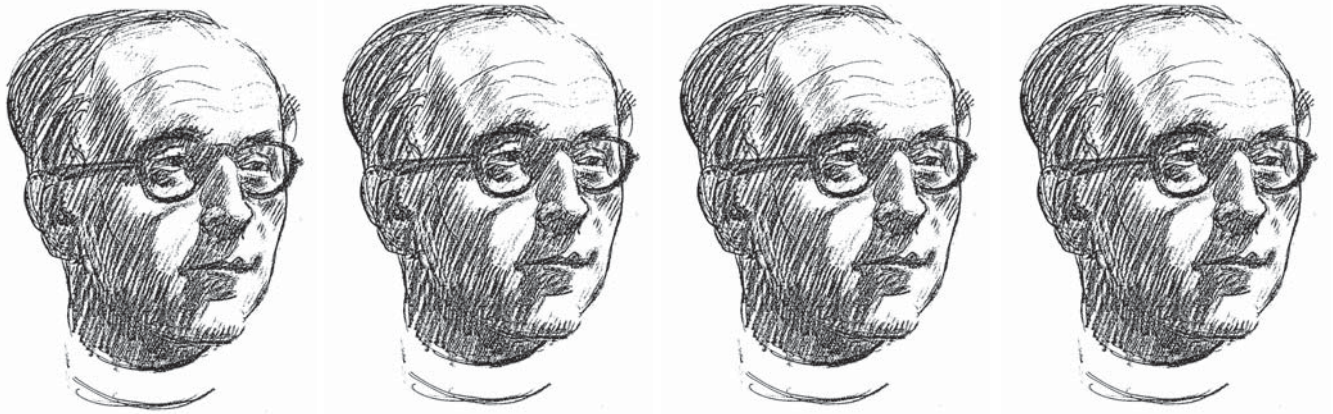
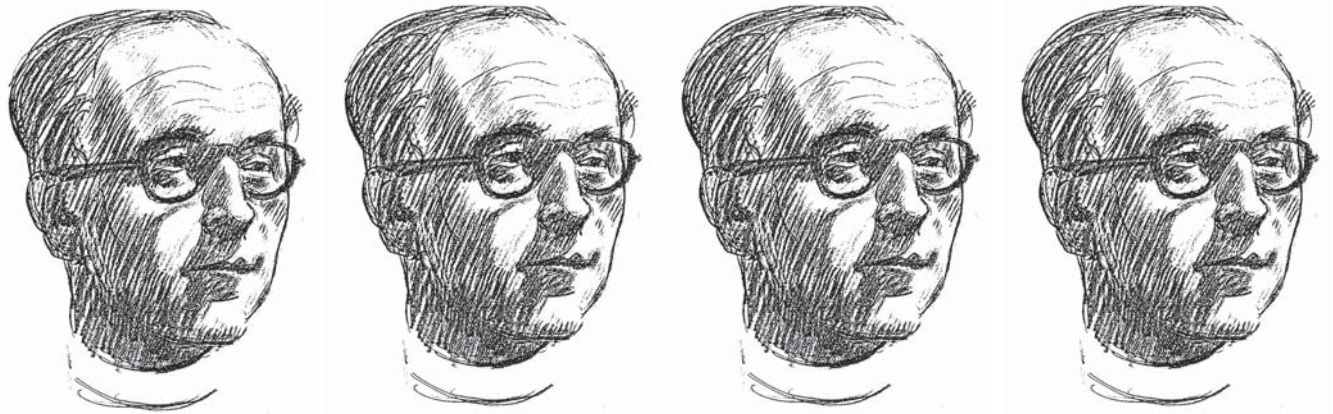
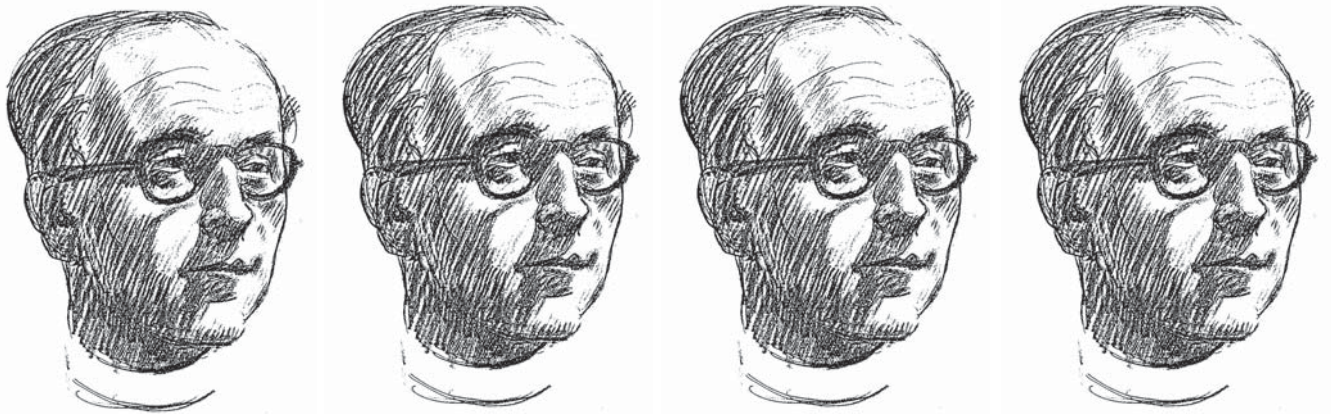
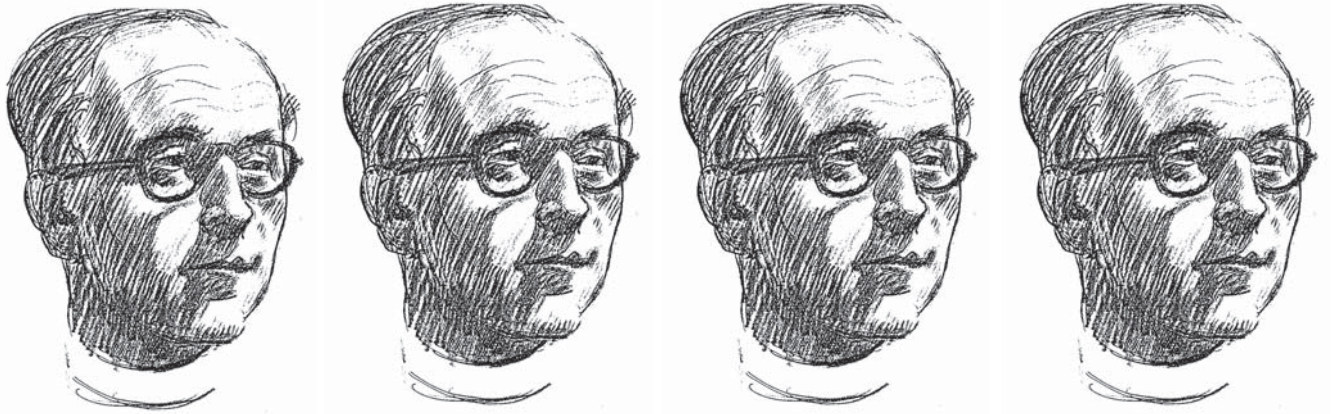


Walter Hussey's legacy of twentieth-century choral commissions ranks him among a rare breed of discerning and impassioned benefactors who inspired genius and left the world a more beautiful place. His deeply held convictions and urbane aesthetic sense, combined with a diligent winsomeness, helped produce a catalogue of choral works that is at once remarkable and inspirational. Yet, perhaps Hussey's place in history is even more remarkable, for, in the twentieth century, he pursued a singular desire to re-forge the ties between the church and composers. Reflecting on Hussey's career as patron of the arts, Kenneth Clark noted, "As far as I know, only one man has had the courage and insight to maintain—I wish I could say revive—the great tradition of patronage by individual churchmen, the Dean of Chichester. He has done so through tenacity, courage and an exceptional flair for the best. If he had not been in holy orders he would have been a great impresario."¹

The Dean Hussey Choral Commissions An Annotated Guide David Howard

Although Hussey's name appears in the dedicatory lines before each of the choral works he commissioned, and his name is given a passing mention in the various biographies of the composers with whom he worked, no annotated catalogue of Hussey's work as a commissioner of choral music exists. Hussey left only a summary presentation of his life's work as patron in his book, *Patron of Art: The Revival Of A Great Tradition Among Modern Artists*, published in the year of his death, 1985. In this memoir, which is no longer in print, Hussey highlights only the more significant artistic collaborations, and of these, the only choral works that receive substantive discussion is Britten's *Rejoice in the Lamb* and Bernstein's *Chichester Psalms*. The present article will augment this information with an abridged biography of Walter Hussey followed by brief discussions of the eleven choral works commissioned by him.



The Dean Hussey Choral Commissions

Biographical Sketch

The Reverend John Walter Ather-ton Hussey, the youngest son of the parish priest of St. Matthew's Church in Northampton, was born on May 15, 1909. His early education came at Waynfilet House School in Northamp-ton, The Knoll, a preparatory school in Woburn Sands, and Marlborough College. Among his contemporaries at Marlborough were the British Poet Laureate, Sir John Betjeman (1906–1984), and the film actor James Mason (1909–1984), with both of whom he maintained a lifelong friendship. Upon completing his studies at Marlborough, Hussey entered Keble College, Oxford, in 1927 to read philosophy, politics, and economics, earning a BA in 1930. He later (1934) earned an MA from Cud-desdon Theological College.

