



The John Marsh Journals

*The Life and Times of
a Gentleman Composer
(1752-1828)*

Volume II

BRIAN ROBINS

Sociology and Social History of music No.9

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Gentleman Composer
1752 .. 1828

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A Country Concert by James Gilray, c.1810. The musicians are performing *Beviamo tutte tre*, the popular drinking glee by Giardini
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Gentleman Composer
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edited, introduced. and annotated by
Brian Robins

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Preface



When John Marsh first came to my attention over thirty years ago, I little suspected that he would become a companion, even someone I looked upon as a friend, over a span of time covering nearly half my life. The word companion is not used lightly. As many others have discovered, to know Marsh in any depth is to feel instant and very real warmth for the man himself, quite irrespective of his major importance as a chronicler of his life and times. He is in his own right a hugely attractive figure: hardworking; assiduous in his practical concern for others; and devoted to his family, especially his poor sickly wife Elizabeth, yet not without human foibles that include a defence mechanism quick to be triggered. However, it is as an acute observer of the musical and social life of later Georgian and Regency England that Marsh remains of prime value to us today.

The Introduction to the first volume of the John Marsh Journals included a detailed introduction to the man and his writings, so I will not rehearse it here.¹ For those readers not familiar with Marsh or that work, the following brief biography of Marsh must suffice. He was born in 1752, the son of a Royal Naval captain. After receiving his education in Greenwich and Bishop's Waltham in Hampshire, Marsh was articled to a solicitor in Romsey, Hampshire. At the conclusion of his apprenticeship he set up as a lawyer, first in Romsey, where he married Elizabeth Brown, then in partnership in Salisbury, at the time an important provincial musical centre, with a major annual festival and a series of subscription concerts. Marsh had a great deal more interest in music than he did in law and became fully involved in the thriving musical life of Salisbury. But in 1781 he inherited an estate near Canterbury in Kent, moving there two years later and taking over the city's less auspicious subscription concerts, which he raised to new standards. Disliking the life of a country gentleman, in 1787 Marsh moved with his growing family to a handsome town house in Chichester, the city that would remain his home until his death in 1828. Again, here in Chichester he revived the ailing concert life of the city, successfully directing the subscription concerts over a period of 25 years.

From his boyhood Marsh was an assiduous diarist, from 1765 onward faithfully recording often-mundane day-to-day events alongside a record of his manifold musical and other activities. At some point early in 1797, Marsh decided to write up his now-lost or destroyed annual diaries within a more formal framework,² a work he

¹ See also Brian Robins "An Introduction to the Journals of John Marsh" in *Huntington Library Quarterly* Vol. 59/1 (1997).

² In his Will, Marsh requested these "Dairies in red covers... all be burnt within six weeks after my death, unless either of my sons shall feel any desire to retain any of them, in which case I hope and trust that they will be kept quite private". Marsh's words have suggested to some scholars that the "History" and Appendix may therefore have been self-censored to some extent.

originally intended to incorporate into a recently completed account of his family memoirs. He later changed his mind, deciding to keep the two accounts separate. The family memoirs do not appear to have survived, but what Marsh initially referred to as his “History of My Private Life” has been transmitted to us in two versions.³ Until 1990 that housed in the University of Cambridge Library (Add. MS. 7757) was believed to be the sole survivor. Many years ago my examination of this manuscript clearly suggested that it had been heavily and somewhat clumsily edited, probably by Marsh’s son Rev. Edward Garrard Marsh. The quite unexpected emergence of the original version in 1990 would provide conclusive proof that Edward was indeed the editor of the Cambridge version. This monumental manuscript, running to a total of 37 volumes incorporating in all 6,704 pages is now housed in the Huntington Library, San Marino, California (HM 54457) and is today obviously the principal source of research on Marsh. Either by accident or design, Marsh completed his “History” on his 50th birthday, 11 June 1802, an edited version of which forms the content of *The John Marsh Journals*, Volume 1.

