-the-Great, Cardiff, 1908; St Andrew's Parish Church, Cardiff from 1915. *BDO. RUGM. ANC.*

WRIGHT, Winifred (32) LRAM(Piano) *b.* Barrow-in-Furness, 1879. Private music teacher. *RUGM. ANC.*

1912 (14 graduates)

BOWMAN, Emma (29) FRCO (1906), LRAM, ATCL. *b.* Barkway, Hertfordshire, 1883. Trained TCL and private (Reginald Goss-Custard and Dr Egbert Horner). Organist St Paul, Hyeres, France, 1919-21; Barony Church, Glasgow, 1922-32; St George, Dumfries, 1935-45; Laurieknowe Parish Church, Dunfries, 1945-48. *BDO. RUGM.*

BROOKES, Ernest Paulton (42) FRCO (1904) *b.* 1871. Trained private. O&C Hovingham Spa, Yorkshire, 1900-07. Organist St Alkelda, Giggleswick, 1907-13; St Matthew Lightcliffe, 1914. Music master Giggleswick School, 1910-14; Heath Grammar School, Halifax from 1914. Conductor Long Preston Choral Society, 1908-13; Giggleswick Choral class, 1911-14; Lightcliffe Choral Society from 1914. Organist St Barnabas, Kensington. Music master Barking Abbey School. *RUGM. ANC.*

BROOKS, Fred (38) LRAM. *b.* Sutton-in-Ashfield, 1874. Trained TCL. O&C St Mark, Mansfield, 1900-06; Old Meeting House, Mansfield 1907-15. Private music teacher. Published compositions. *BDO.*

CHANDLER, James David (39) FRCO (1895). *b.* Woodley, Berkshire, 1873. Pupil Sir George Martin. Organist St John, Farley Hill, Reading, 1891; Wokingham Parish Church, 1892; St Peter, Bournemouth, 1905-46. Director of Music, Bournemouth High School, 1910-33; Music master, Fontainbleu, Saugeen & Wynchwood Schools, Bournemouth. Founder member Hampshire Organists' Association and president, 1935-36. *BDO. RUGM.*

CHANTER, Richard John Charles (25) MusD (London, 1926). *b.* London, 1887. Trained Westminster Abbey (Frederick Bridge). Organist St John, Drury Lane, 1906; Christ Church, Woburn Square, 1907; Chapel Royal Marlborough House. Organist, Buckingham Palace. Music master University College School, Frognall. Director of Music University College School, London. *d.* Winchester, 1967. *BDO. ISM.*

CRACKEL, Harry (26) FRCO (1902) *b.* Mosborough, 1876. Trained private. Organist Attercliffe Parish Church; St John, Mosborough, 1889-91; Eastwood Parish Church, Rotherham, 1901-14; Attercliffe Parish Church from 1914. Recitalist City Hall, Sheffield. Composed organ pieces, anthems, piano pieces, hymns, songs &c. *d.* Rotherham, 1951. *BDO. DBO. RUGM.*

DERRY, Henry Bromley (27) MusD (Dublin), FRCO (1907). *b.* 1885, Stratford-on-Avon. *e.* King Edward VI School, Stratford. Trained RCM. Assistant organist Holy Trinity, Stratford-on-Avon, 1903-06; organist St Mary, Lambeth, 1907; All Saints', Ealing, 1908; St Luke, Redcliffe Square, 1912; HM Chapel Royal (Savoy), 1913-57. *RUGM.*

EVERY, William (29) FRCO (1901), LRAM. *b.* Lambeth, 1883. Trained private. Organist Balham Congregational Church, 1901; George Street Congregational Church, Croydon; Newbury Congregational Church. Deputy conductor Newbury Orpheus Society and Ladies' Choir. Choral Director South London Music Club. *d.* Carshalton, 1953. *BDO. RUGM.*

HUNN, William Richard (33) FRCO (1904), LRAM, ARCM. *b.* Great Yarmouth. Pupil Dr Haydon Hare and Dr Cuthbert Harris. Assistant organist Great Yarmouth Parish Church, 1897-1904; Organist St Mary's Parish Church, Southtown, Yarmouth, 1899; Henley-on-Thames Parish Church; St Peter's Parish Church, St Albans. Conductor Yarmouth Operatic Society. Music master St Albans County School. *d.* St Albans, 1968. *BDO. RUGM.*

PRINCE, Alfred (36) FRCO (1904), LRAM, ARCM, LTCL. *b.* Langley, Worcestershire, 1876. Trained private. O&C Holy Trinity, Smethwick. *BDO. RUGM.*

QUAYLE, John Edmond (43) *b.* 1869. Trained private. Organist Rosemount Church, Douglas, Isle-of-Mann. Conductor Douglas Choral Society. Composer. Published compositions. *BDO. RUGM. WWM.*

READ, Henry Lucas (24) MusD (Manchester, 1920), FRCO (1909), LRAM. *b.* Wigan, 1888. Trained RMCM. Organist Wigan Wesleyan Church, 1909-11; St Luke Cheetham, 1911-14; Holy Trinity, Warrington, 1914-19; Christ Church, Blackpool, 1919; Bowden Parish Church. Master Wigan Girls' High School; Ashton-in-Makerfield Grammar School. *d.* Altrincham, 1950. *BDO. RUGM.*

SAWYER, Frederick Henry (39) FRCO (1907), LRAM. *b.* Ripon, 1873. Trained private. Organist Londoun Parish Church, 1897; College Church, St Andrew's, 1902; Elmwood Church from 1904. *BDO. RUGM.*

WOLSTENHOLM, Maurice Lawton (25) *b.* St Leonard's, 1887. Pupil C. H. Kitson. Organist Wesleyan Church, West Bridgford, 1906-08. Organist Central Hall, Birmingham, 1910. Music master King Edward VI Grammar School, Birmingham, 1919-31. Published compositions. *d.* Penzance, 1959. *BDO. RUGM. ANC.*

1913 (10 graduates)

BROWN, John Hullah (38) ARCO (1908), LRAM, ARCM, LMusTCL. *b.* Farnham. 1875. Trained Ripon Cathedral. Organist Cobham Parish Church, 1900-07. Master Sandroyd Preparatory School, Cobham. *BDO. RUGM.*

DIBB, Frank (41) FRCO (1903). *b.* Liverpool, 1872. *e.* Newton School, Rockferry; German Institute of Music, Liverpool with Adolph Krausse (piano) and R. Wordsworth Davies (organ). Organist St Luke, Tranmere, 1889; Wallasey Parish Church, 1896; St Paul, Birkenhead, 1899; St Catherine, Tranmere, 1902; Christ Church, Breeze, Bootle, 1906-18. Organist Sun Hall Picture House, Bootle, 1918. *d.* St Helens, 1939. *BDO. RUGM.*

GUTTRIDGE, Samuel Prince (50) FRCO (1896). *b.* Tipton, Staffordshire. 1863. Trained private. O&C Ward Chapel, Dundee; Newport-on-Tay Parish Church. *d.* 1956. *BDO. RUGM. ANC.*

HARMANS, Wilhelm Friedride Theodor (40) *b.* Dresden, 1873. Trained Dresden Conservatoire. Conductor Hamburg Municipal Opera House and Summer opera season, Schiller Theatre, Amsterdam. *RUGM. ANC.*

HUNTER, Hugh (24) FTSC. *b.* Greenock, 1891. Trained private. Music advisor Glasgow. Private music teacher. *RUGM. ANC.*

JONES, John Owens (37) FRCO (1903). *b.* Wrexham, 1876. Trained private. Organist, Tredegarville Baptist Church, Cardiff, 1903-13; Whitchurch Baptist Church, Cardiff; assistant organist Bangor Cathedral. Music master Cardiff City Boys' High School. *d.* Wrexham, 1962. *BDO. RUGM.*

RICHARDS, Herbert (36) FRCO (1905). *b.* Nottingham, 1877. Trained private. O&C Carrington Parish Church, Nottingham. Private music teacher. *RUGM. ANC.*

WELLS, Harry Wharton (47) FRCO (1893), FTCL, LMusTCL. *b.* Willesden, 1866. Trained Chapel Royal and private. Assistant organist St Dionis Fulham, 1885-87; Long Ditton Parish Church, 1887-89; St Clement Fulham; St Dionis Fulham; St Mary's Parish Church Putney, 1889. Conductor Wandsworth Male Voice Choir. Teacher South-West London Polytechnic Institute. Published compositions. *d.* 1942. *BDO. RUGM.*

WILCOCK, Alfred William (26) DMus (Manchester, 1917), FRCO (1909), LRAM, Hon FCM, Hon FRMCM. *b.* Colne, 1887. *e.* Lytham College. Trained Manchester Cathedral (Dr James Kendrick Pyne), RMCM and Manchester University. Organist St John Knotty Ash, 1904; St Nicholas, Blundell Sands, 1908; St Chrysostom, Manchester, 1916; Derby Cathedral, 1930-33; Exeter Cathedral, 1933-52. Lecturer (history of music) Manchester University, 1918-33; Head of music, University College of the South-West (Exeter). Composed symphony, orchestral music &c. *d.* Exeter, 1953. *BDO. RUGM.*

WOOD, George Frederick (43) ARCO (1898) *b.* Horsforth, 1870. Trained private. Organist Menstone Parish Church, 1897; Easton Parish Church, 1898; Great Ayton Parish Church, 1900; St Stephen, St Albans, 1905; Christ Church, Hampstead, 1917-18; Mill Hill Parish Church. Headmaster Priory Park School, St Albans. Conductor St Albans Philharmonic Society, 1903-04. *BDO.*

1914 (8 graduates)

ANDREWS, Frederick William (unknown) ARCO (1904). *e.* Londonderry Blind College. Organist Londonderry Presbyterian Church, Londonderry. *BDO. RUGM.*

CROWE, Edith (31) *b.* Liverpool, 1883. Private Music teacher. *ANC.*

GILBODY, Peter John (51) *b.* Flixton, 1863. Trained private. O&C St Luke, Orrell, 1886. Head Teacher. *d.* Orrell, 1944. *BDO. RUGM.*

PLATT, Thomas William (unknown) No details.

