

# Montague Younger

## First Organist of St Andrew's Cathedral, Sydney.

Peter Hughes

In memory of  
**MRS JILL MARY CLINTON**  
who assisted with the research into this article.  
Died 12 August 1999.



Montague Younger, possibly about 40 years of age.  
(St Andrew's Cathedral School).

**Montague Thomas Robson Younger** was Organist of St Andrew's Cathedral for a record term of 31 years, from 1868 until his death on 26 December 1899. In this article, Peter Hughes briefly traces the life and work of this pioneer Australian musician. The writer is a member of the St Andrew's Cathedral Choir.

**Ipswich, Queensland.** Charles and Harriet Younger (née Mills) married in Capetown, South Africa, on 2 July 1832, and arrived in Sydney on the *Alex Robertson* a week before Christmas in that year. Charles established a business as an ironmonger in a warehouse on the corner of George and Market Streets. A talented musician, in 1854 he helped to establish the Sydney Philharmonic Society, forerunner of today's Sydney Philharmonia Choir, and became the first Organist of St Thomas' Anglican Church, North Sydney.

Charles and Harriet lived at Neutral Bay, which was probably where their third child, Montague Thomas Robson, was born on 25 June 1836.

Little is known about Montague's early life. He inherited his father's – and possibly his mother's – love of music, and at the age of 12 succeeded his father as organist at St Thomas. He took music lessons from Stephen Marsh and Charles Packer, well-regarded musicians then, but today scarcely remembered. After leaving school he became a partner in his father's ironmongery business.

On 26 October 1865, while Organist at St Peter's, Cooks River, Montague married Anna Maria Reilly. He was 29 years of age and she 23. In that year he dissolved the partnership with his father to pursue a full-time career in music, a decision of which his father may not have approved, for Montague and Anna moved to Ipswich, Queensland. It was a gamble, though with some prospect of success: Ipswich was a burgeoning frontier town that, in 1865, became the terminus of Queensland's first railway.

Montague was appointed Organist of St Paul's Anglican Church, Ipswich, the first church in Queensland to possess an organ – a Walker, opus 649 of 1860, which still exists, though rebuilt and enlarged since then. He trained the choir – he may even have established it – and, presumably from his and Anna's house, gave lessons in music and bought and sold pianos.

It seemed that the move had been justified, for on Thursday 11 January 1866 *The Queensland Times* printed the following report from the (Sydney) *Empire*:

**"MR MONTAGUE YOUNGER.** Many of our readers will not fail to be gratified at the success that has attended the first efforts of our talented fellow-citizen in his career as a professor of music in the neighbouring colony of Queensland. The first concert of the Ipswich Philharmonic Society (of which he has been appointed conductor) was given under Mr Younger's care with great effect on 22 December."

The Ipswich Philharmonic Society consisted of both choir and orchestra. On 3 April the *Times* advertised a "second concert" which included the overture to *La Dame Blanche* by Boieldieu, with solos and choruses from works by Weber, Donizetti and Rossini. The *Times* also gives the first indication that Younger may have played instruments other than the organ.<sup>1</sup> This concert was repeated a fortnight later, with standing room only. The newspaper report concluded:

"... We have said nothing about the conductorship of the very talented gentleman who presided on this occasion, nor is there need to say anything except to thank him for his invaluable service ... the gentleman was Mr Younger, [and] to say anything more is superfluous ..."

Montague and Anna's first child, Herbert, was born on 4 November 1866.<sup>2</sup> Anna, possibly finding the tropical Queensland climate uncomfortable during her pregnancy, returned to the Reilly family home at Cooks River for her delivery. There was another reason for the move: the dysentery that pervaded the whole Ipswich region, caused by the hot and humid weather and the insanitary living conditions.

Younger apparently established a strong link between St Paul's Church and the Philharmonic Society. On 21 December 1866 the Society gave its first concert of sacred music. The program before interval included selections from *Elijah*, *Creation*, *Judas Maccabeus* and the "Twelfth Mass" [sic] of Mozart: Part II was given over to arias and choruses from *Messiah*. On 27 December the *Times* reported that "the musical portion of the service [on Christmas Day] was more elaborate than on ordinary occasions", but did not give details. On Tuesday, 3 September 1867 it reported that, for what was obviously a big occasion –

"The service [i.e. the sung liturgy for Matins and Communion] selected by Mr Younger was *Bridgewaters in A* . . . a beautiful composition, replete with devotion and feeling, and a delightful contrast to the hackneyed and meretricious works by Jackson to which church-goers in all parts of the world have been treated *ad nauseam*."

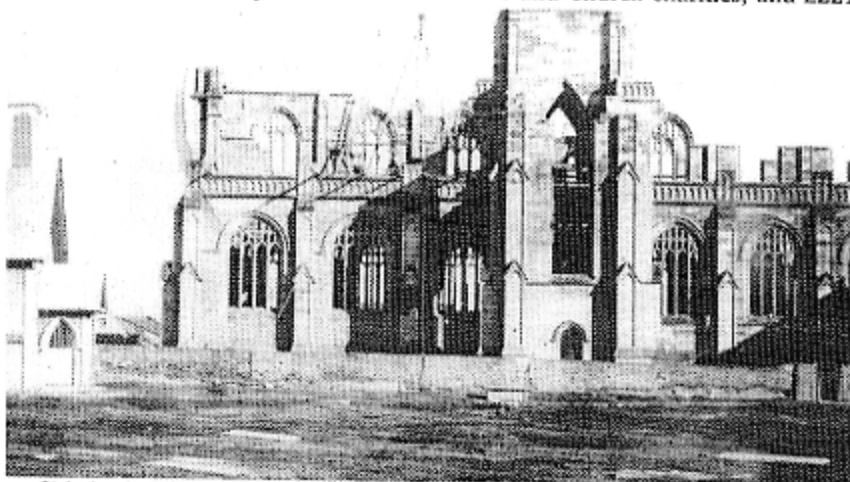
The *Times*' strong support of Younger and his work was gratifying, but, after nearly two years in Ipswich, Younger had failed to establish a successful practice. Ipswich was not big enough or wealthy enough to support a music teacher, let alone one of Younger's calibre: the Philharmonic Society's sacred repertoire had not expanded beyond *Messiah*, *Elijah* and similar works; and it was also in debt. By this time Younger had apparently abandoned any hope of payment by the Society, and on Tuesday, 15 October 1867, he advertised in the *Times* his intention to leave Ipswich. In the same edition the Ipswich Philharmonic Society announced its last concert, on 18 October. A concert to farewell the Youngers was held on 29 October 1867.

Montague, Anna and their infant son Herbert returned to Sydney a week later. What he did for the next few months is not known. He would have given music lessons where and when he could, but to supplement his income he may have gone back to working in his father's ironmongery business. This, however, would have been only very short-term indeed, for, undoubtedly while in Ipswich, he had decided to compete for what was emerging as the most prestigious music post in Australia – Organist of St Andrew's Cathedral, then less than a year from completion.<sup>3</sup>

**St Andrew's Temporary Cathedral.** For musicians, the centre of attraction was the large Hill organ, the first in New South Wales, that architect Edmund Blacket had specified for the Cathedral. Assigned opus No. 1182 of 1866, it arrived in Sydney from London on 8 April 1867, and was erected in a gallery in the south transept. Of three manuals and 37 stops, in size the Hill was larger than the 1840 Bevington organ in St Mary's Cathedral, Sydney, and far more technologically advanced. The cost exceeded £2,200 and was subscribed almost entirely by the women of the Diocese of Sydney. To house the organ, Blacket designed a handsome case and brightly-painted display pipes and coronets, which must have made a tremendous visual impact on anyone entering the Cathedral, especially for the first time.