Hussey primarily held three eccle-

siastical posts during his lifetime: St. Mary Abbots Church, Kensington; St. Matthew's Church, Northampton; and Chichester Cathedral. The first post began in 1932 when Hussey was ap-pointed to a curacy of St. Mary Abbots Church, a position he maintained until 1937. St. Mary Abbots, with its close proximity to the Royal Albert Hall and the Royal College of Music, has a long history of fine music. C.V. Stanford, C.H.H. Parry, and Arthur Bliss were among St. Mary Abbots's parishioners. Hussey's service in the London bor-ough doubtless enriched his love of music, a subject that he described as his chief interest while in school and as a young man.² Kensington also incubated Hussey's taste in modern art. "When I was doing my first curacy... I used to go to the Royal Academy and occasionally visit the National Gallery. Gradually I

found that the Academy was beginning to bore me. I started going more to the National Gallery and to the Tate Gallery, and the Bond Street Galleries, which dealt in contemporary art, were, somewhat to my surprise, beginning to interest me."³

In 1937, upon the retirement of his father, Hussey was appointed to the vicariate of St. Matthew's. He was re-luctant to leave London for a return to his childhood home but nevertheless succeeded his father at the encourage-ment of superiors. Commenting on the circumstances, Hussey wrote,

Perhaps my succeeding him may suggest nepotism, but I don't think it was. I was not anxious to go there; it seemed that there was little one could do but let the parish down. I had spent much of my earlier life in Northampton and I was from a very early age attracted to London.⁴

He apprehensively accepted the ap-pointment, and Hussey's time in St. Matthew's proved highly beneficial to church and vicar. Armed with a singular sense of artistic propriety and bold dreams of revitalizing the Church's role as patron, Hussey commenced his work in 1937, and in six years' time, he had begun to take his place among the most important patrons of art in the twentieth century.

Canon Malcolm Methuen Clarke, Hussey's curate at Northampton and close friend, observed that, "his eigh-teen years as vicar of St. Matthew's, Northampton, were arguably the most fruitful and certainly the most con-troversial of his life."⁵ The anniversary of the dedication of the church on St. Matthew's feast day (September 21) had traditionally held great significance for the parishioners and was marked with special speakers and a luncheon. For the fiftieth anniversary in 1943, Hussey seized upon the opportunity as an oc-



Always a snag-free performance.

Our RingBinder comes with special rings that never snag or misalign. So you can concentrate on singing rather than fumbling. Smart design and great selection make our folders the growing choice for choirs everywhere. Order from our website or your local distributor. Or just give us a ring.

 **MUSICFOLDER.com**
The world's best choral folders. Since 1993.

Toll-free (USA and Canada): 1-877-246-7253
Telephone and Fax: +1 604.733.3995

 *Folding music stands*  *Collapsible Smart Easel*  *Custom imprinting*  *Scan for more*

An Annotated Guide

casian to involve the arts. His goals were lofty, especially in the midst of worldwide warfare when he wrote,

I had a wild and ambitious dream to include five projects. First, to get a piece of music written for the occasion; second, to get a first-rate organist to give a recital in the church; third, to persuade a really fine singer or instrumentalist to perform a like service in the church; fourth, to get a top symphony orchestra and conductor to give a concert; and fifth, to commission a work of art—painting or sculpture—for the church.⁶

Remarkably, Hussey met this lofty, multifaceted goal in every detail.

In view of Hussey's desire to re-forge the once common connection between the church and composers, he set out to secure a young composer who had not as yet written a large body of sacred choral music and who could provide music that was fresh and reflected the spirit of the times. Furthermore, as a matter of practicality, Hussey believed a younger, less established composer would demand lower fees. In Hussey's estimation, the leading composer of the younger generation at the time was William Walton; however, after a failed attempt to commission him, Hussey turned to Benjamin Britten. The result was the festival anthem *Rejoice in the Lamb*.

To fulfill his second ambition, Hussey successfully secured one of the leading organists, George Thalben-Ball,⁷ who presented a recital at St. Matthew's on the afternoon of September 25, 1943.

Hussey's desire to enlist a fine soloist to perform a concert did not fully materialize until July 2, 1947. Notwithstanding, late in 1943, the closely kindred spirit between Hussey and Britten resulted in the first of three Britten/Pears recitals given at St. Matthew's. The true object of Hussey's pursuit was the Norwegian

soprano, Kirsten Flagstad, who Hussey had heard in her British debut as *Isolde* at Covent Garden in 1936. He successfully petitioned Flagstad to present a recital at St. Matthew's on July 2, 1947, and with recommendations sought from Desmond Shawe-Taylor, he was also instrumental in the programming of her recital. The mutual endearment among Flagstad, Hussey, and the St. Matthew's parishioners resulted in a second recital given exactly one year later.

For the fourth element of Hussey's dream of including the arts in the annual patronal festival, he set his sights on the BBC Symphony Orchestra (BBC – SO). The leadership of the BBC was reluctant to set the precedent of performing in a parish church where no national significance was in view. However, with persistent communication with Arthur Bliss and others, Hussey successfully engaged the BBC-SO, which performed under the baton of Adrian Boult at St. Matthew's on October 2, 1943. The concert was broadcast nationwide.

Supported by a generous gift from his father and predecessor, Hussey turned to Henry Moore for the final fiftieth-anniversary project. Hussey had been deeply moved by Moore's work in 1941 at a wartime exhibit at the National Gallery. Sensitive to the religious susceptibilities of the average parishioners, and eager to gain the approval of the parochial church council, Hussey proceeded carefully. He gained support for Moore's proposed design from Kenneth Clark, the critic Eric Newton, and from George Bell, Bishop of Chichester. In due course, Hussey's winsome ways and passionate convictions that had prevailed upon Moore to produce a work, also won eager support from the parishioners of St. Matthew's, and Moore's magnificent sculpture *Madonna and Child* was dedicated on February 19, 1944. The work met with early criticism. However, Moore's creation steadily

gained respect and affection, and today, the *Madonna and Child* ranks as one of the most important British works of art of the twentieth century.

Considered alone, the five artistic contributions generated by Walter Hussey's vision and gentle persistence rank him among the great twentieth-century patrons of art. Yet, there followed a steady stream of important commissions for the remainder of his time in Northampton. In each case, Hussey had, to quote Kenneth Clark, "gone for the top."⁸ He directly pursued those artists, composers, and writers who he viewed as the best of the younger, less established generation. Graham Sutherland's violent *Crucifixion*, considered by many his best painting, was later unveiled opposite *Madonna and Child*, and literary works were also commissioned, including W. H. Auden's *Litany and Anthem* for St. Matthew's Day and the poem *The Outer Planet—An Allegory* by Norman Nicholson.⁹ Quite appropriately, the medium to which Hussey turned most often was choral music. In all, Hussey commissioned seven works for St. Matthew's from Britten, Edmund Rubbra, Lennox Berkeley, Gerald Finzi, Christopher Headington, Malcolm Arnold, and James Butt.

Happy in his work and enjoying a warm, harmonious relationship with the parishioners of St. Matthew's, Hussey was content to stay in Northampton. Nevertheless, in 1955, Bishop George Bell, among others, nominated him for the position of Dean of Chichester Cathedral. Bell, a patron of T. S. Eliot and Hans Feibusch, eagerly sought out Hussey to join him in Chichester as early as 1948 when he unsuccessfully offered Hussey the position of Canon Treasurer at Chichester.

It is to my mind of quite extraordinary importance that a real advance should be made in this relationship [art and the Church].

The Dean Hussey Choral Commissions

We are both very keen on it, and I believe that a union of our forces for a period in a diocese would lead to a very real advance throughout the Church. It is important that what might be called an official church movement in this direction should be signaled by the holding of a particular post.¹⁰

Hussey had always believed that serving as dean of an ancient cathedral was most desirable, though he never actively pursued such a position. Certainly the role of dean, the chief resident cleric at a cathedral and head of the chapter of canons, among whose primary responsibilities is the maintenance of the cathedral, was an ideal position for someone with Hussey's convictions. In a letter to Hussey dated March 29, 1955, Bell wrote,

It is an enormous pleasure to think of you as Dean of Chichester, and I look forward to our cooperation—for all sorts of reasons. How glad Henry Moore will be! And how glad I am that you whom I so much wanted to have a close association with this Cathedral should have the best association of all as Dean!¹¹

As his last Crown appointment as Prime Minister, Winston Churchill submitted Hussey's name to Queen Elizabeth II who approved his appointment on April 4, 1955. Hussey was installed as Dean of Chichester on June 30.

Exhibiting his characteristic judicious self-restraint and viewing the Cathedral as nearly perfect, Hussey proceeded comparatively slowly in commissioning art at Chichester, because he felt less free to introduce modern art, even though Bishop Bell was a well-known lover of such art. The death of the beloved Bell in 1958 provided the first opportunity for Hussey to continue his rapprochement between artists and the church.

Upon Bell's passing, Hussey suggested

that a memorial for Bishop Bell be erected in the cathedral in the form of the restoration of the fifteenth-century stone Arundel screen, which had been removed from the cathedral nearly a century earlier. Hussey's plan was enthusiastically supported and funded, owing to the popularity of the late bishop. The restoration of the screen required a number of changes that Hussey oversaw and this began a series of additions that have placed Chichester Cathedral in the singular position of combining medieval architecture with modern art. Among Hussey's many contributions to Chichester Cathedral is a pulpit by Geoffrey Clarke, the painting *Noli me Tangere* by Graham Sutherland, ecclesiastical vestments by Ceri Richards and John Piper; the visually stunning high altar tapestry in seven panels by John Piper; and a stained glass window by Marc Chagall illustrating Psalm 150, "Let everything that has breath praise the Lord."