SARGENT, Harold Malcolm Sir (17) DMus (Dunelm, 1919), ARCO (1912), FRCM. *b.* Ashford, 1897. Trained Peterborough Cathedral (Dr Haydn Keeton). Organist Melton Mowbray Parish Church, 1914-1924. Served 27th Durham Light Infantry. Conducting his 'Impressions of a Windy Day,' at a Queen's Hall Prom in 1921 showed where his special gifts lay. Professor, RCM from 1923. Conductor Leicester Symphony Orchestra, 1922-29; Huddersfield Choral Society, 1932. Conductor Liverpool Philharmonic, London Philharmonic, Hallé Orchestra and Royal Philharmonic Orchestras. *d.* 1967. *BDO. RUGM.*

SCOTT, Maggie Stewart (34) FRCO (1909). *b.* Gateshead, 1877. Trained private. Assistant organist Elswick Wesleyan Chapel, Newcastle. *d.* Northumberland, 1961. *BDO. RUGM.*

SORESBY, Roger William (37) FRCO (1909). *b.* Derby, 1877. Pupil Lincoln Cathedral (George Bennett). Organist St Leodegarius, Nottingham, 1900; St Mary, Radcliffe, 1911; East Retford Parish Church, 1915. Music master Retford Grammar School. *d.* Radcliffe-on-Trent, 1923. *BDO.*

STONE, Francis Joseph (47) FTCL, FTSC, ARCM, AMusTCL. *b.* Hanley, 1867. Trained private. Organist Sacred Heart, Hanley, Stoke-on-Trent. Music master Tunstall Girls' High School. Private music teacher. Conductor Cheadle Choral Society. Published compositions. *d.* Hanley, 1951. *BDO.*

1915 (17 graduates)

ANDERSON, William Robert (24) ARCO (1913), FTCL, LRAM, LTCL. *b.* Blackburn, 1891. Pupil A. J. Osborne and Dr Frederick Wood. Organist Anley Wesleyan Church, Accrington, 1911; Great James Street Presbyterian Church, Londonderry, 1913; Highgate Presbyterian Church, 1919-21. Music critic "Musical News" 1922-25; Radio Critic "Musical Times" 1922-23. Extension lecturer London University. Wrote about music. *d.* Bournemouth, 1979. *BDO. RUGM.*

BROADHEAD, George Frederick (32) LMusTCL. *b.* 1883. Trained private. Organist in Rochdale and Ilkley. Master Hill House Preparatory School, St Leonard's-on-Sea, 1909; music master and organist Charters House School, East Grinstead. Composed piano pieces, part-songs, anthems, organ pieces &c. *d.* 1965. *BDO. RUGM.*

DAY, Clifton Cecil (23) FRCO (1915), LRAM. *b.* Bury St Edmunds, 1891. Trained private. Organist Culford Parish Church, 1911-15; Diss Parish Church from 1915. Music master Diss Secondary School from 1915. Conductor Diss Choral Society. *d.* Bury St Edmunds, 1949. *BDO. BDO. RUGM.*

ELTON, Percy (25) DMus (Dunelm, 1923), LRAM, ARCM. Trained RMC. Organist Wesleyan Church, Rishton, 1906-10; St George's Presbyterian Church, Blackburn, 1910; West United Free Church, Greenock. Professor RSAM. Music master Greenock Academy. *BDO. RUGM. ANC.*

FAIRCLOUGH, Harry Stanley (22) ARCO (1915). *b.* Glossop, 1893. Trained Winchester Cathedral and RMC. Civil servant. Private music teacher, Glossop. *RUGM. ANC.*

HUGHES, Sarah Ann (37) ARCO (1904). *b.* Rockferry, 1878. Trained Private. Organist Zion Presbyterian Church, Regent Street, Wrexham. Private music teacher. *BDO. RUGM.*

HUNT, William (32) DMus (Dunelm, 1925), FRCO (1913). *b.* 1893. Pupil Sir Edward Bairstow. Organist Wigston Parish Church, 1911-19; Strabane Parish Church, County Tyrone, 1919-20; St George's Parish Church, Belfast, 1921-23; Melton Mowbray Parish Church, 1924-28; Barnstaple Parish Church, 1937-60. *d.* Barnstaple, 1985. *BDO.*

KNAPTON, Oliver (42) *b.* 1873. Trained private. O&C Wesleyan Mission, Eastbrook Hall, Bradford. Private music teacher. *d.* 1956. *BDO. RUGM.*

LODGE, Ernest Lloyd (22) DMus (Dunelm, 1931), FRCO (1911), ARCM. *b.* Silsden, 1893. Pupil Dr James Lyon and Thomas Sager. Organist of Egremont Presbyterian Church. Conductor Wallasey Ladies' Choir. Composed opera, chamber music, songs &c. *BDO.*

MILLER, Edgar Alfred (30) *b.* 1885. Organist Thorne Parish Church. Private music teacher. Published organ music. *BDO.*

SCAIFE, Percy Lionel (35) FRCO (1905), ARCM. *b.* Streatham Hill, 1880. Private music teacher. *RUGM. ANC.*

SEWTER, Edgar Frederick (38) *b.* 1877. Trained private. Headmaster Halesworth County School 1905 and Rural Pupil Teacher Centre, East Suffolk. O&C St Peter, Yaxley, 1897-1905. Lay clerk Peterborough Cathedral, 1903-5. O&C Halesworth Parish Church from 1913. Conductor Halesworth Choral and Orchestral Societies from 1913. *RUGM. ANC.*

SLATER, Gordon Archbold (19) OBE, DMus (Dunelm, 1923), FRCO (1916). *b.* Harrogate, 1896. Pupil Sir Edward Bairstow. O&C St Botolph, Boston, 1919-27; Leicester Cathedral, 1927-30; Lincoln Cathedral, 1931-66. Conductor Boston Choral Society, 1919-27; Billingborough Choral Society, 1924-27; Melton Mowbray Choral Society, 1928-30; founder and conductor Leicester Bach Choir; Conductor Lincoln Music Society, 1931; Lincoln Symphony Orchestra, 1930-66. Lecturer Hull University, 1933-72; Sheffield University, 1972-74. Composed piano music, songs, organ music, services &c. *d.* Leicester, 1979. *BDO. RUGM.*

THOMSON, David (unknown) FTSC. O&C Grahamstown Parish Church, Falkirk. Private music teacher. *RUGM.*

TOOTELL, George (29) DMus (Dunelm, 1921) FRCO (1905). *b.* Chorley, 1886. Trained Peterborough Cathedral (Dr Haydn Keeton). Organist St Agnes's Parish Church; Lund Parish Church, 1905-07; St John's Parish Church, Keswick, 1907-10; St James's Parish Church, Whitehaven, 1910-15; St Thomas' Parish Church, St Annes-on-the-Sea, 1915-17; Kendal Parish Church, 1917-19. Organist the Palace, Accrington, 1919-21; Stoll Picture Theatre, Kingsway, London; Marble Arch Pavillion, 1928-35; Regal, Douglas, 1935; West End Cinema, Birmingham. Music master Seafield School, Lytham, 1905-07; Warwick House School, Poulton, 1905-07; Keswick School, 1907-10; Castlegate Girls' School, Cockermouth, 1908-15; Kilgrimol School, St Annes; Roumont College, Blackpool; Fairhaven Girls' School, Lytham, 1915-17. Conductor Keswick Choral Society, 1907-10; Whitehaven Harmonic Choral Society, 1910-15; Cockermouth Choral Society, 1911-16; Egremont Vocal Union, 1913-15; St Anne's Harmonic Choral Society, 1915-17; Kendal Male Voice Choir, 1917-19; Kendal Operatic Society, 1918-19. Composed songs, piano, organ, and orchestral music, &c. Author of "How to Play the Cinema Organ". *d.* 1969. *BDO. RUGM.*

WALLACE, James Edward (23) DMus (Dunelm, 1920), FRCO (1914). *b.* 1892. Trained private. O&C Ullet Road Church, Liverpool, 1913. Extension lecturer, Liverpool University. Chorus master Liverpool Philharmonic Society. Conductor Liverpool Bach Choir. Published compositions. *d.* 1968. *BDO. RUGM.*

WOODWARD, Marion (unknown) LRAM, ARCM, LMusTCL. Trained RCM. Private music teacher, Macclesfield. *RUGM.*

1916 (3 graduates)

GREEN, Clarence (27) ARCO (1911), LRAM, ARCM. *b.* 1889. Pupil Joseph Bridge (Chester Cathedral). Organist St Peter, Accrington; St John, Great Harwood; Whalley Parish Church; St Mary Magdalen, Ashton-upon-Mersey. Private music teacher, Blackburn. *BDO. ISM. RUGM. ANC.*

JACKSON, Herbert Chisholm (45) FTSC. *b.* Sheffield, 1871. Organist Burngreave Wesleyan Chapel, Sheffield, 1920-35; Dronfield Parish Church from 1935. Conductor Sheffield YMCA Vocal Union. Master De La Salle College, Sheffield. *d.* Old Colwyn, 1947. *BDO. RUGM.*

SUTTON, William Stanley (25) FRCO (1911), LRAM, ARCM, LTCL. *b.* Truro, 1891. Trained Truro Cathedral (Mark Monk). Assistant organist Truro Cathedral, 1907-11. Organist Truro Philharmonic Society, 1909-11. O&C St Mary's Parish Church, Horsham, 1911. Conductor and choirmaster, Horsham, and District Choral Union Festival. Conductor Horsham Philharmonic Society. Lecturer (Music Appreciation), Horsham WEA. Conductor Warnham Choral Society and Lower Beeding Choral Society. Music Master Collyers School, Horsham; Horsham High School for Girls. *d.* Horsham, 1947. *BDO. DBO. RUGM.*

1917 (1 graduate)

FRY, Herbert Allin (22) *b.* Trowbridge, 1895. Organist Frome Parish Church, 1920-40. Private music teacher. *BDO.*

1918 (4 graduates)

ADKINS, Hector Ernest (32) Lieutenant Colonel Royal Army. MusD (Edinburgh, 1939), LRAM (Bandmaster), ARCM (Theory). Director of Music Kneller Hall, 1923-41. Later Director of Music at Aldershot. *RUGM.*

HARDY, Frederick James (29) *b.* Hartlepool, 1889. Elementary School Teacher, Hartlepool, and Durham. *ANC.*

MARSH, Leonard Albert Hibbert (20) DMus (Dunelm, 1932), FRCO (1918). *b.* London, 1898. *e.* Brighton School for Blind Boys and Royal Normal College for the Blind. Organist London Road Congregational Church, Brighton, 1923-28. Music master, Brighton School for Blind Boys, 1921. Composed chamber music. *BDO.*

MINTA, Revd William Robert (39) Curate-in-charge, St John, New Tupton (Chesterfield); Rector All Saints, Risley, Derbyshire. *RUGM. ANC.*

1919 (8 graduates)

BARK, Revd Lancelot Gerrard (32) MA(Oxon), Hon RCM. *b.* Liverpool, 1887. Precentor Carlisle Cathedral, 1915-23. Vicar Christ Church, Penrith. Canon of Worcester. Composed church music. Published compositions. *d.* Pershore, 1967. *BDO. RUGM.*

HEAD, Robert (26) DMus (Edinburgh), FRCO (1916). *b.* Congleton, 1893. *e.* St Paul's Cathedral Choir School, 1916-18; Chester Cathedral (Dr Joseph Bridge). Organist St James's Parish Church, Congleton, 1911-19; Oswestry Parish Church, 1919; St Matthias, Richmond-upon-Thames, 1919-26. Professor harmony, counterpoint and aural training, Royal Military School, Kneller Hall, 1926-29. Lecturer Edinburgh Episcopal Theological College. *d.* Edinburgh, 1957. *BDO. RUGM.*

LANG, Craig Sellar (28) DMus (Dunelm, 1924), FRSA, LRAM, Hon ARCM. *b.* New Zealand, 1891. *e.* Clifton College. Trained RCM (Sir Charles Stanford and Dr R. O. Beachcroft). Master Banstead Hall Preparatory School, 1914-20; assistant master Clifton College, 1921-1929; Director of Music, Christ's Hospital, Horsham, 1929-1945. Examiner and composer. Published Harmony at the Keyboard; Exercises in Score Reading and Exercises for Organists. Composed cantatas, church services, anthems, piano and violin pieces &c. *d.* Westminster, 1971. *BDO. RUGM.*

MACLEOD, Hermann (unknown) LRAM, ARCM. Violin teacher and adjudicator in Jesmond. *RUGM. WWM.*

THOMSON, William Archibald Aitken (50) LMusTCL. *b.* Glasgow, 1869. Organist Paisley Road United Free Church, Glasgow. Private music teacher. *BDO. RUGM. ANC.*

WALKER, Edward Herbert Stratton (29) FRCO (1909), ARCM. *b.* Bournemouth, 1890. Trained RCM. Organist Christ Church, Chislehurst, 1912. Private music teacher. *d.* Barnstaple, 1947. *BDO. RUGM.*

WARNER, William Edwards (32) ARCO (1913). *b.* Foleshill, 1887. Organist Queen's Road Baptist Church, Coventry, 1914; Grasmere Parish Church. Private music teacher. *BDO. RUGM.*

WEIGALL, Cyril Townsend (40) FRCO (1906). *b.* Salisbury, 1879. Organist St Paulinus, Crayford, 1899; St Mary, Twickenham, 1901; Christ Church, Luton, 1907; St James, Trowbridge, 1907-19; St. Andrew, Boscombe from 1919. *d.* Bournemouth, 1947. *BDO. RUGM.*

1920 (4 graduates)

CHAPMAN, Dennis John (22) DMus (Dunelm, 1925), FRCO (1923), LRAM. *b.* Barton, 1898. O&C St James in Rusholme, Manchester. *d.* Manchester, 1990. *RUGM. ANC.*

MALKIN, Harold (43) FRCO (1901), ARCM, LMusTCL. Pupil Dr J. Warriner and George Riseley. Organist St Mary, Beverley. Recitalist. Music master Beverley Grammar School. Conductor, Beverley Amateur Operatic Society. *DBO. RUGM.*

ROBERTS, Phyllis (unknown) LRAM. *b.* St Leonards-on-Sea, 1912. Trained RAM. Pupil Sir Stanley Marchant, B. J. Dale, John Pauer and John Wills. Organist St John, St John's Wood, 1942-44; Tottenham Parish Church, 1944-45. Teacher Lockers Park School, Hemel Hempstead, 1944-45. *d.* 2006.



