

Craig Sellar Lang 1891-1971

Master Musician

A biography

Martin White



The Chapel of Christ's Hospital Toby Phillips Photography

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C.S.Lang circa early 1960s

Introduction

Christ's Hospital was founded in 1552 by King Edward VI with the aim of providing care and education for poor children. The school was located in Newgate Street on the site of the former Greyfriars monastery. From the outset space was limited. In 1892 the Christ's Hospital Foundation purchased around 1100 acres of farmland to the west of Horsham. At the time the Newgate site was a little over five acres in size. Construction work began in 1897 and included a railway station which is still in operation. A feature of the architecture was the way in which the buildings were arranged around a large quadrangle space. The Horsham site was inaugurated in 1902.

As you walk from the reception lodge towards the quad your eye immediately notices the tall tower built over the dining hall area. The tower acts as a water tower, with a supply from the school's own 300,000-gallon reservoir at Sharpenhurst Hill. You will continue your walk facing the west end of the Chapel, containing one of only five five-manual organs in the UK. Turning left into the Quad you will see Big School on the far side. This is large enough to accommodate an orchestra, chorus and audience and is home to the William Hill organ that was relocated from the London site.

When Dr. Craig Sellar Lang first arrived at Christ's Hospital to discuss his appointment he would have seen exactly the same buildings forming the main area of the school. Although there was a focus on music education from the foundation of Christ's Hospital this had rather fallen by the wayside in the latter part of the 19th century. The exception being the formation of a Marching Band in the 1860s instigated by the pupils.

The move to Horsham brought with it a new Head Master, Revd. Arthur William Upcott, and a new Director of Music, Robert Wilkinson. Their combined vision for music education transformed this aspect of the school over the next decade, though it also brought with it a very unsatisfactory Kirkland organ in the Chapel.

When Lang took up the position of Director of Music in 1929 the foundations were laid for him to bring his experience at Clifton College (both as a pupil and an Assistant Master) and his skills as an organist and composer to create an ethos of informed performance of music that remains to this day. Currently the school provides over 600 music lessons a week. The Band remains a daily feature of life at Christ's Hospital, along with morning services in the Chapel.

Lang retired in 1945, going on to be an examiner for the ABRSM as well as continuing to compose and edit music. He died in 1971.

To most organists his name is primarily associated with his Tuba Tune, written in 1928. Some may also be familiar with his books of sightreading and transposition exercises. None will be aware of the annual concerts he arranged and conducted with the London Symphony Orchestra which introduced pupils from Christ's Hospital and many from other local schools to the power of music. Indeed, even the LSO were unaware of these concerts!

The Tuba Tune is recorded as Opus 15. Two American organists, John Dixon and Todd Wilson, decided that it would be interesting to find out how many more compositions there were. The answer is that Lang wrote 91 compositions with an Opus Number, including a symphony, a violin

concerto and a virtuoso piece for piano and orchestra dedicated to (Professor) Ivor Keys, a pupil at the school. In addition, there are over 100 other compositions and may be more.

In the December issue of *The American Organist* there is a survey of Lang's choral compositions written by Alex Hodgkinson, a former Director of Music at Christ's Hospital. This prompted a letter in response from John Dixon to say that he and Todd Wilson had established a Lang Appreciation Society and reported on the work they were undertaking to collate all of Lang's compositions.

In February 2024 John and I met in the Library of the Royal College of Music and looked through a substantial number of Lang's compositions. An outcome of our discussions was that I agreed to research and write his biography. Living in Horsham I am close to the school and have played the Chapel organ on a number of occasions over the past fifty years.

In doing so I felt that referring to him just as 'Lang' seemed too distant. You will read that I decided to refer to him as 'CSL' as this is how he signed off his compositions. His friends and colleagues referred to him as Robin dating back as far as his days as a pupil at Clifton College. The basis for this appellation remains a mystery.

The biography is in chronological order other than a section about the LSO concerts which started in 1930 and continued until 1939. CSL did not marry and there are no family members to approach for memories of the man. The RCM archive contains only his scores. There are no personal items.

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Any errors and omissions are mine alone. If you have any contributions to make to this biography, or spot any errors of fact or interpretation, please contact me at martinswhite@outlook.com. I can also provide a pdf version of this biography.

Enquires about the catalogue of CSL's music should be directed to johnsdixon@aol.com

Any substantive changes will be noted in my blog <https://martinwhite.substack.com/>

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The author

Martin White is an information scientist and has been a parish church organist for 60 years. He lives in Horsham, just a couple of miles from Christ's Hospital. At various times he has been organist for the six Anglican churches in the town. Martin's particular interest is in French organ music, choosing Maurice Duruflé as his specialist subject for the BBC MasterMind programme in 2003. In 2023 he launched 'Manuals and Pedals' a weekly blog on organs and organ music.

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The biography

1. Selkirk and the Roberts and Lang families

In the mid-1850s Selkirk was a small village in the Scottish Borders in south-east Scotland. It was one of the first Royal Burghs in Scotland and was founded in the eleventh century. The town has acted as a marketplace for the surrounding area and gained an importance somewhat greater than its population, especially in the mid-1800s when it became a major centre for wool production. By the mid-1850s it had a population of around 3000. The novelist Sir Walter Scott sat as Sheriff of Selkirk from 1799 until his death in 1832.

Selkirk was to play a very important role in the future life and career of Craig Sellar Lang (CSL), primarily through the Roberts and Lang families. George Roberts (1789-1877) had a clothing business in Galashiels. In 1838 Roberts and his business partner Andrew Dickson bought a mill in Selkirk primarily to manufacture high quality wool for clothing. The business quickly became very successful. Robert's sons pioneered the import of Australian and New Zealand wool to the Borders to meet the demand for woollen cloth.

Roberts sent his 19-year-old fourth son, John, to Melbourne, Australia in 1864 to join John Sanderson in a new colonial venture together with the Sanderson and Murray families from nearby Galashiels. Sanderson Murray & Co. already owned a very substantial wool-brokering and import-export business in Gresham Street, London. In 1867 John Roberts moved from Australia to New Zealand and in 1868 set up Murray Roberts & Co. as a wool and agricultural merchant in Dunedin. The company also began to buy and lease agricultural land. One of their future employees would be Alexander Lang, CSL's father.

2. The history of the Lang family

The Lang family played a very important role in the life and career of CSL. The earliest record of the family is of John Lang, born in Selkirk in 1676. He married Isobel Murray in 1702. They had seven children, including Andrew Lang in 1712.

Andrew Lang married Henrietta Chisholme in 1741. Their son John was born in 1744. John married Jean Sibbald in 1774. Their son Andrew was born in 1783, and he married Margaret Suter in December 1809. On Sir Walter Scott's death in 1832 Andrew Lang took his place as Sheriff.

Andrew and Margaret's son, John Lang (1812-1869) subsequently took on the role of Sheriff on the death of his father.

John married Jane Plenderheath Sellar (1821-1869) on 13 April 1843 in Golspie, a small village on the northeast coast of Scotland. Jane's father, Patrick Sellar (1780-1851) was the factor to the Duke of Sutherland, who owned a substantial proportion of the land in the county. The role of 'factor' was in effect the estate manager and would have been a very lucrative position. The estate had extensive flocks of sheep. It is from this marriage that CSL gained Sellar as one of his given names.

John and Jane had an extensive family

Andrew	1844-1912	A very highly regarded poet and novelist,
Patrick	1845-1909	Emigrated to Australia
Gideon	1847-1848	Died as an infant
John	1849-1917	An author and soldier who was Captain Adjutant and quartermaster, Command School of Musketry at St. Andrews.
Alexander Craig	1852-1896	Father of CSL who emigrated to New Zealand
Thomas William	1854-1902	He was a distinguished cricketer and became a stockbroker.
Helen Ann	1856-1926	There is no record of marriage. Died in France
William Henry	1859-1923	Trained as a surgeon and emigrated to Australia by 1888. (Clifton College 1872-1876)

William Henry married Agnes Elizabeth Simson (1863-1932) in Australia

Andrew	1888-1924	Accidentally killed in a motoring incident (Clifton College 1902-1903)
William Vincent	1891-1919	
Thomas Henry	1902-1934	

3. Andrew Lang 1844-1912

Andrew Lang was a highly regarded Scottish poet and novelist. His literary output was very wide and ranged over many subjects from fairytales to anthropology and Greek literature. Andrew was educated at St Andrews University and Balliol College, Oxford. He married Leonora Blanche Alleyne on 12 April 1875 in Christchurch church, Clifton. Leonora was the youngest daughter of C. T. Alleyne of Clifton and Barbados. By a strange coincidence Edwin Alexander Lang (but no relation) married Clara Hodgson the previous day in the same church!

Leonora was a writer, editor, and translator. She is best known as the translator, collaborator and writer of The Fairy Books, a series of 25 collections of folk and fairy tales for children she published with her husband from 1889 onwards. Initially Andrew and Leonora lived in Clifton but by 1881 they had houses at 1 Marloes Road, Kensington and 15 Howard Place, St. Andrews. He died whilst on holiday in Scotland on 20 July 1912.

4. Thomas William Lang 1854-1902

Thomas William Lang was educated at Clifton College and Balliol College, Oxford. A notable cricketer who played for Oxford University and Gloucester County, Thomas William was a successful stockbroker judging from his residence at 4 Raymond Buildings, Grays Inn, Holborn. Raymond Buildings was, and remains, a location of choice for senior barristers. This location suggests that Lang was acting as an advisor to lawyers setting up stock options for investors in the rapidly developing rail and shipping services.

Thomas Lang married Ada Louise Gardner (1868-1950) on 13 April 1901 at St. Peter's Church, Regent Square, Islington. Ada was a book-keeper and lived at 10 Doughty Street, less than a mile from Raymond Buildings.

Lang died aged just 47 whilst at the Holloway Sanatorium, built near Virginia Water in 1885. It is now Virginia Park, a private residential development. It was built as a sanatorium for people with decreasing mental capacity. However, the death certificate indicates that he had been a resident at Amwell Place Farm, Hertford. The farm was based around a large private house which was being used as a sanatorium in the late 1890s

The cause of death is recorded as 'General paralysis of the insane uncertain'. In the late 19th century hundreds of people received the diagnosis of general paralysis of the insane (GPI). The majority of these were men in their 30s and 40s, all exhibiting one or more of the disease's telltale signs: grandiose delusions, a staggering gait, disturbed reflexes, asymmetrical pupils, tremulous voice, and muscular weakness.

The prognosis was bleak with most dying within months, weeks, or sometimes days of admission. The underlying cause was almost certainly syphilis, though this was not established as a potential cause until several years after Lang's death when effective diagnostic tests were developed. It was a most distressing death.

5. Alexander Craig Lang 1856-1896.

John and Jane Lang decided that Alexander Craig should join Murray Roberts & Co. Ltd. in New Zealand. Alexander would be able to capitalize on the sheep management expertise of his grandfather Patrick Sellar and the merchandising skills and connections of George Roberts. It seems likely that Alexander emigrated around 1876.

Alexander and Eva Caroline Tanner (born in 1864) were married in Havelock North on 21 February 1889. Eva's father Thomas Tanner (1830-1918) married Julia Denton in Hartlepool on 5 May 1859 though both were born in Wiltshire. Thomas and Julia must have emigrated to New Zealand very soon after their marriage as the first of six sons and five daughters was born in Napier/Hawke's Bay in February 1860.

Alexander and Eva's first child was John Craig Lang. He was born in 1890 but died in January 1891. Craig Sellar Lang (CSL) was born on 2 September 1891.

By that time Alexander had established his own sheep farm (known as a 'run' in New Zealand). However, that did not work out. The 1880s and 1890s in New Zealand were a period of economic depression and many immigrants to New Zealand left the country, heading either to Australia or a return to the UK. In 1895 Alexander filed for bankruptcy. He died on 6 January 1896 before the proceedings for bankruptcy had been completed.

The Oamaru Mail, 7 January 1896 records his death.

We regret to record the death of Mr A. C. Lang, late of Keirunga, Windsor. Mr Lang recently sold off his run in this district with the intention of leaving the colony in search of better health, he having long been a sufferer from consumption. Prior to his departure he went, for a change of air, on a visit to Castle Hill, Canterbury, where his death occurred last night. Mr Lang, although not a very old

resident of this district, took a great interest during his stay among us in matters pertaining to its welfare, an interest which was practically evinced by active membership on the Committee of the North Otago Agricultural and Pastoral Association. Before coming to North Otago, he resided in the Napier district, where he was associated with Messrs Murray, Roberts, and Co. He leaves a widow and one young son. He was a brother to Mr Andrew Lang, the well-known author.

In his will Alexander left all his assets to his wife. However, the debts that he had incurred, mainly in unpaid bills to merchants for supplies and wages for his workers, meant that there was no residue to pass on to Eva.

6. The Lang family bequests

On his death in 1902 Thomas Lang left a significant bequest to Eva Lang to be held in trust for CSL until his 21st birthday in 1912. In total Thomas left over £5000 in his will. It is not possible to gauge the value of his bequest to Eva because it was to be the residue after other bequests were made. On his death in 1912 Andrew Lang also left a bequest of £6000 in trust to CSL that would mature on his 21st birthday. In total these bequests would probably have provided Eva and CSL with life-long financial security.

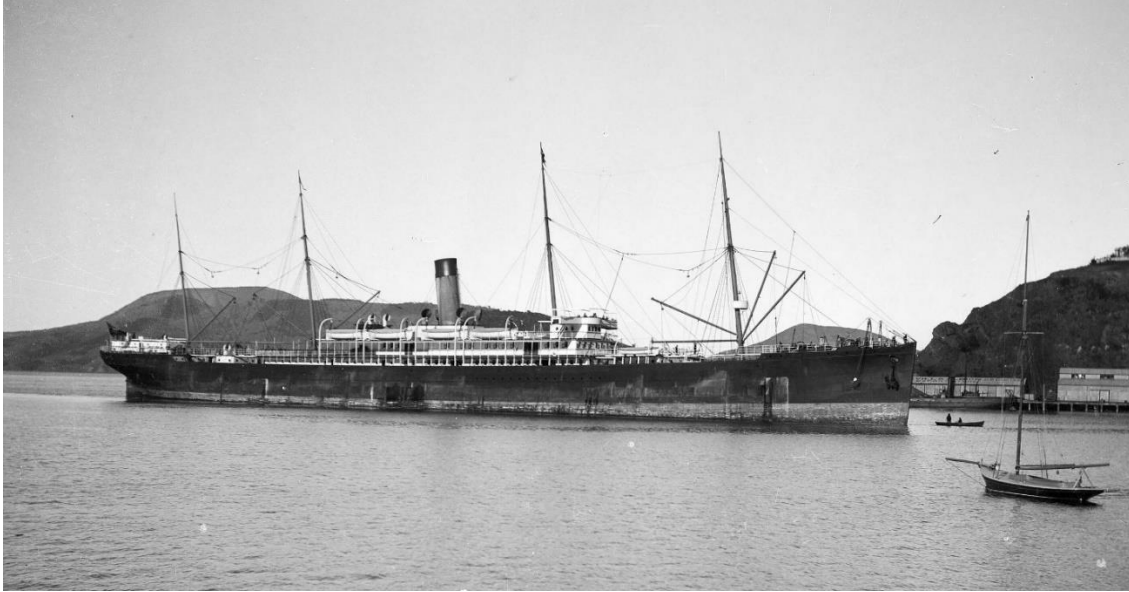
With the death of her husband and with a young son, Eva's future in New Zealand must have looked very bleak. Eva may well have been aware of the bequest from Thomas Lang, but that would have been put in trust for CSL until his 21st birthday. It is reasonable to assume that the Lang family decided that Eva and CSL should be brought to the UK. In the meantime, they would have ensured that Eva and CSL were able to survive.

These bequests explain how Eva and CSL were able to emigrate to the UK, find a house in St. Andrews, and then in Clifton, and pay the fees for CSL at both Clifton College and then the Royal College of Music. Although there is no direct evidence of financial support for the early stages of CSL's education it would seem very likely that Andrew and Thomas, and perhaps other members of the family, supported his education.

7. From Hawkes Bay to St. Andrews 1896-1901

The timetable of CSL's life over the course of the next five years has to be pure conjecture as there is no documentation as guidance.

It is probable that their voyage was on the S.S. Gothic, rated as 7755 gross registered tons. This ship had been built by Harland and Wolff in Belfast and launched in 1893. It was designed specifically for the New Zealand/UK route. It had extensive refrigerated holds for meat and accommodation for 104 first class and 114 third-class ('steerage') passengers. It was also capable of sailing from Australia to South Africa without the need to refuel with coal. At the time she was the largest ship to have ever been to Australia and New Zealand. The fare for the journey to the UK was £13.



SS Gothic

The ship was operated by the White Star Line, which also owned Titanic. As the shipping line was based in Southampton it would have been straightforward for the Lang family to have booked tickets in the UK for the voyage of Eva and CSL from New Zealand.

The quality of the passenger accommodation, even in third class with no external view, was good and typically the ship would carry medical staff and also staff to provide support to children. Even so it would have been a challenging voyage for Eva and her son. The voyage to the UK typically took four weeks, via Australia and South Africa, and then both Plymouth and London.

There seem to be no records of Eva's emigration from New Zealand and her arrival in the UK.

At the time of the 1901 Census Eva was living as a boarder in 18 Queens Garden, St. Andrews, Scotland. Although we can place Eva and CSL at St. Andrews in 1901 it would seem likely that they emigrated from New Zealand as soon as she could, possibly arriving in St. Andrews in 1897 when CSL would have been six.

8. St Salvators College, St. Andrew's 1897 (?) - 1903

St Salvator's College was founded in 1450 by James Kennedy, Bishop of St Andrews. King James II of Scotland had provided an endowment at the college's foundation, and this supported the training of ten students. Several of the original medieval buildings survive, including the college chapel. St. Salvator's College formed the basis of St. Andrews University through an amalgamation with St. Leonard's College in 1749.