In the final paragraph of the “History”, John Marsh promises that at a future date he would “probably continue the narrative & relate what may happen to me after attaining my 50th year in an appendix”. He was as good as his word. On 14 January 1803 (a date he pencilled-in on the inside cover of the first volume) Marsh once again picked up his pen to commence his Appendix, the writing of which he would continue indefatigably until the last entry on 15 October 1828, just two weeks before his death.

The Appendix to the “History”, the source of this second volume of *The John Marsh Journals*, differs from the first in one important respect. Whereas the original “History” consisted of the recording of events that had, with the exception of the final five or six years, happened up to as long as thirty-odd years before, the pencilled dates that Marsh continued to add at various points in the Appendix show that he was rarely more than four or five months behind with the entries made from his daily diary, which of course was in itself now presumably geared to be an intermediary. The relatively close proximity of the events recorded has both advantages and disadvantages: inevitably the Appendix has a greater sense of immediacy than the “History”, but it also allows greater rein for the tendency to prolixity already present at times in the earlier work.

As with the earlier volume, I make no apology for concentrating on the musical content of Marsh’s writing. This is, after all, a volume in a series devoted to the sociology of music. But it cannot be too strongly stressed that to do so to the detriment of all else would be to give an entirely false picture of a man whose most notable characteristic is his wide range of interests and his fascination with so much that went on around him. That is the essence and abiding attraction of John Marsh.

During the first decade of the new century Marsh’s energy and musical activities continued unabated. In the opening pages of the Appendix we find him in the process of writing two new symphonies to add to the thirty he had already composed.

³ Elsewhere Marsh also refers simply to “History of my Life”.

Before the end of the same year (1802) he had added two more. Throughout his 50s he led the Chichester subscription concerts with considerable success; at the close of the 1804-5 season the *Sussex Weekly Advertiser* drew attention to Marsh's musical accomplishments, noting that "his compositions and skill have long since obtained him the highest estimation for talents the most cultivated and scientific in the musical world". Even allowing for the hyperbole rarely absent from this kind of report at the time, it and other evidence suggests Marsh continued to play a major role rare in provincial music making, particularly for an amateur. Although he hints at giving up his directorship of the Chichester concerts on several occasions, it would be 1813 before he finally did so. By that time the musical world had moved far beyond that of Marsh's subscription concerts. Beethoven's "Eroica" Symphony was a decade old and a year or two later he would speak of a mixed orchestra of professors and amateurs in which he was playing "puzzling to get through" the same composer's "Pastoral" Symphony. Among family and friends music making continued to feature the music with which the players were comfortable, above all Corelli, Boccherini, Pleyel and of course Handel. Yet characteristically Marsh was by no means averse to new musical experiences. Surprisingly, given his general lack of enthusiasm for Italian opera, he went to several of the earliest London performances of *Don Giovanni*, and in 1825 attended a performance of *Der Freischütz* at Covent Garden, the music of which he tells us he was "much pleased with". But at the end of the same paragraph he also reminds us that his "taste for theatrical amusements... [was by that time] long over". What never ends is his passion for the big sacred music events at major provincial festivals, which in the early decades of the nineteenth century rapidly grew beyond such traditional events as the Three Choirs and the festivals at Salisbury and Winchester to incorporate the fast developing industrial towns of the north.

Such festivals, culminating in the mammoth York Festivals of 1823 and 1825, both attended by Marsh, provided an ideal peg on which to hang Marsh's inveterate enthusiasm for travel, which even in old age he maintained to an astonishing degree in an era when it remained agonisingly slow and extremely uncomfortable. But he loved his trips on the new-fangled steam packet boats that plied the Thames and elsewhere and how much he would have relished rail travel just a few years later! In 1808 came the long trip to the Wye Valley and Wales, an expedition that would prove Marsh to be a fine travel writer, a talent he had already put to good use in his satirical novel *A Tour through some of the Southern Counties of England...*(1804). Most remarkable of all was the huge trip undertaken in 1819 in the aftermath of the loss of his much-loved wife, Elizabeth. Travelling up the eastern side of England and into Scotland, where he visited Edinburgh and Glasgow, Marsh goes as far north as Loch Lomond before returning down the western side of England through the Lake District, Liverpool and Manchester. Further south he just happens to find himself in Hereford at the time of the Three Choirs Festival, before finally returning to Chichester after a nine-week journey of nearly 1400 miles.