EDGAR FREDERICK SEWTER
1915



GEORGE TOOTELL
1915



CRAIG SELLAR LANG
1919

SUMSION, Herbert Whitton (21) FRCO (1916), ARCM, DMus (Cantuar, 1947), CBE. (1961). *b.* Gloucester, 1899. Chorister Gloucester Cathedral. Trained Gloucester Cathedral (Sir Herbert Brewer) and RCM (Adrian Boult/conducting). Assistant organist Gloucester Cathedral, 1919-22; organist Christ Church, Lancaster Gate, 1922-26; Gloucester Cathedral, 1928-67. Director of music Bishop's Stortford College. Lecturer Morley College; assistant professor Curtis Institute, Philadelphia, 1926-28. Director of Music Cheltenham Ladies' College, 1935-68. *d.* 1995. *BDO.*

1921 (9 graduates)

ATKIN, Captain, Matthew Henry (60) *b.* Ecclesfield, 1861. Private music teacher, St Albans. *d.* St Albans, 1936. *RUGM. ANC.*

BREARLEY, Charlie (33) FRCO (1908). *b.* Batley, 1888. Organist Holy Trinity, Hastings, 1908-16; St Margaret, Horsforth, 1917; Goole Parish Church; Queen Street Congregational Church, Morley. Music master Drax Grammar School, Selby. *DBO. RUGM.*

JOHNSON, Norman Frederic Byng (44) FRCO (1910). *b.* Belper, 1877. Organist All Saints', Birchington-on-Sea; St Mark, Swindon. Assistant music master Denstone College; Director of Music Ellesmere College. Composed part-songs, &c. *BDO. RUGM.*

LANG, Clarita Harriet (23) FRCO (1919), LRAM, ARCM. *b.* 1898. Music mistress Gunnerside Girls' School, Plymouth; senior Music mistress St Dunstan's Abbey School, Plymouth. Deputy conductor and accompanist, Plymouth Madrigal Society. *RUGM. ANC.*

MILVAIN, Hilda (24) *b.* Carrycoats, 1896. Studied Charles Hylton Stewart (Rochester Cathedral). O&C Norton (Malton) Parish Church. Published organ music. *d.* 1981. *BDO.*

MOORE, Ernest Alwyn (22) FRCO (1917). *b.* Bradford, 1899. Organist Park Church, Halifax. Music master Crossley and Porter School, Halifax. Director of Music Alberta College and O&C McDougall United Church, Edmonton, Canada; St Luke, Manningham (Bradford). Composed organ pieces &c. *d.* 1975. *BDO. RUGM.*

PALMER, Charles Robert (40) FRCO (1911). *b.* East London, South Africa, 1881. Assistant organist St Peter Mancroft, Norwich, 1899-1901. Organist St Luke, Norwich, 1901; St Mark, Reigate, 1903; Banbury Parish Church, 1919; St Peter, Bournemouth from 1946. Music master Banbury County School, 1919-46; Chipping Norton County School, 1928-37; Director of Music City of Oxford Boys' High School, 1934-42. *d.* 1969. *RUGM.*

SHARMAN, Henry Ernest Cecil (27) FRCO (16), LTCL. *b.* Rochester, 1894. Organist Strood Parish Church; North Morningside Church. Master Strathallen School, Perthshire. *BDO.*

SHEARD, Francis Oliver (44) *b.* Huddersfield, 1877. Organist. Private music teacher. *ANC.*

1922 (4 graduates)

BROCKLESS, George Frederick (35) DMus (Dunelm, 1927), FRCO (1910), LRAM, ARCM. *b.* Fritwell, 1887. *e.* New College School, Oxford. (Choral scholarship, Queen's College, Oxford not taken up). Piano teacher, Horsham. Music Master Kingswood College, Grahamstown, South Africa. Organist Commemoration Church, Grahamstown; St Barnabas, Kensington; Westminster Central Hall, 1944-57. Head of Music Battersea Polytechnic. Music master Abbey School, Barking. Conductor Lloyd's Orchestra. Composed songs &c. *d.* Redhill, 1957. *BDO. RUGM.*

EDSON, Ezra (29) FRCO (1913). *b.* Barnsley, 1893. Organist and private music teacher, Barnsley. *RUGM. ANC.*

KEETON, Arthur Claude (36) FRCO (1906). *b.* Nottingham, 1886. Trained Lincoln Cathedral (Dr George Bennett). Lafontaine prize, RCO. Organist Scarborough Parish Church, 1919-39. Musical director open-air Theatre, Scarborough. Conductor Scarborough Musical Society; Scarborough Operatic Society. Composed organ pieces, an anthem &c. *d.* 1965. *BDO*.

MARSHALL, Clifford (32) DMus (Dunelm, 1931), FRCO (1913), LRAM. *b.* Leeds, 1890. Trained Chester Cathedral (Dr Joseph Bridge). Organist St Philip Blackburn, 1912-15; West Derby Parish Church, Liverpool, 1919; St Nicholas Blundellsands. Music master Merchant Taylors' Boys' School, Crosby, 1935-36; Alsop Boys' High School, 1927-40; Holt Boys' High School from 1943. *d.* Anglesea, 1966. *BDO*. *RUGM*.

1923 (6 graduates)

CHATER, Mary Cunningham (27) ARCM. *b.* Strawberry Hill, 1896. Trained privately and RCM (Herbert Howells), 1926-29. Rosemead School, Littlehampton, 1942-44. Music Advisor Commonwealth Girl Guides Association, 1949-61. Composer, conductor. Published compositions. *d.* Bideford, 1990. *WIKI*.

DURRANT, Frederick Thomas (28) FRCO (1917), LRAM, ARAM. *b.* Beer, Devon. Trained Exeter Cathedral and RAM. Organist St Mathias, Earl's Court; St Edmund-the-King, London; St Augustine, Kilburn, 1937-47; Pinner Parish Church. Professor RAM, 1931-70; dean of music London University, 1960-66. Composed chamber music, anthems, carols &c. *RUGM*.

LEECH, Percival (41) FRCO (1905). *b.* Gateshead, 1882. Organist St Thomas, Hull; Brunswick Wesleyan Church, Hull. Organist, Hull Vocal Society. *d.* 1941. *RUGM*.

MOORE, John Edward (35) FRCO (1910), LRAM, ARCM. *b.* Oxenhope, 1888. *e.* Keighley Grammar School. Pupil Sir Edward Bairstow and Sir Donald Tovey. Organist Shipley Parish Church, 1911-20; St John's Parish Church, Keswick from 1920. Music master Workingham Grammar School; Whitehaven Grammar School, 1930-50. *RUGM*.

POWELL, Frederick James (unknown) Private music teacher. Published compositions. *RUGM*.

SKAER, George Henry (32) *b.* Hackney, 1891. Organist Italian Church, Clerkenwell. Music master Cotton College; Music master St Joseph's College, Trent Vale. *d.* Stoke-on-Trent, 1963. *RUGM*. *ANC*.

1924 (5 graduates)

BAKER, Reginald Tustin (24) DMus (Dunelm, 1933), FRCO (1921). *b.* Gloucester, 1900. Chorister Gloucester Cathedral. Trained Gloucester Cathedral (Sir Herbert Brewer). Assistant organist Gloucester Cathedral, 1922-26. Organist St Luke, San Francisco, 1926-28; Hexham Abbey, 1928-29; Halifax Parish Church, 1929-37; Sheffield Cathedral, 1937-66. Composed services, anthems &c. *d.* Sheffield, 1966. *BDO*. *RUGM*.

BONE, Frederick Joseph (34) MVO, FRCO (1915), LTCL. Trained TCL (Exhibitioner in Piano and Organ). Organist Octagon Chapel, Wisbech, 1911; O&C Sandringham Parish Church from 1919. *RUGM*.

SMITH, Joseph Kimberley (44) FRCO (1925). *b.* Birmingham, 1880. Organist Eccles (Scotland) Parish Church. Master Dunfermline High School. *BDO*.

TAYLOR, Albert (26) *b.* Hyde, 1898. Trained College of Music, Henshaw's Blind Asylum, Manchester. Organist Holy Trinity, Hulme, 1918; First Presbyterian Church, Rosemary Street, Belfast from 1918. *BDO*.

WILSON, James William (39) FRCO (1909). *b.* Leicester, 1885. Organist Narborough Parish Church, 1906-09; St Matthew, Leicester, 1909-13; Holy Trinity, Leicester, 1913. Organist of Bridlington Priory. Private music teacher. *BDO*. *RUGM*.