There are no specific references to a preparatory school at St. Salvator's but the quality of the teaching is likely to have been good given the close links to the University of St. Andrews.

It would seem highly likely that it was Andrew Lang who arranged a place for CSL at the school. As he was an undergraduate at the University and had by this time gained a high reputation for his work.

9. Clifton College 1903-1910

Clifton College was founded in 1862 and led by Dr John Percival (1834-1918), a visionary, intellectual Head Master who believed in science, the education of women and racial tolerance. According to the College web site he was a Victorian ahead of his time; he aimed to produce “children of varied but definite character”. The College grew rapidly in size and reputation under Percival’s direction. He retired in 1917.

Andrew Lang would have been visiting Clifton in the 1870s to visit his fiancée and subsequently his wife’s family. As an academic he would have been aware of the growing reputation of the College. This might have been the reason why both Thomas William and William Henry were subsequently enrolled in the College.

CSL started at Clifton College in 1903, aged 12. At the time that CSL started his education at Clifton the Director of Music (the first with this title) was Revd. Arthur Peppin. Peppin had been a pupil of Hubert Parry at the Royal College of Music and stayed on to be the secretary to Sir George Grove, the instigator and first Director of the Royal College of Music. Grove is best remembered today for his *Dictionary* (published in four volumes between 1879 and 1890), which features contributions from many leading scholars and musicians, including Arthur Sullivan, Hubert Parry, Ferdinand Hiller, Alexander Wheelock Thayer, and Grove himself. More properly termed an encyclopedia, since many of its articles are lengthy essays rather than mere definitions, Grove’s *Dictionary* quickly established itself as the leading work of its kind in English.

Peppin arrived at Clifton in 1896, leaving in 1915 to go to Rugby School until 1926. In March 1905 Peppin organised the first concert in the Junior School. He realised that the strength of the College’s music was dependent on identifying potential talent at an early age. Over the next year or so he also introduced recitals by visiting musicians of note, such as the pianist Frank Merrick, along with regular organ recitals.

However, Peppin seems to have made much less impression on CSL than his successor Dr. Richard Owen Beachcroft. (1874-1956). Beachcroft had been educated at Rugby School, which had a very progressive policy towards music education. Beachcroft went to Worcester College, Oxford to gain both MA and DMus degrees. He then went on to the Royal College of Music to study under Sir Walter Parratt. It seems that he was awarded an Honorary ARCM given his achievements in Oxford and also gained his FRCO diploma. Beachcroft was appointed as a Music Master in March 1897 and then Director of Music from 1915 until he left in 1926.

As a result, CSL worked under Beachcroft from his arrival in 1903 to his departure to the Royal College of Music in 1910, and then again when he returned to Clifton in 1921 as an Assistant Master.

A contemporary of CSL as a pupil at Clifton was Douglas Fox. Fox was born in Putney in 1893, moving with his family to Bristol in 1902 when his father was appointed as the Bristol manager of an engineering company. It was at Clifton College that CSL acquired the name ‘Robin’. The first reference to CSL being known as Robin is made in a biography of Douglas written by his sister Winifred, published privately in 1976. The reason for this appellation is not mentioned in the biography and remains a mystery. There is no ‘Robin’ in CSL’s family history. It might have been a reference to an item of clothing, perhaps a waistcoat as these were worn by pupils at the College.

10. The Royal College of Music 1910-1914

The Royal College of Music was established in 1883 with George Grove as the Director. The focus was very much on the development of orchestral musicians, an approach championed by Sir Charles Villers Stanford. Grove appointed a number of distinguished musicians as Professors, including Sir Walter Parratt, at that time regarded as the leading organist in the country. It was Parratt's claim that most of the cathedral organists in the country in the period between the two wars were either pupils of his, or pupils of pupils.

Initially the College occupied the highly decorated house on the West side of the Royal Albert Hall that would later become the headquarters of the Royal College of Organists. The current building in Prince Consort Road was opened in 1894. The organ in the Concert Hall was a three-manual J. W. Walker installed in 1901. Typical of the era it had no mutations and a single three-rank Mixture on the Swell.

Grove was succeeded as Director in 1895 by Sir Charles Hubert Parry. Stanford was very unhappy that he was not invited to take on the role. This led to many disagreements between the two men that were very obvious to the students.

CSL was admitted to the Royal College of Music on 5 May 1910 at a termly fee rate of 12 guineas, the equivalent of around £2300 today. Taking into account housing costs in London, even in 1910, this would have been a significant financial burden for his mother Eva, and undoubtedly she was supported by other members of the Lang family. Eva was fortunate that 1910 was the first year that fees could be paid on a term-by-term basis. This approach was introduced by Parry who was becoming very concerned that only students from wealthy families could afford the annual fee.

Douglas Fox had also arrived at the College in 1910 on an open organ scholarship. Initially he boarded with Eva and CSL in Gunterstone Road, West Kensington, a very convenient 15-minute walk to the College. In 1909 there were 31 organ students, of which seven were women. There were 97 piano students. Of these 85 were women, an indication of the career opportunities to teach the piano.

CSL's principal study was the organ along with composition as an Extra Principal. He also had piano lessons. In 1912 CSL was awarded the George Carter Scholarship for organ tuition for one year. George Carter (1835-1890) was a pupil of Sir John Goss and was both an organist and a composer. He emigrated to Canada in 1861 and was the organist at Christ Church Cathedral in Montreal for nearly 10 years. After his return to England in 1870, he was the organist for several years at Royal Albert Hall. His scholarship was specifically for students studying Organ and Composition.

As a student organist CSL was taught by Sir Walter Parratt, with Stanford for composition. Sir George Martin (organist at St. Paul's Cathedral 1876- 1888) worked with Parratt. The Choir-Training class was supervised by Walford Davies, organist at the Temple Church.

The importance of having Parratt as teacher requires some context. Walter Parratt was without doubt a child prodigy. At the age of 10 he was asked to play one of the 48 Preludes and Fugues, whereupon he played through the entire collection. Taught by his father Walter quickly became a very competent organist. In 1872 he moved to Oxford to take up the post of organist at Magdalen

College, replacing Sir John Stainer. Walter was appointed organist at St George's Chapel, Windsor Castle in 1893, remaining in post until his death 31 years later. In 1883 he was appointed as Professor of Organ at the establishment of the Royal College of Music. He became Heather Professor of Music at Oxford University in 1908, taking over from Hubert Parry.

Parratt's reputation travelled to France. CSL was able to sit alongside Widor at St. Sulpice in 1911 on the basis that he was a pupil of Parratt.

Harold Darke wrote in his obituary of Parratt for the RCM (RCM Magazine, 1924, 22(2) pp52-54)

"No master was more exacting in attention to details of technique; but in the wider aspect of teaching – interpretation and registration – he guided, then wisely left his pupils to work out their own salvation. Perhaps this trait, more than any other, emphasizes his greatness as a teacher. He disliked formality and encouraged enterprise and initiative. These characteristics of enterprise and initiative he carried into effect in his own playing. Although his style was restrained he rarely played a piece twice in the same way, or with the same registration. He delighted to seek new ways of interpretation."

The RCM scholarship was tenable for three years but in 1912 the Organ Scholarship at Keble College was due to fall vacant, and Fox was appointed to the position.

During the time that CSL and Fox were fellow students they often went together to Westminster Abbey where Walter Alcock was Sub-Organist. Both were inspired by Alcock's skills as an improviser.

The RCM does not have class lists for this period. However it is possible to get a sense of fellow students at the RCM at around the time that CSL would have been at the College from the RCM Magazine. They would have included George Thalben Ball, Arthur Bliss, Arthur Benjamin, W.H. Harris, Henry Ley (who would become Professor of Organ at the RCM in 1919) and Heathcote Statham. Herbert Howells arrived in 1914.

CSL graduated ARCM at the end of the Easter term at the RCM with Grade IV assessments in organ and Grade V in composition. These were the lowest grades. Given his obvious skills conjecture might suggest that CSL found it difficult to continue his studies after his close friend over a decade, Douglas Fox, moved on to Keble College. It is pure conjecture but perhaps Stanford played a role ensuring one of his favourite pupils gained his ARCM.

Stanford died in 1924. In his will he bequeathed a gold watch and cufflinks to CSL, who wore them with pride throughout his life.

11. Royal Naval College Osborne, Isle of Wight 1914.

The Royal Naval College Osborne was established in 1903 and initially located in Osborne House on the Isle of Wight. The college was designed as a feeder school for the Royal Naval College, Dartmouth for boys aged 13-15.

There was a link from the College to the RCM as George Dyson, a prize-winning student at the RCM, was recommended by Sir Hubert Parry to be the inaugural Director of Music and took up the post in 1907. This appointment was engineered by Parry as he was concerned that Dyson's family

were not in a position to support their son as a composer, brilliant though he was. Dyson left in 1911 to go to Marlborough College. His successor was Sir Reginald Sparshatt Thatcher OBE MC (1888 – 1957) who had been an assistant music-master at Clifton College.

CSL therefore had links to both the RCM and to Clifton College, and it would seem likely that Parry for him to join the College staff in April 1914 following the conclusion of his studies at the RCM at the end of the Easter term.

12. Banstead Hall School 1914-1917

CSL stayed at Osborne for only a few months. Later that year he is recorded as being the Music Master at Banstead Hall School. This was situated in a large Victorian house built about 1870 and sitting in about 4 acres of land. From about 1889 became a private preparatory school run by E. J. Maitland.

After Maitland's death in 1903, the school was carried on by his widow and then by their son. He bought the adjoining houses, Basing House and Banstead House and their grounds, for the school. There are no records available of the school prior to its closure in 1936.

Plumley indicates that CSL was Organist at Banstead Hall but this seems to be very unlikely. The School Song that CSL wrote (in the Archives at the RCM) is quite clearly scored for piano.

13. Royal Air Force 1917-1919

The Royal Air Force came into existence on 1 April 1918, towards the end of WW1. To cope with the very rapid expansion of the Royal Flying Corps a new command structure was put into place in 1915. The basic unit was a Squadron of aircraft, and a number of these were then grouped into Wings to centralise activities directly related to ensuring that the best use was being made of aircraft and pilots, and of repair facilities. A number of Wings were then grouped together in Brigades under a Brigadier-General. In total there were ten Brigades excluding those set up for operations in the UK. The role of a Brigade was a combination of implementing the war strategy on a local basis and providing logistics, medical care and secretarial services.

CSL was called up and attested on 3 April 1917, with his height recorded as 5ft 8in.

His service record has faded almost to the point of being unreadable, but it seems that after training he was appointed to the 9th Brigade in France. This Brigade initially moved around the area of France to the north of Reims but as the war came to an end in 1918 moved into Spa, Belgium and then Bad Godesberg, close to Bonn. It was disbanded on 8 August 1919.

The 10th Brigade was formed in June 1918 at Basse Boulogne in Brittany. By the time of the Armistice, it was located in Lille. After the end of the war, it was located in Roubaix where it was disbanded in March 1919.

At some point in time CSL was transferred to the 10th Brigade and then returned to the 9th Brigade, though the dates are impossible to read from his service record. Certainly, CSL would have seen a lot of France and Belgium, and parts of Germany, during his tour of duty. By the end of the war CSL had the rank of Lieutenant Acting Captain. Towards the end of the war many commissions

were not confirmed as the War Department was concerned about having an imbalance of skills and ranks after the war.

There is documentary evidence from Clifton College that CSL had gained a Mention in Despatches for meritorious conduct. However, the Information Service at the National Archives was not able to locate any specific information on the award. The Archives staff did comment that it was very unusual for a non-combatant to be mentioned in despatches and so CSL must have made a significant contribution to the work of his Brigade.

14. Durham BMus (1919) and DMus (1923) degrees

Working musicians wishing to gain academic qualifications to advance their careers faced a dilemma in the 19th Century. Only two categories of a degree in music were available from the Universities of Oxford, Cambridge, London and Trinity College, Dublin. One of these categories required them to give up work for full-time residential study, and the other category, whilst non-residential, was only possible after passing difficult qualifying examinations. These examinations were often heavily linguistic and mathematical in content and ruled out those state educated musicians whose schools had not taught them these skills.

In 1889 the Senate of Durham University came up with the answer to this problem by introducing a BMus degree offered non-residentially to students after a relatively straightforward qualifying entrance exam. In 1897 the university added a DMus degree, again available externally and non-residentially. Both degrees were immediately successful and over the following decades Durham music graduates went on to occupy important positions in cathedrals, schools, colleges, and universities.

CSL gained his BMus from Durham in 1919. His ARCM award meant that he did not have to take an initial qualification examination, just submit a composition (or 'exercise' in the terminology of Durham University). CSL's submission was "The Norman Baron" with words by Longfellow. Cantata for Two Sopranos, Alto, Tenor and Bass. Soprano Solo, Baritone Solo, Vocal Quartet and String Orchestra. It is of note that he prepared and submitted this composition whilst a serving officer in the Royal Air Force with the rank of Acting Captain.

In 1920 CSL returned to Clifton College as an Assistant Music Master working under Dr. R. O. Beachcroft as Director of Music. Beachcroft held a DMus from Worcester College, Oxford and so would have been in an excellent position to guide CSL in achieving the requirements of the Durham DMus.

In 1923 CSL submitted 'The Nativity' with words by William Dunbar set to music for Soprano Solo, Baritone Solo, Eight-Part Chorus and Orchestra.

Three examiners assessed CSL's application

- Joseph Bridge, Professor of Music at Durham University and Organist at Chester Cathedral
- Egbert Horner, Lecturer in Music at London University and Trinity College London
- Sir Walter Parratt, Professor of Organ at the Royal College of Music, Organist at St. George's Chapel, Windsor and Master of the King's Music.

It is intriguing that Parratt was on the panel. This was the only year that he undertook this role. At that time he was seriously ill and died in February 1924.

CSL later rearranged 'The Nativity' for unison voices. It was published by Novello as Opus 21 in 1931 and was sung at the Christ's Hospital Carol Service that year.

Only a small number of BMus and DMus candidates took up positions in major public schools. Between 1893 and 1941 only fourteen BMus candidates did so - CSL was unique in holding a DMus award. He was understandably proud of his achievement and on the printed score of the Tuba Tune (probably written in 1926) he notes his DMus. award.

15. The evolution of musical education in independent schools

It is important to place the arrival and impact of CSL at Christ's Hospital in the context of the gradual recognition in independent ('public') schools of the value of music in the curriculum of the school. Prior to around 1870 music tuition was very limited in these schools and rarely with staff with specific responsibility for music.

By the 1850s a number of new independent schools were being founded to meet the emerging requirement for wealthy middle-class families who wished their sons to become gentlemen and mix with nobility. Many of these new schools were in the south of England, notably Marlborough (1843), Radley (1847), Lancing (1848), Hurstpierpoint (1849), Bradfield (1850), Ardingly (1858), Clifton (1862) and Cranleigh (1865).

All of these schools, and many others founded in the second half of the 1800s, began to recognise the value of music in education and the opportunities that were beginning to open up for pupils to develop careers in music.

In 1864 a Public Schools Commission reviewed the curricula and standards of teaching the leading independent schools. The Commission noted that music was not seen to be important and was positioned as an extra subject that pupils could take in their spare time. In reality periods of spare time were invariably focused on games.

The challenges facing these schools were

- The extent to which music tuition should be an element in the curriculum
- Whether tuition fees by external teachers should be born by parents or included within the fees for the schools
- The provision of free tuition for pupils taking part in school orchestras

Three schools were in the vanguard in recognizing the value of music in secondary education. At Uppingham, Edward Thring was Headmaster from 1853 to 1887. In 1865, through a connection made by the composer William Sterndale Bennett, Thring invited Paul David, the son Frederick David, a leading German violinist and a close friend of Mendelssohn, to come to Uppingham to develop music in the school. Under David's direction, music was soon an essential part of school life: it became a timetabled subject in the 1870s and more than a third of the 300-strong School was learning an instrument. David and Georg Beisiegel undertook all the teaching for the first few years, but by 1875 they had assistance from one and then two colleagues. All pupils had two lessons

a week, and those who learned an instrument had two more: woodwind teaching was added to piano and strings in 1872.

At Oundle School Frederick Sanderson (1857-1922) was headmaster from 1882 to his death. He believed that every boy should take an active musical part in the services. He also appreciated that there were boys who seemed to lack the ability to sing in tune in addition to those with breaking voices. These he formed into what was called the 'non-choir', which had a part written specially for it. In 1891 Clement Spurling (1870-1940) was appointed Music Master. When he arrived at the school there were under twenty learning an instrument. By the time he left in 1936 there were almost two hundred boys out of a school of 570 receiving instrumental tuition.

16. Music education at Clifton College

At Clifton music flourished under Rev.d Glazebrook who was appointed Headmaster in 1891. In 1895 he appointed Arthur Peppin as Director of Music. Peppin was a pupil of Walter Parratt at the Royal College of Music and then went on to be the Secretary to Sir George Groves, the founder of the RCM. Peppin immediately made an impact. In the report of the Council of the school in 1896 it was noted at "In order to further improve and develop the system, the Council have determined to erect a music school – which will comprise a large room for choral and orchestral rehearsals, a director's room, and seventeen small rooms for individual practice. When CSL came to Clifton as a pupil in 1902 this building had been completed. It was built in the vegetable garden of the headmaster.

In 1902 Peppin established an Annual Orchestral Concert given by professional musicians. Peppin chose the music and gave a series of introductory lectures on each concert. Peppin also encouraged competitions between the houses, each of which had its own chamber music ensemble and orchestra, with competitions between the houses to improve standards throughout the school. R. O. Beachcroft was appointed as his deputy and took over the role of Director of Music in 1919 when Peppin moved on to Rugby School from 1919-1924.

The appointment of Peppin as Director of Music is notable as this title was just starting to come into fashion as schools recognized they required more than just a capable instrumentalist (usually an organist) to develop a music curriculum. The Conference of Organists and Directors of Music at Secondary Schools was founded in London in 1900, becoming the Music Masters Association in 1916. In 1903 the first edition of the Public School Hymn Book was published, an early outcome of the music masters at a number of independent schools working together.