Hussey retired in August 1977, having added numerous contemporary works of art to Chichester Cathedral and having amassed an impressive personal collection of modern art, the bulk of which he bequeathed to the City of Chichester with the stipulation that a public modern art gallery be founded in the recently available private home, Pallant House. The Pallant House Gallery continues to be an award-winning modern art gallery in the south of England. Hussey's contribution forms the core of the collection.

Upon his retirement Hussey was awarded an honorary doctorate from the University of Sussex, and he moved to the same quarter of London that he had enjoyed early in his career among his many friends from the artistic world. He continued to promote the rapprochement between artist and the church until his death at age 76 at St. Stephens Hospital, Chelsea, on July 25, 1985. His funeral was conducted at St.

Paul's, Knightsbridge, and a memorial service was held at Chichester Cathedral in October of that year. Kenneth Clark's assertion that Hussey was "the last great patron of art in the Church of England,"¹² is still to be debated. However, as he subtitled his autobiography, he was certainly a significant force in the realm of "reviving a great tradition among modern artists." Hussey's own personal warmth and heart-felt view on the nature of art and music are manifested not only in his correspondence with artists and composers regarding commissions, but also in his own writings, lectures, and addresses on art and music; moreover, the lifelong friendships that Hussey cultivated with all of the artists and composers with whom he worked is a testament to his appeal and acuity.

The Northampton Commissions

Rejoice in the Lamb, Op. 30
Benjamin Britten (1913–1976)
SATB, SATB soli, organ

Text: Selected lines from *Jubilate Agno* by Christopher Smart (1722–1771)
Composed for the St. Matthew's Day Patronal Festival, September 21, 1943
Boosey & Hawkes - M060015120

Our aim was to break away not from the best traditions of English church music, but from the chains of the late-nineteenth-century style, and to try to get a really first rate modern composer to help us. We felt that we had succeeded when Benjamin Britten readily promised to write something, saying that he also had "a bee in his bonnet about a closer connection between the church and art." The result was a short festival cantata, *Rejoice in the Lamb*, on the same theme as the *Benedicite*, written for choir and organ. In spite of the originality of the music it has quickly won a very

An Annotated Guide


warm place in the hearts of both choir and congregation.¹³

In preparation for the fiftieth patronal festival at St. Matthew's, Hussey determined to secure a young composer not yet firmly established who would "reflect the spirit of the times."¹⁴ Upon the recommendation of Thomas Strong,¹⁵ then Dean of Christ Church, Oxford, Hussey turned to William Walton, viewing him as the leader of the younger generation of composers. Hussey wrote to Walton in late 1942 in an attempt to commission a piece for the choir at St. Matthew's for the jubilee festival; however, Walton

responded flatly that he "hadn't the time."¹⁶ Demonstrating his characteristic diligence, Hussey quickly responded with another request only to be met with a rather dismissive, "I'm sorry but I can make no rash promises."¹⁷

In due course, Hussey heard a radio broadcast of Benjamin Britten's *Sinfonia da Requiem*, which deeply impressed him, followed not long after by a broadcast of recordings selected and commented upon by Britten. Two of the works presented on that second broadcast, which carried particular meaning for Britten, were Mozart's *Ave Verum Corpus*, a favorite of Hussey's, and

selections from Verdi's *Requiem*. Hussey immediately sensed a kindred spirit and wrote to Britten in care of Boosey & Hawkes, "I have a bee in my bonnet about a closer connection between the Church and arts."¹⁸ Hussey was quite disheartened when he received a letter from Leslie Boosey informing him that Britten was ill and that it was doubtful that he would compose something; nevertheless, Britten received Hussey's letter and responded, "I also have a 'bee' about a closer connection between the arts and the Church, I am sure that I shall have an idea before next September for an anthem for your jubilee."²⁰



NDSU NORTH DAKOTA STATE UNIVERSITY
NDSU CHORAL SYMPOSIUM

MUSIC OF THE Americas

HEADLINERS

- Dale Warland
- Imant Raminsh
- Hilary Apfelstadt
- Brainerd Blyden-Taylor
- Maria Guinand
- William Belan
- Jorge Cózatl

KEYNOTE SPEAKER
Tim Sharp, ACDA Executive Director

ndsu.edu/finearts/cmota

CALL FOR PAPERS AND REGISTRATION INFORMATION
The North Dakota State University School of Music and the American Choral Directors Association announce the NDSU Choral Symposium: Music of the Americas, May 3-5, 2013, Fargo, N.D. This event will showcase the choral music and traditions of North, Central and South America.

The symposium will focus on the choral repertoire of the Americas and the cultural and social influences that have guided the development of this music. The symposium also will include discussion of what the choral traditions have in common, and what makes each of the choral traditions unique and representative of its respective culture.

NDSU and ACDA invite proposals for papers, presentations and poster sessions. Proposals should relate to the focus of the symposium. Please include a one- to two-page abstract, equipment requirements and a short résumé.

Send proposals to Jo Ann Miller, NDSU Director of Choral Activities, by email attachment in Word format: jo.miller@ndsu.edu. The proposal evaluation committee consists of Jo Ann Miller, William Belan and Hilary Apfelstadt. The submission deadline is Jan. 15, 2013.

NDSU SCHOOL OF MUSIC
AMERICAN CHORAL DIRECTORS ASSOCIATION

The Dean Hussey Choral Commissions

Britten conducted the final rehearsal and performance of *Rejoice in the Lamb* during the service. Afterward Britten wrote:

It was all a great experience for me, and my thanks are really due to you for enabling me to have it, and for making it so worthwhile materially! I do hope that I have given you something which will be of more lasting value than just for this particular occasion, but it was a very beautiful and moving occasion.²⁰

The jubilee celebration and the premiere of *Rejoice in the Lamb* were unqualified successes, bringing Hussey and St. Matthew's instant recognition. *Rejoice in the Lamb* was performed at St. Matthew's on many occasions during Hussey's tenure, beginning with a reprise performance just one week after the jubilee celebration and later in 1943 during one of the many Pears/Britten recitals at the church. For the rest of his life, *Rejoice in the Lamb* was associated with Hussey. A number of critics from Northampton and London commented about the piece, its reception, and the larger impact on the arts and the Church. Just after the jubilee celebration, the senior music critic for the London based newspaper, *The Times* wrote:

The church of St. Matthew in this town celebrated its jubilee today on the patronal festival with a solemn Eucharist and also with a contribution from the arts ... a cantata specially composed by Benjamin Britten was sung by the church choir under the composer's direction.... The naivety of some of the ten short sections strikes no note of incongruity in church; it very well might in a concert hall if the whole were scored for orchestra and sung by a large chorus.... As usual with Britten, the words evoke the musical imagery, but there is also a great deal of sound and straightforward vocal writing for

both choir and soloists. The spirit of the curious, vivid poem has been caught, and a work not to be placed in any of the usual categories, but certainly beautiful is the outcome of a commission by the Church for a modern work of religious art.²¹

The first Northampton choral commission also inaugurated a lifelong friendship between Hussey, Britten, and Peter Pears, resulting in at least one instance in which Hussey preached at Britten's Aldeburgh Festival; moreover, it was Pears who insisted that Hussey deliver the address at Britten's funeral in Westminster Abbey. It was, in large measure, due to their friendship and collaboration that Hussey became associated with an ever-widening group of artists of all disciplines.

The Revival, Op. 58
Edmund Rubbra (1901-1986)
SATB, unaccompanied
Text: *The Revival* by Henry Vaughan (1622-1695)
Completed on August 17, 1944 and premiered at St. Matthew's on September 21, 1944.
Lengnick (Boosey & Hawkes) AL0890

Known primarily for his eleven symphonies, Rubbra's²² sizeable choral output includes fifty-nine opuses, several containing multiple individual pieces, comprised of part-songs, motets, anthems, masses, services, and folk-song arrangements for forces ranging from three- and four-part unaccompanied chorus to large-scale works for eight-part chorus and orchestra. He is one of several early twentieth-century British composers who followed in the footsteps of Vaughan Williams, largely eschewing modernist techniques in favor of contrapuntal writing within a diatonic framework.

Henry Vaughan's poem, which bears resemblance to many of the works

of George Herbert, is a meditation or response to the second chapter of the Canticles, full of rich descriptions of springtime rebirth. Rubbra's short, sectionalized setting beckons, as it were, the return of spring with a quiet but dissonant opening on the text, "unfold, unfold take in his light, who makes thy cares more short than night," followed by contrasting sections of fastidious imitative counterpoint and graceful homophony. The shifting tonal centers and occasionally dissonant passages, a product of Rubbra's contrapuntal writing, gently pulls the listener to the quiet ending in C-sharp major. Rubbra and his wife, Antoinette Chaplin, attended the final rehearsal of *The Revival* on September 20, 1944, and the premiere at the patronal festival the following day.