Although by no means a wealthy man, John Marsh's generosity and social awareness during his later years entitle him to be called a philanthropist. While he displayed financial and practical generosity to both family and stranger throughout his life, it is probable that at least some of the impetus and inspiration for Marsh's later

philanthropic activity came from his son Edward Garrard, whose deep involvement with the evangelical wing of the Church of England was echoed by Marsh's work for such organisations as the British and Foreign Bible Society, of which Marsh became treasurer of the Chichester branch, as indeed he did of the local branch of the London Society for Promoting Christianity among the Jews. Marsh was also in the forefront of founding in Chichester a school based on the Lancastrian scheme of education, and a regular donator to a plethora of charities.

Of the appearance of the man himself we know next to nothing. Sustained attempts to determine the whereabouts of the only portrait of Marsh, painted by the London society artist Thomas Owen in 1819, have a frustrating and unresolved history. It seems reasonable to conjecture that he was naturally a well-built man, since he tells us that when repeatedly ill during the course of 1780 he was brought down so low as to gradually lose "almost all my flesh, having been rather inclined to corpulency before I was seized with the fever..."⁴ We know too that Marsh's father Henry, who he describes as "very large & corpulent",⁵ and other male members of the family shared this characteristic. Equally, we have only a single, brief external portrait of Marsh. It is provided by his sister Mary in a letter written to her son William in June 1820, while on a visit to her brother.⁶ From this we learn that Marsh "cares less about appearances than any man I know", perhaps an unexpected observation given that in his younger days he had been a little prone to vanity. Ultimately, however, our knowledge and understanding of this endlessly endearing man and his world depends on what he himself reveals, albeit one suspects at times inadvertently.

Acknowledgments

Over the years there are many who have in some way helped with this project, either financially or in more practical terms. Although acknowledged in the first volume, I must again express my profound gratitude to the late Josephine Janes, without whose initial financial assistance my work would not have been possible. For more recent financial help, I am especially grateful to the Hinrichsen Foundation and also the Society of Authors for a subsistence grant. On a practical level I also recall with pleasure the help and support of Mary Robertson, for many years the Curator of Manuscripts at the Huntington Library, to which I remain eternally grateful for permission to use the manuscript.

Those to whom I owe particularly special thanks for their help with this volume are Barry Fletcher (Chichester history and general interest in John Marsh), Alan Green (Chichester history), Peter Holman (music), and Paul Tindall (organ), all of whom have brought special areas of expertise to their reading of the entire manuscript. It goes without saying that they have no responsibility for any remaining errors, which are entirely my own. I am also most grateful to Alan Green for permission to use

⁴ *The Journals of John Marsh*, Vol 1, p. 215.

⁵ *Ibid.* Vol 1, p. 17.

⁶ See below p. 297 for the full letter.

prints from his personal collection and with his help in securing prints from West Sussex Record Office.

I must also directly thank West Sussex Record Office, along with the National Portrait Gallery, the British Museum and the Library of Congress for generously granting permission to reproduce illustrations for which they hold the copyright.

My thanks also to: Thomas Armstrong; Claire Berget; Birmingham Archives & Heritage (Nicola Crews & Paul Taylor); British Library, Music Reference (Steve Cork); Barbara Burbridge; Samantha Carrasco; Codrington Library, All Soul's College, Oxford (Norma Aubertin-Potter); John Collins; Rachel Cowgill; Graham Cummings; Derbyshire Record Office (Mrs S. C. Band); Pierre Dubois; Mark Everist; Pat Genge; Goodwood House, Sussex (James Feill, Curator of Collection); Marcia Hadjimarkos; Nevil Harvey Williams; Christopher Hogwood; Pamela Hunter; Isle of Wight Record Office (Richard Smout); Michael Kassler; Christopher Kent; Killerton House, Devon (Christina Le Flew); David Killingray; King's School Archive; Worcester (Pauline Baum); Alison McCann; Mike Millichamp; Philip Olleson; Christopher Page; Andrew Pink; Nicholas Plumley; Martin Renshaw; Royal College of Organists (Andrew McCrae); Norbert Schurer; Brian Steer; University of Cambridge Library, Music Dept (Margaret Jones); Wiltshire & Swindon Archives (Stephen Hobbs); Susan Wollenberg; Worcester Cathedral Library (David Morrison); Worthing Reference Library (Sue McMahon).