17. Music at Christ's Hospital from 1844 - 1902

During the period from 1844 until the appointment of Robert Wilkinson in 1902 there was a rather rapid succession of music masters.

George Cooper (1820-1876) was an accomplished organist and from 1843-1876 was organist at St. Sepulchre-without-Newgate, a church very close to the school. Among his pupils were Walter Parratt, John Stainer, Henry Willis, Henry Wood and Arthur Sullivan. Cooper was appointed Director of Music at the school in 1844 at a salary of £100, a significant amount at that time.

As a measure of musical commitment it is important to note the formation of the Christ's Hospital Band's in 1868, when a small group of students asked for instruments to accompany their drills. At the Horsham school over 100 young musicians gather four days a week with piccolos, tubas, drums and more to lead the entire school in a march through the historic Quad and into lunch.

In March 1869 the Committee of the school discussed the teaching at the school at some length, concerned that the teaching of 25-30 boys out of a total of 1100 was inadequate, a decision no doubt taken in the light of developments at other schools. Cooper objected to any attempts to broaden the number of boys being taught to sing. He gradually reduced his work for the school but remained on the staff until his death in 1876. Revd. George Bennett was appointed to teach singing and play for services in the Hall. In 1876 he was formally appointed as Head of the Music School, leaving to go to Salisbury Cathedral in 1891.

In 1881 Arthur Fox (1843-1919) was appointed as head of the Music School. Fox had trained at the Royal Academy of Music and was primarily a tenor soloist. To assist Fox the school appointed Harry Collingwood Banks (1861-1922), a former pupil of the school, to assist Fox whilst he continued his studies at the Royal Academy of Music. The outcome was that the Music School was being managed by a solo tenor and a student, neither with any direct experience of teaching in a large independent school.

Worse was to come. In October 1893 Christ's Hospital experienced an outbreak of scarlet fever, a direct result of a lack of attention being paid by the school to the condition of the sewers that serviced the school. All 500 boys had to be sent home and a considerable amount of construction work had to be undertaken to improve the health regime of the school.

Fortunately the decision had been taken in 1892 to purchase an area of farmland in West Horsham and work started on the design of the new school. The area of the school off of Newgate Street was 7.5 acres, roughly the area of two running tracks. In Horsham the school was to have 1300 acres of land. Christ's Hospital remains the only major independent school to move into a purpose-built campus.

In 1900/1901 Collingwood Banks went on to play an important role in advising the Governors about the removal of the organ in the Great Hall of the school and on the specification of the organ for the Chapel in the new school being built in Horsham. As an outcome of this advice (and perhaps the role that Banks played in the composition of *The Votum*, the school song) in 1901 the Governors appointed Banks as organist and assistant singing master at an annual stipend of £150.

18. The 1902 Chapel organ in Horsham

In 1898 Collingwood Banks had recommended that the organ should be installed in two cases either side of the altar, and that the budget would need to be around £1500 to £2000. This was somewhat more than the Governors were able to accept. Sir Walter Parratt was invited to give his opinion, and he suggested that the organ should be placed on the West Gallery. Fortunately for the Governors, by the time Parratt had reported a Donation Governor, Henry Grinling (1834-1913), and Old Blue, had come forward to offer to cover any costs in excess of £1500 so long as Alfred Kirkland was the builder.

There was a family connection. Henry Grinling's eldest brother was James Church Grinling (1823-1899) who married Harriett Bailey in 1847. Their first child was Kate (1855-1916). In 1878 Kate married Alfred Kirkland (1851-1927), the founder of the Kirkland firm.

The offer was accepted and Kirkland was invited to take on the project. No other bids seem to have been considered. This is despite the fact that the the Governors had insisted on three builders being invited to submit a proposal for the relocation of the Hill organ to Horsham.

In 1898 Kirkland had only just purchased the firm of Henry Bryceson, which was in the vanguard of developing electric action for keyboards. Bryceson had run into financial difficulties. Kirkland envisaged that it could take advantage of Bryceson electric action technology, but the integration of the two firms seems not to have been successful.

The decision on the Chapel organ seems to have been taken over the period from 1898-1902. At this time there was a change of Head Master and the Governors (a newly appointed senior governance team) were completely preoccupied with planning the move to Horsham and no action had been taken in the appointment of a Director of Music for the school in Horsham.

Arthur William Upcott was appointed as Headmaster of the new school in Horsham with effect from 1902. Plumley notes that Collingwood Banks resigned with a gift of £450 from the school, equivalent to three years of salary. Banks went on to be the organist at Alexandra Palace and give recitals at the Royal Albert Hall. The size of the gift to Banks suggests that Upcott wanted a clean break and wished to appoint a Director of Music with a fresh approach and experience from similar positions at other schools.

The Kirkland organ was a four-manual instrument installed in two cases either side of the altar and with a detached console. In total Kirkland built over 230 organs but most were one-manual and two-manual instruments, with just a few larger three-manual instruments. Moreover, none of the organs built by the firm had a detached console, or four manuals.

The specification is very late-Victorian, with no mutations and only one 2' rank on the Great and Swell, a small Choir and a Harmonic Flute, Oboe and Tromba on the Solo.

Initially the organ was powered by hydraulic engines using a water supply from the nearby Sharpenhurst reservoir that the school had constructed. These were subsequently replaced by electric blowers at no doubt a substantial cost with probably an impact on the integrity and performance of the tubular pneumatic action and the voicing of the organ.

19. Christ's Hospital from 1902 and the relocation to Horsham

On 2 April 1902 Robert Wilkinson (1875-1951) was appointed as Director of Music. His father owned an upholstery shop in the High Street of Eton and would have been able to support the fees for his son to study under Walter Parratt at the Royal College of Music from 1892. Wilkinson was appointed as a music master at Bloxham School, near Banbury, in 1900, and so came to Horsham with just two years' experience teaching in an independent school somewhat less than half the size of Christ's Hospital. In the Census of 1911 Wilkinson is listed as an Assistant House Master and not as a Music Master or Director of Music.

It is of little surprise that the organ mechanism of the Kirkland organ quickly started to give problems. On his appointment in 1902 Wilkinson was faced with the imminent delivery of an organ in the following year that he probably had concerns about from the start of his appointment. He must have struggled with the instrument, which would have had a negative impact on the range and quality of music in the Chapel. There was a significant lag between the Choir and Pedal divisions, which were on the opposite side of the Chapel to the detached console. The Swell shutter mechanism was far from satisfactory, involving a cable from the console over a wheel and thence to the shutters. The cable kept on springing off the wheel, requiring a pupil to climb up inside the organ case.

It is also notable that the Music School at Horsham was not completed until 1909. The historic momentum of music education in Christ's Hospital was virtually at a standstill.

To his credit Wilkinson undertook radical work to create a much greater role for music in the school. At the time of the move in 1902 just 17 students were learning the piano. By 1905 there were 77 boys studying the piano and a further 14 studying either the organ or the piano. There were three members of staff in the Music Department.

The Headmaster from 1902 to 1919 was Dr William Arthur Upcott. Upcott had been educated at Sherborne School and had played the organ as a pupil. In 1905 a correspondent for the Musical Times, writing under the pseudonym of Dotted Crochet, visited the school and clearly spent some time with Upcott.

The article records that the Chapel Choir consisted of 112 voices including 11 masters, while the Concert Choir was slightly larger. The schedule of weekly practices was

Monday Altos

Tuesday Trebles

Wednesday Tenors and Basses

Thursday Trebles

Friday Full

Saturday Probationers.

The Cathedral Psalter was used in the services, and the settings of the Canticles included Goss in A, Smart in F, Stanford in B flat, Parry in D, Lloyd in F, Gadsby in C and Harwood in A flat.

Upcott readily took the opportunity to promote his view of music in Christ's Hospital, writing to say that

"It is impossible, I think, to attach too high importance to the position of Music in school education, provided always that it is not allowed to interfere with a boy's more serious preparation for the duties of life. Apart from the inestimable value, from a social as well as a practical point of view, of a sound musical training to a boy that possesses a natural talent for music, there is an indirect influence that good music will constantly exercise even upon the 'unmusical boy', an influence of which he may be almost totally unconscious at the time but which will surely be of benefit to him."

Upcott and Wilkinson worked together on the Foundation Hymn "Praise the Lord for our Foundation". Upcott wrote the words and Wilkinson wrote the tune Middleton.

By 1928 Wilkinson (then aged 53) may well have decided that it was time to pass the organ problem onto his successor and decided to resign from his position.

On leaving CH in 1929 Wilkinson was due a pension of £240 but the school increased this to £305 in recognition of his contribution to the school. A significant gift. Clearly the school was well-pleased with the outcome of Wilkinson's work.

For the record, in 1939 Wilkinson was resident in Wandsworth as a Retired Schoolmaster, and died in 1951 in Uxbridge.

20. The appointment of CSL as Director of Music.

Arthur Upcott left Christ's Hospital in 1920. His place was taken by William Hamilton Fyfe (1878-1965). Fyfe attended Fettes College in Edinburgh before going on to Merton College, Oxford where he graduated with a double first in Classics. He taught at Radley College from 1901 to 1903 and then returned to Merton College. He was Head Master from 1919 to 1930, and it was during his tenure as Head Master that CSL was appointed Director of Music.

To return to Clifton, Peppin had moved to Rugby in 1919 and R.O. Beachcroft was promoted Director of Music in his place. CSL returned to Clifton College in 1920 and Douglas Fox was appointed the Director of Bradfield College, located to the west of Reading.

The position of Director of Music at Clifton became vacant on the resignation of R.O. Beachcroft in 1926 and both CSL and Fox were potential candidates. Peppin wrote to Fox on 26 June 1926

"I am certain that Whatley [Headmaster] won't appoint Robin! I myself don't think that Robin would do. With all his conspicuous virtues and merits he is not big [Peppin's italics] enough and a man whose sole interests are absolutely confined to music would never dominate the abler boys in the school, nor masters. On the other hand he is chivalrous and large-hearted that he would (as he has said) work cheerfully and loyally under you and would be an immensely valuable 'Chief of Staff'. I think that the two of you would be a very strong combination. It is also not unreasonable to take into account that he has money of his own and never needs to be absolutely dependent on what he earns."

It clearly rankled Peppin that CSL had independent means.

In the event the College chose William McKie, a distinguished Australian organist who had studied at the Royal College of Music. McKie resigned in 1930 and returned to Australia.

Many senior organist positions vacancies are filled by invitation, even if an advertisement is published just in case someone has been overlooked. In the 1920s there would be two important networks. The Music Masters Association was set up in 1916 and met annually, and Robert Wilkinson was a Fellow of the Royal College of Organists. He would certainly have been aware of both the reputation of Clifton and of R.O. Beachcroft who was himself a Fellow of the College.

In 1925 CSL had written 'Tres Magi de Gentibus', his first published work to integrate a unison verse with a more elaborate choral and organ refrain. This was published in 1926 by A.&C. Black, who would undoubtedly have sent sample copies to schools, the target market for such a composition.

Wilkinson would without doubt have seen this anthem at some time in 1926. Indeed, it was incorporated into the 1927 Carol Concert. May be Wilkinson was already setting the scene for the choice of CSL as his successor.

In 1927 a book of 200 Tunes for Sight Singing by CSL was published and a very positive review was published in Musical Times, January 1928. This magazine was widely read by the music community in Britain and again highlighted CSL's skills in writing music of value to schools with a strong choral tradition.

"Dr. Lang's book is an outcome of some years' experience in teaching sight-singing at Clifton College and elsewhere. His tunes are very carefully graded and make an interesting and useful course. Examples are given in all the major and minor keys, and twelve rounds, in from three to six parts, are included. Recognising the importance of two-part singing in musical training, and the added interest it gives to class-singing, the author has constructed most of the tunes so that two, and sometimes three, may be sung simultaneously!"

CSL's facility with fugal composition is foreshadowed.

From the perspective of the Governors CSL was a very good fit for the appointment. He offered

- Eight years of experience at Clifton under R. O. Beachcroft, the renowned Director of Music who had worked under the highly respected and innovative Arthur Peppin.
- Tutored by Stanford and Parratt at the Royal College of Music
- Exemplary service record in the Royal Air Force
- Awarded a DMus by Durham University, and so would bring composition skills to Christ's Hospital, something lacking since the early days of the school
- A clear focus on musical tuition at a prestigious independent school

From CSL's perspective the salary being offered was a generous £450 with ten years of seniority, which means that he was on the senior track for salary increases and contributions to his pension. Given his personal financial position the salary would not have been an issue but did indicate the level of interest in attracting him to Christ's Hospital. For comparison, Francis Jackson was offered £400 when he was appointed as Director of Music at York Minster in 1946. In both cases accommodation was provided.

CSL would have been aware of the work that Wilkinson had accomplished in building up the musical education and reputation in the school, giving him a good basis for introducing all that he had learned at Clifton College. There would also be the opportunity to develop the specification of a new five-manual organ to be built by Rushworth and Dreaper. At that time the firm was of the leading organ builders in the UK and had significant experience of building large organs in both churches and schools.

Probably CSL's major concern would have been leaving his mother Eva in Clifton. It seems that she decided to stay within the community she had built up in the area.

The decision to appoint CSL was taken in April 1929 and in September 1929 CSL would have moved into studio accommodation in Maine B, one of the boarding houses of the school. In 1932 he moved to 1 The Avenue, one of several large family-sized houses. He remained at 1 The Avenue until 1937,

when he moved back to Maine B, and then to 2 The Avenue until 1939. The Blue records this move with a degree of sorrow as CSL seems to have inadvertently entertained Maine B with music from his gramophone. In The Blue the house is referred to as 'Langdean', though there were no official names of the houses on the Avenue. The house moves are recorded in the Horsham Electoral Roll but this was in abeyance during WW2.



No.1 The Avenue © Author

21. The transition

CSL's appointment was confirmed in April 1929. It is highly probable that there would have been good cooperation between CSL and Robert Wilkinson. Wilkinson would have been delighted to have someone with CSL's experience and enthusiasm to build on the work that had been accomplished from 1902 onwards.

Wilkinson's last event was to be Speech Day. A mark of the awareness of his achievements can be gained that over 170 people subscribed to a farewell present. His memory lives on in the music he composed for the Foundation Hymn.

CSL took up his position at the start of Autumn Term in 1929. Quite quickly his DMus. gown and hood were noted by the pupils. The hood had a lining in palatinate (a lavender purple) and at that time CSL was probably the only holder of a Doctorate amongst the staff. All references in The Blue, the school magazine published each term, always refer to him as 'Dr. Lang'. It also seems probable that his nickname 'Beaky' was quickly established among the pupils.

Looking a little ahead in terms of chronology, in early 1930 the Head Master, William Hamilton Fyfe embarked on a five-week tour of colleges and universities in Canada in the company of fifteen other Heads. On his return he announced that he was to take up an appointment as Principal of Queen's University, Kingston, Canada and would be leaving at the end of the summer term.

Henry Lael Oswald Flecker, Head at Berkhamstead School was appointed as Head Master but was not able to take up his post on a full-time basis until the end of the year as due notice needed to be given to Berkhamstead School. As a result, the decisions over the specification and builder of the replacement organ in the Chapel were taken during a year of transition of the Head Master. Flecker was to be Head Master throughout CSL's appointment, retiring in 1955.

22. The first term

The first concert under CSL's direction was a programme of music by Handel given on 13 October. This comprised organ and vocal solos, and music for violin, oboe and organ. A vocal concert was given on 5 November with Sybil Eaton as the soloist and Mr. S. Liddle as accompanist. A school concert was held on 17 November and was recorded in The Blue.

To quote from a review in The Blue,

"The concert had some elements of novelty – a new musical director in Dr. C. S. Lang, new acoustic properties in Big School, new lighting, an experiment in 'Community' singing and the drums in the organ gallery".

And continued

"To Dr. Lang we extend a hearty welcome, and hope that C.H. musical functions may long be privileged to behold the glory of his extended robes: at the beginning of each item, the normal expectation was that he would flit aloft with consummate ease to the central cupola of the organ"

Later in the review

"In the unaccompanied carol When the crimson sun had set the voices of the quartet were beautifully blended and the delicacy of the piano reached the end of the hall perfectly. The carol for the school in unison, Remember O thou man, vigorously set by Dr. Lang with full panoply of choir, strings, brass, drums and organ and what-not produced a fine broad effect and was wholly successful.

The concert also included an organ solo played by Percy Young, the first of many occasions over the next ten years of pupils playing important solo roles in concerts.

In a subsequent issue of The Blue

"Congratulations to Dr. Lang on his very auspicious first concert, It was universally voted a great success and the School in particular was most enthusiastic about its own share in it"

Throughout his time at CH, CSL was constantly working at integrating the School as a whole in musical performances.

Towards the close of the term there was a 'School Entertainment'. This was notable for the fact that it opened with a suite of Four Country Dances arranged by Cecil Sharp and played by Christ's Hospital Band, which also seems to have been an innovation by CSL. CSL contributed, with W. Mansfield, a piano duet of Variations on Chop Sticks. Also on the programme was The Revenge, written by Stanford for a mixed voice chorus and orchestra.

By the end of his first term at CH, CSL had clearly made a very auspicious start to his appointment as Director of Music and was taking the school into new directions.

23. The design and installation of the Chapel organ 1930-1931

To quote CSL on the state of the Kirkland organ on his arrival at the school

“Anything expended on it would be a waste of money since repairs to the mechanism would not make it adequate to its purpose. The organ tuner has been down here five times in the last fortnight, and he seems to be at the end of his resources, as I am at the end of mine.”

The school was already aware that replacing the organ would cost around £7000 based on an initial estimate from Henry Willis III. By June 1930 a formal quotation from Willis was received for a four manual organ at a cost of £8540 but Rushworth and Dreaper was willing to build a larger organ for only £6975. At that time the firm was building a reputation for organs in independent schools, including Manchester Grammar, Haileybury, Wrekin and Stowe.