Rubbra's motet was well received and was performed again by the choir of St. Matthew's at a concert in St. Bartholomew's Church in Smithfield not long afterward. Reflecting on the Rubbra commission, Hussey wrote, "It is a much shorter work than the Britten cantata, and less of a break from the more familiar styles, and it received a warm welcome at once, which was the more fitting because its distinguished composer is a native of Northampton."²³

A Festival Anthem, Op. 21, no. 1
Lennox Berkeley (1903-1989)
SATB, treble and tenor soli, organ
Text: Fourth verse of *The Flower* by George Herbert (1593-1633), Stanzas one, five, six and nine of the twelfth-century sequence, "*Jerusalem et Sion filiae*," and *Easter Hymn* by Henry Vaughan (1622-1695)
Completed in June, 1945 and premiered at St. Matthew's on September 21, 1945.
Chester – CH09741

For the patronal festival of 1945, Hussey enlisted Lennox Berkeley,²⁴ a

An Annotated Guide

close friend of Britten who had met Berkeley in 1936 in Barcelona. Berkeley's musical style is heavily influenced by the music of Ravel and Poulenc and of the neo-classicism of Stravinsky. His output includes five operas, four ballets, five film scores, many songs to English and French texts, a number of chamber works, and a large collection of accompanied and unaccompanied choral works, including an oratorio. Berkeley's sacred vocal works are among his most personal and deeply expressive.

Having heard of the Henry Moore sculpture and how much Britten had enjoyed composing for Hussey and "how sympathetic he found the atmosphere,"²⁵ Berkeley heartily agreed to a commission. For a text, Berkeley initially selected George Herbert's *The Flower*, but after discussions with Hussey, settled on combining only the fourth stanza of Herbert's poem with the sequence *Jerusalem et Sion filiae* and Henry Vaughan's *Easter Hymn*.

The main reason why I chose *The Flower* is that I thought immediately of a setting of the fourth verse (which I have actually written). I was not so particularly set on doing the whole poem. I now wonder, in the light of what you tell me, whether I could incorporate that verse in a setting of something more suitable to your purpose. Vaughan Williams has several times taken the text of his religious works from various things... I wonder whether I couldn't take something more liturgical and include my little verse from *The Flower* in it, or do you think that impossible. I always find that the choice of a text for this sort of thing is more difficult than writing the work!²⁶

Berkeley was very pleased with his work and later wrote, "I think that I still like the treble solo in the Festival Anthem better than anything I've written."²⁷ The work was well received and following the performance, Berkeley

wrote,

I wanted to thank you first for the confidence you showed in me by

commissioning the Anthem, and secondly for all the understanding and kindness you have shown me ever since we first met. I hope you



A Concert Production Company

"The Art of Performance - The Power of Education"

Iris Derke, Co-Founder and General Director
Jonathan Griffith, Co-Founder and Artistic Director

DCINY Highlights in February and March



Monroe Crossing

Monday, February 18, 7:00 PM
President's Day
Stern Auditorium/Perelman Stage, Carnegie Hall

"Bluegrass 57@7" with Monroe Crossing
Guest Conductors: Nancy Menk • Joseph Martin • Pepper Choplin



E. Whitacre

March 18-21
"Homeward Bound"
Eric Whitacre and The Eric Whitacre Singers
ON TOUR
Washington, DC • Boston • Philadelphia • New York City



Eric Whitacre Singers



E. Whitacre

Sunday, March 24, 8:30 PM
Stern Auditorium/Perelman Stage, Carnegie Hall

"The Music of Eric Whitacre"
Eric Whitacre, Composer/Conductor
Featuring Distinguished Concerts Singers International

For **TICKETS** and performance/audit opportunities, call 212.707.8566,
e-mail Concerts@DCINY.org or visit us online: www.DCINY.org



J. Griffith

May 23-27, 2013
Memorial Day Weekend

The Complete Conductor:
Orchestral Conducting for the Choral Director
New York City

Michael Adelson (former New York Philharmonic conducting staff)
and Jonathan Griffith

APPLY NOW, EMAIL Jeffery@DCINY.ORG FOR DETAILS



M. Adelson

Apply Now

Be a part of our Fall 2013 and 2014 season. Contact us now!

The Dean Hussey Choral Commissions

were really satisfied with my work—I enjoyed the whole thing enormously, and I thought the performance on Friday was a very good one.²⁸

W. K. Stanton, the mid-land regional director of the BBC-SO was present at the patronal festival and was greatly impressed by Berkeley's anthem.

I thought Lennox Berkeley's work definitely came off in performance and I shall now put forward the idea that we broadcast a programme including the Berkeley and the Britten. Can you let me have, by any chance, the timing for Britten's work and also of Rubbra's little work, which you did last year—that would help us in planning.²⁹

The radio broadcast combining Berkeley's anthem with *Rejoice in the Lamb* and Rubbra's *The Revival*, was given on November 26, 1945, under the direction of Reginald Goodall, the first conductor of *Peter Grimes*.

A Festival Anthem is an extended anthem lasting approximately fourteen minutes and is organized into five broad sections: an organ introduction; a choral setting of four stanzas from Gabriel Gillett's translation of *Jerusalem et Sion filiae* organized into three subsections; a setting for solo treble voice of the fourth stanza of Herbert's *The Flower*; a setting of the first twelve lines of Vaughan's *Easter*

Figure 1. Lennox Berkeley, *A Festival Anthem*, Op. 21, No. 1, mm. 23–26.

© Copyright 1945 G. Schirmer, Inc. (ASCAP)
All Rights Reserved. International Copyright Secured. Used by Permission.

Hymn comprised of two subsections, the second of which is for tenor solo and *obligato* trebles; and a choral setting of the final six lines of *Easter Hymn*. Berkeley's anthem is highly dramatic, containing as it does a breadth of musical intensity from the *fortissimo* unac-

companied choral opening (Figure 1) to the delicate treble solo section and the sublimely still tenor solo passage (Figure 2). The wide-range of musical intensity is extended by Berkeley's characteristic use of chromaticism (Figure 3).

Figure 2. Lennox Berkeley, *A Festival Anthem*, Op. 21, No. 1, mm. 219–226.

© Copyright 1945 G. Schirmer, Inc. (ASCAP)
All Rights Reserved. International Copyright Secured. Used by Permission.

An Annotated Guide

293

S. ry, To him be glo - ry, pow - er,

A. To him be glo - ry, pow - er,

T. To him be glo - ry, pow - er,

B. To him be glo - ry, pow - er

Org.

Ped.

Figure 3. Lennox Berkely, *A Festival Anthem*, Op. 21, No. 1, mm. 293 – 296.

© Copyright 1945 G. Schirmer, Inc. (ASCAP)
All Rights Reserved. International Copyright Secured. Used by Permission.

Lo, the Full, Final Sacrifice, Op. 26
Gerald Finzi (1901-1956)
SATB divisi, organ; orchestrated in 1947

Text: Excerpted and reordered passages from Richard Crashaw's (1613-1649) poetic translations of the Thomas Aquinas (c. 1225-1274) hymns, "Adoro Te" and "Lauda Sion Salvatorem."

Completed in the summer of 1946 and premiered at St. Matthew's on September 21, 1946.

Boosey & Hawkes - M060030369

Among the close friends of Edmund Rubbra was Gerald Finzi,³⁰ and it was to Finzi that Hussey turned for the St. Matthew's Day festivities of 1946. Known for his sensitive solo vocal settings of Thomas Hardy and his virtuosic *Five Bagatelles*, *Clarinet Concerto* and *Cello*

Concerto, Finzi's output includes large-scale choral/orchestral works, including *Intimations of Immortality* and for *St. Cecilia*, and a number of orchestral works.

In the spring of 1946, Hussey contacted Finzi to inquire about a Eucharistic anthem for the upcoming patronal festival. Finzi responded in June, "I know, of course, of the splendid work you do at Northampton and much like the idea of contributing to something so alive as your Festival."³¹ After some correspondence as to the text and length, Finzi settled on two poems by the seventeenth-century metaphysical poet, Richard Crashaw, *Adoro Te* and *Lauda Sion Salvatorem*. Crashaw's texts are poetic translations of Latin hymns by Thomas Aquinas, and Finzi carefully excerpted and re-ordered the verses from the two poems to create the text for his composition. Gerald and Joy Finzi,

along with Rubbra and Anthony Scott attended the premiere on Saturday, September 21, after which Finzi wrote enthusiastically to Hussey,

You got in first, but I did so want to tell you how much we enjoyed our visit to Northampton—perhaps not to Northampton itself, but that part of it which you have put on the map! I genuinely meant what I said about that and I only hope that Northampton has some idea of its good fortune in having these things in its midst ... a keener lot [choir] I've rarely come across, (nor a more able lot) and Alec Wyton's³² enthusiasm

seems to have infected them in a remarkable way.... I'm really glad that you seem to have liked the anthem.³³

Lo, the Full, Final Sacrifice, performed the following year at the Three Choirs' Festival at Gloucester; was enthusiastically received and ranks with *Rejoice in the Lamb* and *Chichester Psalms* as the most popular and critically acclaimed compositions commissioned by Hussey. *Lo, the Full, Final Sacrifice* is arguably Finzi's greatest sacred choral work.



@TimothySharp



American Choral Directors Association

The Dean Hussey Choral Commissions

An Anthem for St. Matthew's Day
Christopher Headington
(1930 – 1996)

SATB, treble solo, organ
Text: *The World* (lines 63–77) by
Henry Vaughan (1622 – 1695)
Completed in August, 1948 and
premiered at St. Matthew's on
September 21, 1948.

Manuscript

In 1948, Hussey turned to Christopher Headington,³⁴ who was one of the first students in composition of Lennox Berkeley at the Royal Academy of Music beginning in 1946. A gifted pianist, Headington would go on to write works for piano, including three sonatas and a concerto along with other chamber works and seven choral works.