This was the prize on which Younger had set his sights and on 1 March 1868 he was appointed Organist – the sixth to hold that position<sup>4</sup> – of St Andrew's Church, known as the Temporary Cathedral, a timber-framed, weatherboard building between the present Cathedral and the Town Hall. By now St Andrew's had become a very dynamic and wealthy parish, due largely, since 1863, to the skill and energy of its Minister, the

Reverend Thomas O'Reilly. When he took over, the church had exactly £42 in the bank: in 1868, the last full accounting year, the turnover stood at £1,624 and the bank balance at £102; the church had been enlarged; all debts had been paid; £531 had been paid to various missions and Church charities; and £221



St Andrew's cathedral under construction, about 1860. The doorway at the extreme left is the entrance to the temporary cathedral built in 1842 and demolished in 1870. (State Library of NSW)

had been set aside for the construction of a new St Andrew's Parish Church when the Cathedral was opened!<sup>5</sup>

Younger was now well-placed to commence his push for the top job. He was in charge of the choir and organ at a plum parish which was earmarked for absorption<sup>6</sup> into the nearly-completed Cathedral next door. He apparently got on well with O'Reilly and leading members of the congregation – names such as Atkins, Campbell and Deas Thompson, all future members of Chapter – and his ability as an organist and choir-trainer secured an annual salary of £90, nearly double the sum paid to his predecessors at St Andrew's.

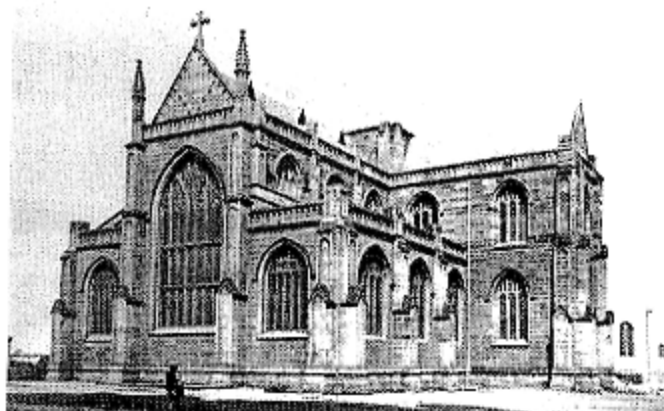
The Organist's position was part-time only, and to supplement his income Younger gave lessons from his home in Enmore Road, Newtown. In 1869, possibly following the birth of their second child, Montague Belmore – their third son, Walter Laurie, was born in 1872 – he and Anna moved house to Cleveland Street Redfern. Styling himself Professor of Music, although he had no tertiary qualifications, he gave lessons in "music and singing" from his house. He used the title Professor until the end of his life.

**Organist of St Andrew's Cathedral.** On Thursday 8 October 1868 the Cathedral Chapter<sup>7</sup> met for the first time to plan the Service of Consecration and select staff. The Dean of Sydney was The Very Reverend William Macquarie Cowper, who had been appointed in 1858. He was the Minister of St Philip's, Church Hill. The office of "Præcentor"<sup>8</sup> was offered to The Reverend James Christian Corlette, MA, Minister of St John's Ashfield. Not the least of his accomplishments was removing the doubt over which side of the Cathedral was to be known as Decani and which side Cantoris!<sup>9</sup> On 12 October, Montague Younger was elected Organist, by a large majority of Chapter members, at an annual salary of £150.<sup>10</sup>

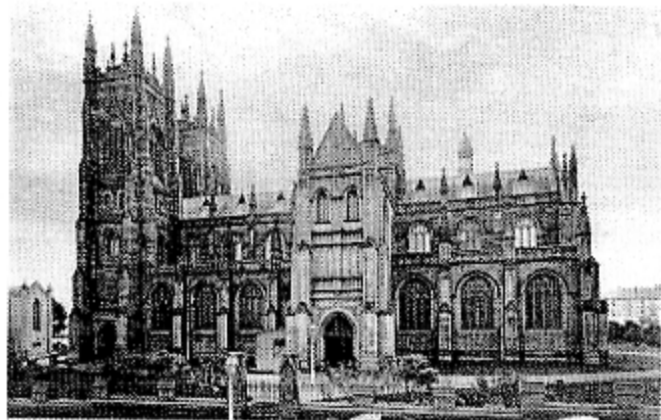
The Service of Consecration was set down for St Andrew's Day, Monday 30 November 1868. Corlette and Younger had barely six weeks to select the music from the limited stocks available (two weeks before the consecration, Younger wrote to Chapter asking for money to buy music); and audition and train a choir. Its 85 members were drawn from the "City Parochial Choirs": while the overall result may have been indifferent to modern ears, The *Australian Churchman* congratulated the Præcentor



St Andrew's Cathedral, from the intersection of Bathurst St and St Andrew's Place, about 1875 (State Library of NSW)



St Andrew's Cathedral shortly after its consecration in 1868. (State Library of NSW)



St Andrew's Cathedral from Bathurst St, about 1875. The small building next to the south transept entrance is the choir vestry, built in 1868 at a cost of £77. (State Library of NSW)

and Organist "for the way in which, after so short a time for preparation [the choir members] acquitted themselves." On 1 December *The Sydney Morning Herald* wrote:

"Mr Montague Younger presided at the organ, and, it is almost

needless to say, did full justice to the remarkable powers of that instrument."

The lack of resources, lack of rehearsal time, and, above all, the lack of adequately-trained singers are reflected in the curious choice of music used at the Service of Consecration.<sup>11</sup> Half the service was given over to chants, the staple diet of church choirs at that time: the words of one of the psalms (No. 84) were repeated in the anthem, *Oh, how amiable are Thy dwellings*, by Vaughan Richardson. (Another anthem, *Lord, for Thy tender mercies' sake*, by Richard Farrant, is listed in the Order of Service but may not have been sung.) At Evensong during the remainder of that week, those two anthems were used in rotation, while the same setting of the Canticules, *King in F*, was sung every night of the week! Only in the hymns and chants was there greater variety in the music. The scarcity of music probably continued well into the next year, for not until the Cathedral had been opened a fortnight did the Precentor get around to ordering more music from England.

**The cathedral choirs, 1868 – 1875.** Bishop Barker and the Chapter wanted to hold full choral services every day of the week, but it soon became clear that this objective could not be realised. The huge crowds which besieged the opening services – 600 people attended Evensong on Wednesday 2 December alone – quickly fell away, and the Cathedral depended upon the former Temporary Cathedral parishioners for its attendance and income. This congregation manifestly wanted to retain its parochial services, so a compromise was reached: the Sunday 11 am and 7 pm services would be "parochial" as would the weekday services, other than those for Saints' days, which would be "cathedral"; the 3.30 pm Sunday service would also be "cathedral".

This compromise must have involved Corlette and Younger in a great deal of extra work, for they now had two choirs to train: a Parochial Choir, generally referred to as "the morning and evening choir" (probably drawn largely from the old St Andrew's Church Choir) to sing the hymns and chants; and the Cathedral Choir ("the afternoon choir") of more experienced Choristers and Lay Clerks,<sup>12</sup> to sing the more elaborate music. Both Choristers and Lay Clerks were paid for their services.

The Precentor, with his own parish at Ashfield in addition to his Cathedral duties, was too busy to train both choirs, and prior to the consecration a Lay Clerk, Mr James Phipers, was appointed, at a gratuity of 10 guineas per year, as "Assistant Choir Master" to train the Parochial Choir. The Precentor trained the Cathedral Choir, and presumably Montague Younger attended rehearsals of both groups! It was his duty to play the choral music set for him by the Precentor: only in the opening and closing Voluntaries could he have given reign to his talents and freedom of expression.

Chapter was not happy with the two-choirs arrangement and extra expense involved, and in the 1870s ordered several enquiries into the high cost of the choirs and style of music presented. To reduce expenses and to provide more seats for distinguished visitors, the Cathedral Choir was limited to sixteen boys and sixteen men in November 1869. Two years later, at Mr Phipers' request, Chapter formally recognised his position as Assistant Choir Master and paid him a salary of £21 (increased to 30 guineas in August the following year) "in addition to remuneration . . . for his services in the Afternoon Choir." By then, it appears, he was conducting the Afternoon Choir as well, which involved the Chapter in even more expense and indicated that it was difficult for the Precentor to attend to both the needs of the Cathedral and his own parish. The former parishioners of the temporary cathedral were



equally unhappy with Chapter for what they perceived as attempts to foist upon them a style of worship that they did not want. At the insistence of Bishop Barker, the boys of the Parochial Choir wore surplices to each service, but the men did not.<sup>13</sup> The most likely explanation is that they refused *en bloc* to do so. The "parochial" adherents also complained about the more elaborate music, preferring the chants and hymns to which they had always been accustomed. After a year of friction, Canon Vidal proposed in Chapter a strongly-worded motion that the Sunday morning service:

"being the principal service of the day [should be fully choral] . . . the present arrangement was meant to be temporary . . . all claims on the part of the parishioners of St Andrew had been sifted in the Synod . . . the Cathedral Ordinance expressly states that they have 'no special rights in or control over the Cathedral . . .'"