CSL visited Stowe School on 22 July to see and hear the recently installed IV/81 organ and came away very impressed. This organ had some high-pressure reeds playable on the fourth manual. The architectural arrangement of the organ in the chapel at Stowe may have been the catalyst for CSL considering a West End organ in a gallery that already existed in the Chapel.

On September 2nd Stanley Marchant, at that time Organist at St. Paul's Cathedral, visited the school and reviewed the proposals that had been submitted. He was very much in favour of the Rushworth and Dreaper plans, including the fifth manual for the gallery organ, along the lines of the fifth manual for the Dome section of the Cathedral organ.

The Council of Almoners informed Rushworth and Dreaper that its tender for a five-manual organ at the cost of £6400 was accepted.

At the time there were only six organs in the UK with five manuals. These were the Willis organ at Liverpool Cathedral (inaugurated in 1926), St. Paul's Cathedral, Doncaster Parish Church (now the Minster) dating from 1910 and remarkably the Conacher organ in Calne Parish Church, Wiltshire dating back to 1908. At the time Westminster Abbey had a fifth manual dating from the 1899 Hill organ. This was removed in 1937 but reinstalled by Harrison and Harrison in 1982. Wakefield Cathedral gained a fifth manual in the Compton rebuild of 1951. A fifth manual was added to the Manchester Town Hall in 1913. The Wurlitzer organ in the Odeon, Leicester Square also had a five-manual console though just 17 ranks of pipes.

The new organ was dedicated on 11 October 1931 and the opening recital was given by Stanley Marchant in the afternoon. The organ was a very substantial investment by the school, with a current value of perhaps £3.5M, though in practice replacing the instrument nowadays would cost significantly more.



The Chapel Organ console 2023 © Author

It is important to appreciate that by the time the organ was installed the Wall Street Crash was having a major impact on the UK financial market with a marked rise in unemployment and on consumer prices. This would have been a concern to the Governors of Christ's Hospital depending, as it did, on its investment strategy to fund education at the school.

24. Voluntaries and voluntary books

In the monograph written by Plumley there is a reference to the fact that CSL wrote down the voluntaries he played.

“During most terms over 30 composers were represented, but by far the most often played was Handel, A breakdown of certain specimen terms proves quite interesting. Handel was played 27 times during the first term of Lang’s tenure of office, Cesar Franck 10 times, Bach 6 times, Mendelssohn and Lang 6, Mozart, Beethoven and Guilmant close behind on 5. This was fairly typical fare, but by 1938 the menu had changed considerably, and the Summer Term was not untypical in allowing Bach to be heard 23 times, Handel 15, Karg-Elert 15, Guilmant and Rheinberger 5 times. A good number of arrangements were played, mostly during the week, but at least 60% of the music played was pure organ music.”

The data for the first term has to be seen in the context that the organ at that time was still the Kirkland instrument in a very poor state of repair. The predominance of Handel is probably a result of a significant number of transcriptions of his Organ Concertos being played (or movements from the Keyboard Suites) which would have made very little demand on the increasing limited resources of this instrument.

Another feature of organ voluntaries at CH was the performance of organ duets of orchestral music with Ivor Keys. Keys obtained his FRCO at the age of 14, probably the youngest candidate to achieve this. John Ireland obtained his FRCO at the age of 15. In a later generation of organists, James Lancelot obtained his FRCO at the age of 16. The duets were played after Evensong on a Sunday evening, and gave pupils an opportunity to gain an appreciation of symphonic music well before

gramophone recordings became widely available and affordable. After Keys left CH Percy Young took his place on the duet organ bench.

There are no archives of the scores of these performances in Christ's Hospital. They may have been played from piano reductions of the music; the two performers would have been quite capable of arranging the music by sight.

25. Day by Day

The demands on a Director of Music in a school with a strong religious ethos are such that they could easily end up working a seven-day week. There would be classes throughout the week, then rehearsals in Chapel on Saturday and two services on Sunday.

CSL was in every respect a highly skilled musician other than the very audible fact that he could not sing. This made rehearsals a challenge and it says much about the respect that the boys had for CSL that the standard of choral singing was always at a high level. High enough for Vaughan Williams to be so impressed that he wrote a service setting in 1939 for use in the Chapel.

Although CSL built up a group of music teachers, both from within the school and coming in to teach specific instruments it was not until 1936 that the Revd. William Cecil MacVicar Cochrane was appointed as a full-time Assistant Director of Music. Cochrane had been a chorister at King's College, Cambridge, and then gained an organ scholarship to Kings from 1932-1936 under Boris Ord. He was a fine organist, had a very good bass voice and enjoyed performing madrigals.

26. Dido and Aeneas March 1930

The innovations continued into 1930. Traditionally the School performed a Gilbert and Sullivan operetta in the run up to the end of the term. In 1930 it was replaced with a concert performance of Purcell's Dido and Aeneas. The reviewer in *The Blue* noted that this had been written for a school and had been first performed in 1689 at Mr. Josias Priest's Academy for Young Gentlewomen in Chelsea with Mr. Henry Purcell at the harpsichord. It may have been written for a school but for a school to tackle this complex score would be very challenging. The premier recording of Dido and Aeneas was released by Decca in 1935, and it was not until 1945 that a second recording was released by HMV. There would have been no opportunity for the singers, orchestra and conductor to have acquainted themselves with the music prior to the performance.

"And to the conductor, Dr. Lang, the musical excellence of the production is his due; his singers and his audience were perfectly drilled and were all evidently willing to do credit to his enormous enthusiasm and energy"

The final two sentences of the review comment on the singing of G. B. Slater

"All surpassed themselves, and Slater achieved the impossibility by going sharp in his last song at the end of a heavy part! But he died in tune and we came away in tune, for we had seen a perfect work of art performed with something very near perfection."

The writer of the report on the Memorial Service for CSL in 1972 recalls comments made by Frank Terry (CH 1928-1936) who was one of the singers in the concert and who remembers the concert being reported in the *Daily Telegraph*.

“That was on account of the production, in 1930, of Purcell’s Dido and Aeneas, which at that time was not very well known. Dr. Lang decided we could put it on, with T. S. Usherwood. my own housemaster in Maine A producing. At first, with the frivolity of youth, some of us found it hard to take this venture seriously, chiefly because the name Dido was synonymous in our minds with Mr. Hyde, that grave yet humorous mathematician who presided over the destiny of Barnes B. However, ‘Tyke’ Usherwood soon convinced me I had a serious job in hand, as I was to double the parts of Dido and Belinda, alternating with G. B. Slater. It was a wonderful education to work under Lang and Usherwood, and I suppose it was they who infected me with a passion for opera I have kept ever since. The Daily Telegraph praised our production, especially the standard of the singing”

27. The Concert of Sacred Music March 1930

The innovations from CSL continued just over a week later with a Concert of Sacred Music replacing Evensong on the last Sunday in March. The reviewer in The Blue noted

“This was an innovation which met with universal approval and it is our hope that it may become an annual event”

And concluded

“This was not only a good concert: It was a worthy substitute for Divine Service”

The only issue seemed to be that the brass instruments were not at the same pitch as the Chapel organ. This was of course the Kirkland instrument and the new Chapel organ would be at A=440.

28. Karg-Elert visit to Christ’s Hospital on 10 May 1930

Over the years much has been made of a visit by the German organist and composer Sigfrid Karg-Elert to the School in May. Plumley suggests that Karg-Elert arrived on 10 May, the day after the close of the Festival. This is incorrect as the Festival did not conclude until 17 May, From the letter written by Karg-Elert in 1931 it is likely that Karg-Elert stayed for at least two days, substantiated by Karg-Elert’s own comment that he attended two services.

The default position has always been that CSL was responsible for inviting Karg-Elert to Christ’s Hospital. Given the workload that CSL was undertaking and the immediate need to manage music examinations for the first time at CH it seems very unlikely that CSL would have invited someone he had not met and who did not speak English to visit a school with a Chapel organ that was barely functioning. CSL was a very unassuming man and the thought that he might have wanted to enhance his own reputation by inviting someone who was probably unknown to anyone in the school is not tenable,

Karg-Elert himself is highly unlikely to have specified that he would like to visit CH given the language issue and the lack of any immediate or near-term benefit to his own reputation and visibility in the UK.

It seems far more likely that the visit was set up by the Corporation of London, who would be aware of CH from close on 400 years of close association and the Festival that was taking place at St. Lawrence Jewry, immediately adjacent to Guildhall. They would also be aware of the close proximity of the CH railway station that would ensure that Karg-Elert reached his destination.

29. Speech Day 1930

The next major event was Speech Day, in which the Lord Mayor of the City of London and the Corporation always played an important role by visiting Christ's Hospital.

To quote from the review of the concert in *The Blue*

"The big work of the day was Dr. Lang's Lochinvar for Chorus and Orchestra. This was really thoroughly enjoyable. The spirit of the movement towards a dramatic and happy climax, which was reflected in the music of the composer, was well taken-up by the chorus, who sang as if their were heart and soul in sympathy with "the daring in love and the dauntless in war" The balance between chorus and orchestra did much to increase our appreciation of the work and Dr. Lang must surely have been satisfied with the excellent performance"

Also on the programme was 'On Eastnor Knoll', a song for soprano solo and small orchestra by Percy Young, who conducted the performance. He also played Stanford's Toccata in D minor on Big School organ with Mansfield playing the 'Black Note Study' by Chopin. Both are virtuoso pieces, especially for young musicians.

30. The London Symphony Orchestra Concerts 1930 – 1939

Visibly the new 1931 Chapel organ could be seen to be a fitting memorial to CSL but from the viewpoint of developing musical education and enjoyment in CH the annual London Symphony Orchestra concerts could well have had a far more long-lasting impact.

The germ of these concerts probably dates back to CSL's time as a pupil at Clifton College. Arthur Peppin had initiated orchestral concerts and used them in an educational role by giving lectures on the music to be played. This would have been CSL's first experience of an orchestra and could well have been the catalyst for his life-long interest and commitment to music.

Rather than integrate the concerts into a chronological sequence of CSL's career all the concerts are considered in this section.

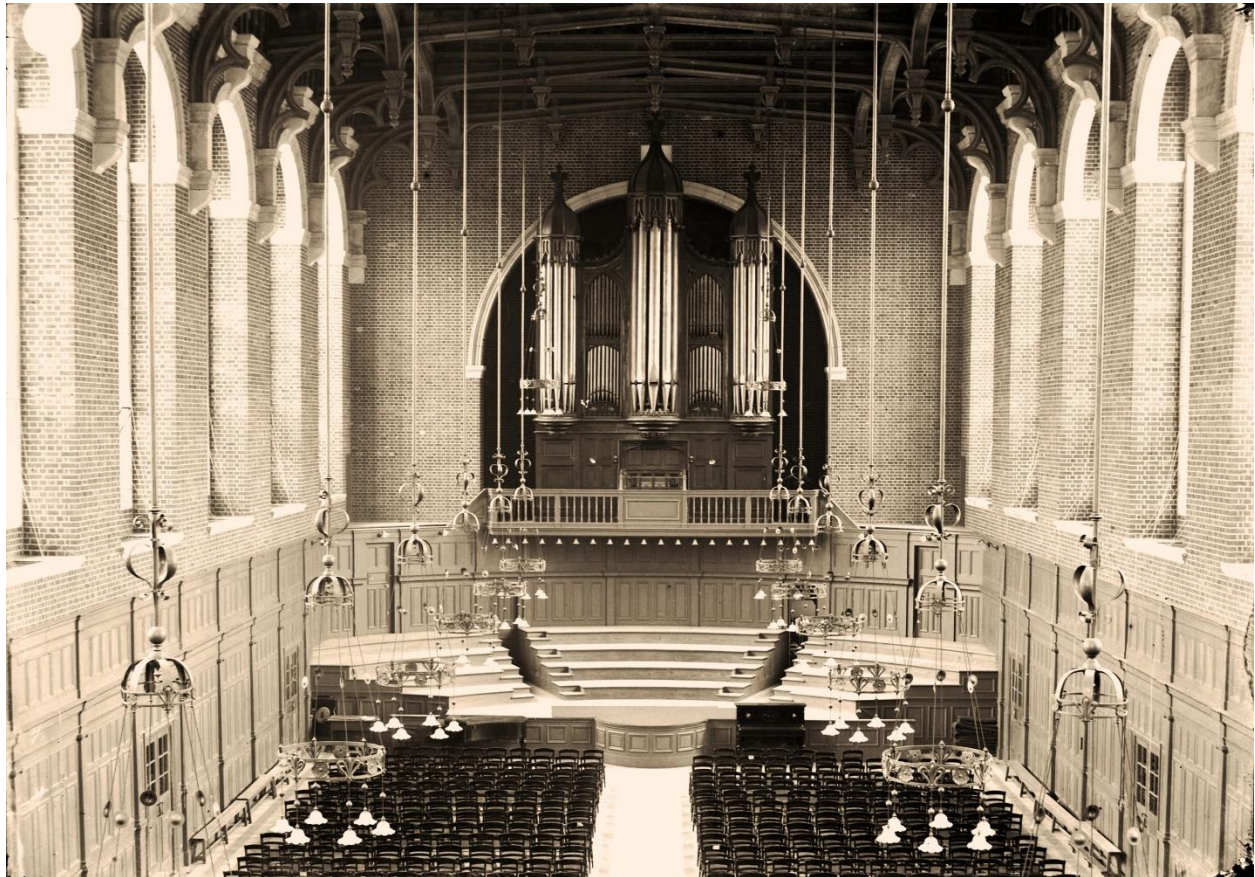
At the turn of the twentieth century there were no permanent salaried orchestras in London. The main orchestras were those of Covent Garden, the Philharmonic Society and the Queen's Hall; their proprietors engaged players individually for each concert or for a season. As there were competing demands for the services of the finest players it was an accepted practice that, even though under contract to play for a concert, a player was at liberty to accept a better-paid engagement if it were offered. In 1904 50 members of the Queen's Hall Orchestra rebelled against Sir Henry Wood's edict that 'no deputies' be sent to rehearsals and concerts and formed their own orchestra.

In 1929 the BBC began recruiting for the new BBC Symphony Orchestra under Adrian Boult. The prospect of joining a permanent, salaried orchestra was attractive enough to induce some LSO players to defect. The new orchestra immediately received enthusiastic reviews that contrasted starkly with some severe press criticisms of the LSO's playing.

Although over the last few decades there have been some outstanding musical directors at the LSO (Previn, Abbado, Rattle *et al*) this was not the situation in the 1930's. William Mengelberg and Sir

Hamilton Harty had both been associated with the LSO but many felt that neither made any significant impact on the quality of performance or the income of the orchestra.

On Friday 11 July 1930 the School, together with some 400 visitors, assembled in Big School to hear the London Symphony Orchestra conducted by CSL himself. Big School has a platform and seating capacity for an orchestra (especially if not at full strength) and plenty of room for an audience.



Big School, with the Hill organ on the Balcony © Christ's Hospital

Until the concert it is certain that CSL had never conducted a professional orchestra of any size, let alone one of the leading orchestras in the UK. The scale of his achievement is impossible to emphasize enough, as is the effort it must have taken to gain the support of the governing body of the School for an event of considerable financial risk. In researching this concert, it came as a surprise that the LSO archives had no reference to this or successive concerts, and sadly the orchestra has no correspondence archives for the 1930s.

Orchestras travel with a substantial amount of equipment and of course somewhat fragile instruments. Fortunately for the School it has a railway station close to the school which has a down loop (i.e. down from London) where a train could be held for unloading without blocking the main through routes.

On the day of an LSO concert the School was given a free day. The Orchestra rehearsed in Big School in the morning with CSL conducting in a blue shirt and red braces. (If the red braces were

standard attire for CSL could they have been the origin for his 'Robin' appellation?) In the lunch-break an asphalt cricket match was played against members of the orchestra using a tennis ball and a shortened bat.

The account of the concert in *The Blue* is somewhat limited in scope and length, but that is certainly not the case with an extended account in the *West Sussex County Times* which is reproduced below.

"A visit of the London Symphony Orchestra to Christ's Hospital constitutes a musical event of the most significant importance in West Sussex, and a large audience, both of Christ's Hospital boys and the general public, gathered to hear their concert in the Big School on Friday afternoon.

Dr. Lang, who conducted, began the afternoon by introducing to his listeners some of the woodwind and brass instruments used in a modern full orchestra, calling upon various of the performers to play some short phrase to demonstrate the tonal qualities of each instrument; a happy idea which for many, added enormously to the interests of the concert.

Of the programme that followed it is difficult to speak in terms of moderation when we realise that the conductor and the orchestra met for the first time in the morning for a brief rehearsal, that none of the works performed was of the type that "play itself" and that in spite of this at no time did the playing fall below a very high standard indeed. We are moved to considerable admiration, both of the London Symphony Orchestra for its ready adaptability to the circumstances and of Dr. Lang for his able, clear and restrained handling of his forces.

Wagner's overture "Die Meistersinger", masterly in its orchestration and its superb counterpoint, made an impressive and sonorous opening to the concert. In direct contrast were the three short pieces that followed: the delightful Praeludium in F of Jarnefelt, with its captivating little tune appearing and disappearing in odd and unexpected places in the orchestra; the "Danse Macabre" of Saint-Saëns, vividly depicting Death, in the form of a skeleton, clattering about a churchyard at midnight, playing a most melancholy tune on his violin until dawn, and a cock-crow puts an end to his nocturnal activities; and Rimsky-Korsakoff's "Flight of the Bumble Bee", a piece of orchestral virtuosity, which comes and goes so quickly as to leave only a great desire to hear it again. An admirable performance of the third movement of Tchaikovsky's B minor symphony completed the first half of the programme, and there must have been few who were not completely carried away by the exhilaration of the march turn which is the basis of this movement.

After a short interval came the big work of the afternoon, Beethoven's 7th Symphony in A, to many, perhaps, the greatest of the "immortal nine". This was given complete in its four movements and although it lasts over 40 minutes, its grip on the audience never failed. When we consider that Beethoven is not every man's composer, not a symphony every man's music, this fact is remarkable. When we add to this fact that the audience consisted mainly of boys and girls it becomes more so.