Hussey contacted Headington at Berkeley's recommendation in early June 1948. Headington responded, "[I] am looking forward very much indeed to writing this work for you, and hope that I can do something that will live up to the standard of previous works that you've done."³⁵ In *An Anthem for St. Matthew's Day*, Headington meets Vaughan's metaphysical yearnings for separation from this present world with frequent uses of fourth and fifths, chromatically altered extended tertian sonorities, and frequent meter changes that bend with the syllabic setting. The music owes something to the sacred style of Poulenc, no doubt inherited from Berkeley. The work is well crafted and quite expressive; it is unclear why it remains unpublished.

An Anthem for St. Matthew's Day was likely Headington's first commission, the early *Variations on an Original Theme for Piano and Orchestra* and the unaccompanied choral work *Nuit tombante* did not appear until 1950. It is unlikely that Headington was present at the premiere on September 21, 1948³⁶ and there is no record as to the reception of the work.

Laudate Dominum, Op. 25
Malcolm Arnold (1921–2006)

SATB, organ
Text: Psalm 150
(Book of Common Prayer)
Completed on April 18, 1950 and
premiered at St. Matthew's on Sep-
tember 21, 1950.
Lengnick (Ricordi) - AL0016

Early in 1950, Hussey contacted Malcolm Arnold³⁷ to which Arnold replied, "I shall be delighted to write a piece for your Festival. . . . I should like a few weeks to think about words before I discuss this with you."³⁸ A month later Arnold wrote, "I have decided on the Psalms—probably 150,"³⁹ and on April 18, Arnold wrote to Hussey,

I have written *Laudate Dominum* and am tremendously pleased with it. . . . on the printed title page will appear the dedication 'For the Rev. Canon Walter Hussey—unless you don't like the idea.'⁴⁰

Hussey successfully requested that the dedication be amended by adding references to the choir and organist of St. Matthew's.

Arnold's sectionalized setting of the Book of Common Prayer version of Psalm 150 is cast in a typically conservative style reminiscent of the music of Stanford and Parry. Following an introduction that exploits the major-ninth chord, Arnold employs a lilting duple-compound meter for the text, "praise Him upon the cymbals and the dances." A powerful *allegro risoluto* climax in which the choir repeatedly exclaims "Praise the Lord" over a toccata-like organ accompaniment, is followed by a soft, solemn ending that recalls the introduction.

Bless the Lord, O My Soul
James Butt (1929 – 2003)

SATB, treble solo, organ
Text: Psalm 104: 1 – 6
Completed on June 5, 1954 and
premiered at the St. Matthew's Day
Patronal Festival, September 21, 1954.
Manuscript

For his final patronal festival at St. Matthew's, Hussey commissioned James Butt,⁴¹ a student of Benjamin Britten, for whom Butt served as copyist in exchange for composition lessons. Butt responded to Hussey's spring of 1954 request, "I was very glad indeed to get your letter, and would like to write a work for your Festival in September very much."⁴¹ A visit to St. Matthew's was organized during May and on June 5, the "cantata," *Bless the Lord, O My Soul* was completed. In due time, copies of parts were produced and the work was premiered at the patronal festival in September, under the direction of Robert Joyce, organist/choirmaster, with the composer present. There is no clear record as to the reception of the work, but the choir performed it at least one further time at a St. Luke's Tide arts service the following month.

Butt called *Bless the Lord, O My Soul* a "cantata," but judging from the manuscript sketches, the work is really an extended anthem for choir; treble solo, and organ. The work is a firmly tonal setting of Psalm 104: 1–6, the psalms featuring prominently in Butt's *oeuvre*, and proceeds in a sectionalized manner with syllabic text setting that follows closely the prosody of the words. Although largely homorhythmic with frequent meter changes, Butt employs, in a particularly beautiful passage, choral imitative counterpoint on the text, "The waters stood above the mountains" over a punctuating organ accompaniment that employs the recurring dotted-eighth/sixteenth-note motive used to set the text, "Bless the Lord"—all underneath a lyrical, yet

An Annotated Guide

effulgent, treble descant. *Bless the Lord, O My Soul* is well crafted, bearing the influence of Britten; nevertheless, Butt achieves his own voice, producing a work that is immediately appealing.

Benjamin Britten was a source of many recommendations for composers and artists. In letters to Hussey from 1944 to 1946, Britten recommended pupils including, Berkeley, Butt, Priandix Rainier, and Arthur Oldham. Britten and Hussey undoubtedly discussed other composers as well, and in a passing mention Britten wrote, "I'm sorry you haven't heard yet from Poulenc, but I think he's coming back soon ... we'll tackle him then."⁴³ However, there is no evidence among Hussey's papers regarding a commission enquiry of Poulenc.

Hussey made unsuccessful attempts to commission Maurice Duruflé in 1949 and Vaughan Williams and Stravinsky in 1950. Other failed attempts came in 1953 when Hussey contacted Frank Martin and once again pursued Stravinsky. Hussey was greatly impressed with the music of Stravinsky and he extended an unfulfilled invitation to Stravinsky to visit Chichester in 1968, no doubt with the hopes of offering a commission. Stravinsky remains the only composer that Hussey pursued unsuccessfully, despite his usual tenacity.

The Chichester Commissions

Chichester Psalms

Leonard Bernstein (1918 – 1990)

SATB, SATB soli, treble solo, orchestra (later reduced to organ, harp, and percussion by the composer)

Text: Psalm 2: 1-4, 23, 100, 108: 3, 131, and 133: 1

Completed in the spring of 1965 and premiered with a mixed chorus on July 15 by the New York Philharmonic and the Camerata Singers under the direction of Bernstein; premiered as

commissioned on July 31 at Chichester Cathedral under the direction of John Birch.⁴⁴

Boosey & Hawkes – M051321407

In 1965, the annual Southern Cathedrals Festival, founded in 1904, and featuring the choirs of Chichester, Winchester, and Salisbury Cathedrals, was to be held at Chichester, and Hussey thought it appropriate to commission a new choral work for the occasion. He consulted with Birch who thought the timing was right for a composition in a slightly popular idiom. Hussey suggested a work from Leonard Bernstein of whom Birch approved, noting his appreciation for *West Side Story*. Hussey's chance meeting with Leonard Bernstein only a year or two earlier would prove fortuitous.

Hussey's first visit to the United States came in the early 1960s when he traveled to New York. While there, he made the acquaintance of Cyril Solomon, a friend of Hussey's host and Bernstein's personal physician, who offered to get tickets to a concert or rehearsal of the New York Philharmonic conducted by Bernstein. Although no concerts were scheduled during Hussey's stay, Hussey attended the only rehearsal under Bernstein's baton and was introduced to him after the rehearsal. In January 1964, Hussey wrote to Bernstein asking for a work for the Southern Cathedrals Festival for 1965, explaining that Chichester would strive to pay any fee that Bernstein viewed as appropriate. He described the choirs and explained that a moderately sized professional orchestra would be available. Typical of Hussey's tenacity, he also wrote to Solomon and asked for his help in encouraging Bernstein to accept the commission. Bernstein replied,

My good friend, Dr. Chuck Solomon, has forwarded your very kind letter to me. I am, indeed, greatly honored by your invitation to compose



THE BOSTON
CONSERVATORY

MUSIC DANCE THEATER



It takes more than just determination to be a performer. It takes more than just practice. You need someone who **cares**, a community that **understands**. You need **mentorship** and **guidance**, someone to say, "Try that again, but this time..."

At The Boston Conservatory, we have faculty to **guide** you, programs to **support** you, and a community of students and teachers who **understand** not only what it means to be a performer, but also what it takes.

This is The Boston Conservatory community.
Prepared to perform.

APPLY BY DECEMBER 1



Serious about singing?

Train this summer at The Boston Conservatory's prestigious Vocal/Choral Intensive for high school students age 16+:
WWW.BOSTONCONSERVATORY.EDU/VCI

WWW.BOSTONCONSERVATORY.EDU/APPLY

The Dean Hussey Choral Commissions

something for the combined choirs to sing at one of your festivals at Chichester; and your idea of a setting of the second Psalm appeals to me very much, although I should like to be free to set something else, but similar; if I should be so moved.⁴⁵

A year passed, during which Bernstein enjoyed a sabbatical leave from his orchestral duties, before Hussey received any communication regarding the proposed work. In February 1965, Bernstein wrote,

I was on the verge of writing you a sad letter saying that I could not find in me the work for your festival, when suddenly a conception occurred to me that I find exciting. It would be a suite of Psalms, or selected verses from Psalms, and would have a general title like *Psalms of Youth*. The music is all very forthright, songful, rhythmic, youthful. The only hitch is this. I am

think of these Psalms only in the original Hebrew. I realize that this may present extra difficulties of preparation; but more important, does it present difficulties of an ecclesiastical nature? That is, are there any objections, in principle, to Hebrew being sung in your cathedral?⁴⁶

Hussey quickly responded that there would be no reservation about the work as described and that the choirs would cope with the Hebrew. Bernstein finished his setting by early May and decided to entitle them the Chichester Psalms.