1925 (12 graduates)

BARDGETT, Herbert (31) FRCO (1921). *b.* Kelvinside, 1894. Organist Holy Trinity, Paisley, 1911-14; St Margaret's (Episcopal), Newlands, Glasgow, 1920; assistant organist St Mary's Cathedral, Glasgow; organist Halifax Parish Church, 1924-37; St Bartholomew, Armley. Lecturer Leeds Education Authority. Conductor Leeds New Choral Society. *d.* Leeds, c1962. *BDO. RUGM.*

BRYDSON, John Callis (25) LTCL. *b.* Kegworth, 1900. Pupil Dr A. Iggulden. Organist Parliament Street Methodist Church, Nottingham, 1922-30; Baxtergate Baptist Church, Loughborough, 1930-35; Barrow-on-Soar Parish Church, 1939-43; Kegworth Parish Church, 1955-68. Music lecturer Loughborough College. Composed piano pieces, songs, part-songs, anthems &c. *BDO. RUGM.*

CHAMBERS, Henry Alban (23) FRCO (1924), ARCM. *b.* Leeds, 1902. *e.* St Michael's College, Leeds. Assistant organist St Augustine, Leeds. Organist St Anne's Cathedral, Leeds, 1913-31; Paramount Theatre Corporation, London, 1934-35; Dublin Theatre Company (Royal and Savoy), 1935-44; St Gregory, Kenton, Harrow, 1958-71. Director of Music Stonyhurst College, 1944-54; St John Fisher, Harrow. *BDO. RUGM.*

COUSEN, Herbert Wood Jenkinson (46) MusD (Manchester), FRCO (1903). *b.* Netherthong, 1879. Organist Netherthong Wesleyan Chapel, 1896; Woodale Free Church, 1899; Holmfirth Wesleyan Church, 1911-20; Centenary Methodist Church, Dewsbury, 1911-20; Ossett Wesleyan Church from 1920. *d.* Ossett, 1953. *BDO. RUGM.*

JARVIS, Caleb Edward (22) MusD (Manchester), FRCO (1924). *b.* New Ferry, 1903. *e.* Birkenhead Institute. Organist St George's Hall, Liverpool, 1957-80; St Andrew, West Kirby; St Agnes, Sefton Park; Organist Liverpool University. Music master Ormskirk Grammar School. Conductor Liverpool Welsh Choral Union. *d.* 1980. *BDO. RUGM.*

MARTIN, Donald Henry (31) *b.* Woodstock, 1894. Organist St Bartholomew, Armley, 1938-9; St Margaret, Ilkley, 1943-61. *d.* Darlington, 1970. *DBO.*

NEWELL, Henry George (27) FRCO (1916), LRAM. *b.* Hackney, 1898. Trained Royal Normal College. Organist St Aubyn, London; Methodist Church, Westow Hill, London. Taught music London County Council; taught in Blind Mioptic Schools. *BDO. ANC.*

OSMOND, Cuthbert Edward (21) *b.* Salisbury, 1904. Trained Salisbury Cathedral (Sir Walter Alcock). Assistant organist Salisbury Cathedral, 1917-27. Music master Bryanston School, 1928-30. Organist St Alban's Cathedral, 1930-37. *d.* Salisbury, c1937. *BDO.*

PENROSE, Percy (40) MusD (Manchester), FRCO (1912). *b.* Lancashire, 1885. Organist Brooklands Parish Church, 1927-47; St Margaret, Dunham Massey, 1947. Music master North Manchester Municipal Boys' High School; Central Girls' High School, Manchester, 1936-37. Conductor Sale Choral Society, 1930-34. *BDO. ANC.*

SMITH, Jeanie Janet (33) LRAM (piano/singing), FTCL. *b.* Fife, 1892. Principal Watford Conservatoire of Music. *RUGM. ANC.*

STANNARD, Robert James (34) *b.* Chatham, 1891. Private music Teacher. Organist. *ANC.*

WHITE, Ellis (27) FRCO (1921), LRAM, ARCM. *b.* Wentworth, 1898. Trained Sheffield Cathedral (T. W. Handforth). Organist Worksop Priory; sub-organist Sheffield Cathedral; organist Rotherham Parish Church. *DBO.*

1926 (14 graduates)

BECK-SLINN, Edgar (47) FRCO (1900), FTCL, LRAM. *b.* Derby, 1879. Beck-Slinn completed at Durham examinations partly done at Oxford, where his Exercise was accepted and resides. Organist in Penge and Henley-on-Thames. Organist St Nicholas, Aberdeen. Director of Music Aberdeenshire Education Authority. Examiner TCL. *d.* Aberdeen, 1946. *RUGM.*



HERBERT BARDGETT
1925



CALEB JARVIS
1925



ADRIAN WELLES BEECHAM
1926



DENIS SIDNEY WRIGHT
1926

BEECHAM, Adrian Welles (Sir) (22) *b.* Bern, 1904. Trained TCL (pianist). Pupil Charles Wood and Thomas Dunhill. Conductor Warwickshire Orchestral Society, 1949-82. Succeeded as 3rd Baron Beecham of Ewanville, Lancashire. Composed choral and orchestral music, songs &c. *d.* 1982. *ANC.*

BUNNEY, Allan Walter (21) DMus (London), FRCO (1926), ARCM. *b.* Leicester, 1905. Trained RCM. Organist Christ Church, Hampstead, 1927-39. Music master Owens Boys' School, Islington; Westminster City School; director of music Tonbridge School, 1941-67. Founded Tonbridge Philharmonic Society. Organist Grand Lodge, England, and Wales, 1965-67. Examiner and Commissioner, RSCM. *BDO. RUGM.*

CAMPBELL, Alfred (31) ARCO (1929). *b.* 1895. O&C Holy Trinity, Jesmond. Music master Heaton Girls' Secondary School. *RUGM. ANC.*

EMERY, Ernest Heathcote (40) DMus (Edinburgh, 1937), FRCO (1916), FTCL. *b.* Gorton, Manchester, 1886. Organist St Andrew, Ancoats, 1911-14; Gorton Parish Church, 1914-19; Bangor Parish Church, Ireland from 1919. Music master Bangor Grammar School from 1923. *d.* Surrey, 1960. *BDO.*

FLETCHER, James (26) FRCO (1922), FTCL. *b.* 1900. Organist Wisbech Parish Church; Music master Wisbech Grammar School. Music director King's Lynn Operatic Society; Wisbech Operatic Society; Wisbech Orchestral Society. *BDO. RUGM. ANC.*

GRIFFITH, William (59) FRCO (1920), LMusTCL. *b.* Syresham, 1867. *e.* Magdalen College School, Brackley. Organist St Paul and St Mary, Barrow-in-Furness; Holy-Sepulchre, Northampton, 1895-1901; King Street United Free Church, Kilmarnock, 1901-09; Kilbarchan Parish Church, 1909-12; St James's (Episcopal) Kilbarchan, 1920; Stoke-on-Trent Parish Church. Lecturer Athenæum School of Music, Glasgow, 1902-08; Music master Kilmarnock Academy, 1906-12. Pharmacist. *d.* Leicester, 1929. *BDO.*

HOSKIN, Allan (36) FRCO (1917). *b.* Parkgate, Yorkshire, 1890. Organist Bethel Primitive Methodist Church, Parkgate from 1907. *BDO.*

HUGHES, Hugh (50) LRAM, ARCM. *b.* Wales, 1876. Lecturer School of Music, Lampeter. *d.* 1946. *BDO.*

MacMAHON, Desmond, (27) OBE, DMus (Dublin), FTCL, LRAM, ARCM. *b.* 1899, Sunderland. *e.* Sunderland Training College. Choirmaster St Paul, Sheffield. Music master Firth Park Secondary School, 1921-35. Director of Music Croft House and Retford Operatic Society. Music advisor Manchester, 1935-37. Music advisor Birmingham from 1937. Published compositions. *RUGM. WWM. ANC.*

PEACHELL, Gerald Percy (38) *b.* High Wycombe, 1888. Music master Rossall School, 1911-20; Winchester College, 1922-28. Conductor, Royal Philharmonic Society, Sydney, Australia, 1928-31. Headmaster Elmhurst School, Croydon since 1931. *RUGM. WWM. ANC.*

ROBERTS, Edward Thomas (39) ARCM. *b.* Reading, 1887. Pupil A. P. Alderson, Ernest Webb, and Dr Frederick H. Wood. Organist All Saints', Twickenham, 1906-11; Tain Parish Church, 1911-18; St John's (Episcopal), Greenock, 1919-24; West Kirk, Greenock, 1924-27; Old Gourrock Church from 1927. Master Greenock High School. *BDO. RUGM.*

WEBSTER, Samuel (unknown) No details.

WRIGHT, Denis Sidney Stewart (31) DMus (Edinburgh). *b.* London, 1895. Organist St George's School, Harpenden, 1930-31. O&C St Andrew, East Grinstead. Conductor East Grinstead Choral Society. Director of Music St George's School, Harpenden. BBC staff member, 1936-45. Composed brass band music &c. *BDO. RUGM.*

1927 (7 graduates)

BAYNON, Arthur John (41) FRCO (1908), LRAM, ARCM. *b.* Clifton, 1889. Organist St Paul's (Presbyterian), South Croydon; St Michael's, Tenbury, 1913-16. Director of music Caterham School, 1920-52. Composed songs, part-songs, organ pieces &c. *d.* Caterham, 1954. *RUGM.*

COOPER, Reginald John (24) DMus (Dunelm, 1943), FRCO (1923), ATCL. *b.* 1903. O&C St John, Chesterfield; assistant organist Chesterfield Parish Church; O&C Chesterfield Parish Church; O&C Hexham Abbey, 1953-60. *RUGM.*

EDMUNDS, Ivor Arthur (41) FRCO (1909), LRAM. *b.* Penarth, Wales, c1886. Organist Tredegaville Church, Cardiff. Composed piano pieces, anthems &c. *BDO.*

GRAY, George Charles (30) DMus (Lambeth, 1969), FRCO (1920). *b.* Reigate, 1897. *e.* Rotherham Grammar School. Pupil Sir Edward Bairstow. Lafontaine prize, RCO; Worshipful Company of Musicians, silver medal. Organist St Michael-le-Belfry, York, 1920-22; St Martin, Leeds, 1922-23; Alnwick Pariah Church, 1923-26; St Mary-le-Tower, Ipswich, 1926-30; Leicester Cathedral, 1931-69. Conductor Leicester Bach Choir, 1931-58. Singing lecturer Leicester University, 1931-58; Vaughan College, Leicester, 1931-58; lecturer Leicester College of Education, 1946. *d.* Leicester, 1981. *BDO. RUGM.*

LAWRENCE, Arthur Hanley (26) FRCO (1924). *b.* Normanton, 1901. *e.* Normanton Grammar School. Organist All Hallows', Leeds, 1925-30; assistant organist Leeds Parish Church, 1927-36; organist Huddersfield Parish Church, 1930. Music master Holmfirth Holme Valley Grammar School. President Huddersfield Organists' Association, 1948. *BDO. RUGM.*

MACBRAIR, Constance Mary Dudley (26) LRAM(Piano). *b.* 1901. Music mistress Abbeydale High School, Sheffield. *RUGM, ANC.*

WARDALE, Henry (43) DMus (London, 1932), FRCO (1925). *b.* Newcastle-on-Tyne, 1884. Trained TCL and RCM. Assistant organist Westminster Cathedral, 1904-09; organist Sacred Heart, Wimbledon from 1910. Composed choral and orchestral music &c. *BDO. RUGM.*

1928 (8 graduates)

BALL, Cyril James (unknown) FRCO (1927). Lafontaine Prize RCO. O&C Lancaster Parish Church. *RUGM.*

BATHURST, Edith Marion (40) DMus (London), FRCO (1919). *b.* Newington, 1888. Trained TCL and RCM. Organist St Mary, Bermondsey, London; St Matthew, City Road, London, 1915-16; St Mary, Stoke d'Abernon, 1919; Christ Church, Leatherhead. Director of Music, Surrey College of Music. Conductor Ashted Operatic Society; Old Suttonians' Operatic Society. Composed songs, part-songs, instrumental music &c. *DBO. RUGM.*

HOWIE, John (35) *b.* 1893, Motherwell. Trained RSAM. Music master Aidrie Academy 1931-41; Hamilton Academy from 1941. Deputy conductor Glasgow Orpheus Club since 1941. Published compositions. *RUGM. WWM.*

MILES, Thomas Philip (25) FRCO (1924), LRAM, ARCM. *b.* Epsom, 1903. Organist St Mary-le-Tower, Ipswich; Christ Church Priory, Hampshire; Immanuel Church, Southbourne-on-Sea; All Saints, Eastbourne. Conductor Eastbourne Carol Choir. *d.* Bournemouth, 1975. *DBO. RUGM. ANC.*

PHILLIPS, Charles Henry (unknown) DMus (Dunelm, 1937), BA (London, 1924), Teaching Diploma (London, 1924). Master Hymers College, Hull. *RUGM.*

POPPESTONE, Samuel Maurice (43) FRCO (1912), LMusTCL, LTCL. *b.* Bath, 1885. Trained Bath Abbey. Organist Walcot Wesleyan Church, 1904-10; Bradford-on-Avon Parish Church, 1910-12; St Mark, Bath, 1912; All Saints', Weston-super-Mare. Master Weston-super-Mare Secondary School; Eastern House and Stanmore House Girls' High Schools, Weston-super-Mare. *d.* Bath, 1962. *BDO.*

RAGNER-SMITH, Douglas (unknown) No details.