Several movements in this this memorable afternoon remain with us still – the quality of the brass playing in the Wagner overture – the truly terrific climaxes in the Tschaikowsky symphony – and a sudden electrifying pianissimo in the slow movement of the Beethoven Symphony. Above all, the precision, attack and verve of the orchestra in everything it played. If we can offer one criticism, it is

that we could have wished for a greater body of strings in certain places but this is an economic consideration rather than a criticism.

It is hoped to make this concert an annual affair. The cost of engaging an orchestra of this calibre and transporting it to Christ's Hospital is considerable. It is hoped, therefore, that if the London Symphony Orchestra do pay another visit to Christ's Hospital next year, support will be forthcoming from the schools in the neighbourhood (as it was this year) and from all those music-lovers who wish to hear the great works of the orchestral repertoire played by a truly great orchestra."

The report in The Blue concludes

"Thanks to the enterprise of the Head Master and Dr. Lang the experiment was made possible. Thanks to the generous support given by masters, other schools, and by the general public, it has been successful enough financially to make a similar venture another year a probability, if not a certainty."

As the School departed for the summer vacation there must have been high expectations of what CSL was going to bring to the School in the years ahead.

There is an important quote in one of few autobiographical accounts of life at the School

"This was musical indoctrination at its liveliest and best, and for many the potency has lasted a life-time"

31. London Symphony Orchestra Concert 7 July 1931

For this concert the LSO arrived with more strings than in 1930. The fact that the orchestra returned is in itself worthy of note. The orchestra must have felt confident in the abilities of CSL to conduct it, and the School had found the funds to finance it. The orchestra also coped with having a rehearsal in the late morning ahead of the concert in the afternoon. The rehearsal was open to pupils with a commitment to music, giving them an invaluable inside view of what it takes to make music at the highest level.

The programme was challenging from an orchestral performance perspective. It started with the Overture to the Marriage of Figaro, then the Overture Leonore No.3 by Beethoven and the Overture to Hansel and Gretel by Humperdinck. These were followed by the Overture Cockaigne by Edward Elgar, which is very challenging for both the conductor and the members of the orchestra. The concert concluded with Dvorak's Ninth Symphony.

The mood was somewhat darkened by CSL commenting aloud to the audience that the support from the outside had not been as great as in 1930 and continuance might not be possible.

32. London Symphony Orchestra concert 29 June 1933

CSL's concern about the financial implications was timely as there was no LSO concert in 1932, possibly a direct result of the 1929 Wall Street Crash on the financial resources of Christ's Hospital. The 1933 concert took place on Thursday 29 June. Before the music began CSL again gave an introduction to the music. In this way he turned it into an educational event and avoided the Entertainment Tax introduced in 1916 that would otherwise be levied on the price of admission to the concert.

It began with the Overture to Tannhäuser by Wagner, which was followed by Mendelssohn's Scherzo in G Minor Opus 61 and then The Ride of the Valkyries, for which a virtuoso conductor is essential. This concert was noteworthy for the performance by Ivor Keys of Grieg's Piano Concerto. Remarkably Keys only had short rehearsal with the orchestra in the morning, which says a great deal about the skill of the pianist and of the preparation by CSL using his two pianos. The concert concluded with Beethoven's Fifth Symphony.

33. London Symphony Orchestra concert 5 July 1934

The 1934 concert had an almost all-Russian programme. It opened with the Overture to Prince Igor by Borodin, and this was followed by The Flight of the Bumble-Bee by Rimsky-Korsakoff. Ivor Keys was then the soloist in the Scherzo from Litolff's Concerto No. 4 in D minor. The reviewer in The Blue was impressed with Key's command of the piano but felt that he rushed the piece and in playing all the repeats extended the piece beyond its value.

The March and the Dance of the Flutes from Tchaikovsky's Nutcracker Suite were next on the programme, to be followed by the March from Rimsky-Korsakoff's Symphony No. 2 in F sharp minor. That was probably a novel experience for the orchestra, the conductor and the audience.

The first half of the concert concluded with Mussorgsky's Gopak. The second half was a performance of Tchaikovsky's Fifth Symphony.

34. London Symphony Orchestra concert 4 July 1935

This concert was notable for being the last at which Ivor Keys was the soloist, playing the daunting Piano Concerto No.2 by Rachmaninov. There are of course huge challenges for the pianist in terms of keyboard dexterity and memory, but also for the conductor and the orchestra in a score where there is a constant dialogue with the soloist.

To quote from the review in the 12 July edition of the West Sussex County Times

"The sounds of the applause which greeted his efforts were loud and prolonged, the orchestra joining in the tributes, but when they subsided Dr. Lang said 'If you were in the Queen's Hall you would get up and roar at that. It was simply superb.'"

The concert opened with the Overture to 'The Flying Dutchman' by Wagner. As a sorbet after the Rachmaninov the orchestra played a Minuet by Boccherini, followed by the Polka and Fugue from Schwanda by Weinberger. The concert closed with a performance of Schubert's Seventh Symphony in C major.

35. London Symphony Orchestra concert 9 July 1936

The 1936 concert not only had no concerto but started with the Eroica Symphony. In his introduction CSL explained that this was a work that was best played when the orchestra was fresh and in addition it required the maximum degree of concentration on the part of the audience. The concert continued with the Overture to Die Meistersinger by Wagner, and then Grieg's Peer Gynt Suite. This was followed by the Overture 'The Hebrides' by Mendelssohn and Jarnfelt's Praeludium in F, which was probably as new to the orchestra as it was to the audience. The concert concluded with the Third Movement of Tchaikovsky's Pathétique Symphony.

The introduction to the review of the concert in the West Sussex County Times made some important observations.

“The visit of the London Symphony Orchestra to Christ’s Hospital now constitutes an annual musical event of importance not only in Horsham and the district but throughout West Sussex, for it provides all those music lovers in this part of the country with an opportunity of hearing the great works of the orchestral repertoire played by a truly great combination of instrumentalists. The educational value of the The Bluecoat boys hearing an orchestra of this calibre cannot be over-estimated, and the chance afforded the public of attending such a concert in their own area is one not to be missed.”

36. London Symphony Orchestra concert 9 July 1937

Surprisingly there seems to be no record of this concert in The Blue. The account that follows was published in the West Sussex County Times.

“The concert opened with the Overture to “Oberon,” by Weber, and this was followed by Mozart's symphony No. 40 in G Minor. Mozart's piano Concerto in A Minor was the first piece on the second half of the programme, the piano being played by I. C. B. Keys. The most popular item was Tchaikovsky's “Nutcracker” suite. The second dance of the suite is the “Dance of the Sugar Plum Fairy,” and the celeste was played by Keys.”

37. London Symphony Orchestra concert 7 July 1938

The concert opened with Cesar Franck's Symphony in D minor, and this was followed by CSL's own Introduction and Rondo for Piano and Orchestra with Ivor Keys as the soloist. This piece was clearly written as a showpiece for Key's before he left the School at the end of the Summer term. The score shows that CSL composed this piece in the Easter vacation at his cottage in Cornwall. His departure was also marked by a performance of Three Greek Pictures for Orchestra composed and conducted by Keys. D.K. Womersley, also a CH pupil, was the soloist in Mozart's Concerto No. 4 for Violin and Orchestra. Also on the programme was Mendelssohn's Scherzo in G (the only piece to be repeated in the cycle of LSO concerts), ‘Jupiter’ from The Planets by Holst and as a finale Elgar's Pomp and Circumstance No. 1.

From the 8 July issue of the West Sussex County Times

“About 550 people listened to the London Symphony Orchestra at Christ’s Hospital yesterday. As well as a large number from Horsham, many came from farther afield, including several schools whose Principals took the opportunity of letting their pupils hear the famous orchestra. Among the schools were Roedean, Hayes Court, St. Catherine’s Bramley, Cranleigh Girl’s School and Fallington House, Worthing.”

38. London Symphony Orchestra concert 17 July 1939

This would turn out to be the final LSO concert at CH. Only the strings and woodwind section of the orchestra took part in a concert which was mainly of music by Bach. The concert opened with the Orchestral Suite No.3 in D, which was followed by Mozart's Serenade in G. The Domine Deus from the B Minor Mass was sung by Margaret Taylor, a student at the Royal College of Music, and Wilfred Brown, a pupil at CH who would go on to build a career as a tenor after the war. In the

Fourth Brandenburg Concerto the violin soloist was William Reed, the leader of the LSO at the time.

This was followed by the aria 'Et in Spiritum Sanctum' from the B Minor Mass, with Cecil Cochrane as the bass soloist. The concert came to a close with the Suite No.2 in B minor for flute and strings by Bach, and then William Reed conducted Elgar's Introduction and Allegro for Strings. The flautist throughout was Gordon Walker, the Principal Flute of the LSO from 1926-1946

39. Horsham Employment Fund Concert, 22 November 1931

One of the outcomes of the 1929 Wall Street Crash was that from 1931 unemployment benefit paid to those without work in 1928-30 was reduced in 1931 because the Government felt that it was an excessive cost for the national economy at a time when the economy was very weak. Local communities across the UK set up local funds to support local residents. On 24 November a small group of CH musicians gave a concert in a packed Drill Hall in Denne Road. The event is notable mainly because it is the first record in The Blue of Ivor Keys taking part in a recital. He played the E flat prelude from Chopin's Opus 28 set, which is very challenging even for professional recitalists. He also accompanied several of the duo pieces.

40. Christ's Hospital Psalter 1931

At some point early in the year a new Psalter was brought into use in the Chapel. This was a joint effort by the Head Master, CSL and the Chaplain. The unique feature of this Psalter was that it contained only a selection of psalms. Seventy-three were reproduced in full together with extracts from a further nineteen. The pointing was taken from The English Psalter published by Novello. Some of the chants were those written by the staff at Clifton College. CSL contributed six, including one in the remote key of F sharp minor. This seems to have been an important project for the Head Master, who wished to purchase 2000 copies for £800. At a meeting of the Governors on 11 February 1931 it was deemed that this was not an expense that the School should support.

CSL also prepared a document that listed out preferred chants for the morning and evening canticles, and all the morning and evening psalms,

41. Christ's Hospital Supplement to the English Hymnal 1933

The English Hymnal was first published in 1906, with Ralph Vaughan Williams as the Music Editor. A second edition was published in 1933 with around 100 new (compared to the 1906 edition) hymn tunes. In the same year this supplement was published specifically for use in Christ's Hospital.

42. Christmas Concert 1935

The major work of the concert in Big School was a performance of Stanford's setting of the ballad "The Revenge" by Alfred Lord Tennyson. This work requires a full orchestra and lasts around 30 minutes. The solo part was taken by Frank Terry.

Another item on the programme was the "Prélude Héroïque" for organ and orchestra written specifically for this concert by Ivor Keys. This was to mark the reconditioning of the Big School organ, which included the pitch being lowered and the reeds revoiced.

The final work on the programme was CSL's Chorale Variations on a Sea Shanty – 'Johnny Come Down to Hilo.'

To quote from The Blue

"This was really excellently sung by the choir and quite rightly encored. Dr. Lang modestly protested that the audience had applauded the worst music in the concert, but it was the high standard of singing as well as the music that they were encoring. It was undoubtedly the best singing in the concert. The pitch was kept; the pianissimos were flawless and therefore absolute unity of attack and phrasing. It is to be hoped that Dr. Lang will arrange many more shanties for this one is really splendidly done. It was an hour and a half's very interesting music in which soloists, choir, orchestra and organ, under the able guidance of Dr. Lang had preserved a very high standard of performance indeed.

43. Lang at the Three Choirs 1936/1937

Sir David Willcocks recounts that in both 1936 and 1937 CSL took Ivor Keys and Willcocks (who was a pupil at Clifton College under Douglas Fox) to the Three Choirs Festival. By that time Willcock's future at King's College had been agreed and Keys was to go to Christ Church, Oxford. From 1936 through 1938 Keys studied at the Royal College of Music with George Thalben-Ball. After attending the RCM, Keys went up to Christ Church, Oxford, in 1938 where he was the organ scholar and assistant organist

44. Public School Hymnbook 1937

The Public School Hymn Book was published with CSL as Music Editor, along with Douglas Fox, Percy Buck and Cecil Cochrane. It was revised again in 1949 by CSL and Cecil Cochrane. This was the de facto hymn book for the School until 1973. The Hymnbook contains seventeen hymn tunes composed by CSL as well as many descants to established tunes.

45. Orchestral Concert 13 March 1937

The main feature of this concert with the school orchestra was a performance of CSL's setting of "Let all the world in every corner sing" for tenor solo, bass solos, strings bass, drums and organ.

To quote from The Blue

"It is a delightful work – the melody is distinguished, and the movement of the voice parts admirably maintains; the orchestral accompaniment is big without dominating the voices, and the change in character in "but above all the heart" is tantalizing in its brief loveliness. It was beautifully sung; the voices matched each other perfectly in both tone and feeling and it was admirably accompanied by the orchestra."

Also on the programme was "Gather ye Rosebuds", a setting by Ivor Keys which used a whole tone scale.

46. Westminster Abbey choristers evacuation 1939-1940

The possible threat of a war with Germany had caused the Westminster Abbey School to begin to make plans for an evacuation. The Munich agreement was at first reassuring and on 2 October 1938

Sir Ernest Bullock, the Organist at the Abbey wrote to parents indicating that there would be no immediate evacuation.

However, events moved on and on 5 April 1939 the Headmaster of the Abbey School wrote to parents to say that it had been agreed that the boys would be evacuated to Christ's Hospital should war be declared. On 22 August parents received a letter saying that evacuation would go ahead after the summer vacation and that they should make preparations for sending their son(s) direct to Horsham.

The boys found it difficult to cope with the move from a small community in both numbers and space to being in a very large school with around 1000 other boys. Moreover, the Abbey boys were spread out around the school and so only met for meals and music lessons. They did not adopt the traditional dress of the school, but did adopt the practice of marching in to the Dining Hall. The boys were of course able to make a significant contribution to Chapel worship

They found that the sleeping conditions (wooden boards under the mattresses) were challenging but otherwise it seems that they were as happy as they could be under the circumstances. This period was not easy for Christ's Hospital as a number of the staff were called up for military service.

The only return to the Abbey was for a Carol Service on St. Stephen's Day., though of course the boys were at home with their families. Getting a train into London for the service was not easy!

A feature of the School Concert in December 1939 was the presence of Dr. George Dyson in his role as Director of the Royal College of Music. The programme included his Benedicite from "Nebuchadnezzar", a part song entitled "I loved a lass" and "Boot, saddle, to horse, and away" for School, Choir and Orchestra. There were also performances of CSL's carol "The time draws near the Birth of Christ" and "de battle of Jerico", a Spiritual. The Westminster Abbey choristers sang "Who is Sylvia" by Schubert and "It was a lover and his lass" by Thomas Morely, under the direction of Dr. Ernest Bullock.

By the end of the Summer Term in 1940 it was decided to close down the Abbey school and a letter formally ending centuries of the existence of the school was sent out on 22 October. A mass audition took place in the Autumn and groups of boys ended up at Canterbury Cathedral, New College Oxford, Magdalen College Oxford and King's College Cambridge. There was a substantial amount of opposition to this closure, notably from Sir Sydney Nicholson, a former Abbey Organist but the financial situation and the uncertainty about the outcome of the conflict left the Abbey with no viable option.

47. Gramophone Concerts 1940 – 1945

In an account in The Blue of music in the Christmas Term there is a reference to CSL introducing gramophone concerts in Big School.

"Even before that first recital to be held during an air raid – a great victory which proved that such chances of hearing would be regular. We could have no L.S.O. to play for us but we could have nearly anything else we wanted from Bach to Cesar Franck to Gershwin, and not merely in Big School but wherever a gramophone could be found and records produced.It is doubtful whether any other school offers its boys such opportunities for listening to music as Christ's Hospital. "

48. Concerts in 1940

The Blue reported overall on music events in 1940, including a School Concert and two recitals in the Prep. Hall.

"The main item in the School Concert was a performance of Hiawatha's Wedding Feast by Samuel Coleridge-Taylor. This was practically unrehearsed and as Dr. Lang had promised one of the most exciting performances to ever known in Big School"

The final afternoon of term was a concert given by the Abbey Choristers before they disbanded. It seems that they had given regular 'solo' concerts during their time at CH.

49. "Messiah" 30 March 1941

The choruses were arranged by CSL so that the entire audience could take part in the performance, and the report in The Blue reported that they were absolutely thrilling. The account in The Blue was written by Nicholas Choveaux, the Master of the Music at the Priory Church of St. Bartholomew the Great in Smithfield. He commented that

"Dr Lang is to be congratulated for both the thorough training of all concerned and for controlling so ably a vast number of singers situated both "fore and aft" – no mean achievement for one pair of eyes."

50. School Concert 28 November 1942

It is clear from the report in The Blue that wartime restrictions were making it very difficult to put on a well-rehearsed concert. Nevertheless Dr. R. T. Johnson played the 1st Movement of the Second Piano Concerto of Rachmaninoff and there was a performance of a Fanfare for Four Trumpets by CSL. The concert was also performed on a fine Saturday afternoon, which meant that the audience was primarily of boys with no external visitors in the audience.

51. Speech Day 1943

Clearly considerable effort had gone into a concert in Big School with the Lord Mayor of the City of London present for Speech Day. There were performances of the first movements of both the Piano Concerto in A minor by Schumann (with its rather challenging cadenza) and the Third Piano Concerto of Beethoven. The report in The Blue commented that the Rev. W. C. M. Cochrane, Dr. Johnson (who had conducted the Beethoven concerto) and Dr. Lang were to be congratulated on their several achievements with choir and orchestra. Like the three virtues, Faith, Hope and Charity, they formed a musical trinity, each with a different gift to offer.

52. 1943-1945 – reminiscences by Margaret Street

Margaret Street was a teacher at Christ's Hospital from 1943-1945.