But naturally the Chapter was not prepared to antagonise a large part of the congregation and the proposal lapsed for want of a seconder.

In August 1872 some members of the congregation objected to the surplice worn by Mr Phipers one Sunday morning, seeing it as a further attempt to introduce cathedral-type worship at all services. Chapter, probably by now fed up with the whole business, refused to intervene.

James Phipers was in and out as Assistant Choir Master between 1872 and 1875, possibly because the rivalry between the "parochial" and "cathedral" factions of the congregation spilled over into the two choirs. On 4 February 1875 one of the Lay Clerks, Mr Gullick, replaced Mr Phipers at a fee of £60 per year: he resigned exactly a year later; and the Precentor, James Corlette, was bluntly asked by Chapter what he proposed to do about it. To try and stop the rot the Precentor dismissed two Lay Clerks whom he obviously regarded as troublemakers, but they appealed to the Chapter, which requested Corlette to reinstate them. Corlette did not appreciate being heaved and, in June 1876, threatened to resign, intending to propose in Synod that the Precentor be made a member of Chapter to give him, he hoped, more control over both choirs.

Against the background of petty fury Montague Younger continued to attend the rehearsals and daily services and play the music as it was put in front of him. He was given permission to use the Cathedral organ for tuition of his students. Whenever he was called upon to rehearse either choir he was paid for it. Not until 1894 was he required to act as Choir Master.

By today's standards, he had an easy time for his £150 a year: it is not surprising that his application for a salary increase was refused. It is also, perhaps, the key to why Younger lasted so long at St Andrew's: by being specifically excluded from management and training of the choirs, he managed to remain aloof from the various conflicts and concentrate solely on his work. James Corlette probably wished he could have been as fortunate.

**Private practice.** Younger must have been reasonably affluent from his Cathedral post and from his private practice as a teacher. However, not until 1876 did he rent a studio at 129 Castlereagh Street in the City, and did not move his family from Redfern until 1879. The Youngers moved to Fitzroy Street Kirribilli (then known as St Leonard's East, an area which Montague had obviously known as a boy), and in 1880 Anna, now 38 years of age, gave birth to their fourth son, whom they named Stanley Oswald. Tragically, he died the following year. In 1884 the Youngers moved around the corner to "Corona" in

Highgate Terrace, (renamed Parkes Street about 1887). In 1883 Professor Younger, whose imagination had by then really run away with him, moved his studio to the decidedly fashionable No 55 Hunter Street, which he styled the Conservatory of Music. Here, flanked by the sedate houses of the wealthy along Elizabeth Street, he advertised:

*A thorough course of Musical Studies, including theory and Singing, also instruction on Piano, Organ, Band or Orchestral Instruments, as required.*

**CONSERVATORY OF MUSIC**  
ESTABLISHED 1868.

PRINCIPAL:  
**MONTAGUE YOUNGER,**

ORGANIST TO ST. ANDREW'S CATHEDRAL.

*A thorough course of Musical Studies, including theory and Singing, also instruction on Piano, Organ, Band or Orchestral Instruments, as required.*

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Undertakes the selection of all descriptions of MUSICAL INSTRUMENTS for TOWN or COUNTRY CONSTITUENTS.

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**55 HUNTER STREET.**

Montague Younger's advertisement in *Sand's Commercial and Industrial Directory* for 1884. (State Library of NSW).

This advertisement in Sands is a further indication that Younger could play a number of musical instruments, and indicates great natural ability. To teach his pupils he ordered a two-manual pipe organ of ten stops, three couplers, and composition pedals, from organ builder William Davidson.

1880 saw the resignation of the Cathedral Precentor, the Reverend James Corlette. He needed to devote more time to his parish and he left the Cathedral on St Andrew's Day, 30 November. It must have been a sad moment for him, Bishop Barker, Dean Cowper and Younger, as they had been together since the consecration of the Cathedral twelve years before. The Reverend Dr David Henry Ellis, whom the Dean had recruited while on a visit to England, was installed as Precentor in January 1881.

From the 1870s Younger established his reputation as a consultant to churches acquiring or rebuilding organs. He was a judge at the International Exhibition of 1879-1880, and no doubt had a hand in selecting and installing the Gray and Davidson organ built for the Exhibition Hall. Rushworth<sup>14</sup> gives a full list of the churches and their instruments worked on by Younger, who was often asked to play at the first recital of each organ. He was engaged not only by City church authorities: in June 1882, the new Brindley & Foster organ at St John's Bathurst was consecrated by the Bishop of Bathurst at a service of Choral Evensong, for which Younger trained the choir and played the organ. On 7 April 1883 the Forster and Andrews organ at All Saints' Woollahra - M Younger, Organist - was dedicated at a service of Choral Evensong which included the hymn *Through the night of doubt and sorrow* and the aria *Thou didst not leave his soul in Hell!* On 29 April 1884 he played for the opening of St Saviour's Cathedral, Goulburn, and 1886 saw him at Bathurst again, this time at All Saints' Cathedral, for the dedication of the Brindley & Foster organ at a choral festival held on 16 September. He held the part-time position of Music Master at Presbyterian Ladies' College, Croydon, from about 1890. In 1891 he drafted the specification for the new Davidson organ in St Paul's Burwood and supervised its instal-

lation. Graeme Rushworth considers this to be the most notable example of Younger's work and influence on today's organ heritage of New South Wales.

**The Town Hall organ.** In 1884 November 1884 the Sydney Municipal Council appointed a committee to draft the specification for, and supervise the construction of, what was until 1904 the biggest pipe organ in the world – that for the Sydney Town Hall, next door to St Andrew's Cathedral.

"In architectural style, the Sydney Town Hall is French Second Empire, deriving inspiration . . . from the Louvre and Hotel de Ville in Paris and chateaux around Paris . . . the Vestibule is two storeys high, and the [Centennial] Hall . . . is three storeys high."<sup>15</sup>

The administrative offices, designed by J H Wilson, were opened in September 1874. The public hall, known as the Centennial Hall, was not opened until 1888, to mark the centenary of the foundation of the Colony of New South Wales. It is in the Centennial Hall that the organ is located.

Younger's standing within the Sydney organ fraternity was indicated by his election as chairman of the committee: Alexander Rea, Younger's rival in 1868 for the position of Cathedral Organist, was elected secretary. In February 1885 Council invited tenders from selected firms in Great Britain, Europe and the United States of America, though nobody who knew Younger and Rea, both enthusiastic supporters of Hill organs, should have been surprised at the following statement in the Committee's report to Council:

"Many members of your Committee have personal knowledge of the organs, both large and small, and it will be much to the advantage of the City Council to accept the tender of Messrs William Hill & Son, whose organs are unsurpassed among those of English organ builders."

The Town Hall organ has 126 stops and 8,728 pipes. Its 64' reed stop is still the largest in the world. It is housed in a "Northern Renaissance style" display case of striking appearance and was opened on Saturday, 9 August 1890, by W T Beart, Organist of St George's Hall, Liverpool, who had been invited by the Mayor to give the first performance.

**Organist and Choirmaster.** The finances of the Cathedral were never healthy and the depression of the 1890s undermined the income of the Cathedral still further. Three weeks before Christmas 1893 one of the tenors in the Cathedral Choir was dismissed after the Precentor found a replacement who would sing for free.

Such brutal action seems inconceivable today, but worse was to come. On 4 January 1894 Canon William Hey Sharp tabled in Chapter a Notice of Motion to discontinue all payment to the Lay Clerks and reduce Younger's salary by £30 a year.