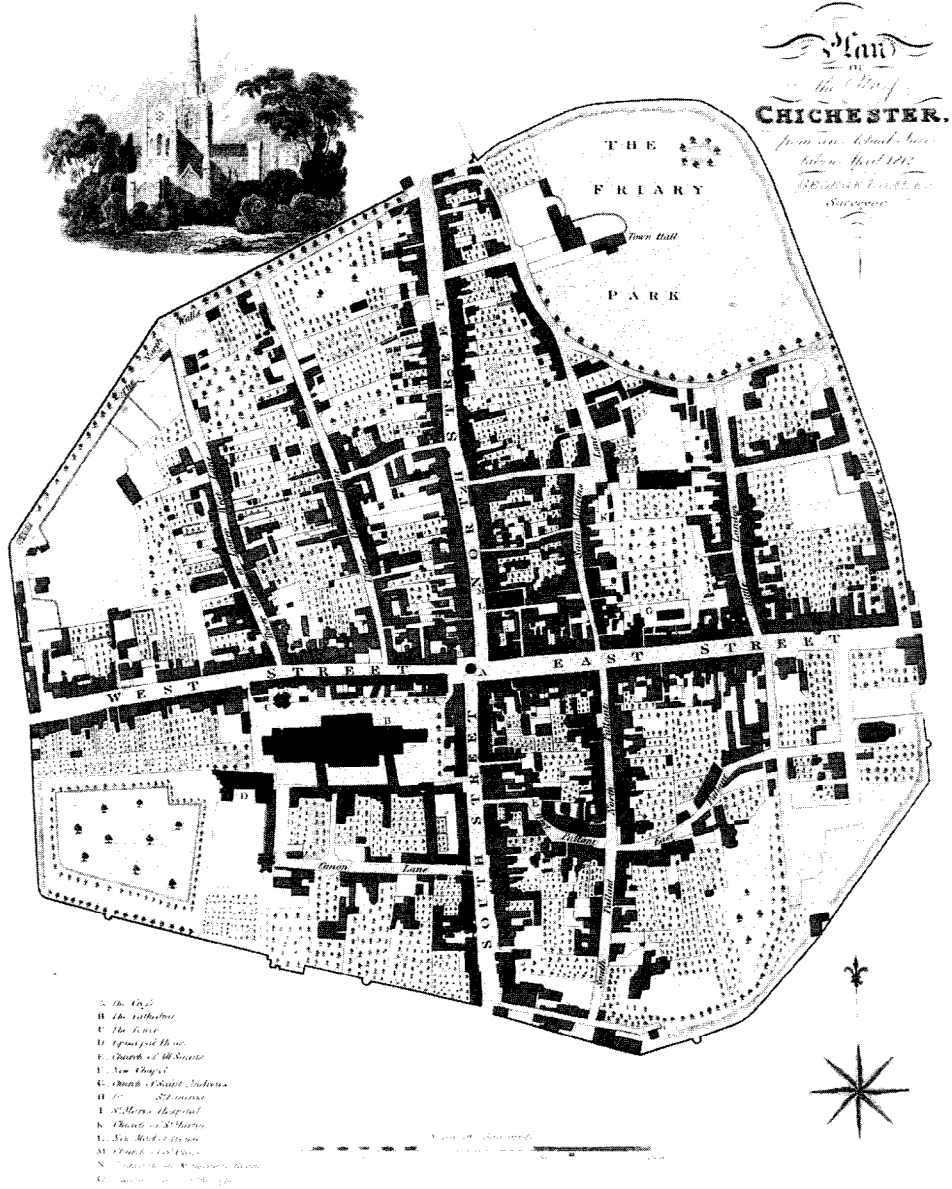
I must also record my thanks to Robert Kessler, the managing editor of Pendragon Press, for having the courage to take on this large-scale project at a time when John Marsh's name was far less familiar than it is today.