WARDALE, Joseph George (35) DMus (London, 1933), FRCO (1923), LTCL. *b.* Newcastle-on-Tyne, England, 1893. Trained TCL and RCM. Organist Our Lady of Victories, Kensington. Conductor Wimbledon Philharmonic Society. Lecturer Borough Road College, Isleworth. Composed part-songs &c. *DBO. RUGM.*

1929 (6 graduates)

BROOK, Victor (unknown) FRCO (1923), LRAM. Organist Central Hall, Westminster. O&C Barony Church, Dysart. Director of Music Battersea Polytechnical College. Visiting music advisor Clackmannan County Education Committee. *RUGM. ISM.*

BROUGH, John Stuart (22) FRCO (1928). *b.* Boston, 1907. *e.* Lincoln Cathedral School and Boston Grammar School. Organist Wincanton Parish Church, 1930-33; Holy Trinity, Stratford-upon-Avon, 1933-49. Stratford-upon-Avon Grammar School. Conductor Stratford-upon-Avon Choral Society. Lecturer Birmingham University, 1948-49. *BDO. WWM.*

DUNWELL, Wilfrid (27) FRCO (1922), BA (Leeds). *b.* 1902, Leeds. O&C Alnwick Parish Church. Conductor and accompanist to various Choral Societies in northern England, including Leeds New Choral Union. Teacher and examiner TCL. Lecturer TCL from 1935. *RUGM. WWM. ISM.*

GRANT, Willis (22) DMus (Dunelm, 1933), FRCO (1925), ARCM. *b.* Bolton, 1907. *e.* Astley Bridge School. Pupil Walter Williams (organ), Sir Edward Bairstow (organ). Organist All Souls', Bolton, 1929-31; assistant organist Lincoln Cathedral, 1931-36; organist Birmingham Cathedral, 1936-58. Music master South Park High School, Lincoln, 1931-36. Lecturer Sheffield University, 1934-47. Director of Music King Edward's School, Birmingham, 1948-58. Professor of Music, Bristol University, 1958. Composed choral music &c.; *d.* 1981. *BDO. RUGM.*

MIDDLETON, James Roland (33) DMus (Dunelm, 1933), FRCO (1916). *b.* Ringwood, 1896. Organist Kinson Parish Church, 1914-15; Ringwood Parish Church, 1915; assistant organist Chester Cathedral, 1934-44; O&C Mold Parish Church, 1923-44; Chelmsford Cathedral, 1944-49; Chester Cathedral, 1949-63; St Asaph Cathedral, 1963-70. *d.* 1983. Published compositions. *BDO.*

MOORE, Lilian Margery (22) LRAM (piano). *b.* 1907. Organist Christ Church, Scarborough. *RUGM. ANC.*

1930 (10 graduates)

DEXTER, Harry (20) *b.* Sheffield, 1910. Classically trained composer. Choral and orchestral works including a prize-winning symphony. Music teacher London and Leatherhead. Staff of Francis, Day, and Hunter (publishers) in charge of light orchestral music. Music critic. Founder and chairman Light Music Society (with Eric Coates). Published compositions and Organ Tutor. *d.* 1973. *WIKI.*

FLETCHER, Clifford (unknown). LTCL. Trained Private and Moray House College. Pupil Walter Crossley. Music Master Strathallen School 1931-34 and Moray House School, Edinburgh from 1935. *WWM.*

FORRESTER, Leon Carl (27) MusD (Manchester), FRCO (1925), LRAM, ARCM. *b.* Stoke-on-Trent, 1903. *e.* Orme Boys' School, Newcastle, Staffordshire, and Manchester University. Organist Trentham Parish Church, 1927-38; Market Drayton Parish Church, 1938-48. Music master Hanley High School, 1930-42; Notre Dame Girls' School, St Helens, 1940-41. Composed organ and piano music, songs &c. *DBO.*

HENSON, Alfred (51) *b.* Babington, 1879. Pupil John Cullen, Dr Gordon Slater, and Ben Burrows. Organist in Ilkeston. Music master Ilkeston Grammar School. Conductor Ilkeston Symphony Orchestra, 1932-35. *BDO. RUGM.*

HORROCKS, Herbert (25) *b.* Milnsbridge, 1905. Organist St Paul, North Shore, Blackpool. *d.* Cleveleys, 1980. *BDO. RUGM.*

JONES, Ralph Richardson (49) FRCO (1913), LTCL. *b.* Huddersfield, 1881. Pupil Dr W. Crasser. Trained TCL. Organist St Mark, Marylebone, 1900-02; St Columb, Notting Hill, 1902-04; All Saints', Leighton Buzzard, 1904-21; All Saints', Northampton, 1921-60. *BDO. RUGM.*

PRITCHARD, Arthur John (22) DMus (Dunelm, 1933), FRCO (1927), ARCM. *b.* Gloucester, 1908. *e.* King's School, Gloucester. Trained RCM. Pupil Sir Herbert Brewer. Assistant organist Gloucester Cathedral, 1927-32. Organist Gloucester Choral Society, 1927-32; Christ Church, Lancaster Gate, 1932-46; St John's Wood Parish Church from 1947. Music master King's School, Gloucester, 1927-31; Director of Music Bartrum Gables, Broadstairs, 1935-39; Music master Wilson's Grammar School, Camberwell, 1938-48. Professor of harmony RAM 1947; music faculty dean, London University 1966. Composed organ music, anthems, services, part songs &c. *d.* 1997. *BDO. RUGM. WWM.*

SEALEY, Ernest John Russell (22) FRCO (1937), ARCM. *b.* Hendon, 1908. Scholar RCM, 1924. Violinist. Assistant Music master Winchester College, 1930-1963. Conductor Winchester Operatic Society, 1947-63. Violinist. Leader Sadler's Wells Orchestra, 1963-69. *d.* Islington, 1969. *RUGM.*

THOMAS, Mansel Traherne (21) ARAM. *b.* Rhondda, 1909. *e.* Porth County School. Trained RAM. Organist Shirland Road Methodist Church, London; Charing Cross Chapel. Assistant Head of Music BBC Wales, 1936-50; Head of Music BBC Wales from 1950. Conductor BBC Welsh Symphony Orchestra. Pianist. *d.* Gilwern, 1986. *RUGM.*

WORLEY, Clarence George (27) FRCO (1937), ARCM, ARAM. *b.* Wallingford, 1903. *e.* Wallingford County Grammar School. Trained Reading School of Music, Tonic Sol-fa College, and GSM. Organist North Stock Church, 1919-23; Dorchester Abbey, 1923-28; Royal Infant Orphanage, Wanstead, 1929-45. Assistant music master Middlesex University College, Hornsey, 1928. Director of Music, Kimbolton School. *BDO. RUGM.*

1931 (7 graduates)

BODDIE, William (unknown) FRCO (1931). No further details. *WWM.*

FRANKLIN, Owen le Patourel (25) FRCO (1924), ARAM. *b.* Edmonton, 1905. Trained RAM. Organist St Alban-the-Martyr, Holborn, 1925-28; assistant organist York Minster, 1929-46; O&C St George's Parish Church, Doncaster, 1946-57; Ascot Parish Church, 1957-75. Sub-professor RAM, 1927-28. Music master Bar Convent Grammar School, York, 1929; Mount School, York, 1948. Conductor Rotherham Choral Society, 1946. *d.* 1979. *BDO.*

HART, Walter Cunliffe (20) BA(Manchester). *b.* Blackburn, 1911. *e.* Manchester University. Organist in Blackpool, 1928-33. Taught at Rockmount School, Upper Norwood, 1938-40; Music master John Ruskin Grammar School, Croydon, 1946-47. *BDO.*

HOPKINSON, Ernest (28) FRCO (1937). *b.* Leeds, 1903. Pupil R. H. Hargrave and Sir Edward Bairstow. Organist St Wilfrid, Leeds, 1918-37; St Aidan, Leeds from 1937. President Leeds Organists' Association, 1946-48. *BDO. RUGM.*

LINSTEAD, George Frederick (23) DMus (Dunelm, 1939), ARCO (1945), ARCM, FTCL. *b.* Melrose, 1908. *e.* Doveridge School and Sheffield University. Pupil James Ching, Frank Henry, and Sir Edward Bairstow. Organist Walkley Parish Church; Christ Church, Fulwood. Conductor Croft House Operatic Society, Sheffield; Retford Operatic Society; Doncaster Operatic Society. Music critic "Sheffield Daily Telegraph", 1941. Lecturer Sheffield University, 1947. Composed chamber and orchestral music, songs &c. *BDO.*

MAKINSON, James Harold (35) FRCO (1917), ARCM, LMusTCL. *b.* Kensington, 1896. Trained RCM. Pupil Dr Arthur Pollitt. Organist Holy Trinity, Brathay, Ambleside. Master Imperial Service College, Windsor. *BDO. RUGM.*

SAYERS, Geoffrey William (30) FRCO (1924), ARCM. *b.* Great Yarmouth, 1901. Organist Old Malden Parish Church. Professor and examiner London College of Music. *BDO. RUGM.*

1932 (5 graduates)

COSTAIN, George (30) FRCO (1923), LRAM. *b.* Liverpool, 1901. *e.* Holt High School, Liverpool. Pupil Dr Arthur Pollitt. Organist Great George Street Congregational Church, Liverpool, 1920-22; Richmond Baptist Church, Liverpool, 1922-24; Westborough Methodist Church, 1925-28; Ancient Chapel, Toxteth, 1937-39; Sefton Park Presbyterian Church, Liverpool, 1939-43; Queen Street Central Hall, Scarborough, 1947-57; Scalby Parish Church, 1958-66; St Mark, Newby, 1966. Master Scarborough College, 1924-28; Leighton Park School, Reading, 1928-32; Bootham School, York, 1932-36; Holt High School, 1936-43; Bolton School, 1943-44; Scarborough Boys' High School, 1944-63. Composed church music &c. *BDO.*

CREEDY, Ernest John (34) LMusTCL, ATCL. *b.* Plymouth, 1898. Organist various non-conformist chapels in Plymouth and Birkenhead. Accompanist to various Choral Societies. Music teacher. Published compositions. *BDO. WWM.*

DUERDEN, Thomas Lucas (33) ARCM. *b.* Blackburn, 1898. *e.* Church of England Higher Grade School, Blackburn. Pupil Sir Edward Bairstow. Organist St John, Blackburn, 1919-39; Blackburn Cathedral, 1939-64. Music master Hutton Grammar School, 1932-37; Director of Music Queen Elizabeth's Grammar School, Blackburn, 1938-63. *d.* Blackburn, 1969. *BDO.*

GRACIE, George Handel Heath (40) FRCO (1915). *b.* Alverstoke, 1892. *e.* Bristol Grammar School. Trained Bristol Cathedral (Hubert Hunt). Organist in Bristol, 1909-14; St John's Parish Church, Frome, 1914-15; St Peter, Brockley, London, 1918-33. Music master Mercers School Holborn, 1918-33. O&C Derby Cathedral, 1933-58. Conductor South London Philharmonic Society, 1919-21; founder and conductor Derby Bach Choir, 1935. Music director Derby School, 1938-44. Composed church music &c. *BDO.*