Hey Sharp's proposal was referred to a sub-committee, the report of which was adopted at a special meeting of Chapter on 13 April 1894. The final resolutions, which took effect on 1 June, were much harsher than the original recommendations: one of the vergers and the cleaner were dismissed; staff salaries (other than, be it said, of the Precentor<sup>16</sup>) were reduced by a third; payment of the Lay Clerks was reduced by 50% and their attendance at the evening services not required; all other expenditure was reduced; the Choir Fund was, in future, applied to reduce the Cathedral's accumulated deficit. The annual expenditure was reduced from £581/10/- to £390.

Of all those involved, apart from the unfortunate staff members who were laid off, Younger was called upon to make the heaviest contribution. Not only was his salary reduced from £150 to £100, but he now had to take on the additional task of Choir Master, train the choristers in voice production and teach music theory in the Cathedral School. He would have been left with little time to develop his private practice as a teacher of music – and the depression, no doubt, bit deeply into his income from that source also. He must have protested strongly, and if his salary was reduced, it could not have been for long, for on 3 January 1895 Chapter reduced the salary of the incoming Precentor<sup>17</sup> by £50 per annum and awarded it to the Organist!

Chapter was eventually forced to concede the extra workload that had now fallen to Younger, and on 7 May 1896 appointed as Sub-Organist Miss Elizabeth Wilkinson, a pupil of Younger's. She was the first woman to hold this position at the Cathedral. Miss Wilkinson had acted as Younger's assistant since 1 March 1896, and Chapter recognised her title of Sub-Organist from that date.

There was another pressing reason for the appointment of an assistant. On 19 April, Anna Maria, Montague's wife of 31 years, died and was buried in St Thomas' Cemetery, North Sydney. She was only 54 years old, and her husband was apparently totally consumed by grief at her unexpected death. On 7 May 1896 following Chapter passed the following resolution:

" . . . their desire that the Lord may be pleased to support [Mr Younger] . . . and grant him restoration to health that he may be able to resume his duties in the Cathedral – duties which he has discharged with so much zeal and ability from the time the Cathedral was consecrated."

**Music of the Cathedral Choir.** Each Saturday between 1868 and 1870 *The Australian Churchman* published the name and composer of the anthem, and sometimes the composer of the canticles, to be sung at Evensong the next day. Excerpts from *Messiah*, especially *Hallelujah*, appear to have been favourites with both choir and congregation: selections from it appear frequently during Younger's 31 years as Organist. The names of Mozart, Wesley, Mendelssohn, Haydn, Farrant, Wise, Attwood and Boyce appear in the *Churchman's* list of anthems between 1868 and 1870, along with such lesser-known composers as Reynolds, Kent, Weldon, R A Smith and Richardson. For the opening of Synod on 28 June 1870 Corlette, moved, one hopes, by piety and not cynicism, chose as the anthem *Behold, how good . . . it is, brethren, to dwell together in unity*, by John Clarke-Whitfield.

In June 1873 Corlette compiled a book of words of 113 anthems so that the congregation might follow the text. The name of each composer is also given. This is the first indication discovered, so far, of the standard of the Cathedral Choir in the mid-1870s. Included in the volume, among others, are *Almighty and everlasting God and Hosanna to the Son of David* (the latter for semi-chorus and up to seven parts) by Gibbons; *God is gone up* (Croft); *Call to remembrance* (Farrant); *Hear my prayer* (Mendelssohn); *My God, my God, look upon me* (Blow); *If ye love Me* (Tallis); and *Thou knowest Lord* (Purcell). How many of these masterpieces were actually performed, and how many merely represent wishful thinking by Corlette and Younger, is, for the moment, impossible to say. Perhaps an indication is given by Byrd's beautiful polyphonic work for SATTB, *Bow Thine Ear O Lord*, which was sung at Choral Evensong on Sunday 3 April 1870. This anthem requires a very skilful choir to perform it successfully, which probably explains

why it does not re-appear in the music lists!

Interspersed with the names of the greats are those whom history scarcely remembers. Yet several of these men were eminent in their profession. Vaughan Richardson (d.1729) was Organist of Winchester Cathedral, as was his pupil, James Kent (1700–1776). John Weldon (c1680–1736) studied under Purcell to become Organist of New College Oxford and The Chapel Royal, to which he was appointed Composer in 1715. John Clarke-Whitfield (1770–1836) was Organist of St John's College Cambridge and Professor of Music at Cambridge. Younger was not the only musician of his day to hold their music in high esteem, and *The Australian Dictionary of Biography's* comment that he did little "to uplift currently debased tastes in church music" is inaccurate and unfair.

The choice of composers of the *Magnificat* and *Nunc Dimittis* appears to have been much smaller in the early years of the Cathedral: the name of Wesley sits oddly with that of Charles King, now almost forgotten. Sometimes the two canticles were sung to the settings of different composers: sometimes a chant was substituted for one or the other.

A volume of 80 settings of the canticles preserved by the State Library of New South Wales gives further insight into the music sung by the Choir at the end of the last century, although not all settings may have been sung during Younger's time. The copies probably belonged to the Organist, as pencilled notations of registrations appear on one or two pages. An index pasted immediately inside the front cover appears to be in the handwriting of Joseph Massey, appointed Cathedral Organist in 1900, but the contents, although not dated, appear much older, and may have been used by Younger himself. Morning Prayer and Communion services were sung conjointly in those days, and the volume shows that the *Te Deum*, *Jubilate*, *Kyrie Eleeson* [sic], *Nicene Creed* (this was sometimes chanted monotone) and *Sanctus* were combined into one glorious choral pageant. A setting of the *Gloria in Excelsis* does not appear in the volume. A feature, disconcerting to today's altos and tenors, is that the music is written in the clef appropriate to those parts!

An even more valuable record of the Cathedral's music and services is given in a note-book in Younger's handwriting for the years 1897 and 1898, now in the possession of Younger's family. It mainly lists the canticles and anthems, with various commentaries on the performance, and, interestingly, the size of the choir at some services. Pasted into it are Orders of Service and newspaper cuttings. Unusually, for an organist, is an almost complete absence of postludes: his notebook lists the postludes played at only five services. It is likely that Younger, except on a few special occasions, gave little thought to this subject apart from making sure that a volume of organ works, from which he could choose at random, was always left in the organ loft.

Press reports of the day give more details of the voluntaries played by Miss Wilkinson than they do of Younger: the reports show that transcriptions of choral works, particularly *Messiah*, were very popular: other selections were taken from *Crucifixion* by Stainer, (introduced by Younger to popular acclaim in 1893) and Packer's oratorio *Prophet, Saviour, Priest and King*.

As with the 1868–1870 period, the bound volume in the State Library and Younger's notebook reveal a wide disparity of standards in music. *King in F* had disappeared, but *F Major* was still the favoured key for the canticles: Younger's notebook lists settings in this key by Bunnet, Dykes, Smart, Wesley, Tours,

Jackson, La Trobe, Steane and Winchester! Settings in D appear, by Bridge, Woodward, Sullivan, Steggall and Parry. A notable omission is Stanford, that giant of English church music after 1879; but Stainer is represented by four settings, in A, B flat (restored to the Cathedral Choir's repertoire in 1991), D and E, as well as several anthems and his *Seven-fold Amen*. Only one setting by a Tudor composer appears, that by Morley in E flat.

The standard of anthems was higher: *The Heavens are Telling*, by Haydn; *I will give thanks* (Mozart); *Send out Thy Light* (Gounod); *Blessed be the God and Father* (Wesley); *Zadok the Priest* (Handel); *If we believe that Jesus died* (Goss); and *God so loved the world* (Stainer) appear alongside such gems as *The Radiant Morn* (Woodward) and *God came from Teman* (Steggall).

The chanting of the psalms was probably nothing less than appalling, as speech rhythm was almost unknown. Long<sup>18</sup> describes the dismal result:

"The conventional notation in semibreves and minims was taken at face value and each half-verse was so pointed that the last few syllables could be sung in strict tempo . . . To make matters worse it became customary to gabble the recitation, halt on the 'accent', and then march off ponderously through the measured bars . . ."