Finally, I must again acknowledge the incalculable debt I owe my partner Anne Young, who has not only survived living with me for over a quarter of a century, but without whose help as proof-reader and general support I would not now be writing these words. To her this book is again dedicated with my profound gratitude.

Editorial Method

In principle I have followed the same editorial procedure as in the earlier volume. All editorial excisions from Marsh's text are indicated by the usual ellipsis ... at the start or end of a sentence, and [...] in the middle. All hyphens in the text are Marsh's own. Editorial additions such as dates are in italics in square brackets, while the occasional word or short passage Marsh underlines is also italicised.

Marsh's handwriting for the most part poses few problems to transcribers, even in his old age. His original spelling, more consistent than that of many of his contemporaries, has been maintained, as has his habitual use of the ampersand and elisions common to the period such as w/ch, given as w^{ch}, or co^d, wo^d and sho^d, which for ease of reading are rendered without superscript. Perhaps the only area for real debate is Marsh's writing of "the". This takes three forms: mostly frequently he writes the word out in the normal modern way, but when in a hurry or cramped for space he at times uses a hieroglyphic squiggle that some transcribers have interpreted as the old-fashioned y/e, which Marsh does in fact on rare occasions clearly employ. As in the first volume, I have therefore decided that the most straightforward way of solving any possible ambiguity is to use "the" throughout.



Map of Chichester by George Loader, 1813. Marsh's home in North Pallant was close to the intersection of the Pallants.
From the Editors's private collection.

CHAPTER ONE

June 1802 - 1803



...The opera of the Cabinet, with *Two Strings to your Bow* being bespoke by Lady L. Lennox for the evening of the next day [15 June] I went to the latter part of it,¹ to which Mrs. M. co'd not venture, having for a day or two before been very unwell with great sickness at stomach & total loss of appetite, in consideration of which I on the next day (Wed'y. 16) thought it right to call in Dr. Sanden, who immediately prescrib'd such things as he thought might relieve the complaint, tho' he rather fear'd that it might end in a journey to Bath...²

On Friday the 25th I composed a Sanctus in D. for 3 trebles & on the next day wrote some Comandments for them...³

Tuesday the 29th being St. Peter's day I had an opportunity of trying my new Sanctus & Comandments w'ch I accompan'd myself on the organ, but it (as usual for the 1st time) did not go so well as I co'd wish, tho' it was rehears'd on the day before - On this day Parliament was dissolv'd & writs issued out for a new one...

Being at this interval previous to going to Angmering quite at leisure I on Monday the 28th. look't out a movement I had some years before sketch'd out in score for the 1st. part of a Symphony in Bb. which I now went on with & added two more movements w'ch compleated it being my 31st. Symphony (No. 66 in my catalogue) & about the same time I began composing a 32^d. Overture or Symphony in D. the subject of which occur'd to me when I was in London the preceeding May...⁴

The city election being on the next day [7 July], Edw'd & I went in the morning to the Townhall,⁵ where Messrs Steele & Thomas were reelected Members after w'ch I dined at the Swan with Mr Steele's friends but was too late to get into the principal room.⁶ - In the evening Edw'd & I also went to see the humours of the election ball,

¹ *The Cabinet* (Covent Garden, 9 February 1802). Pasticcio comic opera with libretto by Thomas John Dibdin. The farce *Two Strings to your Bow* by Robert Jephson is a spoken afterpiece first given at Covent Garden on 16 February 1791. Lady Louisa Lennox (1738-1830), wife of Lord George Lennox (1737-1805), younger brother of Charles, 3rd Duke of Richmond (1735-1806). They lived at West Stoke House, northwest of Chichester. Lady Louisa, who is not to be confused with the Duke of Richmond's sister who bore the same name, was a keen supporter of the arts in Chichester. Marsh had first encountered her in 1776 - see Vol. 1, p. 140 - and frequently came into contact with her after settling in Chichester.

² "Mrs. M." is Marsh's wife Elizabeth (b.1757). She had suffered poor health for many years, being particularly prone to gout. Thomas Sanden was both the Marsh family's doctor and a close friend who frequently hosted domestic musical events.