"Music as an academic subject was not held in high regard. But thanks to music masters, Robin Lang, Reginald Johnson, Philip Dore and Cecil Cochrane major works such as Bach's B minor Mass, and the Brahms Requiem were performed in the Chapel. There was a school orchestra conducted by Reginald Johnson who performed a Beethoven Piano Concerto with A. G. May (I think) as a soloist and I remember Colin Davis performing the Mozart Clarinet Quintet and Reginald Johnson playing

the piano. Donald Towner (art master) on the flute and songs sung by me, mainly of English composers such as Warlock, Vaughan Williams and E. J. Moeran. The School band was superb and through it many boys were introduced to musical instruments"

53. School Concert 25 November 1945

This was the first major musical event since the cessation of WW2. CSL had written his 'Cradle Hymn' in 1943 as Opus 43 and this concert marked its first performance. At the concert the Head Master reminded the audience that although the time for Dr. Lang's departure was still a good way ahead, this was probably the last Big School concert that would be given during his regime. According to the report in The Blue

"Dr. Lang replied briefly and feelingly. The concert ended with the singing of the School Song. Dr. Lang conducted throughout and everywhere his polished craftsmanship was apparent."

54. Retirement in 1945

When CSL retired early in 1945 Cecil Cochrane (1914-1979) took the role of Director of Music. Cochrane had been a Choral Scholar at Kings College, Cambridge under Boris Ord. He had a fine voice and very good organ technique. He had joined CH in 1937 as Assistant to CSL.

CSL was 55 at the time of his retirement, having spent sixteen years at CH, six of which were under the conditions of war-time Britain.

Cochrane (known to pupils as Corks) wrote an appreciation of CSL in The Blue. 'Housey' is the internal shorthand for the School.

"It is not possible in a limited space to give an adequate estimate of the tremendous work he has done for Housey. The fruits of his labours show this to a far greater advantage."

He is one of those marvellous people who has the rare gift of compelling others to capture his enthusiasm for music. Nobody ever looked bored or unhappy at a rehearsal and if a cloud of wrath cast its shadow on the inattentive treble or the more blatant type of tenor, it was but an April cloud followed by brilliant sunshine.

The number of Old Blues who owe their appreciation of music to his skillful and enthusiastic propaganda must be legion. To him, music seems essentially vital and this vitality was presented in a manner which few have the ability to convey.

As one who was privileged to be his assistant for seven years and upon whom his mantle has now fallen, I feel sure that the Staff and The Blues past and present will share with me the sense that not only has a unique music personality left us but that we miss a very kindly friend.

Big School Choir and the Orchestra gave him a good send-off with the Farewell Concert. The keenness which accompanied the rehearsals for this was a far finer testament to the respect and attention with which he was held than any written appreciation could convey.

His many friends, young and old, will wish him every happiness in his examining work and eventual retirement."

At the Farewell Concert referred to above the pieces by CSL were

Sonata in D minor for Organ (Introduction and Allegro)

Fugue for Two Pianos on “Katy”

Sonata for Violin and Pianoforte (Slow movement and Final)

Part Songs “Jericho” and “Old Noah”

The soloist in the organ Sonata was Philip Dore (1903-1974) who was Organist at Christ's Hospital (1948-53).

55. Examiner for the Associated Boards of the Royal Colleges of Music 1945 onwards

In 1889 Sir Alexander MacKenzie, principal of the Royal Academy of Music, joined together with Sir George Grove, director of the Royal College of Music, to create a new examining body: an impartial and expert organisation to promote high standards of musical education and assessment. ABRSM's first Board included musical luminaries Sir Arthur Sullivan, Sir John Stainer, Sir Walter Parratt, Sir Charles Stanford and Sir Hubert Parry alongside MacKenzie and Grove. His Royal Highness the Prince of Wales (the future King Edward VII) was actively involved as President and hosted annual meetings at his home, Marlborough House.

ABRSM had a duty imposed by the Charter of the Royal College to promote 'the cultivation and dissemination of the art of Music in the United Kingdom and throughout the Dominions'. In 1892 the University of the Cape of Good Hope had invited ABRSM to conduct exams in the Cape Colony. And by 1895, Australia, New Zealand and Canada were all receiving visits from ABRSM's examiners. Exams were introduced to Malta in 1903 and the West Indies in 1907. By 1948, ABRSM had representatives in South Africa, India, Pakistan, Ceylon (now Sri Lanka), Malta, Rhodesia (now Zimbabwe), Cyprus, Singapore and Kenya.

CSL's broad experience with pupils playing a wide range of instruments and also singing would have made him a very valuable member of the examination team outside of the UK. He had no family ties that would have restricted his availability to travel.

From letters back to CH in 1947 it is clear that he had already visited Canada and India. The extent of his work as an examiner is not documented by the ABRSM as CSL worked as a free-lance examiner, not as a member of staff.

CSL's letter from India indicates that he had left the UK in September 1947 and would not return until November. For someone who had spent all his career working in schools the opportunity of seeing the world with someone else paying all the travel costs and with fees in addition must have been a very desirable conclusion to his working life.

His work as an examiner enabled him to resume his interests in composition, and his output started at Opus 46 in 1947 and ended at Opus 91 in 1966. In addition there were many compositions without an Opus number.

56. Residency in London and Cornwall

CSL bought Ivy Cottage, a sizeable stone cottage overlooking the beach at Polzeath, close to Wadebridge in Cornwall. It has not been possible to determine when CSL bought the cottage. The score of the Introduction and Rondo for Piano and Orchestra (for Ivor Keys) notes that it was written in Polzeath in April 1938. At that time, and until 1964, it was possible to catch a train to London from Wadebridge Station. From his will it seems that it was at this cottage that CSL kept his books, scores, furniture and car.



Ivy Cottage 2023 © Latitude50.co.uk

It is of note that with one exception CSL's hymn tunes are all named after locations in Cornwall.

When in London he made use of serviced apartments in the Victoria Street area, either in St. Ermin Street or Artillery Mansions. Both were close to Westminster Cathedral and Westminster Abbey. A close friend was Sir John Dykes Bower who was the organist and choirmaster at St Paul's Cathedral for more than 30 years, from 1936 to his retirement in 1968 and over the same period Professor of Organ at the Royal College of Music. Wilfred Dykes Bower, the youngest brother of Sr. John was CSL's doctor.

It would seem that CSL did not keep in contact with CH after his retirement. There is a note in The Blue about letters being returned from a St. Ermin Street address, which could either because CSL was travelling at the time or because his primary accommodation was his cottage in Cornwall.

57. Finale

In 1965 CH released a record entitled "Music at Christ's Hospital" One of the items was CSL's Tuba Tune in an arrangement for Trumpet and Organ and played by David Mason and Malcolm McKelvey.

CSL died on 21 November 1971 at his address in St. Ermin Street. According to the obituary by Douglas Fox for the RCM Magazine in the period up to his death CSL had suffered a severe shock from a fire alarm, and then a bad fall.

The death certificate was signed by Wilfred Dykes Bower (the brother of Sir John Dykes Bower) and gave the causes of death as a combination of Bronchial Congestion and Emphysema. Both would have been long-term illnesses, and it would seem probable that at this time CSL lived in St. Ermin Street so that Wilfred could have kept him under close attention. He was cremated three days later.

In his will dated October 1968 he left all his music books and scores to Sir John Dykes Bower, who in time donated them to the Royal College of Music. He left his cottage, furnishing and car to Sybil Barlow and Cicely Jarvis, though a codicil to the will later in November 1969 Cicely Jarvis was removed.

His gold watch and gold cufflinks given to him by Stanford were bequeathed to Sir John along with some small gifts of cash to Sir John and Wilfred. All the royalties from his published compositions, as well as the balance of his estate, were gifted to Winifrid Mary Fox, the sister of Douglas Fox, who died in 1983.

The obituary in The Blue was written by Cecil Cochrane. Oddly it is headed Craigh Sellar Lang.

“Robin” to most of his friends and former pupils at House, was Organist and Director of Music from 1929-1945.

To me, straight down from Kings College Cambridge to become his assistant in 1937 it meant a new look at musical activities. To come from a superb but somewhat rarefied musical environment I was now to learn how immense enthusiasm could be induced into a vast number of keen youngsters.

The possessor of a self-admitted and very apparently ghastly voice, his rehearsals, especially with the whole school in Chapel on Saturday mornings caused healthy uproarious laughter, some raising of eyebrows from the Headmaster in the distant horse box but withal that unique sound, only to be produced by hearty, undeveloped, voices. This was one of his real contributions to a great tradition of Housey music.

Unlike the writer, and so many musicians and artists, he was a brilliant organizer of complicated music lesson timetables, working in a rotation that Bill Kirby could hardly fault.

Robin’s compositions were seldom designed for Cathedrals but rather for competent Public School Choirs and the remainder of the School, provided with a unison part. Here was real genius.

Having been one of Sir Charles Villiers Stanford’s favourite pupils at the RCM, he wore with understandable pride the great man’s gold watch. Robin used to tell a story against himself. He had written a lengthy composition in his immaculate notations and submitted it to Sir Charles. Weeks passed with no comment. The day came when they were both passing a funeral parlour in Kensington. Sir Charles gave him a push. “Take it in there my lad”, Undaunted many more compositions emerged.

The new Public School Hymn Book was largely his child. It is admirably arranged for the vocal ranges of your people, although some averred that there were more tunes and decants of how own composition than those of Bach. I may be wrong, but I have heard of no appreciation being expressed in the national press. Very remiss.

I hope this inadequate effort for The Blue will serve to remind so many who owe their appreciation of music to Robin as surely as the writing of this has recalled to my mind my great indebtedness to him."

58. Obituary by Douglas Fox for the RCM Magazine

Much of the obituary reflects CSL's career. However, Fox comments on CSL as a composer.

"As a composer he was conservative. His music, however, was always well-wrought and effectively planned, but occasionally verging on the superficial. Some things are memorable – the carol "eastern Monarchs", some notable organ and church music, and admirable 'Miniature 48' (piano), all within a narrow field, but well worthy of survival. His large output of church music includes some fine anthems and services for men's voices (notably 'Lang in C-sharp minor' composed in 1939) when many Cathedral choir schools were being moved to places of comparative safety. "

Fox also comments

"In 1929 he moved to Christ's Hospital where he achieved many successes but encountered opposition by attempting radical reforms too hastily"

What is of note about this obituary is a lack of any reference to the LSO concerts and the way in which CSL supported many future distinguished musicians in their careers. Fox does mention that Vaughan Williams visited CH and as a result wrote Morning, Evening and Communion setting for CH.

59. The Memorial Service 13 February 1972

The report on the service in The Blue is anonymous. The text is reproduced below but is edited to remove a summary of the address given by the Second Master, Arthur Riding. The full address can be read in Section 60.

"CH does many events memorably, but is there any other school in the country – dare one say the world? – that can boast of a mood remotely comparable in its beauty to the one crystallised in our Leaving Service? The School is a master of the farewell. The Memorial Service is becoming as equally a part of our culture and our heritage as the Leaving Service: the one, indeed, is the naturally long-appointed companion to the other. On Sunday February 13th, after three hours of darkness, the Junior boys, with some musical Seniors, the Choir, and Masters, joined Dr. Lang's former colleagues and friends in Chapel, as a gentle picture of death was evoked by the playing on the organ of the Prelude to "Gerontius" by his old friend, the Reverend W. C. M. Cochrane.

After the Bidding the Choir sang the hymn "My spirit longs for thee" to Dr. Lang's tune "Penryn" and the congregation then joined the choir for a rendering of Psalm 48. "Christ is the King" followed and the Second Master then delivered, with tranquil dignity, the Address.

Before the singing of Lang's setting of "Hail, Gladdening Light" there came possibly the most moving moment of all. Mr. David Mason, now Professor of Trumpet at the Royal College of Music and Principal Trumpeter in the New Philharmonia came forward to play the arrangement for Solo Trumpet of Dr. Lang's Tuba Tune, on the very trumpet that had been presented to him by Dr. Lang on

gaining an Open Scholarship at the Royal College of Music. Could any artist-teacher dream of being remembered in a more fitting way than this?

The service closed with the Commendation and the Nunc Dimittis and as the Congregation left the Chapel, silence. No voluntary, no organ postlude. Perfect. “

The service order starts with The Bidding

“We are met together today to remember, before God Craig Sellar Lang, departed this life in the fulness of his days.

An influential composer of this century, he particularly devoted his attention to music for church worship and this Religious, Royal and Ancient Foundation was for him a source of especial inspiration. He wrote many compositions – anthems, settings and hymn tunes for use in this Chapel which have since found a permanent place in Anglican church music throughout the world.

We remember his work here, his devotion to this place, his kindly understanding, his concern for high standards, and especially his constant efforts in involving the whole community in the musical offering of worship at Christ’s Hospital. We commend him into the hands of a Faithful Creator and most merciful Redeemer and we thank God for our remembrance of him”

Psalm 48 was sung to a chant in B flat major by C. S. Lang which is not in the Christ’s Hospital Psalter and so must have been written more recently. The Nunc Dimittis was sung to the setting in G major, composed by Stanford and widely regarded as one of his finest choral works.

60. Address given by Second Master Arthur Rider at the Memorial Service for Dr Lang in February 1972. (Transcription by Martin White of an audio recording from the Archives of Christ’s Hospital)

“Craig Sellar Lang died towards the end of last Christmas Term at the age of eighty. He was the last of a band of great schoolmasters who retired after the end of the War. He was Director of Music here from 1929 until his retirement in 1945.

The directorship of music is an ancient office, for among the first appointments made to the staff in 1552 was ‘a School-maister for Musick and the teaching of pricksong’. The intention of our founding benefactors was always that the boys learn to play instruments and to sing.

Such men as Ravenscroft (whose psalter of 1621 was a musical landmark), Brewer, John Barrett (who wrote many of the Christ’s Hospital Easter anthems), Hudson (who taught Coleridge and Leigh Hunt) and others who made their mark in the world of music were all in their time Masters in the London School.

Charles Lamb, in later life, recollected as he says the hymns and anthems chanted in the solemn cloisters and a carol which, as a boy, I would often lay awake and listen to till I have been transported in fancy to the fields of Bethlehem and the song which was sung at that season by angel voices to the shepherds.

We have a long musical tradition and, as we return term by term, we become increasingly aware of the debt we owe to those who have helped to build and to foster it, both in time long gone by and in the present age.

Among those of our own day Dr. Lang holds an honoured place.

There must be few whose hearts are not kindled at the singing of young people for there are occasions in the life of a community such as ours that are infinitely moving, when the whole school sings with one voice its thanksgiving, its magnificat, in the last Evensong of a Summer Term, when change, excitement and perhaps sadness are woven together in an atmosphere of gratitude and praise.

Such occasions, as when a hymn or setting or carol suddenly catches fire as it sometimes does for the wind of the spirit bloweth where it listeth and man cannot tell whence it cometh or whither it goeth but come it does and the experience will never be forgotten in after years by those privileged to have been there.

The choir, always indeed a privileged group, the school led by the organist, all play their part but the whole is greater than any individual.

Si monumentum requiris

Not only is Dr. Lang's memorial to be found in the number of eminent musicians who were his pupils here but equally in the hearts and minds of hundreds of those just ordinary boys, for in a real sense all boys were his pupils.

He had the rare gift of being able to teach a whole congregation of willing, or less willing, boys and the result was remarkable both in volume and competence.

For him the natural thing for boys in Chapel was that they should learn to praise God with a voice of song.

But what were they to sing?

Dr. Lang provided an answer and indeed a splendid answer.

- First a school psalter in collaboration with the headmaster and the chaplain of the day which we still use, and a succession of settings for the canticles for unison voices, full choir and organ. Some were his own compositions, others adapted with the composer's permission, from existing publications.
- And a complete setting of the Eucharist, again for unison voices, for choir and for organ.
- The edition you have in front of you of the Public School Hymnbook,
- Settings for hymns like Hail Gladdening Light,
- Psalms and carols,

Some of which are now part of a choir music library throughout the world.

Truly a fine collection of works, worthy of the man himself and the inspiration which brought them into being.

Many well-known musicians, at home and from abroad, came here to see and to listen. Among them was Vaughan Williams, who was so moved that he subsequently wrote a Morning and Evening Service which he dedicated to Dr. Lang and his singers at Christ's Hospital.

Directors of Music have to be men of wide experience and competence, conductors and organists as well as choir masters,

Dr. Lang was all these.

Few will forget the annual visits in the Summer Term of the entire London Symphony Orchestra and the concerts they gave in Big School under his direction. So popular were they, and so full of excitement, that the preliminary rehearsals were swept open to all and we were privileged to witness the incredible care with which a great orchestra prepares for a public performance due to take place the same afternoon.

An important part of a Director of Music's duty is of course as organist.

The original organ installed in this Chapel in 1902 was not entirely adequate for its needs. And so Council decided that another should be provided to be in keeping with the dignity and scope of the services.

Dr. Lang had clearly in his mind what was needed and it was his concept that there should be one section in the gallery at the West end to accompany singers.

The organ as you see and hear it today was built mainly to his design. It was opened by Sir Stanley Marchant, who was then organist at St. Paul's Cathedral, in the Christmas Term of 1931.

Professor Ivor Keys, a former pupil, writes

"I recently heard Borodin's Prince Igor Overture. With a poignant shock, but with gratitude, I realized that I first learned this work, together with many other symphonic movements, by playing as a duet with Dr. Lang, in his own meticulous arrangements on the five manual organ in the Chapel after Sunday Evensong. Many will recall works played in this way as organ voluntaries; the New World Symphony, Beethoven's Fifth, the Choral Symphony, Finlandia, to name some, and many of the congregation would stay to listen"

Whenever Old Blues meet and talk turns to school days, among the happy memories of many would be the music they came to love, either in Big School or through participating in the great congregational singing here in Chapel.

Part of his immortality is surely that echoes that still ring in the hearts and minds of those who have been helped and inspired over the years by his solemn service of music.

In so many ways, and music is assuredly one, there has been committed to us the rich heritage of our school and we pray that in our turn we may be granted such measure of grace and wisdom that we may be left no portion of our inheritance but use it in the glory of God, in time to come to pass it on to those who come after us.