A more excruciating method of chanting the Psalms, for both singer and listener, could scarcely be devised.

There appears to have been a great interest in choral music towards the end of the nineteenth century and the Cathedral regularly hosted the Diocesan Choral Festival Association's annual Evensong. Sometimes Younger conducted the massed choirs and Miss Wilkinson played the organ. Handel's *Messiah* was regularly performed by the Cathedral Choir, as was Gounod's *Daughters of Jerusalem* and *Gethsemane* by C Lee Williams.

The Cathedral Choir, then as now, sometimes visited other churches for special services. On Thursday 10 September 1889 St Mary's Balmain again acknowledged "the assistance of the Precentor, Organist, and Choir of St Andrew's Cathedral, so freely and generously accorded in the past" for their Third Annual Special Evening Choral Service. At that service the choirs of St Mary's and St Andrew's sang the Tallis *Responses*, Stainer's *Evening Service in B flat*, *I will give thanks* by Mozart, *Hallelujah* to the *Father* by Beethoven and the *Hallelujah Chorus* by Handel. A recital by Younger on the church's Hill organ concluded the evening.

**The music of Montague Younger.** Preserved in the State Library of NSW is a single piano piece entitled *The Nervous Cures*. It was written for a music hall act, and danced by The Christy's Minstrels. The composer is shown as M Younger, and the score was sold through "W J Johnson & Co, At their Pianoforte and Music Warehouse, 233 Pitt Street." No date is given. There is a remote possibility that Younger's second son, also named Montague, and also a musician, could have written this odd piece, but it seems more likely that the composer was the Organist of St Andrew's Cathedral.

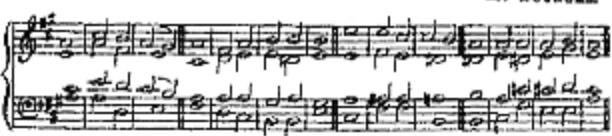
Of all Younger's sacred and organ compositions, only a hymn and a psalm chant have been discovered, despite a wide search. Much of Younger's work undoubtedly remained in manuscript form, and as David Kinsela wrote in 1993, "manuscripts have a poor chance of survival." The extravagant words of the hymn, *A Tribute to Prince Alfred*, were written by L M Harrison after



the attempted assassination of HRH Prince Alfred, Duke of Edinburgh, on 12 March 1868. The Duke quickly recovered: Bishop Barker set aside Tuesday 28 April as a Day of Thanksgiving, and Younger probably composed the hymn tune (in E Major) for use by the St Andrew's Church choir on that day.

Younger composed a chant for the wedding of The Hon Margaret Brand (daughter of Viscount Hampden, Governor of NSW) to Captain Ferguson on 21 April 1897. The choir sang the chant to Psalm 67, *God be merciful unto us and bless us*. This chant was possibly the same one used at the service to mark the 60th anniversary of the Accession of Queen Victoria (20 June 1897), and sung to Psalm 21, *The King shall rejoice in thy strength, O Lord*. Younger was careless with the entries in his notebook: the key is given as both A and A flat Major. At first glance it appears that he composed separate chants for each service, but the more likely explanation is that the same chant, in A Major, was used on both occasions, and, at the wedding, sung in A flat.

(8) **Psalm XXI**  
M. Younger.



1 **T**HE King shall rejoice in thy strength O Lord:  
exceedingly glad shall he be of thy an- | -vation.  
2 Thou hast given him his heart's de- | -sire: and hast  
not denied him the re- | -quest of his lips.  
3 For thou shalt present him with the | blessings of |  
goodness: and shalt set a crown of pure | gold up- | -on

The psalm chant composed by Montague Younger, as it appeared in the Order of Service held to mark the 60th anniversary of the Accession of Queen Victoria, 20 June 1897. (From Montague Younger's notebook).

(The wedding of the Governor's daughter was a huge event and, in retrospect, not without its comic side. The Sydney Morning Herald's list of organ preludes includes a study by Haussmann: *Sympathy*, with which Younger tactfully announced the arrival of the bridegroom. The Order of Service called for the bridal party to enter the Cathedral to the processional hymn *The voice that breathed o'er Eden* (tune *Aurelia*). Either Younger or the marshals appointed for the occasion botched the timing, and the choir and congregation sang the hymn three times before the bride finally made it to the chancel.)

Younger, who spent each working day in the world of Cathedral music, naturally appeared disinclined to write such music in his spare time, and only a few fragments are known to have existed. For Choral Communion and Morning Prayer on Easter Day, 19 April 1897, Younger composed a setting of the *Kyrie*. A setting of the *Nunc Dimittis* – again, the key is variously stated as A and A flat – is included in Younger's notes on the afternoon and evening services held on 21 August 1898. On 7 October in the same year the Choir sang the *Jubilate Deo* to Younger's setting in A Major. These may have been part of a projected Great Service on which Younger was working, yet the fact that he never completed the larger parts of the liturgy – the *Te Deum*, *Magnificat* and *Nicene Creed* – indicates that his principal interest lay in music for his first love, the organ.

However, details of his organ compositions are equally sketchy. During the Sermon on 27 February 1897, Canon Moreton announced that the Warden of St Paul's College had died that

morning, and Younger played his *Marche Funèbre* as the postlude. For the Vice-Regal wedding Younger composed *Joy Bells*, described by *The Sydney Morning Herald* as "employing a joyous peal as an introduction to a fine theme, marked by stirring trumpet phrases, and full of vivacity". On 6 September 1897 the Herald reported that, at the service attended by members of the Constitutional Convention "Mr Younger, the organist, played his own *Federation March*, a dignified and stirring composition", and for the restoration of the Cathedral Organ, less than a month before his death, Younger wrote and played another march.

### The rebuilding of the Cathedral organ, 1898–1899.

Younger was responsible for the maintenance of the Cathedral organ and, no doubt on his recommendation, Chapter accepted the tender of William Johnson to regularly maintain and tune the Hill organ in the Cathedral. This contract lasted for ten years, until, following a disagreement, apparently between Younger and Johnson over the need for repairs to the organ, the Dean terminated Johnson's contract and arranged for William Davidson to maintain the organ in future.

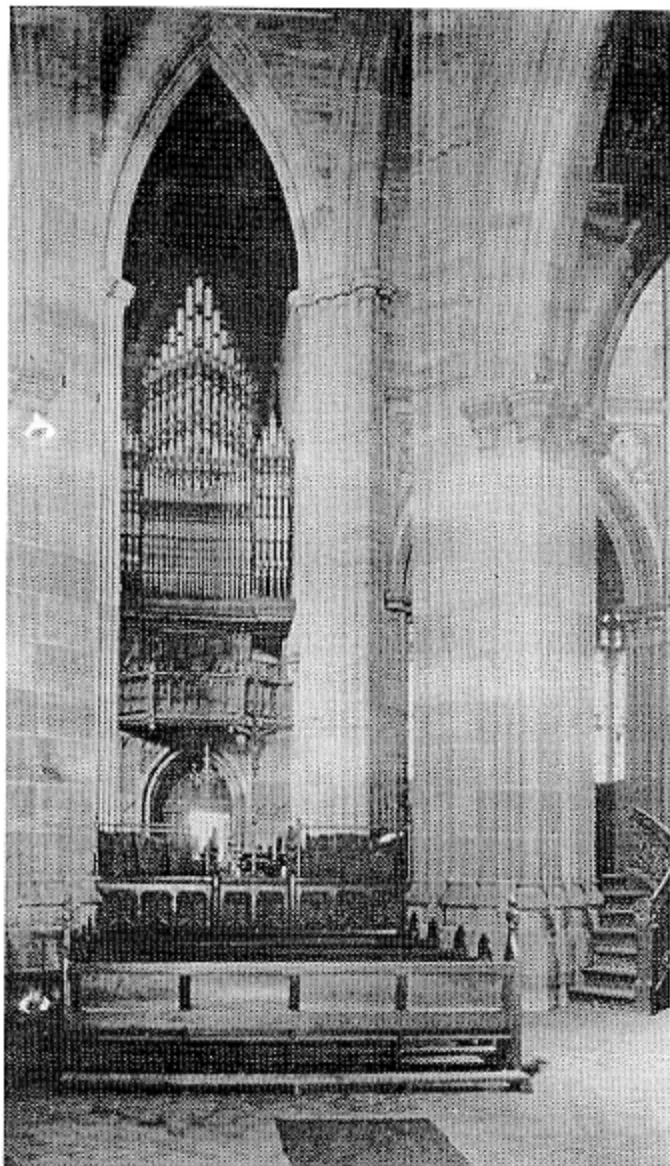
By 1892 the Hill organ was showing signs of age, and Davidson recommended repairs at a cost of £70 or £80. Chapter, however, failed to make a decision. The instrument had not been properly cleaned since it had been erected and Younger complained of stiffness in its action. On 3 October 1895 Chapter received a report from a sub-committee which recommended major overhaul, the installation of pneumatic action, and removal of the console to ground level in the chancel, closer to the choir stalls.