³ The Sanctus was not published and is now lost.

⁴ Like the majority of Marsh's symphonies, neither was published and both are now lost.

⁵ Edward Garrard Marsh (b. 8 February 1783), Marsh's youngest surviving son. Since February 1801 he had been an undergraduate at Wadham College, Oxford - see Vol. 1, pp. 714 and 726.

⁶ Thomas Steele (1753-1823), MP for Chichester from 1784-1807. A supporter of the Duke of Richmond, he was also a member of the original Catch Club in London and the Concert of Antient Music - see below p. 44. George White Thomas (?1750-1821), MP for Chichester from 1784-1812. The general election was comfortably won by the Tory administration of Henry Addington with the support of William Pitt's followers.

given this time by both Members jointly, but found such an amazing crowd of *all sorts*, & such a riotous scene of confusion & intoxication coming on, that we had soon had enough & did not stay ½ an hour & of course were not at the supper or *scramble*, which took place in the fore room about 11 o'clock...

On Sunday the 11th I sat in the organ loft at the Cathedral & played the chant & a new Cornet Piece in G. of mine for the 1st. voluntary & also accomp'd my new Sanctus for 3 trebles & Comandments & Creed, which had been put up for this morning...

Having now been a long time without hearing from Henry,⁷ we now began to be very anxious for a letter in which we were at length gratified, as on Tuesday 13th. we receiv'd one dated, Gibraltar June 17th. acquaint'ng us he was so far arriv'd on his passage home (having been sometime at Malta) [...] little thinking that he was then *actually arrived* at Spithead...

On the next day (Wed'y 14th.) the county election was at Chichester, when Gen'l Lennox & Mr Fuller were reelected with the former of whom I sho'd have dined that day at the Swan, had we not been going in the afternoon to our cottage at Bognor...⁸

[Elizabeth's continuing ill-health determined that much of the summer was spent in Bognor, some 8 miles from Chichester and at that time still an unfashionable resort consisting of little more than a few scattered houses.⁹ The day following the Marshes arrival in Bognor was distinguished by the long-awaited return of Henry.]

Going all after tea to walk on the sands & wishing to see Venus & Jupiter (w'ch appear'd very brilliant thro' my little telescope¹⁰) I on our return back to our cottage sent Edw'd forward to get it, who as we approach'd pop'd his head out of the window calling out "Henry is come" on which we bustled up stairs (forgetting the planets) & had an interesting conversation 'till 11...

We had the satisfaction to find him in good health & spirits (he having by using every precaution in his power escaped every disorder prevalent in Egypt whilst he was there) but of course much alter'd in his person, so much so indeed that had I met him in the street, I sho'd have pass'd without knowing him...

[The Marshes returned to Chichester on 29 July.]

On Monday Aug't 2^d. we all drank tea at Dr. Sanden's with whom Edw'd & I had 4 games of bowls, of which I was the conqueror in 3. – In the morning of this day I got Messrs Kirchner, Cramer & R. Michell to come & try my 31st. & 32^d. Symphonies, in 4 parts, w'ch I had

⁷ Henry Marsh (24 October 1776-12 July 1816), Marsh's second surviving son. He was presently an officer who had been serving under Major-General David Baird in Egypt. The family had heard nothing from him since the end of January - see Vol. 1, pp. 745-6. His return home followed the Treaty of Amiens (March 1802), which brought a temporary cessation of the war with France.

⁸ Charles Lennox (1764-1819), a nephew of the 3rd Duke of Richmond and later 4th Duke, had been a Sussex County MP since 1790. At this time he was a Major General rather than the full General implied by Marsh. John Fuller (1757-1834) was a famously eccentric local character known as "Mad Jack". He had previously been High Sheriff of the county. Marsh earlier recorded a couple of examples of his uninhibited behaviour - see Vol. 1, pp. 613 and 690.

⁹ See Emlyn Thomas & Ron Iden "John Marsh and the Seaside", *West Sussex History*, 51 (April 1993).