The well-known prayer of this house bids us 'Thank God for the grace and virtue declared in all those who have faithfully served this Foundation'.

And so in duty, gratitude and affection bound we offer our thanks for the life and service of Craig Sellar Lang

61. The plaque in Chapel

Dr. Percy Young subsequently wrote a letter for publication in The Blue

"I hope that it may be possible to commemorate the distinguished contribution made to the musical life at CH, and to a wider community, by Dr. C.S.Lang. I write as Robert Wilkinson's last musical Grecian and "Robin" Lang's first. The year I spent under his inspiring direction led to a treasured life-long friendship. As well as those whose professional achievements reflect his musicianship, there is a large company of Old Blues whose musical interests stem from his enthusiasm and inspiration.

I hope that it may be possible to place an inscribed panel in the Chapel alongside those remembering Robert Wilkinson and Cecil Cochrane. I understand that the cost of such a panel to be c. £200. I would ask that contributions should be sent to me, on the understanding that any surplus would be devoted to the library of the Music School"



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62. The legacy

At some point during his time as a pupil at Clifton College CSL must have had an inspirational moment, probably at one of the orchestra concerts arranged by Arthur Peppin, when he began to appreciate the importance of music in education and life itself. It led him to become a student at the Royal College of Music, when that moment of inspiration was encouraged and focused by Sir Charles Villers Stanford and Sir Walter Parratt.

By the time he graduated the family bequests would have enabled him to earn enough to become a composer. CSL wanted to go in a different direction, starting out with his commitment to gain a BMus (and subsequently a DMus) from the University of Durham whilst still serving as an officer in the Royal Air Force. CSL could easily have gained an FRCO and developed his career as a cathedral organist but instead returned to Clifton and gained valuable experience as a music teacher.

Everything came together at Christ's Hospital. It is important to appreciate that CSL was a composer first and then also an accomplished organist and pianist. What he gained at Christ's

Hospital was his skills as a conductor through the annual concerts with the London Symphony Orchestra and with ensembles of all sizes and capabilities within the school itself.

As a composer he was remarkable in his ability to write music for performers at all levels of proficiency. Over the years many pupils will have had the pleasure of giving the first performances of music written specifically to demonstrate and extend their vocal and instrumental skills.

Probably thousands of pupils at Christ's Hospital over the period of CSL's direction will have experienced the thrill of singing as a massed choir in Chapel most days of the week, and become aware of the power of music to inspire through the LSO concerts, the organ arrangements of symphonic works after Sunday Evensong and the gramophone recitals which were a regular feature of life at the school. The LSO concerts were also attended by pupils from schools around West Sussex, further inspiring young people.

CSL also encouraged a number of pupils with outstanding levels of skill and commitment become professional musicians. These included Professor Ivor Keys, Dr. Percy Young, Wilfred Brown, Sydney Carter, David Mason and Sir Colin Davis.

His name is also familiar to organists in particular through the books of exercises that he wrote on score reading, sight reading and other performance skills.

Above all else, CSL provided the basis for the development of very high standards of musical education at Christ's Hospital which continues to this day.

Appendix A CSL as a composer and arranger

“His music lives on in us” - the plaque in the Chapel at Christ’s Hospital.

a. Introduction

Few composers can have created music of such diversity in terms of purpose and performance. Over the period from 1914 to 1962 CSL wrote over 200 pieces of music, ranging from settings of children’s nursery rhymes to a symphony. Now his name is only associated with Tuba Tune for organ (published in 1929) and pedagogical collations as a resource for musicians preparing for performance diplomas. Only a small proportion of his compositions have been published, and most of these are no longer in print. Many remain as scores in the Archives of the Royal College of Music.

On his death CSL’s archive was bequeathed to Sir John Dykes Bower, a lifelong friend, who in his turn bequeathed them to the Royal College of Music. This archive contains 243 items, many of which are scores that have not been published.

In setting out an overview of his music it is important to appreciate that there are 40 compositions for which there is no date. CSL’s musical style changed relatively little during his career and so it is not possible to even guess at a date for the unpublished and undated compositions. A problem familiar to Bach scholars!

There are five core elements to CSL as a composer

- His focus on providing music that will develop the techniques of performers at all levels of accomplishment
- A commitment to music in worship for choirs and congregations, including developing a psalter, a hymnbook and hymn tunes
- An interest in telling stories through music in his cantatas and songs
- The ability to write for ensembles of instruments for which there is little, if any, music written by other composers
- A willingness to test his skills as a composer through adopting stylistic devices such as canon, fugue, passacaglia, sonata and concerto

CSL had a fascination with fugues.

Sonata for Organ, which has a fugal final movement
Ten Short Preludes and Fugues for Organ
Toccata in C minor for Organ (which includes a fugue)
Introduction and Fugue on "Redhead No.46"
Prelude and Fugue in G minor
Prelude, Pastorale and Fugue

Fugue-Trilogy on E.G.B.
Introduction and Fugue on DEGF (unpublished)

In addition there are the 48 fugues in the Miniature 48

There are 91 compositions with Opus numbers, all recorded in a ex-Army record book in handwriting, like his scores, which changed very little in the course of his life and setting a high standard of clarity to aid performers using his scores.

In this section a broad chronology of his music is set out, followed by a more detailed account of some of the many categories of compositions that show a very wide range of skills on the part of the composer and the anticipated performers.

b. A chronology 1911-1928

The earliest of CSL's compositions dates from 1911 when he was in his second year at the Royal College of Music studying composition with Stanford. This is a short Piano Study in E flat minor. In effect it is a toccata-style piece with alternating first inversion triads. It is a challenging piece to play and indicates that CSL was an excellent pianist.

Looking at his scores and publications from his studies at the RCM to his arrival at Christ's Hospital there are many works which in retrospect are representative of the scope of his subsequent compositions.

His first published work was a chorale prelude on the plainsong Come Holy Ghost, the first of many 'hymn preludes' that he would write, many in the final years of his life. It was published in 1916 by Stainer and Bell, but CSL subsequently had compositions published by Novello, A.& C.Black, Augener and the small specialist publisher Deane and Sons. As a result, he had built up a collection of highly respected music publishers in the first decade of his career, later adding Oxford University Press.

From 1914-1917 CSL was a music master at Banstead Hall School. Whilst at the school CSL wrote a school song and also composed his first settings of the evening canticles, written for unison singing. These all have piano accompaniments, and this suggests that there was no organ in the school, which was a large Victorian house. He also arranged the nursery song 'Twinkle twinkle little star' and in 1916 wrote a setting of the Te Deum, again for unison voices. The same year CSL wrote his first work for organ, which was a Fugue. Throughout his career CSL was clearly fascinated by musical styles. He wrote many fugues for a range of instruments and also many pieces that had a canonical structure. It was almost as though he wanted to challenge himself to write music to a strict music form.

In 1917 CSL had submitted a cantata to gain a BMus degree from Durham University. "The Norman Baron" was to words by Longfellow. Cantata for Two Sopranos, Alto, Tenor and Bass. Soprano Solo, Baritone Solo, Vocal Quartet and String Orchestra. At the time he was a serving officer in the Royal Air Force with the rank of Acting Captain. This was the prototype for many subsequent cantatas, showing an interest and an accomplishment in integrating music for soloists, chorus and either organ or an orchestra.

There is one composition around which there is a degree of mystery. At Clifton CSL and Douglas Fox became great friends. Immediately after leaving Clifton CSL became a student at the Royal College of Music along with Fox, his close friend. After a year at the RCM, Fox gained an organ scholarship to Keble College Oxford, so the two friends went in different directions. Fox was given a commission in the 4th Gloucestershire Regiment, quickly achieving promotion to Lieutenant. Towards the end of August whilst in service Fox was severely injured and his right arm had to be amputated just above the elbow.

When news of this reached the UK many in the music community did what they could to support Fox. As a tribute to him, his friend Hugh Allen at New College played an Evensong with only just his left hand and pedals. Frank Bridge sent him Three Improvisations for the Left Hand for him to practice.

CSL went one step further and in 1921 wrote a virtuoso Fantasia and Fugue for Left Hand dedicated to DAGF (Douglas Gerard Arthur Fox). As with Ravel's Piano Concerto for the Left Hand (written a decade later) it is clearly written by an organist/composer who absolutely understands how to write for the instrument, notably in passages where the left thumb solos out against chords played in the manual above and also with the highly complex pedal cadenzas. Very challenging but playable by an organist with the skills of Fox. In the biography of Fox written by his sister Winifred there is no mention of this composition, and the fact that the score remains in the Archive at the RCM could suggest that CSL might never have sent it to Fox.

CSL left the Royal Air Force in 1919 and joined the staff at Clifton College in 1920. That was the year of publication of his Opus 1, Six Tone Pictures for Piano, followed in 1922 by Six Short Sketches for Piano. Both were published by Stainer and Bell and were clearly aimed at students beginning to learn the piano. He was also working on his DMus submission with guidance from Dr. R.O Beachcroft, submitting "The Nativity" with words by William Dunbar set music for Soprano Solo, Baritone Solo, Eight-Part Chorus and Orchestra. The expectations of Durham were very high for the DMus degree as it was concerned that it did not become a 'back door' entry into the musical profession. CSL must therefore have submitted a composition showing his maturity as a composer.

In the course of his time at Clifton CSL wrote two sets of Canons for Violin and Piano, again as teaching pieces. These were published in 1925 and 1928, along with a Prelude on Tallis's Canon for Organ in 1926.

Also at this time CSL composed Tres Magi de Gentibus, the first anthem in which the verse was sung in unison but with a refrain that was sung in SATB, usually with a prominent organ accompaniment. It is highly likely that this anthem was an important element in his selection as the Director of Music at Christ's Hospital in 1929.

1927 was an important year for CSL. His book of 200 Tunes for Sight Singing was published and a very positive review was published in Musical Times, January 1928. This magazine was widely read by the music community in Britain and again highlighted CSL's skills in writing music of value to schools with a strong choral tradition

Two works that are worthy of mention are a Musette and Minuet in B flat from Handel's opera Alcina and a Minuet by Handel arranged for violin and piano. Both were published in 1928.

CSL clearly had a great affection and respect for Handel, preparing a collection of pieces for violin and piano.

1928	Handel Album Book I	Augener
1928	Handel Album Book II	Augener
1928	Handel Album Book III	Augener
1928	Handel Album Book IV	Augener
1928	Handel Album Book V	Augener
1928	Handel Album Book VI	Augener

c. The Tuba Tune in D major 1928/1929

The D major Tuba Tune was published by J.B Cramer in 1929 but was composed in 1928. There is certainly something of Handel and 18th century overtures to the piece. Despite its apparent simplicity it is quite difficult to play well! All too often is played at a speed which overwhelms the pulse of the piece. The Tuba Tune was dedicated to C.F.Taylor, a Classics Master at Clifton College, though the reason for this dedication is not known. It was not written to show off the Tuba on the West Gallery of the Chapel at Christ's Hospital as that was not even specified at the time that CSL wrote the Tuba Tune. Interestingly CSL notes that he is a Mus.Doc. The piece is in the slightly unusual time signature of 12/8.

Its fame has overshadowed the Tuba Tune by Norman Cocker (1889-1953). This was published in 1922 when Cocker was Assistant Organist at Manchester Cathedral. It is significantly more difficult to play. At the concert in 2023 to celebrate the renovation of the Chapel organ Adrian Bawtree (an Old Blue and both Organist and then Director of Music at Christ's Hospital) gave the first performance of a Tuba Tube written by Philip Moore. It remains unpublished. Alex Hodgkinson, (Director of Music 2017-2020) wrote a Tuba Tune (homage à C. S. Lang) for a first performance at the 2025 Organ Safari, when it was played by Danny Biddlecombe on the Chapel organ.

d. Christ's Hospital 1929-1945

In the course of his time at Christ's Hospital CSL added around forty compositions to his catalogue. Many have not been published, and as noted above there are a number of works where the score gives no indication of the date of composition.

In the period from 1929 to 1945 there are 45 compositions with a definitive date.

Probably the first piece composed after moving to Horsham was the Easter carol 'Christ the Lord has Risen', possibly for the services at Easter in 1930. It follows the pattern of 'Tres Magi Gentibus' with a unison verse and an SATB refrain supported by a prominent organ part. CSL took a similar approach with 'Hail Gladdening Light' published in 1936.

One of CSL's finest anthems is 'Everyone suddenly burst out singing'. The words are by Siegfried Sasson, published in a book of war poems in 1920. It exists in two versions, both published in 1936. One is for unaccompanied SATB and the other for TTBB. This short anthem (just over two minutes in length) has a number of harmonic twists.

Not surprisingly a number of the compositions in this period were written specifically for groups of musicians at Christ's Hospital. One of these is a Passacaglia in G minor for four violins, published in 1932. From the score this seems to have been written for a quartet with different levels of technical expertise

Of the undated compositions the following show every sign of being written for use in Christ's Hospital

Introduction and double fugue in A minor	Two violins, viola and cello
Matthew Mark and Luke and John Motet in the Phrygian mode	
Quartet for T.T.B.B.	Tenor and bass voices
Fugue	Horn, violin, viola, cello and piano
The beatitudes	Baritone solo, chorus, organ and orchestra
Impromptu in B flat	Piano
King of Glory	Two voices and organ or piano; canon at the 4th above
O salutaris	
Adagio (Dvorak) arrangement	Organ
Suite in D major in the olden style	Two pianos
Scherzo in B flat	Two pianos
Scherzo in B flat	Orchestra
Gigue in E major	Two pianos
The twelve days of Christmas	Treble voices and piano
Quintet	Two horns, violin, trombone and piano
The lay of St.Aloys (Bishop of Blois)	Chorus and orchestra
Canon 4 in 2	Four cellos
Introduction and Rondo	Piano and orchestra Written in Polzeath for Ivor Keys
Promenade from Pictures at an Exhibition	Organ
Suite in A minor	Two pianos
Earth today rejoices	Audience, choir and organ (or piano)
An endless Alleluia	Motet for two SATB choirs
Fantasia and fugue in C minor (Lizst Ad nos)	For organ and piano duet - eight hands

The Fantasia and Fugue in C minor is a transcription for eight hands on two pianos and organ of the Fantasia on Ad Nos Ad Salutare Undam by Lizst. Sadly, only the piano score is in the RCM archive with the tacets shown for the organ.

A feature of CSL's time at Christ's Hospital was the introduction of duets for organ of classical music after the Evening Service on Sundays. Many of these were with Ivor Keys, who gained his FRCO whilst at the school. It is not known if these duets were played from a piano short score version or that CSL actually wrote out the music for the two players. Given the skills of both CSL and Keys as organists and musicians it seems probable that they played from a short score. There are no scores in the archives at the School. There are scores for the Adagio from Dvorak's New World Symphony and the Promenade from Pictures at an Exhibition (with a prominent role for the Tuba) but both are scored for a solo performance.

e. Hymn tunes and psalm chants

There are seventeen tunes (and many descants for other tunes) in the 1937 edition of the Public School Hymnbook which CSL co-edited with Cecil Cochrane. With the exception of O Lux Beata Trinitas the names of the tunes are all references to place names in Cornwall.

Tune name	Metre
Burrington	SM
O Lux Beata Trinitas	LM
Padstow	9 8 9 8
Pendennis	9 8 9 8
Pendoggett	7 7 7 7 D
Penryn	6 6 6 6
Polruan	Irregular
St. Anthony	CM
St. Breock	CM
St. Dominic	11 10 11.10
St. Endellion	4 6 8 6
St. Enodoc	CM
St. Keverne	14 14 14 15
St. Minver	8 8 8 8 8 8
St. Nicholas	10 10 10 10
Trebetherick	7 8 7 8 7 7 7 7
Veryan	8 8 8 8 8 8

At his Memorial Service Who Shall Ascend to the Holy Place (T.E.Hankinson 1805-1843)) was sung to Polruan and Christ is the King! O Friends Rejoice (G.K.A Bell) was sung to Veryan.

The metre of Polruan is highly irregular and the words must have meant something special to CSL for him to have written this tune to fit the uneven lines. Christ is the King is 8 8 8.8 8 8. Bell (1883-1958) was Bishop of Chichester from 1929 (the date of CSL's appointment) until his death in 1958. The hymn is more usually sung as 8 8 8 with Alleluias.

Among the items in the RCM Archives is a book of chants selected for every canticle and every psalm by the day set out in the Book of Common Prayer. It includes a few chants by CSL himself. The quality of penmanship is especially high.

f. Canticles

A unique feature of CSL's work is the arrangements for unison voices that he made of some of the major settings of the canticles. From the dates of composition on a few of these settings it is probable that all were written for use in the Chapel of Christ's Hospital and were then eventually published by Novello. Also of note is an arrangement of Messiah for unison voices.

1928	Te Deum Laudamus in B-flat (Stanford)	Stainer & Bell
1929	Magnificat & Nunc Dimittis in B-flat (Stanford)	Stainer & Bell
1931	Magnificat & Nunc Dimittis in D-minor (Thomas Walmisley)	Stainer & Bell
1933	Te Deum Laudamus (Stanford)	Stainer & Bell
1938	The Messiah. A unison part for massed voices.	Novello
1948	Jubilate in B-flat (Stanford)	Novello
1949	Benedictus in B-flat (Stanford)	Novello
1952	Magnificat & Nunc Dimittis in C minor (Charles Wood)	Novello
1952	Magnificat & Nunc Dimittis in D (C H H Parry)	Novello
1952	Magnificat & Nunc Dimittis in D (Edward Bairstow)	Novello
1952	Te Deum Laudamus in A (Stanford)	Novello
1956	Magnificat & Nunc Dimittis in D (Charles Wood)	Novello
1956	Magnificat & Nunc Dimittis in D (Basil Harwood)	Novello

g. Symphonic works

CSL completed work on his Violin Concerto in B minor in March 1921. Charles Villers Stanford had written and published two Violin Concertos, the first in 1875 and the second in 1918, However the Second Concerto only exists in short score, but has been orchestrated by Jeremy Dibble.