After several months' further delay, Chapter appointed Younger and another Sydney organist, W H Wale, to a sub-committee to recommend the best method of carrying out these recommendations. Later Felix Morley joined the committee, and its first report was presented to Chapter on 3 September 1896. A milestone had been reached: it is the first typewritten report in the Minute Book!

That the organ urgently needed repair and power to drive the blower were not disputed. A final decision was delayed by a debate over hydraulic versus electric power: the supposed need for additional stops; and the proposed alterations to the instrument. These were uncharted waters for Chapter. The differing conclusions of the experts did not help: the Anglican Cathedrals of Melbourne and Adelaide also gave conflicting advice; and the whole matter dragged on for over four years.

Wale recommended pneumatic action and Younger wanted electric action, a new and untried form of power. The impasse could not be resolved, so Hill & Son, the builder, was asked to advise. They quoted £900 to clean and repair the organ. Chapter did not have this money, and appealed for funds to overhaul the instrument; install pneumatic action ("the present action is antiquated"); to provide heavy-duty bellows driven by hydraulic pressure; and to remove the console from the loft to the chancel.

Six months later a decision still had not been made and on 2 September 1897 Chapter appointed the Precentor, The Reverend Percy Simpson, as chairman of yet another sub-committee to investigate and report. In the meantime Hill's original quote had increased to £1,100, of which only £736 had been subscribed. Simpson's committee recommended that work start immediately: if the full amount could not be raised, the organ would have to be cleaned *in situ*; but work could be delayed no longer.



The Hill organ in St Andrew's Cathedral, possibly after overhaul and rebuilding in 1899. (State Library of NSW)

In retrospect, it is fortunate that, as usual, work did not begin immediately; and Simpson took advantage of the visit to Sydney of a Dr Vincent to invite him to the Cathedral and give his views on the proposed reconstruction. Vincent was emphatic: on no account should the console be removed to ground level, as the results were uncertain and the final cost unknown. He recommended the installation of tubular pneumatic action for the Pedal Organ, pneumatic action for the Great and Swell and all couplers, the fitting of vox humana and vox celeste stops, and hydraulic power to drive the blower.

Chapter, no doubt to its great relief, adopted Simpson's report and asked the former Precentor, Canon James Corlette to chair yet another sub-committee to select tenderers. Corlette's report was typically forthright:

"... on the acceptance of these recommendations of your Committee, the work can be started without further delay. [As] this matter has now been the subject of discussions and reports ... extending over 2 years and 4 months, it is reasonably thought that the matter has been sufficiently reviewed ... any further delay is undesirable [and] Chapter should afford relief by finally determining on some course of action.

"Organ builders who were [sic] likely to bid for the work were residents of Sydney, Melbourne or Adelaide. [It is] undesirable

that the Cathedral Organ should be removed in large or small portions to Melbourne or Adelaide [and] your Committee deemed it well that the work be done in Sydney under the auspices of the Chapter.

"Sydney possesses two organ builders, for one of which your Committee has on every account a preference. In [calling for a single tender] it was realised that the course was unusual, but the circumstances are unusual. However, your Committee has full confidence in the work of Mr Davidson, who is in charge of [the maintenance of] the Cathedral Organ, and knew that they could rely with confidence in his honesty and fair dealing with the Chapter ... the tender is very reasonable and very fair."

Davidson's price of £725 covered the fitting of tubular pneumatic action throughout, the addition of a 32' open bass to the pedals, the fitting of pneumatic pistons and couplers and tremulants to the Choir and Swell organs, and hydraulic power for blowing the instrument. Chapter, influenced by a report from St Paul's Cathedral, Melbourne, critical of hydraulic power, ruled that an electric motor must be fitted instead. The remainder of Davidson's quote was accepted on 3 February 1898 and Cyril Blacket, the Cathedral architect, was requested to draw up a contract.

(St Peter's Cathedral, Adelaide, also wrote, stating that their organ worked quite well under hydraulic pressure and cost little to keep in order. Chapter, by this time, must have wondered just where the whole debate was heading.)

Mr Robert Atkins, the Diocesan Registrar, met the head of the Electrical Engineering Branch of the NSW Railways, Mr B Elwell, and asked him to advise Chapter on how to provide electricity to power the organ and to light the Cathedral and the Chapter House. Elwell suggested the installation of a 1½-hp electric motor for the organ, costing £40 to buy and 2d per hour to run. However, on 1 December 1898 the Sydney Municipal Council notified Chapter that it would not permit street connections for electric power!

By May 1898 Davidson had commenced construction of the 2-manual organ which, under the terms of his contract, he was required to supply while the Hill was out of service. This organ was installed adjacent to the choir stalls and Montague Younger wrote in his notebook:

"Used Wm Davidson's new organ for the first service on Monday 10th Oct 4.15 pm. The Viscountess Hampden<sup>19</sup> happened to be present at that service. A coincidence".

The following Sunday Younger "used W Davidson's new 2 manl Organ (good)",<sup>20</sup> and the Hill organ was finally placed out of service for cleaning and rebuilding.

During the following twelve months :

"Action was converted from mechanical to tubular-pneumatic and four stops added ... tremulants were added to Swell and Choir, as well as 18 combination thumb pistons and five combination pedals, the latter being for the Pedal Organ.<sup>21</sup>"

Davidson was 68 years of age and found difficulty in keeping to the terms of his contract. Not the best of businessmen, he may also have had cash flow problems. He blamed wet weather: additional work was needed on the Vox Humana and Vox Angelica stops which he had donated to the project; there were unspecified "difficulties" with his workmen; the working space was very confined; a pneumatic motor of the wrong type had been delivered and had to be replaced; and there had been a



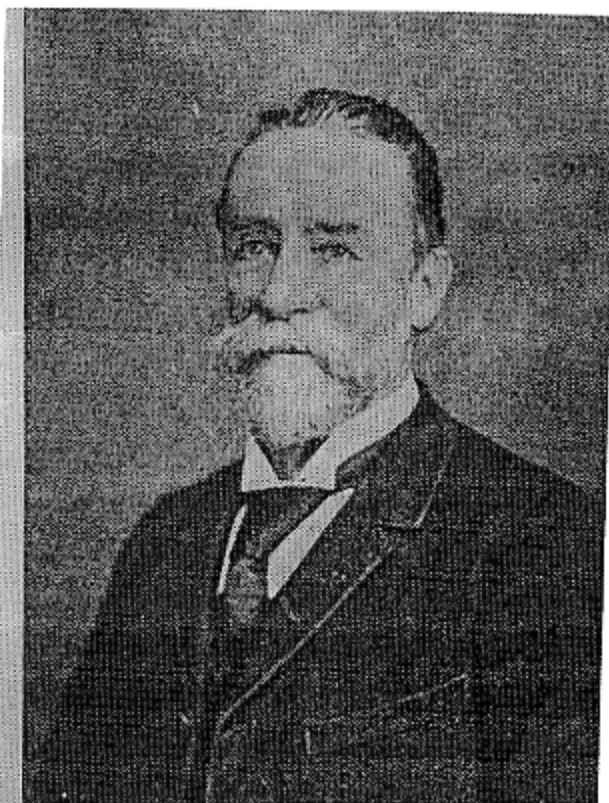


Photo. by Newman. 1889  
THE LATE MR. MONTAGUE YOUNGER  
For more than 30 years organist of St. Andrew's Cathed

Montague Younger, possibly aged about 55. (Simon Calvin).

misunderstanding, again unspecified, with the power company. Nevertheless, by Wednesday 18 October 1899 Davidson apparently regarded the organ as complete. Younger, Morley and Wale were not so sure, and on 13 November reported that "much work remained to be done [and] probably another 2-3 weeks' work [would be required] before testing could begin.