SHIELDS, Arnold McCourty (30) ARCO (1925). *b.* Durham, 1902. HMI Schools, Scotland. *RUGM. WWM. ANC.*

1933 (10 graduates)

BAILEY, Frank Edwin (21) FRCO (1929), FTCL. *b.* Liverpool, 1911. Organist St Luke, Southport, 1928-43; Wigan Parish Church, 1943-48; Holy Trinity, Southport from 1949. Organ recitalist at the BBC. President of Southport Organist Association, 1935 and Wigan Organists Association, 1947. *BDO. RUGM.*

FOGWELL, Cyril John Tucker (39) MusD, FRCO (1917), LRAM, ARCM. *b.* Freemantle, 1893. Organist Holy Trinity, Winchester; assistant organist Winchester Cathedral. Lecturer King Alfred's College, Winchester. *d.* Winchester, 1950. *BDO. RUGM.*

PEEL, Wyndham Alex Evan (24) ARCM. *b.* Torquay, 1909. Pupil Harold Rhodes and Thomas Armstrong. Concert pianist and music teacher. *d.* Camden, 1997. *WWM.*

SIMISTER, Irene Violet (24) ARCO (1936), LRAM. *b.* Blackpool, 1908. Senior music mistress Southend Girls High School. *RUGM. ANC.*

SIMPSON, William Kenneth (22) FRCO (1933), ARCM. *b.* Bishop Auckland, c1910. *e.* King James Grammar School, Bishop Auckland. Head of music University of London, 1959-66. Composed church music &c. *d.* 1993. *BDO.*

SINGLETON, Whiteley (48) FRCO (1911). *b.* Golcar, 1885. *e.* Golcar Church of England School and Longwood Grammar School. Pupil J. W. Armitage, Eaglefield Hull, and Sir Edward Bairstow. O&C Brighthouse Parish Church, 1918. Music master Rastrick Grammar School, 1932; Girls' Grammar School, Brighthouse, 1932. Composed songs &c. *d.* 1979. *BDO. RUGM.*

SMETHURST, Harold (unknown) No details.

VEAL, Arthur Edwin (27) MusD, FRCO (1941), LRAM. *b.* Reading, 1905. *e.* Reading Collegiate School and Reading University. Pupil Sir Ernest Bullock, Sir Edward Bairstow and Gordon Slater. Organist St Stephen, Cinderford, 1936-40; St Peter, Newnham-on-Severn, 1941-44; St Paul, Bedford. Music master Eastdean Grammar School, Cinderford, 1936-46; Barking Abbey School, Essex, 1946-49; Director of music Bedford Modern School, 1949-51. Music advisor Nottingham Education Committee. Composed choral and chamber music, songs &c. *BDO. RUGM.*

WILLIAMS, Donald Cecil (27) FRCO (1928). *b.* London, 1906. Trained RCM. Organist St Augustine, Fulham, 1919-23; Balham Congregational Church, London, 1923-28; Funtington Church, Sussex, 1930-31; assistant organist Chichester Cathedral, 1930-31; Ely Cathedral, 1931-33; organist St Mary, Portsea, Portsmouth, 1933. Music master Churcher's College, Petersfield, 1947; Purbrook Park County Grammar School, Portsmouth, 1948. Director of Music Southampton University. *BDO. RUGM.*

WOOD, Samuel Balmforth (37) FVCM, FTSC. *b.* Stanningley, 1896. *e.* Primrose Hill School. Pupil Sir Edward Bairstow. Army Bandmaster. Cinema orchestral player. Dance bands. Music master Morecambe Grammar School from 1927. Music Advisor Morecambe and Heysham. Principal Victoria College of Music. Composed brass band music &c. *d.* 1977. *RUGM. ANC.*

1934 (4 graduates)

COOK, Alfred Melville (21) DMus (Dunelm, 1940), FRCO (1931). *b.* Gloucester, 1912. *e.* King's School, Gloucester. Trained Gloucester Cathedral (Herbert Sumsion). Assistant organist Gloucester Cathedral, 1932-37. Organist All Saints', Cheltenham, 1935-37; Leeds Parish Church, 1937-56. Conductor Halifax Choral Society, 1948-56. O&C Hereford Cathedral, 1956-66. Moved to Canada, 1966. Organist All Saints', Winnipeg, 1966. Metropolitan United Church, Toronto, 1967-86. Organ tutor McMaster University, Canada, 1974-77. *d.* Cheltenham, 1993. *BDO. RUGM.*

DILL, Alice (unknown) ARMCM, LRAM. Trained RMCM. Music Mistress Newcastle Church High School. *WWM.*

ELDRIDGE, Guy Henry (29) FRCO (1927), ARCM. *b.* St. Leonards-on-Sea, 1904. Trained RCM. Organist St Luke, Chelsea; St Michael, Chester Square, 1953; Pinner Parish Church. Conductor Hollington Choral and Orchestral Society. Professor London College of Music, 1949; GSM, 1951. Composed anthems, organ music, part-songs, &c. *d.* 1976. *DBO.*

HART, Albert Ernest Barton (40) *b.* Heanor, 1895. *e.* Heanor Grammar School and St John's College York (organist). O&C Loughborough Parish Church, 1924-64. Teacher Alfreton Road County School; Trent Bridge Central Boys' School. *d.* 1983. *RUGM. ANC.*

1935 (6 graduates)

CHRISTOPHER, Cyril Stanley (37) DMus (Dunelm, 1940), FRCO (1929), LRAM, ARCM. *b.* Oldbury, 1897. Pupil Sir Edward Bairstow. Organist Birmingham Bach Society. Organ recitalist. Music master King Edward's Grammar School, Birmingham. Lecturer Birmingham School of Music; lecturer Birmingham University (Adult Education). Composed organ and chamber music &c. *d.* Sutton Coldfield, 1979. *BDO.*

COX, Cynthia Cicely (38) *b.* 1897, Watford. Private music teacher. *ANC.*

FAIRCLOUGH, Eric John (27) FRCO (1922). *b.* Ormskirk, 1900. Trained Peterborough Cathedral; and RCM. Assistant organist Peterborough Cathedral, 1918-25 Organist Deal Parish Church, 1925-30;

St Barnabas Linthorpe, 1930-47; Bridlington Priory, 1947-50; Bridlington Church, 1950-55; Grange-over-Sands Parish Church from 1955. Musical director St Barnabas' Operatic Society. Music master Marton Hall School, 1947-55; Charney Hall School from 1955. *d.* 1972. *BDO. RUGM.*

HORTON, John William (unknown) No details.

HORSFALL, Ben (25) ARMCM. *b.* Todmorden, 1909. MusD (Manchester). Lecturer Manchester University. *RUGM. ANC.*

PFUFF, Philip Reginald (47) *b.* Weston-super-Mare, 1887. *e.* Weston-super-Mare College. Pupil Dr Hubert Hunt and Sir Edward Bairstow. Organist St Peter, Tiverton, 1944-61. Director Tiverton College of Art. Conductor Cullompton Choral Society; Bampton Choral Society. *BDO. RUGM. WWM.*

1936 (7 graduates)

BERRY, Arthur (27) LRAM, LTCL, ARMCM. *b.* Bury, 1908. Trained RMCM. Organist St John, Strand Lane, Radcliffe; O&C St Thomas, Rhyl. Music master Pentre Maur Girls' School, Denbigh. *RUGM.*

HALLFORD, Thomas (24) DMus (Dunelm, 1949), FRCO (1931), ARCM. *b.* Rotherham, 1911. Pupil W. Farmer, C. H. Blitcliffe and Sir Edward Bairstow. O&C Brighton Parish Church. Conductor Alnwick and District Choral Society. *BDO.*

HAYWOOD, John Alfred (unknown) No details.

PEARSON, William Dean (30) BSc, FRCO (1932). *b.* Huddersfield, 1905. Pupil Dr Gordon Slater and Sir Edward Bairstow. *e.* Leeds University. Assistant organist Halifax Parish Church, 1924-29; organist Todmorden Parish Church, 1926-30; Melton Mowbray Parish Church, 1930-40. Music master Melton Mowbray Grammar School, 1930-33. Conductor Whissendine Choral Society. County Music Adviser, Cornwall; City Music Adviser, Manchester. Composed chamber music, anthems &c. *BDO. RUGM.*

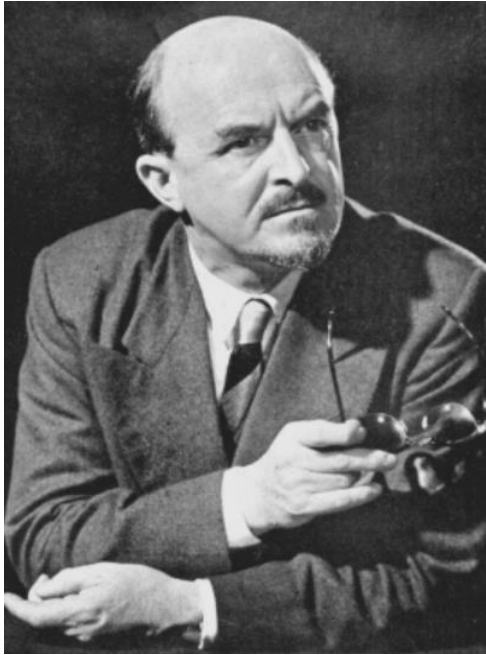
RAMSAY, Cyril Ernest (31) DMus (Dunelm, 1946), FRCO (1926), LRAM, ARCM. *b.* Colchester, 1904. Pupil W. F. Kingdon, Percy Wilson, Dr Gordon Slater, and Sir Edward Bairstow. Organist Scunthorpe Parish Church, 1927-42. Music master Scunthorpe Grammar School, 1927-41; Goole Grammar School, 1941-69. *BDO. RUGM.*

SMITH, Joseph (66) ARCO (1932). *b.* Halifax, England, c1869. Organist Fridaybridge Parish Church; Wisbech Parish Church, 1898-1918; Knaresborough Parish Church, 1918-21. Founder and conductor Wisbech Orchestral Society. Composed carols, part-songs, songs, piano and organ pieces &c. *BDO.*

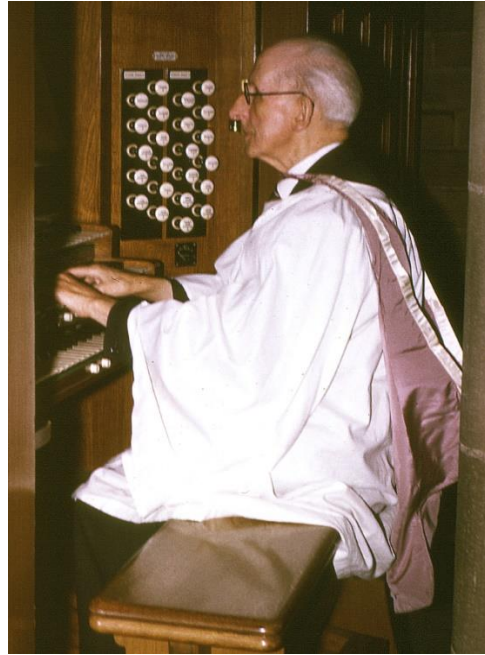
SUTTON, Francis Walter (49) DMus (Dunelm, 1949), FRCO (1915). *b.* Brixton, 1886. Trained GSM. Assistant organist St John, Brixton, 1900-03. O&C Lambeth Parish Church, 1904-09; St Magnus, London Bridge, 1907-09; St Andrew-by-the-Wardrobe, 1908. Organist St Saviour's Choral Society, 1906-09; Clapham Congregational Church, 1909-15; assistant organist Southwark Cathedral, London, 1914-22; organist Horley Parish Church, 1915-16; Holy Trinity, Beckenham, 1916-18; St Peter, Eaton Square, 1918-19; St John, Smith Square, 1919; St Stephen, Walbrook, 1919-26; St Peter, Vere Street; Holy Trinity, Kingsway. Organist Middlesex Hospital. Bishopsgate Institute Concerts. Assistant organist BBC. Professor and examiner LCM. *BDO.*

1937 (14 graduates)

BANCROFT, Henry Hugh (32) MusD (Lambeth, 1977), Hon LLD (Alberta, 1980), FRCO (1928), Hon FRCCO. *b.* Cleethorpes, 1904. Pupil E. P. Guthrie and J. S. Robson. Moved to Canada, 1929. Organist St Matthew, Winnipeg, 1929-38; All Saints', Winnipeg, 1938-46; Christ Church Cathedral, Vancouver, 1946-48; Sydney Cathedral, Australia, 1948-53; All Saints', Winnipeg, Canada, 1953-57; Christ Church Cathedral, Nassau, Bahamas; All Saints' Cathedral, Edmonton, Canada from 1958.