The Psalms are finished, Laus Deo, are being copied, and should arrive in England next week. They are not yet orchestrated, but should be by June, and you should receive a full score and parts in ample time for rehearsal. Meanwhile the choral preparation can start forthwith. I am

pleased with the work, and hope you will be, too; it is quite popular in feeling (even a hint, as you suggested of *West Side Story*; and it has an old-fashioned sweetness along with its more violent moments. The title has been changed to *Chichester Psalms* ("youth" was a wrong steer; the piece is far too difficult). The work is in three movements, lasting about eighteen and a half minutes, and each movement contains one complete psalm plus one or more verses from another complementary psalm, by way of contrast or amplification.⁴⁷

At Hussey's invitation, Bernstein and his family traveled to Sussex for the final rehearsal and performance of the *Psalms* at Chichester; however, Bernstein declined Hussey's invitation to conduct, insisting "I should greatly prefer to hear them as a member of the audience."⁴⁸ The Bernstein family arrived on July 28, and Bernstein and his wife, Felicia, stayed in the Deanery. Following their departure from Chichester on August 1, Felicia wrote to Hussey,

We will all remember Chichester for many reasons, but the main reason is you. We talk about you so much and miss you already; so you see, for all our sakes you simply must return the visit! Do come! Bless you for all your kindness and hospitality.⁴⁹

Bernstein was similarly touched by Hussey's hospitality and wrote just before departing for the United States,

We are about to leave London, and in this last hour I wanted somehow to talk to you again, to thank you, not only on a social level, but [also] on the deepest personal one, for all the things you are, do, and stand for. I shall carry sweet memories of Chichester for a long time. The Psalms are, of course, dedicated to you, and you should receive the very first published copy. Meanwhile I shall arrange to have a photocopy sent you. Again, Felicia and I send you our most affectionate thanks.⁵⁰

Perfectly composed.



At the Rudi E. Scheidt School of Music, we have created a complete learning experience for aspiring musicians. Whether you are interested in performance, composition, music history, education, or the music industry, you will find all the pieces of your musical future here. Brilliant faculty prepare and inspire you. A world-renowned music heritage awaits you. Join us and you, too, will become perfectly composed.

Audition dates:
Dec 1, 2012 Feb 9, 2013 Feb 16, 2013 Feb 23, 2013

B.M. M.M. D.M.A. Ph.D. A.D.

THE UNIVERSITY OF MEMPHIS | Rudi E. Scheidt School of Music

memphis.edu/music 901.678.2541 music@memphis.edu

A Tennessee Board of Regents University - An Equal Opportunity/Affirmative Action Institution.

An Annotated Guide

The English premiere of the *Chichester Psalms* was eagerly anticipated and warmly received. A detailed presentation of not only the published receptions in England and the United States, but also a detailed account of the creation of the *Psalms*, and the complete correspondence between Bernstein and Hussey is available in Paul Laird's book, *The Chichester Psalms of Leonard Bernstein*.⁵¹

In 1975, ten years after the premiere of *Chichester Psalms*, the anniversary of the foundation of Chichester Cathedral was celebrated. The ninth centenary was an enormous event and at the center of the planning for the celebration was the dean. Hussey organized a festival committee and the events included many concerts and art exhibitions.

The Chichester Festival, another facet of Hussey's enduring legacy, has continued until the present as an annual two-week event attracting world-renowned artists and musicians. Hussey thought it most appropriate to commission new choral works. Collaborating with John Birch, Hussey successfully commissioned William Walton, Lennox Berkeley, and the American composer, William Albright.

Magnificat and Nunc Dimittis
William Walton (1902 – 1983)
SATB, organ

Text: *Magnificat and Nunc Dimittis*
(Luke 1: 46–55; Luke 2: 29 – 32)
Completed by December, 1974 and
premiered at Chichester Cathedral
on June 14, 1975
Oxford – S609

Walton had long regretted not composing for Hussey in 1943, especially in view of the works that Moore, Sutherland, and Britten had produced for St. Matthew's. Although Walton was preparing to begin work on his *Symphony No. 3*, he readily accepted the commis-

sion from Hussey, writing from Ischia,

I am delighted to compose a *Magnificat* and *Nunc Dimittis* for Chichester. I had got that from Paul [Dehn, a mutual acquaintance] that it was a 'Te Deum' that you required and I was just about to start on it, but your letter arrived in time. I will do it soon as I want to have a clean run for this 3rd Symphony that is plaguing me.⁵²

By December, 1974, Walton had completed his *Magnificat and Nunc Dimittis* and wrote to Hussey,

I have sent off the *Magnificat and Nunc Dimittis* to the OUP and you should shortly receive the manuscript. I think it worked out well, for in actual fact the settings gave me far more trouble than I had anticipated, but I hope they will meet with your approval all the same.⁵³

Walton dedicated the work to Hussey, Birch, and the choir, but was unable to attend the premiere at the Chichester Festival due to a bout with fluctuating blood pressure.

Magnificat and Nunc Dimittis, an amalgam of Anglican convention, neo-classicism, and impressionism, bears some resemblance to the post-Restoration verse service by contrasting full choir stanzas with soli stanzas. Walton retains concision of expression with only brief repetitions of text for illustrative purposes and an absence of florid passages. Walton's dissonant harmonic language is built upon triadic structures with added chromatic notes and non-functional seventh chords. *Magnificat and Nunc Dimittis* is replete with rhythmic vitality as seen in the conspicuous alternation of duple and triple patterns and ever-changing meters, both of which Walton uses to precisely mold his arching melodic lines to the text, resulting in a remarkably fresh contribution to the 450-year-old service genre.

The Lord is My Shepherd, Op. 91, no. 1
Lennox Berkeley (1903 – 1989)
SATB, treble solo, organ
Text: Psalm 23
Completed in the summer of 1975 and
premiered Chichester Cathedral on
June 18, 1975
Chester – CH55057

Lennox Berkeley had composed the third choral work for Hussey in 1945 at St. Matthew's, and it was perhaps with a sense of nostalgia that Hussey, already making preparations for his retirement in 1977, returned to Berkeley for another work. Hussey wrote to Berkeley in September of 1973 to enquire about a commission. Berkeley replied,

I'm much touched that you should have thought of me in this connection—my mind goes back to Northampton and to what was about the first commission I received, which makes me all the more keen to do this.⁵⁴

Due to many other commissions and teaching responsibilities, Berkeley was unable to progress on a piece for Hussey for some months. On June 4, 1974, Berkeley wrote to Hussey about the project and requested more details. Nearly a year later, Berkeley wrote, "Just a line to tell you that I've finished the little anthem for June 18th. It's for choir and a treble (or soprano solo) and organ, not more than five minutes if as much."⁵⁵ Berkeley's elegantly beautiful anthem, *The Lord is My Shepherd, Op. 91, no. 1* was premiered at Chichester on June 18 with Berkeley and his wife, Freda, present. The anthem was well received and it quickly entered the standard cathedral repertory.

Berkeley also composed the song cycle, *Another Spring, Op. 93* for Janet Baker to mark Hussey's retirement. Baker and Geoffrey Pratley at Chichester performed the three songs on July 21, 1977. Following the event, Berkeley

The Dean Hussey Choral Commissions

wrote,

Freda and I so much enjoyed Thursday evening—for you it must have been tinged with sadness—but what a glorious farewell Janet's recital was! I was happy and proud to be associated with it and to think that my original manuscript of the songs is in your possession. I thought it right to dedicate the songs to Janet in the circumstances, though they remain offered to you in another sense. I hope we shall see you often now that you are coming to London.⁵⁶

Chichester Mass
William Albright (1944 – 1998)
SATB, unaccompanied
Text: The Ordinary of the Mass
omitting the Credo

Completed by December, 1974 and premiered at Chichester Cathedral in June, 1975.
Peters - 66795

The final choral work commissioned by Hussey came at the recommenda-

tion of Alec Wyton, Hussey's colleague at Northampton and longtime friend. Wyton had become greatly impressed by the fresh approach to organ composition of the thirty-year-old American organist, composer and professor of composition at the University of Michigan, William Albright.⁵⁷

Hussey had long desired a mass for Chichester and it was to Albright that he turned. Albright gladly accepted the commission and composed his *Chichester Mass* in English, writing to Hussey in December of 1974,

Enclosed is a copy of my *Chichester Mass*. I am very pleased with the results and I hope you will find it to your liking. I would say that it seems simple and straight-forward by my standards and ultimately very useful.⁵⁸

Hussey received the mass and the choir began rehearsals, during which time a number of questions developed during the rehearsals in regard to range, etc. Hussey wrote to Albright with the questions and took the opportunity to invite

him to Chichester for the premiere. Albright, unable to attend, responded with answers.

I would be most anxious to acquire a tape recording of the (entire) service as it is executed. Needless to say, I will most certainly be in attendance in spirit if not in body. As to Mr. Birch's questions (my very best wishes to him, by the way), I would agree with all the suggestions he stated. The range problem with the altos was an unknown factor as I was writing.⁵⁹

Albright's *Chichester Mass*, set in English and omitting the "Credo," was well received in Chichester and quickly took its place in not only the standard cathedral repertory, but also in that of a very many international choral organizations. The eclectic work, full of dense modal harmonies, meter changes, and modernist idioms, including atonality (Figure 4); ranks with Britten's *Rejoice in the Lamb* and Bernstein's *Chichester Psalms* as the most adventurous of the Hussey choral commissions. Hussey was enthused about Albright's work, and following the premiere at the Chichester Festival, Albright wrote, "I was very pleased to hear about my *Chichester Mass*. I hope that you will be able to make further use of it."⁶⁰

Conclusion

Walter Hussey's work in commissioning choral works at St. Matthew's, Northampton and Chichester Cathedral was truly remarkable. Britten's *Rejoice in the Lamb*, Rubbra's *The Revival*, Finzi's *Lo, the Full, Final Sacrifice*, Arnold's *Laudate Dominum*, and Berkeley's *A Festival Anthem* not only quickly entered the standard cathedral reper-

Figure 4 shows a musical score for the "Benedictus" section of William Albright's *Chichester Mass*, measures 2. The score is for SATB voices and includes tempo markings "Freely" and "smooth" with a quarter note equal to 108. The lyrics are "Bless-ed is he that com-eth in the name of the Lord." The score shows four staves (Soprano, Alto, Tenor, Bass) with vocal lines and lyrics. There are triplets and a forte (f) dynamic marking.