Testing must only have just been completed in time for the re-dedication service on 30 November, which apparently passed without a hitch, but Younger still was not satisfied with Davidson's work, and Chapter refused to allow removal of the 2-manual organ pending further modification of the Hill.

**Death of Montague Younger.** Montague Younger did not live to see his beloved Hill organ completely overhauled. His death was totally unexpected. He had been very ill in 1891<sup>22</sup> but had fully recovered. This time, however, it was all over in less than a week. On 21 December 1899, he caught a cold and moved in with his eldest son Herbert, who lived at Summer Hill. Living in the same house was a doctor, who may have treated Montague during his final illness. Whatever treatment was given was ineffectual: the cold turned to broncho-pneumonia – nearly untreatable in the absence of antibiotics – and five days later, on Tuesday, 26 December 1899, Montague Younger died, in his 64th year.

A notice in *The Sydney Morning Herald* of 27 December directed the Cathedral Choir, both men and boys, to be at the Cathedral at 2.50 pm the same day for "the Funeral Service of the late Organist."

At Morning Prayer the following Sunday, 31 December 1899, the Cathedral Choir sang the anthem *The souls of the righteous* by Sir George Elvey. The 3.15 pm Evensong was dedicated to

Montague Younger's memory. The organ loft and choir stalls were draped in black. The Choir sang *Blessed are the Departed* from *The Last Judgement* by Spohr. Archbishop Samauerez Smith read the Lesson. Dr James Corlette, who as Precentor and Canon had been Younger's friend and colleague for over thirty years, spoke on the text from Revelation, chapter 14, verse 13: . . . *Blessed are the dead which die in the Lord . . . they rest from their labour, for their deeds will follow them.* Elizabeth Wilkinson, Younger's pupil and Sub-Organist, played Beethoven's *Funeral March* and Younger's *Marche Funèbre*. The Choir sang Younger's setting of the *Nunc Dimittis* and the service concluded with a popular hymn, already more than fifty years old, *Abide with Me*.

On 4 January 1900 Chapter requested the Archbishop to convey the text of the following resolution to the Younger family:

"The Chapter having received the announcement of the decease of Mr Montague Younger, late Organist of the Cathedral, while expressing their regret at the loss it has sustained, desire to place on record their sense of the value of the services rendered by him to the Cathedral during the period of thirty one years since its consecration, and of the diligence and fidelity with which they were rendered, together with a spirit of sincere devotion and sacred feeling by which they were characterised."

For the Cathedral, it was the end of the beginning. Canon Corlette, also aged 64, died at his Ashfield rectory on 12 November the following year. William Macquarie Cowper, who as an eleven-year-old had watched Governor Lachlan Macquarie lay the Cathedral's foundation stone in 1819<sup>23</sup> and had been appointed Dean of Sydney in 1858, died in 1902.

The organ on which Younger had taught his pupils in his Hunter Street studio was offered for sale in January 1900. There is a remote possibility that it was used in the Cathedral: the late Mrs Jill Clinton said<sup>24</sup> that a small organ bearing the name Montague Younger on the music-rest stood in the ambulatory, and was finally sold "to a church in Taree". These assertions, however, have not been verified.

Montague Younger was acclaimed as an accomplished organist – the first Australian to achieve this distinction – and, through his work with the St Andrew's Cathedral Choir and the Diocesan Choral Association, did much to uphold the English choral tradition in the cathedrals and churches of New South Wales. His work as consultant to other churches and the Sydney City Council endowed this State with a legacy of historic and well-built pipe organs. Very late research has disclosed that Younger conducted examinations in Sydney for admission to Trinity College, London: he may have been at least an honorary member of that College and the Royal College of Organists. His term of 31 years as Cathedral Organist has never been equalled. Little is known of Younger's personal and family life, but the obituary in *The Church Standard* of 30 December 1899 appears to reflect the views of Chapter and others who knew and worked with him as –

"a man of pure principles, integrity and honour . . . who feared God, and manifested in his life that he was in his heart – a Christian."

The remains of Montague Younger lie beneath the anonymous turf of St Thomas' Cemetery in West Street, North Sydney, a few streets away from the church where he had commenced his musical career over half a century before.<sup>25</sup> On 5 April 1900 Chapter resolved to erect in the Cathedral a plaque to honour the musician who had devoted almost his entire professional

life to the glory of God, and in praise of His holy Name.

**Postlude.** The death of Montague Younger gave Chapter the opportunity to review, for the first time in over thirty years, the terms and conditions upon which the Organist was employed, and it was in no hurry to complete the process. On 4 January 1900 Chapter resolved not to appoint a replacement organist before June: a month later, the term of any future Organist was limited to five years; in April, the Cathedral's Solicitors submitted a draft contract of employment. To cover the Cathedral's immediate needs Miss Elizabeth Wilkinson was appointed Acting Organist and paid a salary of £2 per week. She was the first woman to become Organist of St Andrew's Cathedral, albeit in an acting capacity, and held that position for six months. Special arrangements were made for the musical instruction of the Choristers. An Acting Choir Master was needed: Chapter had a long memory and demanded that the Choir elect one of its number to that position!<sup>26</sup>

Joseph Massey, aged forty-six, was appointed Cathedral Organist on 7 June 1900, and took up his appointment a month later. Like Younger, he had been Organist of St Thomas' Church, North Sydney. A patrician figure, Massey retired in 1923, and remained active in the world of church music until his death in 1943.

The 1899 rebuilding of the Hill organ was not successful: by 1903 defects appeared in the hydraulic motor used to power the blower; and in 1906 an electric motor was substituted. In the 1920s the Hill fell into serious disrepair and in 1930 was replaced by a Whiteley organ imported from England. Chapter considered selling the Hill, but the Whiteley did not work satisfactorily and the Hill had to be returned to service from time to time. The reorientation of the Cathedral in 1941, which widely separated the choir and organ, placed further demands on the ageing instrument and by 1948 it could no longer be used. Four years later, in a final, unsuccessful attempt to find a solution, the Hill and the Whiteley "were rebuilt and combined to form a heterogeneous four-manual instrument" controlled from a remote console.<sup>27</sup> The pitch was altered, thereby destroying the original "voice" of the instrument: Blacket's striking display pipes were sold to St Paul's Cathedral, Bendigo.

For the moment, the last word on the subject of the organ should go to the present Organist and Master of the Choristers, Mr Michael Deasey. In the preface to the Order of Service at which the Hill organ, rebuilt by the French Canadian firm of Orgues Létourneau, was re-commissioned, he wrote:

"Today [Sunday 21 June 1998] we celebrate the return of the Cathedral organ to its original place in the south transept, and in its original concept and design.

"More than 70% of the original Hill pipework has been used and the same stops reinstated, together with new ones to counter the inadequacies of the original instrument. A fourth manual called Bombarde has been added to be used on festal occasions and now the organ has a total of 53 stops. Even mechanical action has been restored . . . provision has also been made to eventually include some of the more beautiful quiet solo stops from the Whiteley organ on this fourth manual to make this instrument totally versatile . . . New [façade] pipes have been made in Germany which are exact replicas [of the originals]. It is these pipes that provide the most arresting visual feature of the organ to the visitor upon entering the Cathedral."