MANSEL TRAHERNE THOMAS
1930



WHITELEY SINGLETON
1933



SAMUEL BALMFORTH WOOD
1933



CYRIL STANLEY CHRISTOPHER
1935

Founder Australian College of Organists. Lecturer Alberta University, from 1968. *d.* Edmonton, Alberta, 1988. *BDO.*

BARRITT, Roland Kenneth Walker (22) DMus (Dunelm, 1944), FRAM, FRCO (1935), LRAM, Hon RCM. *b.* Walgrave, 1914. *e.* Kettering Grammar School. Pupil G. D. Cunningham and Greville Cooke. Trained RAM. Organist College Street Baptist Church, Northampton, 1932-38; St Andrew's (Presbyterian) Church Bournemouth, 1938-40; Thomas Coats Memorial Baptist Church, Paisley, 1946-60. Principal RSAM, Glasgow, 1969-76. Composed anthems, organ pieces &c. *d.* 1997. *DBO.*

COLEY, Frederick Benjamin (31) FRCO (1932), FLCM. *b.* 1906. Trained RCM. O&C St Augustine, Fulham, 1919-23; Balham Congregational Church, 1923-28; Funtington Church, 1930-31; assistant Ely Cathedral, 1931-33; St Mary, Portsea, from 1933. Master Portsmouth Grammar School, 1945-47; Churcher's College from 1947. Conductor, Southsea Orchestral Society from 1936. *d.* 1984.

EDGECOMBE, Joan (31) LRAM *b.* 1905. Music teacher (singing), Harrogate. 1905. *RUGM. WWM. ANC.*

GILBERT, Norman (24) FRCO (1934), LRAM. *b.* Halifax, 1912. Pupil Sir Edward Bairstow. Organist St Paul, Llandudno. Music master Headlands Grammar School, Swindon, 1948. *d.* 1975. *BDO.*

JACKSON, Francis Alan (19) DMus (Dunelm, 1957), FRCO (1937), FRSCM, FWCC, CBE (2007), MusD (Cantuar, 2012). *b.* Malton, 1917. Chorister York Minster, 1923-33. Pupil Sir Edward Bairstow. Organist Malton Parish Church, 1933-40; assistant organist York Minster, 1946; O&C York Minster, 1946-83. President RCO, 1972-74. Composed organ and church music, songs &c. *d.* York, 2022. *BDO. RUGM.*

KNIGHT, Alice Winifred (33) *b.* York, 1905. Pupil Sir Edward Bairstow. *ANC.*

MINAY, William Oswald (22) FRCO (1924), ARCM. *b.* Manchester, 1904. Chorister Manchester Cathedral. *e.* Manchester Grammar School. Trained RCM. Pupil Dr A. W. Wilson, Leslie Howard, Arnold Goldsborough, John Wills, and Dr Henry Ley. Organist Christ Church, Westminster, 1924; assistant organist Gloucester Cathedral, 1925-27; organist Wigan Parish Church, 1927-43; assistant organist Manchester Cathedral, 1943-46; organist St Cuthbert's Parish Church, Edinburgh, Scotland, 1946. Organ recitalist. Music master King's School, Gloucester, 1925. Lecturer RMCM, 1943-44. Music master Melville College; Fettes College, 1946; St Hilary's School, Morningside, 1948. Composed chamber music, anthems &c. *BDO.*

MORGAN, Arthur Derek Moore (22) MusD (Dublin, 1939), LRAM, ARCM. *b.* Newcastle, 1915. Accompanist King's College Choral Society, Newcastle, 1931-36. Director of Music Dorking County Grammar School from 1945. *RUGM. WWM.*

RHODES, Sam (37) ARCM. *b.* Rochdale, 1900. Trained Royal Military School, Kneller Hall. Bandmaster 1st Battalion Royal Scots Guards. Private music teacher, Aldershot. *RUGM. WWM.*

SIMPSON, Dorothy (23) ARCO (1931), ARMCM, LRAM. *b.* Manchester, 1913. Trained RMCM. *RUGM. WWM. ANC.*

TEMPLE, Arthur Eustace (28) FRCO (1923), LRAM, ARAM. *b.* London, England, 1901. *e.* Westminster City School. Trained RAM. Organist St James-the-Less, Westminster, 1918-21; Cheshunt Parish Church, 1921-28; Hornsey Parish Church, 1928-30. Director of music Taunton School, 1932-61. *BDO. RUGM.*

TOMLINSON, Olive (35) *b.* 1902. Private music teacher. *ANC.*

WALSH, Leslie Arrand (26) FRCO (1934). *b.* Leeds, 1910. *e.* West Leeds High School and Leeds University. Pupil Sir Edward Bairstow. Organist St Matthew, Chapel Allerton, 1935-54; St Barnabas, Heaton, Bradford, 1954-61; St Peter, Shipley, 1961 Music master Bradford Grammar School, 1947-55. *BDO.*

1938 (9 graduates)

CONLON, John (31) *b.* Seaham Harbour, 1907. Elementary School Teacher, Seaham. *ANC.*

DEAVIN, Herbert Charles (49) FRCO (1915), ARCM. *b.* Stroud, 1888. Chorister Gloucester Cathedral, 1898-1903. Pupil Dr Percy Wood and Dr Cuthbert Harris. Assistant organist St Michael, Gloucester, 1903-06; organist Matson Parish Church, 1906; St Mark, Gloucester, 1907-13; Christ Church, Pau Gazette, France, 1913-14; St Denys, Southampton, 1915-27; All Saints', Southampton, 1928-40; St George, Boscombe, 1940; St Luke, Southampton. Music master King Edward VI School, Southampton, 1921. Music critic "Hampshire Advertiser", 1927-39; "Southern Daily Echo", 1927-39. Composed songs, hymns &c. *d.* Southampton, c1951. *BDO.*

EMLYN-JONES, John (28) FRCO (1931), LRAM. *b.* Bristol, 1909. Volunteer Service, 1943-46. Organising Tutor Services Education in Music, Leeds University. *WWM. ANC.*

FOSTER, Albert John (unknown) FRCO (1930), ARCM. Trained RCM. Conductor, pianist, and organist. Founded Weymouth College of Music and Orchestral Society. University Extension lecturer for Dorset. *WWM.*

HEWIS, Clifford (27) FRCO (1936). *b.* Lincoln, 1910. Assistant organist Lincoln Cathedral, 1936. Music master Lincoln School, 1937. *BDO.*

MARTIN, John (unknown) No details.

NALDEN, Charles (29) CBE (1976). *b.* St Pancras, 1908. Army bandmaster. Lecturer and later professor, Auckland University, 1948-1974. *d.* Auckland, New Zealand, 2002. *WIKI. ANC.*

RICHARDSON, Norman Maurice (unknown) DMus (Dunelm, 1949), LRAM, ARCM, LGSM. Pupil Sir Edward Bairstow. Master Tonbridge School. Professor RAF School of Music, Teddington. Editor and Advisor Military Band Music. *RUGM. WWM.*

SURPLICE, Reginald Alwyn (31) Hon MusD (1971), FRCO (1932), LRAM. *b.* Pangbourne, 1906. *e.* Reading Collegiate School and Reading University. Pupil Gustav Holst and Ernest Bullock. Organist Pangbourne Parish Church, 1918; Holy Trinity, Windsor; East Hampstead Church, 1923-25; assistant St George's Chapel, Windsor, 1932-45; organist Bristol Cathedral, 1945-49; Winchester Cathedral, 1949-71. Lecturer RAM; King Alfred's College, Winchester. Examiner Associated Board. Conductor Southampton Philharmonic Choir. *d.* 1977. *BDO.*

1939 (12 graduates)

ALLT, Frederic Holland (21) No details. *ANC.*

BRIGGS, Harold (23) ARCO (1934), LRAM. *b.* Blackburn, 1915. Pupil Dr Herman Brearley. Assistant organist Blackburn Cathedral, until 1939; organist Padiham Parish Church, 1937-40. Lecturer Daneshill Training College from 1947. *BDO.*

DANIELS, Edgar Harry (30) FRCO (1926), ARCM. *b.* Gloucester, England, 1908. Pupil Sir Herbert Brewer and George Parker. Organist St Catherine, Pontypridd. Lecturer Extra-Mural Classes, University of Wales. *BDO.*

HANKIN, George (26) FRCO (1934), GRSM, LRAM, ARCM, ARAM. *b.* Doncaster, 1912. *e.* Doncaster Grammar School. Pupil Sir Stanley Marchant, Leslie England, and H. Middleton. Trained RAM (John Goss organ scholar). Organist St John-the-Baptist, Kensington, 1935-47; Bradford Festival Choral Society, 1948-60. Taught Carn Brea School, Bromley; Director of Music Sevenoaks School, 1937-48. Music advisor Bradford City Education Committee. *BDO. RUGM.*

HORROCKS, William Henry (unknown) Private music teacher, Blackpool. *RUGM.*

JACKSON, Harry Croft (28) FRCO (1938), FTCL, LGSM. *b.* 1910. O&C St Magnus Cathedral, Kirkwall. Orkney City Organist. Conductor Orkney Amateur Orchestra; Orkney Operatic Society. Worked at BBC. Professor and examiner TCL. *RUGM.*

LOUGHLIN, George Frederick (24) DMus (Dunelm, 1949), FRCO (1944), ARCM. *b.* Liverpool, 1914. *e.* Quarry Bank School, Liverpool. Trained RCM. Organist. Director of Music Cheltenham College, 1943. *BDO.*

NEWTON, Constance Marguerite Fredericka (27) *b.* Chorlton, 1910. Blind musician. *d.* Manchester, 1985. *ANC.*

ORREY, Leslie Gilbert (30) FRCO (1936), LRAM, ARCM. *b.* Durham, 1908. Published works on music and opera. Lecturer Morley College, 1934-39. Master Westminster School, 1936-39, Lecturer Goldsmith's College, London from 1939. Conductor Leslie Orrey Chamber Orchestra. Broadcaster and adjudicator. Published compositions. *WWM. ANC.*