Figure 4. William Albright, *Chichester Mass*, "Benedictus," mm. 2.

Copyright © 1964 by Henmar Press Inc.

An Annotated Guide

tory in England, but also have remained popular among choral organizations throughout the English-speaking world. Hussey's leadership in the cultivation of art at St. Matthew's continues to resonate in countless further choral commissions for the annual patronal festival each September. Other composers who have written for St. Matthew's include Kenneth Leighton, John McCabe, Richard Rodney Bennett, Herbert Howells, William Mathias, John Tavener, and Elizabeth Poston.

Smaller in number than the St. Matthew's commissions, the choral works at Chichester Cathedral represent a more divergent stream. Bernstein's *Hebrew Psalms*, cast in a popular idiom, and Albright's eclectic *Mass*, which fuses modernist practices with intense spiritualism, contribute a high level of innovation to the large Anglican cathedral repertory. Berkeley's *The Lord is my Shepherd* and Walton's *Magnificat and Nunc Dimittis* represent a continued refinement and progression of Anglican choral music dating back to Tallis. Taken together, the Chichester commissions illustrate Hussey's unflinching aesthetic discernment. Chichester Cathedral has continued in Hussey's path by commissioning Howells's *Chichester Service*, Richard Lloyd's *Chichester Mass*, Geoffrey Burgon's *Songs of Creation*, Jonathan Harvey's *God is our Refuge*, and Berkeley's *Magnificat and Nunc Dimittis*, among many others. To visit the ancient Norman cathedral in Chichester, comfortably and fittingly adorned with bold, pioneering interjections of modern art and music, is to know the depth of conviction and brilliant mind of Walter Hussey. Chichester Cathedral is a testament to Hussey's deep belief that modern art of the highest quality could, and indeed should, stand in the Church alongside the contributions from earlier periods to the glory of God.

Hussey's legacy can be seen not only in the continued commissions under-

taken at St. Matthew's and Chichester, but also in the further works by artists with whom he collaborated. Graham Sutherland's tapestry, *Christ in Glory*, John Piper's *Baptistery Window*, and Benjamin Britten's *War Requiem*, produced for the consecration of the new Coventry Cathedral in 1962 and Henry Moore's *Circular Altar* for the church of St. Stephen Walbrook in 1972 and *Mother and Child* for St. Paul's Cathedral in 1983, are among the most important examples. As the twenty-first century progresses, Hussey's example should serve as a pattern for composers, clergy, parishioners, students, teachers, and conductors. Hussey's unflinching leadership in the twentieth century provides guidance for the twenty-first.

NOTES

¹ Kenneth Clark, "Dean Walter Hussey: A Tribute to

his *Patronage of the Arts* Tribute," 69.

² Walter Hussey, *Patron of Art: The Revival of a Great Tradition among Modern Artists* (London: Weidenfeld & Nicolson, Ltd., 1985), 3.

³ *Ibid.*

⁴ *Ibid.*, 4.

⁵ Obituary of Walter Hussey, *Northampton Chronicle and Echo* (Northampton, UK), July 27, 1985.

⁶ Walter Hussey, *Patron of Art*, 4.

⁷ Sir George Thalben-Ball (1896–1987) succeeded Walford Davies (1869–1941) at the Temple Church in London in 1919. Known for his energetic playing and dramatic programming, he was among the leading international organ recitalists through the 1970s. He held posts at the BBC, the Royal College of Music, president of the Royal College of Organists, and curator of the organ at the Royal Albert Hall from 1934 until his death. Interestingly, John Birch, Hussey's organist and collaborator on several musical commissions at Chichester succeeded Thalben-Ball at the Temple Church after the latter's sixty-two year tenure.

⁸ Kenneth Clark, "Dean Hussey: A Tribute to his *Patronage of the Arts*." 71.

⁹ Norman Nicholson (1914–1987) was a Cumbrian writer of novels, plays, short



100 East Pennsylvania Avenue
Suite 202
Towson, MD 21286
410-494-1480
www.ccmsings.org



ARTISTIC DIRECTOR POSITION

Children's Chorus of Maryland (CCM) is "an outstanding combination of fine music making, genuine scholarship, ear training, theory, sight singing, and just plain fun!" —CCM Parent CCM, located in suburban Baltimore for 37 years, seeks a new Artistic Director for our top-rated, nonprofit chorus and school of music.

Join and lead a dynamic, multi-talented team that delivers child-focused music literacy training to dedicated choristers, and high-level choral performances to sell-out audiences.

The CCM Artistic Director is a full-time position with minimal administrative duties required. CCM offers a competitive salary and benefits package, including flexible schedules, tuition reimbursement, travel opportunities, and free parking. Live near "Charm City" and enjoy quality work-life balance, superior music-making, and the utter adoration of 100–150 wonderful children ages 5½ to 18.

To learn more and apply online, visit openings.ccmsings.org
E-mail for more information: rgaley@ccmsings.org

The Dean Hussey Choral Commissions

stories, criticism and essays. He is best known, however, as a poet. His poems are vivid observations of life in the small town of Millom, an historically important mining town, infused with dialogue and vernacular words. He was awarded the Queen's Gold Medal for Poetry in 1977 and was made an Officer of the British Empire in 1981. His conversion to Christianity at age 22 bore a major influence on his work.

¹⁰ George Bell to Walter Hussey, November 16, 1948, West Sussex Record Office, Hussey MS. 96.

¹¹ _____. March 29, 1955, W.S.R.O., Hussey MS. 89.

¹² Kenneth Clark, "Dean Walter Hussey: A Tribute to his Patronage of the Arts," 71.

¹³ Walter Hussey, "The Church and the Artist: An Association too Much Neglected," 10.

¹⁴ Walter Hussey, *Patron of Art*, 4.

¹⁵ Strong is responsible for introducing Walton to the Sitwells.

¹⁶ William Walton to Walter Hussey December 14, 1942, W.S.R.O., Hussey MS. 372.

¹⁷ _____. December 21, 1942, W.S.R.O., Hussey MS. 372.

¹⁸ Walter Hussey, *Patron of Art*, 5.

¹⁹ Benjamin Britten to Walter Hussey April 5, 1943, W.S.R.O., Hussey MS. 297.

²⁰ _____. September 26, 1943, W.S.R.O., Hussey MS. 297.

²¹ Frank Howes, "A Festival Cantata: Mr. Britten's New Work." *The Times*, September 22, 1943.

²² Rubbra was the child of music-loving, working-class parents. His mother possessed a fine soprano voice that contributed to her church choir and was popular elsewhere in Northampton. At 8 years old, Rubbra began piano lessons, which subsequently included instruction in harmony and counterpoint. Cyril Scott accepted Rubbra as a student in 1916, and Rubbra entered the Royal College of Music in 1921 as a student of Scott, Holst, R.O. Morris, and for a brief time, Vaughan Williams. Following his time at the RCM, he accompanied and composed for a traveling theatrical company and taught privately. In 1941, Rubbra was conscripted into the army to form a piano trio to entertain troops; this group continued into the 1950s. Following World War II, Rubbra held appointments at Worcester College, Oxford, and the Guildhall School, and a membership in the Royal Academy of Music. He was lauded with a number of honors included honorary doctorates from Durham, Leicester, and Reading. Much of Rubbra's vocal output

is infused with religious and philosophical musings, which, although being natural dispositions, were influenced by the Eastern mystical thought held by Holst, Scott, and R.O. Morris. Rubbra converted to Catholicism in 1948.

²³ Walter Hussey, "Music at St. Matthew's," 23.

²⁴ Berkeley was born into an aristocratic family, his grandfather having been the seventh Earl of Berkeley and Viscount Dursley and his grandmother the daughter of the Vicomte de Melfort. However, since Berkeley's father, Hastings George FitzHardinge Berkeley, was born out of wedlock, Lennox could not inherit title or land. Berkeley was a contemporary of W.H. Auden at Oxford, during which time Berkeley studied French, Old French and Philology, earning a BA in 1926. Ravel, after having seen some of Berkeley's compositions, encouraged him to study with Boulanger in Paris. He remained in Paris until 1932, converting to Catholicism in 1928. During World War II, he served as an orchestral program builder at the BBC in London. From 1946 to 1968, Berkeley was professor of composition at the Royal Academy of Music where Richard Rodney Bennett, William Mathias, John Tavener, and Nicholas Maw were among his pupils. Berkeley received many honors including a knighthood in 1957.

²⁵ Lennox Berkeley to Walter Hussey, December 25, 1944, W.S.R.O., Hussey MS. 291.

²⁶ _____. May 24, 1945, W.S.R.O., Hussey MS. 291.

²⁷ _____. September 24, 1947, W.S.R.O., Hussey MS. 291.

²⁸ _____. September 23, 1945, W.S.R.O., Hussey MS. 291.

²⁹ Walter Kendall Stanton to Walter Hussey 1945, W.S.R.O., Hussey MS. 287.