The Concerto is in two movements. The first is an Allegro Moderato with a substantial amount of double and triple stopping to be negotiated by the performer. The cadenza is accompanied by soft orchestration, similar in approach to the cadenza in the Third Movement of Elgar's Violin Sonata, which was published in 1918. The second movement is marked Largamento. It seems likely that CSL did not complete the concerto with a final movement.

In 1938 CSL wrote an Introduction and Rondo for Piano and Orchestra that is dedicated to Ivor Keys. CSL finished work on the piece in Polzeath in April 1938 and Keys gave the premier performance in the annual LSO concert in July 1938. It is a highly virtuosic piece, with the opening piano introduction sounding very much in the style of the First Piano Concerto of Sergei Rachmaninov. This leads into a short development section in E major before segueing into a Rondo in D major marked Allegro molto con fuoco. This piece confirms the high level of mastery of Keys, who had already performed both the Grieg and the Second Piano Concerto of Rachmaninov with the LSO. It also indicates that CSL was himself a very capable pianist in being able to write in what is quite close to the romantic pianistic style of Rachmaninov and early Prokofiev. The cadenza is

very challenging and reminiscent of the cadenza in the first movement of the Rachmaninov Third Piano Concerto. However, this should not be considered just a pastiche composition.

In view of the Introduction and Rondo being performed with the LSO in July 1938 this would have required there to be a set of parts for the composition, as well as the piano. The score itself is case bound. The only other score that is case bound is the Symphony.

His A minor symphony was written in Polzeath over the period from April to October 1942. An opening Adagio becomes an Allegro Non Troppo. The second movement is a Larghetto, initially in 2/4 and then 4/4. This leads immediately into an Allegretto Scherzando. The final movement is marked Allegro but has a number of more tranquil sections.

CSL also started work on Variations for the Piano (Left Hand Alone) and Orchestra on the theme of a Somerset folk song but is incomplete beyond introduction of the theme and a few variations. The score is not dated.

h. Cantatas

CSL wrote seven cantatas on secular and philosophical texts. Two of these were written as BMus and DMus submissions.

Lochinvar, a cantata for SATB, voices and orchestra, was published in 1927. The words are from a poem by Sir Walter Scott, Sir Walter Scott sat as Sheriff of Selkirkshire from around 1800 until his death in 1832, another link to Selkirk. This was the first piece published by Boosey and Co. (later Boosey and Hawkes) and it would have been a substantial recognition of his skill as a composer. Two years later the Jackdaw of Rheims was published by Boosey and Co. which suggests that Lochinvar had been well received. Although publication did not take place until 1929 CSL was clearly working on several cantatas almost simultaneously during his time at Clifton.

1919	"The Norman Baron" with words by Longfellow. Cantata for Two Sopranos, Alto, Tenor and Bass. Soprano Solo, Baritone Solo, Vocal Quartet and String Orchestra
1923	"The Nativity" with words by William Dunbar set music for Soprano Solo, Baritone Solo, Eight-Part Chorus and Orchestra.
1927	Lochinvar Ballad for Chorus SATB & Orchestra Opus 7 Published by Novello
1929	Jackdaw of Rheims Cantata for SATB Chorus and Orchestra Opus 14 Published by Boosey & Co.
1938	Let all the world in every corner sing. Opus 28a Cantata for SATB, Chorus and Orchestra, words by G. Herbert Published by Boosey & Co.
1943	The Canticle of Brother Sun - a symphonic cantata Soli, chorus and orchestra Unpublished
Undated	The Lay of St.Aloys (Bishop of Blois) Chorus and Orchestra Uncompleted short score.

The texts of both the Jackdaw of Rheims and The Lay of St. Aloys were based on the short novels from The Ingoldsby Legends, a collection of myths, legends, ghost stories and poems written supposedly by Thomas Ingoldsby of Tappington Manor, actually a pen-name of an English

clergyman named Richard Harris Barham. Barham was a priest at the Chapel Royal in London and a prolific author and publisher.

The Nativity was subsequently performed at Christ's Hospital.

i. Secular songs

Throughout his life CSL wrote many secular songs and transcribed others (notably some sea shanties) that were clearly composed to suit the vocal resources available at Banstead, Clifton and Christ's Hospital.

j. A Miniature 48

The Miniature 48 is a collection of 48 preludes and fugues in all the major and minor keys modelled on the The 48 Well-Tempered Clavier of J.S.Bach. The two volumes were published in 1953. The objective was to introduce students to Bach's style of keyboard writing. Stylistically the pieces are similar in approach to those of Bach but avoid being pastiche versions. Each prelude and fugue occupies just two pages.

The preludes are at a range of grade difficulty and the same is the case with the fugues, which have 2, 3, 4 and 5 voices. The fugues in particular would be good practice pieces for any pianist as the composer sets a range of challenges to the player in bringing out the fugue theme, sometimes sharing it between two hands. For more advanced students the Miniature 48 represent very good sight-reading practice. In 1956 CSL published a separate volume of ten preludes and fugues from the two volumes arranged for organ.

k. Music for organ

Compositions for organ solo represent an important element of his work. Eleven were given Opus numbers.

Op. 47	1948	Sonata in D minor	Novello
Op. 51	1952	Introduction and Passacaglia in A minor	Novello
Op. 58	1952	Fugue-Trilogy for Organ on E.G.B.	Novello
Op. 70	1956	Ten Short Preludes and Fugues for Organ	Augener
Op. 81	1959	Toccata in C minor for Organ	OUP
Op. 83	1959	Introduction and Fugue on "Redhead No.46"	OUP
Op. 84	1960	Prelude and Fugue in G minor	Novello
Op. 85	1961	Fanfare in D	Novello
Op. 86	1962	Prelude, Pastorale and Fugue	Novello
Op. 90	1963	20 Hymn-Tune Preludes (1st set)	OUP
Op. 91	1966	20 Hymn-Tune Preludes (2nd set)	OUP

By any standard this is a sizeable collection of compositions with a wide range of standards of difficulty. The Hymn Preludes are written for manuals only though a pedal line can be added. The

Ten Short Preludes and Fugues are taken from his Miniature 48 for piano. The Sonata, the Introduction and Passacaglia and the Fugue-Trilogy for E.G.B are of a much higher standard of difficulty, with the Prelude and Fugue in G minor, the Fanfare in D and the Prelude, Pastorale and Fugue are all more approachable.

The Sonata opens with a three-bar fanfare motive which reappears throughout the first movement, though sometimes in just fragments. It does give a sense of unity and structure to the movement. The second movement is in F# major and is a set of variations, moving to F# minor, then B minor. Variation 6 requires a French Horn rank for the solo, of which there is a fine example on the Solo manual of the Chapel organ. In the final variation the right hand is in F# major and the left hand is written in D flat major. The composer notes at the beginning of the slow movement that a G pedal keyboard is required to accommodate the high F# in the fifth variation, and that if this is not available the movement can be played in B flat minor.

After a fantasia-style opening the final movement is a fugue, with the theme resembling the opening chords of the first movement. On the final page the composer asked for 16' 8' and 4' tubas together, a requirement that in the UK can only be met by the organs at Liverpool Cathedral and St. Paul's Cathedral.

The Introduction and Passcaglia is arguably CSL's finest composition for organ, certainly equal to those by Rheinberger (Sonata No. 8) and the D minor Passacaglia of Max Reger. After an opening Allegro Brillante an eight-bar theme is presented in the pedals and developed over the first three variations. In the variations for manuals that follow CSL calls for a French Horn, as with the earlier Sonata. As the theme returns to the pedals the writing gains in momentum and complexity culminating in a closing Adagio for full organ.

E.G.B was Ewart Garth Benson (1953-1987), who became a close friend of CSL and was organist at St. Mary's Redcliffe, Bristol, for many years.

There is a further group of compositions that were published but did not have an opus number

1951	G. F. Handel Five Overtures arranged for organ	Novello
1951	Franck: Five Pieces for the Harmonium	Novello
1952	Three Fugues of Johann Georg Albrechtsberger	Curwen
1955	Handel - Fourteen Pieces arranged for organ	Novello
1955	Handel - Fourteen Pieces arranged for organ	Novello
1956	Voluntary on "Winchester New"	Novello
1958	G. F. Handel Organ Concertos Op. 4, Nos. 1 - 3	Novello
1958	G. F. Handel Organ Concertos Op. 4, Nos. 4 - 6	Novello

Later in his career CSL would make many transcriptions of Handel's music and was the joint editor with Sir John Dykes Bower of an organ solo version of Handel's six organ concertos. In the RCM Archives there is a letter from Walter Emery, a notable expert in Baroque ornamentation, to CSL (addressed to Robin) offering advice on how to notate the ornaments in the Fourth Concerto. The letter contains some pencil comments, presumably forwarded to Dykes Bower, along the lines that

their joint purpose was to create a playable transcription of the concertos and not a definitive edition! The two men were close friends and it is very likely that they enjoyed working together on these transcriptions.

l. Primers and exercises

Organists in particular have benefited from a series of primers and exercises that CSL wrote in the period from 1949 to 1959, not forgetting his '200 Tunes for Sight Singing' published in 1927. All his primers and exercises over this period were published by Novello. In the 1960s his mantle passed on to Sidney Campbell, organist at St. Georges Chapel, Windsor who wrote a similar series of primers focusing on the ARCO and FRCO examinations.

The compositional skill required to prepare these primers should not be underestimated, primarily in creating exercises graded from introduction to diploma level. These primers have stood the test of time and remain the gold standard for organ tuition.

1927	200 Tunes for Sight Singing, together with 12 rounds	Deane & Sons
1949	Score Reading Exercises in three and four parts	Novello
1950	Score Reading Exercises in two, three and four parts	Novello
1952	Harmonic and Melodic Dictation Tests, Book I	Novello
1953	Harmonic and Melodic Dictation Tests, Book II	Novello
1952	Melodies and Bases to be harmonized at the keyboard	Novello
1952	Exercises for Organists Book I	Novello
1952	Exercises for Organists Book II	Novello
1954	100 Tunes for Sight Singing in the treble clef	Novello
1954	100 Tunes for sight-singing in the bass clef	Novello
1954	Paper-work Tests, Book I	Novello
1955	Paper-work Tests, Book II	Novello
1959	Harmony at the Keyboard	Novello
1959	Fifty studies in score reading from the G, F and C clefs	Novello

m. Arrangements of orchestral music

CSL made a number of arrangements for the organ of orchestral music that was published in a series of volumes as Cramer's Library of Organ Music

1952	In Nomine	Cramer
1952	Fugue in E-flat (Johann Georg Albrechtsberger)	Cramer
1952	Fugue in F (Johann Ernst Bach)	Cramer
1952	Fugue in A minor (Johann Ernst Eberlin)	Cramer
1953	Fugue in G minor (W. A. Mozart) arr. from piano duet	Cramer

1953	Fugue in G minor (Jean Jacques Beauvarlet Charpentier)	Cramer
1953	Fugue in G minor (Johann Ernst Eberlin)	Cramer
1953	Fugue on "Christus ist erstanden" (J G Albrechtsberger)	Cramer
1953	Fugue in G minor (James Nares)	Cramer
1954	Triple Fugue in D min. (Bach, Contrapunctus. No. 11)	Cramer
1954	Fugue in D minor (J. S. Bach Contrapunctus No. 1)	Cramer
1954	Fugue in D minor (J. S. Bach Contrapunctus No. 5)	Cramer
1956	Largo and Fugue (Arcangelo Corelli)	Cramer

Research resources

This section lists the primary research resources used in the writing of this biography. Biographies of many of the people mentioned in the text can be found on Wikipedia.

The Organs and Music Masters. Nicholas Plumley, The Christ's Hospital Papers. No.1 1981

This monograph sets out the history of music teaching at Christ's Hospital from its inception in 1552.

Christ's Hospital in the Horsham Era. Ken Mansell. Christ's Hospital and Ashwater Press, 2017

A detailed account of the discussions leading up to the relocation of Christ's Hospital to Horsham in 1902 and a description of how it has developed since that time.

Christ's Hospital organs

The specifications can be found at

Chapel organ Rushworth and Dreaper. <https://npor.org.uk/survey/N13075> This is the 1981 specification. Details of the 2023 renovation have not yet been added

Big School organ William Hill (1867) <https://npor.org.uk/survey/N15687> This organ is currently not in full working order.

Dining Hall organ Henry Willis (1878) <https://npor.org.uk/survey/R00071>

Court Room Flight and Robson (circa 1826) <https://npor.org.uk/survey/R00244>

Dominions Library (1981) Saxon Aldred This two-manual mechanical action organ is not on the NPOR database

Christ's Hospital Archive

This archive dates back to the formation of Christ's Hospital. The Archivist, Laura Kidner and her colleague Ken Mansell provided important information and guidance, including the Minutes of the Governors of Christ's Hospital relating to the selection of CSL as the Director of Music in 1929.

<https://www.christs-hospital.org.uk/about-christs-hospital/overview/history-of-christs-hospital-and-timeline/>

The Archives hold a recording of the address given by Second Master Arthur Rider at the Memorial Service for CSL in February 1972

The Blue

The Blue is the internal magazine of Christ's Hospital, first published in 1870. A feature of the magazine is that many of the contributions are either anonymous or just have the initials of the author. All the issues have been digitized and are searchable by visitors to the Archives. Although it contains reviews of many of the concerts it is not a definitive list of these. Not unexpectedly the coverage and timeliness of The Blue was significantly affected by the impact of WW2.

Music at Christ's Hospital in 1905

There is a detailed account of the state of the music department in 1905 (before the Music School had been completed) in

A Visit to Christ's Hospital. Crotchet, Dotted. *The Musical Times*, 1904-1995; London / New York Vol. 46, Iss. 751, (Sep 1905): 573-583

<https://doi.org/10.2307/903658>

Royal College of Music (RCM)

The RCM Archives within the Library contain an archive of CSL's compositions. On CSL's death they were bequeathed to Sir John Dykes Bower, who subsequently deposited them in the RCM. The archives include a note book in which CSL lists all his works with an Opus number, providing a date of composition, date of publication and the publisher.

<https://www.rcm.ac.uk/research/researchenquiries/>

An important overview of the contribution made to the College by Walter Parratt was published in the RCM Magazine. 1924 20/2, 38-48.

https://archive.org/details/rcm-magazine-1924-20-2-images_202010/page/48/mode/2up?q=Parratt

No class lists are available for the period when CSL was a student but this obituary does list Parratt's pupils, from which it is possible to gain an insight into CSL's contemporaries.

CSL Music Catalogue

John Dixon and Todd Wilson are in the process of compiling a complete list of CSL's compositions and are also tracking down and acquiring copies of these compositions.

<https://johnsdixon.com/>

[https://en.wikipedia.org/wiki/Todd_Wilson_\(organist\)](https://en.wikipedia.org/wiki/Todd_Wilson_(organist))

Clifton College Archives

Dr C S Knighton, Principal Assistant Keeper of Archives at Clifton College, provided a significant amount of biographical information on CSL, Thomas William Lang, William Henry Lang and Andrew Lang.

<https://www.cliftoncollege.com/about/history/>

Dr. Knighton is the author of 'Clifton College: Foundation to Evacuation', published by the Bristol Records Society. Section XV provides information on musical education at the College, including a number of relevant letters.

It can be accessed at <https://archive.org/details/bristol-record-society-65/page/310/mode/2up>

The Clifton Magazine for 2009 sets out the development of musical education at Clifton College from the 1860s providing a wealth of information about Authur Peppin and R. O. Beachcroft, and of the musical ethos of the College.

Westminster Abbey Choir School

The evacuation of the choristers to Christ's Hospital in 1939-1940 is the subject of articles published in the Summer and Winter 1999 issues of the *The Westminster Abbey Chorister*. I am indebted to James Wilkinson for locating the articles and providing me with copies.

<https://choirschool.westminster-abbey.org/about-us/>

Genealogical research

A significant amount of genealogical research was undertaken using Ancestry.com and Find My Past.com. Information about the Lang family in Hawkes Bay, New Zealand, including the bankruptcy petition and the death certificate for Andrew Lang were discovered by Christopher Templeton, South Island Organ Company, New Zealand.

<https://www.pipeorgans.co.nz/>

Music education in public (independent) schools.

The primary resource for this topic was a thesis released in 1990 by William John Cooper Green. The development of musical education in the public schools from 1840 to the present day

<https://etheses.dur.ac.uk/6281/>

See also

From Prussia with Love: Music at Uppingham School, 1853-1908. Malcolm Tozer. *Journal of Historical Research in Music Education*, 41(2), 105-131.

<https://doi.org/10.1177/1536600618784543>

Music in Independent Schools. Boydell Press, 2014. Andrew Morris and Bernarr Rainbow

Online ISBN: 9781782043676

Additional research was carried out in the Library of the Royal College of Music

Douglas Fox

Douglas Fox and CSL were very close friends at Clifton College and in their first year together at the RCM. There are references to CSL in a privately published biography *Douglas Fox: A Chronicle*, authored by Fox's sister, Winifred.

Durham University

Hannah Cartwright, Collections Coordinator, provided location information for the files of the BMus and DMus compositions submitted by CSL

<https://www.durham.ac.uk/departments/library/archives-and-special-collections/>

UMU 392:

“The Norman Baron” – words by Longfellow. Cantata for Two Sopranos, Alto, Tenor and Bass. Soprano Solo, Baritone Solo, Vocal Quartet and String Orchestra.

UMU 432:

“The Nativity” words by William Dunbar set music for Soprano Solo, Baritone Solo, Eight-Part Chorus and Orchestra.

Further reading

Beyond the Tuba Tune The organ and choral works of C.S.Lang Alex Hodgkinson *American Organist* December 2023

English Composers for Amateurs. No. 10 – Craig Sellar Lang Philip L Scowcroft
<https://www.musicweb-international.com/amateurs/Lang.html>

A summary of this biography was published in the Autumn 2025 edition of Organist’s Review
<https://organistsreview.com/>

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