RIMMER, Frederick William (24) MA (Cantab), FRCO (1934). *b.* Liverpool. *e.* Quarry Bank High School, Liverpool and Selwyn College, Cambridge. Organist All Hallows', Allerton, Liverpool, 1938-40; St Paul's Cathedral (Anglican), Malta, 1941-44; Selwyn College, Cambridge, 1948-51. Lecturer Homerton College, Cambridge, 1948-51; Glasgow University, 1951-66; Professor of Music, Glasgow University, 1967-80. *d.* 1998. *BDO. RUGM.*

ROBINSON, Douglas (26) FRCO (1939). *b.* Leeds, 1912. *e.* West Leeds High School. Pupil Herbert Bardgett. Organist in Leeds. Christ Church, Harrogate, 1946. Deputy conductor New Leeds Choral Society; conductor Ancona Symphony Orchestra, Italy, 1944-45; chorus master Royal Opera House, London from 1946. *BDO.*

THORNBURROW, Joseph Albert (35) LRAM, ARCM. *b.* Romford, 1903. Trained Royal Military School, Kneller Hall. Bandmaster and private music teacher (Instrumental and Theory). *WWM. ANC.*

1940 (8 graduates)

ATHERTON, Robert (29) LRAM, ATCL. *b.* Blackpool, England, 1910. Pupil Dr Frederick H. Wood, J. Melville Smith, and Sir Edward Bairstow. Assistant organist Marton Parish Church, 1924-28. Organist St Thomas, Blackpool, 1928-37; St Anne, Lytham St Annes, 1937. Accompanist Marton Choral Society, 1930-32. Conductor Hargreaves Ladies' Choir, 1936-46. Composed anthems, chamber & organ music. *BDO.*

CAMPBELL, Sidney Schofield (30) MVO, DMus (Dunelm, 1946), FRCO (1931), FRSCM, LRAM, ARCM. *b.* London, 1909. Pupil Sir Ernest Bullock and Harold Darke. Organist St Margaret, Leytonstone, 1927-29; Chigwell Parish Church, 1929-31; West Ham Parish Church, 1931-36; St Peter, Croydon, 1936-43; St Peter, Wolverhampton, 1943-47; Ely Cathedral, 1949-53; Southwark Cathedral, 1953-56; Canterbury Cathedral, 1956-61; St George's Chapel, Windsor, 1961-74. Director of music studies RSCM, Canterbury, 1954-56. *d.* Windsor, 1974. *BDO. RUGM.*

HIRD, David (24) FRCO (1940). *b.* Keighley, 1915. Trained RAM. Pupil Sir Edward Bairstow. Organist Haworth Parish Church, 1936-47. Director of music Ermysted's Grammar School, Skipton, 1948. *BDO.*

JOHNSTONE, Peter Fyfe (21) *b.* Durham, 1918. Organist Holy Trinity, Coventry, 1975-79. *BDO. ANC.*

NOLAN, Stanley (35) FRCO (1933), LTCL. *b.* Argentina, 1904. Pupil Bernard Johnson. Organist Beeston Parish Church. *BDO.*

PICKLES, Arthur (unknown) No details.

SAUNDERS, Henry George Boulton (25) MusB (London et Dunelm), FRCO (1934), GRSM, LRAM. *b.* Devonport, 1914. *e.* Kilburn Grammar School. Trained RAM. Organist St Peter, Leicester,

1946. Honorary Society Benchers, Gray's Inn, London, 1935. Senior Music master Trinity Grammar School, Wood Green, London, 1935-46. *BDO*.

TURNER, Thomas Stanley (27) FRCO (1934) *b.* Langley Mill, 1913. *e.* University College, Nottingham. Pupil Bernard Johnson, Dr Gordon Slater, and Sir Edward Bairstow. Organist Ilkeston Parish Church. Director of music Hymers College, Hull, 1936-46. Composed anthems, organ music &c. *BDO*.

1941 (4 graduates)

FORSTER, John Charles Stirling (25) DMus (Dunelm, 1949), FRCO (1936), ARCM. *b.* London, 1915. Trained RCM. Organist Benenden Parish Church, 1935-38; assistant organist St George's Chapel, Windsor Castle, 1941-45; organist Chapel Royal Windsor Park, 1941-45; assistant organist Salisbury Cathedral, 1947-50; organist East Dereham Parish Church, 1962-63; St John, Roundhay, 1963-67. Music master Harrow School, 1946-50; Director of Music Reed's School, Cobham, 1950-58; Music master Holm Leigh School, Sandbach, 1959-60; Director of Music West Leeds High School, 1961-62; Cawston College, 1964-65. Lecturer Yorkshire College of Music and Drama, 1966. *BDO. RUGM.*

GIPPS, Ruth (Dorothy Louisa) (20) DMus (Dunelm, 1948). Conductor and composer. *b.* Bexhill-on-Sea, 1921. Trained RCM 1937-42 with Leon Goossens (oboe), Kendall Taylor (piano) and Vaughan Williams (composition). Matthey Piano School, 1942-43; Professor, pianist, and oboist. Director City of Birmingham Choir, 1948-50; founder-conductor London Repertoire Orchestra, 1955-86; founder-conductor London Chanticleer Orchestra, 1961; director Rondel Ensemble wind group. Taught at TCL 1959-66, RCM 1967-77 and Kingston Polytechnic 1977-79. OBE, 1981. *d.* Eastbourne, 1999. *WIKI.*

HUDSON, Frederick (27) DMus (Dunelm, 1950), FRCO (1935). *b.* Gateshead, 1913. *e.* Gateshead Grammar School. Pupil Dr J. E. Hutchinson and Sir Edward Bairstow. Organist Alnwick Parish Church, 1941-48; Hexham Abbey, 1948-49; organist Newcastle Bach Choir Society, 1950-62. Conductor Alnwick Choral Society. Senior music master Central Newcastle High School, 1942. Reader in music Newcastle University, 1941-48; lecturer Kings College, Durham from 1949. Composed orchestral, chamber and choral music &c. *BDO. RUGM.*

VERNEY, Geoffrey Cuthbert (44) *b.* 1898. Music Master Chic College, Shrewsbury. *ANC.*

1942 (6 graduates)

ALSTON, Edith Parr (32) ATCL, AMusTCL. *b.* 1910. *e.* Stand Grammar School. Teacher of music (singing). Teacher Manchester Education Committee. Tutor Parr School of Music, Manchester since 1947. *WWM.*

BARNES, Honor Marion (24) *b.* Dorchester, 1917. Private music teacher. *ANC.*

BENNET, Christopher (34) *b.* 1908. Schoolmaster. *ANC.*

BLAKE, Norman William (unknown) No details.

HOWARTH, John (unknown) FRCO (1927), LTCL. Professor of Music, Northern School of Music. Assistant lecturer, Manchester University. *RUGM.*

PEASE, Arthur Reginald Hill (31) ARCO (1926). *b.* Ryde, Isle-of-Wight, 1904. O&C Sandown Parish Church. Former Assistant Organist Portsmouth Cathedral. Music Master Little Astley Preparatory School, Ryde. Private music teacher. *d.* Sturminster, 1974. *WWM. ANC.*

1943 (4 graduates)

BALDWIN, Douglas Antony Hanmer (37) *b.* 1906. Private music teacher. *ANC.*

LOGAN, Sinclair (45) FRCO (1941), LRAM, ARCM. *b.* Liscard, Cheshire, 1897. *e.* Royal Normal College for the Blind and College for Higher Education of the Blind, Worcester. Pupil Frederick King, Percival Driver, Marcus Thomson, Herbert Fryer, H. L. Balfour, and Stewart Macpherson. Organist St Ninian, Golders Green from 1921. *BDO*.

MACRAE, John David Thomas (unknown) No details.

MURRAY, Anne (23) *b.* Chislehurst, 1920. No details. *ANC*.

1944 (4 graduates)

BEHENNA, William Dundonald (43) LRAM. *b.* Gwennap, 1900. Assistant organist Truro Cathedral. Organist St Mary's Parish Church, Penzance from 1926. Honorary conductor Penzance Choral Society, 1928; Penzance Ladies' Choir, 1930. Music master Penzance Grammar School, 1944. Composed part-songs &c. *BDO*.

CHARLES, Roland Ibbertson (55) *b.* Wakefield, 1889. Private music teacher. *ANC*.

McCANN, Thomas James (unknown) No details.

SMITH, Winifred Mary (34) FRCO (1939), LRAM. *b.* Huddersfield, 1911. *e.* Huddersfield Technical College. Pupil Dr R. J. Baker (Sheffield Cathedral) and Sir Edward Bairstow (York Minster). Assistant organist Wesley Methodist Church, Lindley; Organist Gledhold Methodist Church, 1935-38; Bethesda Methodist Church, Elland, 1938; St Paul, Huddersfield, 1940s and 50s; Kirkheaton Parish Church, 1956-70. Royds Hall High School, 1948-55. Huddersfield Polytechnic from 1955. *d.* New Mill, 2004. Obituary, *Huddersfield Examiner*.



ROBERT SIMPSON
1945

1945 (7 graduates)

CLARKE, Arthur William (43) FRCO (1927), ARCM. *b.* Neasden, England, 1902. Organist St Paul, Vicarage Gate, Kensington, 1923-36; St Mary, Primrose Hill, 1936-41; Ewell Parish Church, 1941-46; St John the Divine, Kennington, 1946-49. Director Gregorian Society from 1948. *d.* 1970. *BDO. RUGM. WWM.*

DICKINSON, Robert Duke (29) FRCO (1936), LRAM. *b.* Liverpool, 1916. Trained private. Organist St Stephen-the-Martyr, Liverpool, 1933-36; Huyton Parish Church, 1938-41; St Agnes, Sefton Park, Liverpool, 1941-44; Mold Parish Church, 1944; St Asaph Cathedral, 1956-62. Music master Howell's Girls' School from 1944. Conductor Howell's Girl's School Orchestra from 1947. *BDO.*

ROBINSON, John Edward (34) FRCO (1932), FTCL, LRAM, ARCM. *b.* Preston, 1911, *e.* Homes for the Blind, Preston and Royal Normal College for the Blind, Upper Norwood. Organist Ribbleton Parish Church, Preston, 1933-36; St Paul, Preston, 1936. *d.* 1994. *BDO.*

ROBITSCHK, Walter Lewis (33) No details. *ANC.*

SIMPSON, Robert Wilfred Levick (24) DMus (Dunelm, 1952), FRAS. *b.* Leamington, 1921. *e.* City of Westminster School. Pupil Herbert Howells. BBC Music Department, 1950. Composed orchestral, chamber and piano music, songs, &c. *d.* 1997. *BDO.*

SLACK, George Roy Wood (33) *b.* Cudworth, 1912. *e.* Storrs Grammar School, Sheffield, and Sheffield College of Education. Organist Christ Church, Cockfosters, 1948-63. Lecturer Trent Park College of Education, 1947-49. *d.* Southgate, 1991. *BDO.*

STUBBINGTON, Henry William (53) FRCO (1928), LRAM, ARCM, LTCL. *b.* Upham, 1891. Assistant organist Winchester Cathedral, 1912-21; organist Newport Parish Church, Isle-of-Wight; St Martin's Parish Church, Birmingham, 1942-47. Director of Music Handsworth Grammar School, 1935-44. Professor Birmingham School of Music, 1944. *d.* Sutton Coldfield, c1965. *BDO. RUGM.*

PRINCIPAL SOURCE

The Roll of the Union of Graduates in Music, (London, 1890, 1895-7, 1899, 1901, 1903, 1905-9, 1912, 1914-16, 1920, 1925, 1930, 1948-50.