³⁰ Finzi was the son of a shipbroker and was descended from Jewish Italian forebears that immigrated to England in the mid-eighteenth century. Educated privately, he commenced musical study with Ernest Farrar in 1915 and, following Farrar's death in France during World War I, continued study with Edward Bairstow, and later, R.O. Morris. The tragic death of Farrar combined with his own internal struggle for identity produced in Finzi a sense of life's transience, a preoccupation with time, and a powerful need to collect and consolidate. Finzi associated with a close cadre of friends including Rubbra, Arthur Bliss, Howard Ferguson, Robin Milford, and Vaughan Williams. Among his non-

compositional efforts include the founding of the amateur orchestra, Newbury String Players, a fierce interest in eighteenth-century English music manifested in scholarly research that led to many published editions, cataloging the manuscripts of Parry, and in editing the songs of Ivor Gurney. He amassed an enormous literary and music library; at his death, his assemblage of music from 1740 to 1780 was considered the finest private collection. Elgar, Vaughan Williams, Walton, and his beloved Parry and Bach, bear strong influence over Finzi's works. His treatment of the English language in the solo vocal and choral works is considered by many to be unequalled.

³¹ Gerald Finzi to Walter Hussey June 9, 1946, W.S.R.O., Hussey MS. 319.

³² Alec Wyton (1921–2007) was appointed organist-choirmaster at St. Matthew's in 1946, succeeding Charles Barker, and Hussey commissioned Britten to compose a work for organ—his only organ composition. *Prelude and Fugue on a Theme of Vittoria* was dedicated to Wyton and premiered with *Lo, the Full, Final Sacrifice*. Wyton also served as conductor of the Northampton Bach Choir and Orchestra. He held both positions until his appointment as organist-choirmaster at Christ Church Cathedral in St. Louis. In 1954 Wyton was appointed as organist and master of the choristers at the Cathedral of St. John the Divine in New York and in 1974 he became organist-choirmaster at St. James' Church on Madison Avenue. Wyton also held faculty appointments at Union Theological Seminary and Westminster Choir College.

³³ Gerald Finzi to Walter Hussey September 25, 1946, W.S.R.O., Hussey MS. 319.

³⁴ After a period as a school teacher, Headington worked for the BBC as a senior assistant in music presentation beginning in 1964 and, from 1965 until 1982, he served as tutor in music at the Oxford University Department of Extramural Studies. Following his time at Oxford, Headington dedicated his time to creative endeavors including composition, traveling as a pianist and adjudicator, broadcasting, and writing. Among his several books and articles are *The Orchestra and its Instruments* (1965), *History of Western Music* (1974), *Illustrated Dictionary of Musical Terms* (1980), biographies of Britten (1981), Pears (1992), and biographical works on other composers, including Bach, Chopin, and Liszt. His musical output includes a

An Annotated Guide

symphony, concertos, string quartets and other chamber works, piano sonatas and other miniatures, eleven choral works, mostly for unaccompanied mixed chorus, and solo songs. Headington considered his orchestrated song cycle, *The Healing Fountain*, written in 1978 as a tribute to Britten, as his finest work.

³⁵ Christopher Headington to Walter Hussey June 26, 1948, W.S.R.O., Hussey MS. 324.

³⁶ *Ibid.*

³⁷ Arnold learned to play on the organ at St. Matthew's as a boy and, at age 16, won a scholarship to the Royal College of Music where he studied trumpet and composition. During and after World War II Arnold held trumpet appointments in the London Philharmonic and BBC Symphony Orchestras and was regarded as a trumpeter of the highest order. In 1948, Arnold was awarded the Mendelssohn Scholarship, which encouraged his efforts in composition. During the ensuing twenty years, Arnold composed prolifically including as many as six film scores a year. He was enormously popular and his musical output includes opera and many other dramatic works, many orchestral and wind band works including nine symphonies, idiomatic chamber works, and twelve solo and choral songs. The strain of his compositional activity contributed to bouts of depression. After he completed his ninth symphony in 1986, he abandoned composition. Arnold composed in a conservative tonal context with flashes of bitonality and forays into popular idioms. He was recognized with many honors including multiple honorary doctorates, many fellowships, an Academy Award, and a knighthood in 1993.

³⁸ Malcolm Arnold to Walter Hussey February 14, 1950, W.S.R.O., Hussey MS. 283.

³⁹ ____, March 23, 1950, W.S.R.O., Hussey MS. 283.

⁴⁰ ____, April 18, 1950, W.S.R.O., Hussey MS. 283.

⁴¹ Butt studied composition from 1944 to 1947 with Erwin Stein, Matyas Seiber, and Benjamin Britten, for whom he served as copyist in exchange for lessons. He also studied piano with Franz Osborne. Following a year's service as a radar intercept officer in the Royal Air Force, Butt completed his composition studies at the Dartington School of Music, now a part of Exeter University, in 1952 under Imogen Holst. While at Dartington, Butt earned the Dartington

Open Scholarship in 1950, which facilitated his study for a brief time in Berlin. Upon leaving Dartington, Butt toured with the Continental Ballet Company as pianist before serving as deputy headmaster at Cary Park School, Torquay in 1954. Butt founded the publishing company, Sphemusations, presently controlled by his daughter, Myscha, in 1963. Butt performed extensively in a number of recitals, broadcasts, and recordings as a soloist and accompanist. He retired in 1995 following a debilitating stroke. Butt's musical output numbers some 276 works, of which only a fraction have been published, and ranges from avant-garde to more popular idioms including the song cycle, *A Summer's Day*, *Suite for Horn*, *Soliloquy for Solo Violin*, *Op. 50*, *Four Canadian Cowboy Songs for baritone and piano*, *Op. 44*, the opera, *Noah*, *Op. 66*, *Dramatic Sinfonietta*, *Op. 73*, *Jubilee Dance Variations for clarinet and piano*, *Sonata for flute and guitar*, and *Concerto for Four Brass Bands*. His part-song *Orpheus*, *Op. 1*, for mixed choir, published by Novello in 1952, was his first published work. A devout Christian Scientist, Butt's most lasting legacy is his very many psalm, hymn, and sacred song settings.

⁴² James Butt to Walter Hussey September 23, 1954, W.S.R.O., Hussey MS. 306.

⁴³ Benjamin Britten to Walter Hussey May 13, 1945, W.S.R.O., Hussey MS. 297.

⁴⁴ Hussey appointed John Birch (1929–2012) as Organist and Master of the Choristers in 1958 to succeed Horace Hawkins. Birch served until 1980. He was appointed director of music at the Temple Church in London, succeeding George Thalben-Ball, an early Hussey collaborator. The choral works that Hussey commissioned at Chichester were all premiered with Birch conducting. Birch and Hussey shared a love of modern art and developed a close friendship. The bulk of Birch's personal collection of art was bequeathed to the Pallant House Gallery, joining Hussey's own collection.

⁴⁵ Leonard Bernstein to Walter Hussey January 30, 1964, W.S.R.O., Hussey MS. 357.

⁴⁶ ____, February 24, 1965, W.S.R.O., Hussey MS. 357.

⁴⁷ ____, May 11, 1965, W.S.R.O., Hussey MS. 357.

⁴⁸ ____, June 29, 1965, W.S.R.O., Hussey MS. 357.

⁴⁹ Felicia Bernstein to Walter Hussey August 3, 1965, W.S.R.O., Hussey MS. 357.

⁵⁰ Leonard Bernstein to Walter Hussey August 6, 1965, W.S.R.O., Hussey MS. 357.

⁵¹ Paul R. Laird, *The Chichester Psalms of Leonard Bernstein* (Hillsdale, NY: Pendragon Press, 2009).

⁵² William Walton to Walter Hussey September 19, 1973, W.S.R.O., Hussey MS. 372.

⁵³ ____, December 1, 1974, W.S.R.O., Hussey MS. 372.

⁵⁴ Lennox Berkeley to Walter Hussey 28 September 1973, W.S.R.O., Hussey MS. 291.

⁵⁵ ____, April 20, 1975, W.S.R.O., Hussey MS. 291.

⁵⁶ ____, July 22, 1977, W.S.R.O., Hussey MS. 291.

⁵⁷ Albright attended the Juilliard Preparatory Department from 1959 to 1962 before studying at the University of Michigan from 1963 to 1970. During his time at the University of Michigan, he studied at the Paris Conservatoire. His composition teachers included Ross Lee Finney, George Rochberg, and Olivier Messiaen. As a composer and performer, he premiered thirty American and European works in Canada, Europe, and the United States. A gifted organist, much of Albright's early work for the instrument reflect the influence of Messiaen, but his later works are eclectic in style and imbued with quasi-improvisational elements and flashes of spontaneous humor. His interest in the spiritual produced such works as the oratorio, *A Song to David*, *Pax in Terra*, *Dona nobis pacem*, and *Missa brevis*. Albright's *Chichester Mass* was the forerunner for these later works. Albright received many awards including the Queen Marie-José Prize from the American Academy of Arts and Letters, two Fulbright and two Guggenheim fellowships, the Composer of the Year Award from the American Guild of Organists, the Distinguished Service Award from the University of Michigan, and the Roger Wagner Center for Choral Studies Competition. His life was sadly cut short in 1998 at age 53.

⁵⁸ William Albright to Walter Hussey December 27, 1974, W.S.R.O., Hussey MS. 355.

⁵⁹ ____, May 19, 1975, W.S.R.O., Hussey MS. 355.

⁶⁰ ____, October 17, 1975, W.S.R.O., Hussey MS. 355.