Very appropriately, the first hymn at the re-commissioning service concluded with these words:

**Praise to the Lord! O let all that is in me adore Him!  
All that hath life and breath, come now with praises  
before Him!**

#### ACKNOWLEDGEMENTS

I am grateful to many people for the assistance they gave me with my research. The Very Reverend Boak Jobbins, Dean of Sydney, and the Diocesan Archivist, Dr Louise Trott, made available the Cathedral Chapter Minutes for the period 1868-1900. Descendants of Montague Younger loaned family mementoes: the late Mrs Jill Clinton allowed me to borrow her great-grandfather Montague Younger's notebook for the period 1897-1898, a priceless guide to the Cathedral's music of this period; Mr and Mrs David Younger provided a copy of an Order of Service from 1889; and Mrs Janet Flower a copy of a concert program. Had it not been for Mrs Joyce Ryerson, who knew Montague Younger's son Herbert, I may never have met the Younger family at all! Mr John Anderson gave me access to his genealogical research into the Reilly and Younger families: Miss Kristie Crnkovic searched her collection of Organ Society journals for references to St Andrew's Cathedral and its organs; Mr Simon Colvin of Fine Music provided a copy of a rare photograph; Mr Graeme Rushworth was generous with his support and overall assistance. Canon Lawrence Bartlett, Mr Michael Deasey and Mr Mark Quarmby read the draft and made several suggestions for its revision and improvement. The Letters Editor of *The Sydney Morning Herald* obligingly published my request for information. Staff members of the National Library of Australia, the State Library of NSW, the Stanton Library of North Sydney, the Sydney City Council Archives and St Andrew's Cathedral School (and Mr Peter Stewart) were very helpful. The responsibility for all errors and omissions is, however, exclusively my own.

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#### DECIMAL CURRENCY CONVERSION TABLE

One penny	1d	Approximately one cent.
Twelve pence	12d	One shilling.
One shilling	1/-	Ten cents (not an exact conversion).
Twenty shillings	20/-	One pound.
One pound	£1.0.0	Two dollars.
One guinea	£1.1.0	Twenty-one shillings (\$2.10).

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**The Re-commissioning of the 1866 William Hill & Son Organ,** 21 June 1998: Order of Service.

#### ENDNOTES:

1. "... the *Adieu Waltz*, with Mr Younger's horn leading, ... indicated great proficiency on the part of the performers ... "QT, 6 June 1867.

2. The name ALBERT M also appears in the list of births for 1866, to Montague and Anna Younger. However, the birth certificate (No. 1866/4380) is the same as that for Herbert M, and no record of the death of Albert M Younger has been found. As Albert's entry in the births register precedes that of Herbert's, it is possible that Herbert's name was incorrectly recorded as Albert, and the original entry was not deleted when the correction was made. BDM 1866.

3. The early history of St Andrew's Cathedral is too well known to justify repeating here. See, for example, **Johnstone, J H L:** *The Book of St Andrew's Cathedral*; also **Bock, G:** *St Andrew's Cathedral and its organs*, *SCJ*, Summer 1996/1997, p 41.

4. Montague Younger's predecessors were: Mr Rolfe and Mrs Logan, who held the position conjointly for the first 12 months, Mrs Logan continuing after 1843; William Stanley; Charles Harwood; and George Kenyon. A/c book, *ibid.* Ref: Account Book of St Andrew's Temporary Cathedral, 1842-1868. Mitchell Library reference A491.

5. The proposed new church was never built.

6. Much against the wishes of the congregation!

7. Chapter, the governing body of the Cathedral, consisted of the Bishop, the Dean; the Chancellor of the Diocese; six clerical canons; and six lay canons. *Johnstone*, p23.

8. *Ibid.* The spelling first appears in the Cathedral Ordinance of 13 August 1868 (*The Australian Churchman* (ACM) 15 August 1868). "Precentor" means "First Singer" and in Younger's day it was his duty to train and lead the choir and arrange the musical portions of each service. Today the best-known role of the Precentor is to intone the *Preces and Responses*, while training of the choir is usually left to the Organist and Master of the Choristers.

9. Decani comes from the Latin *Decanus*, or Dean. Traditionally the Dean sits on the North side of the Cathedral, the right-hand side when facing the Sanctuary. *Cantoris*, "the side of the cantor" refers to the south side, occupied by the Precentor. Until Corlette resolved the matter, churches in Sydney and Melbourne had used both terms indiscriminately. ACM, 31 October 1868.

10. The other candidates for the position were Messrs James Kirby, Edward Cobby, William Stanley (a former Organist of the Temporary Cathedral), W H Nash and Alexander Rea. Cathedral Chapter minutes (CCM) 12 October 1868.

11. The sung liturgy at the service of Consecration included Tallis' Festal Setting of the *Preces and Responses*; the *Venite* to a chant by Philip Hayes; Psalms 84, 122 and 132 to chants by Hine, Hayes and D

Purcell respectively; the *Te Deum* to Gregorian chants Tone V, ending II, and Tone VII, ending I; the *Kyrie* by James Nares in F and the *Credo* by John Goss. At Evensong the same day the choir sang the Tallis *Preces and Responses*; Psalms 147 and 148 to Gregorian chants and Psalm 150 to a chant by Humfrey; the *Magnificat* and *Nunc Dimittis* to a setting by King in F; the anthem was Farrant's "Lord, for Thy tender mercies' sake." ACM, 5 December 1868 and Order of Service of Consecration.

12. Choristers: choir boys, who sing the treble parts. Lay Clerks consist of male altos, tenors and basses.

13. The cathedral choir wore surplices from the outset. Cassocks were not introduced until 1883.

14. **Rushworth**, *Historic Organs of New South Wales*.

15. **Beasley, Margot:** *Sydney Town Hall, A social history*. 1997, Hale and Iremonger, p 7.

16. The Archbishop's salary was paid by the Diocese and the Dean's salary, at that time, by the Colonial Government.

17. The Precentor, The Reverend George Shenton, resigned on 31 March 1895, and was succeeded by The Reverend Percy Simpson.

18. **Long, K R:** *Music of the English Church*, p 396-397.

19. Wife of the Governor of New South Wales.

20. Montague Younger's note-book, 16 October 1898.

21. *Rushworth*, p 270.

22. "The Cathedral Organist is dangerously ill - he was not expected to live on Friday but is somewhat better today altho' still delirious. I think a note of enquiry from Your Lordship to Mrs Younger might be much appreciated." Letter from the Precentor to Archbishop, 7 November 1891, Sydney Diocesan Archives.

23. Building of the Cathedral stopped almost as soon as it had begun in 1819. The foundation stone was relaid in a different position in 1837.

24. In conversation with the author, July 1999.

25. St Thomas' Cemetery was converted to a public park in 1974 and is today maintained by North Sydney Municipal Council. The headstone over Younger's grave has been removed.

26. At the urging of Canon James Corlette, perhaps?

27. *Rushworth*, p 270.



Part of the organ in St Paul's Cathedral, Bendigo. The five central pipes originally from St Andrew's Cathedral's Hill organ were sold to St Paul's in 1952. The remaining eight are out of sight. (Peter Hughes).



1898

October 9<sup>th</sup> 11 Am To D Woodward E. Jub Younger A. Office

Austin  
3-15 Pm

4 Pm

" 9<sup>th</sup> 11 Am To D Woodward E. Jub Younger A. Library  
Break forth into Joy. Barnby.  
3-15 Pm Magnificat Wesley F  
Send out thy light Gounod  
4 Pm Wesley in F.  
I will sing of thy power. Sullivan

" 10<sup>th</sup> 11 Am To D. Smart. F. Ripie Mendelssohn.  
Behold Now G. J. Bennett  
3-15 Pm Chori & School Fund collection £5. 0 0  
Short form of Service. 82 Ps. & D. Chant.  
Stainers (Daughter of Jairus) 37 Minutes) 90 Sermon.  
Good rendition, Meyer Soprano. A. G. Earle Tenor.  
Gordon Bass. Good large congregation.  
Used Mr Davidson's New 2 Man Organ Good.  
this 10<sup>th</sup> Sunday.  
4 Pm Gadsby, C. May.  
The Heavens are telling. Hayden.

Used Mr Davidson's new organ for the first  
Service, on Monday (daily). 10<sup>th</sup> Oct 4-5 Pm.  
Lady Viscountess Hampden happened  
to be present at that Service. a  
coincidence.