¹⁰ Marsh's interest in astronomy dated back at least three decades, having been given considerable impetus from lectures given by the philosopher Adam Walker in 1775 - see Vol. 1, p. 134. He was also friendly with the famous astronomer (and musician) William Herschel, who he first met in Bath in 1782 - see Vol. 1, p. 264.

finish'd & written out lately at Bognor & on the following morning tried them again in 5 parts with Messrs Target, Bayley & the two Cramers...¹¹

... - The Sussex Band now practising together 3 times a week from 2 'till 4. at the lobby of the Assembly Room,¹² I on Wed'y 4th. went & tried my new Symphony 31. in B \flat in all its parts with them & also the Overture to the Magic Flute with the March adapted by me as the last movement.¹³

Mr Target wishing to go out of town for the day before I left Chichester again, I on Thursday the 5th. officiated both morning & afternoon for him, when I played Boyce's Morn'g Service in C. for the 1st. time...¹⁴

[The following morning, 6 August, the Marshes commenced the second part of their summer holiday in Worthing, where they remained until they returned to Chichester on 4 September.]

On Monday the 9th. we got the novel of First Impressions from the library,¹⁵ which Mrs M & I began reading, Edw'd having brought his *amusement*, a folio edition of Thucydides, in Greek, with Gregory's History of the Christian church in English...¹⁶

On Monday the 16th. the weather being very warm I was induced after breakfast to go & take a dip in the sea w'ch I did from a machine, but not having bathed since I was at Bersted in 1798 (& then only once) I did not manage to get my head quite under water at all...¹⁷

Being engaged to dine this day [16 August] & have music in the evening at Mr Kinleside's,¹⁸ we accordingly drove there, & Henry & Edw'd walked. Here we met Mr Target of Chichester & a Capt Gardner, late of the 3^d Norfolk quarter'd at Angmering

¹¹ For the symphonies see above, n. 4. The elder of the Cramer brothers was formerly a violinist in the Sussex Band, while the younger was described by Marsh in 1790 as "a little boy" - see Vol. 1, p. 483). It is not clear whether they were related to the famous family of London musicians. Michell was a music seller in Chichester. James Target (1778-1803) was a cathedral chorister who succeeded William Walond as cathedral organist in 1801. He became something of a protégée of Marsh's, who thought highly of his musicianship and abilities as a composer. Target was the subject of one of Marsh's Ms biographical sketches - *Recollections*, Vol. 3 (1818-9) pp. 62-5.

¹² The Assembly Room was an addition to the Council House in North Street. It was built to a design by James Wyatt between 1781 and 1783, being one of the few of its kind to have remained essentially unaltered. In 2001/2 it was sensitively refurbished, playing host to the opening concert (22 June 2002) of the festival mounted to celebrate the 250th anniversary of Marsh's birth.

¹³ Mozart's Singspiel *Die Zauberflöte* (Vienna, 1791). It was not given in England complete until 1811 (in Italian), but the Overture had become popular. The March was probably the one that opens Act 2.

¹⁴ William Boyce (c.1710-1779) was one of the finest English composers of the 18th century. His substantial output includes works for the stage in addition to sacred and instrumental music. His setting of the Te Deum and Jubilate in C dates from around 1760.

¹⁵ *First Impressions*, or, *The Portrait* was the work of Margaret Holford senior. It was published in 1800 by William Lane's Minerva Press, a popular imprint devoted to fashionable romance and the Gothic. *First Impressions* was also the title originally given by Jane Austen to what would become *Pride and Prejudice* (1813), which was also read soon after publication by Elizabeth Marsh - see below p. 203.

¹⁶ Thucydides (c.460-c.395), Greek historian who left a vivid account of the war between Athens and Sparta. The Gregory is likely to be *An History of the Christian Church* by George Gregory, first published in two volumes in London in 1790. Marsh's underlining of the words "amusement" and "Greek" is a wry comment on Edward's notions of light reading.

¹⁷ Like many of his contemporaries, Marsh had an innate suspicion of sea bathing.

¹⁸ The Rev. William Kinleside (c.1751-1836), a fine amateur cellist, was an old friend of Marsh's who played in the Chichester concerts for many years. He was Rector of St Margaret's Church, Angmering from 1776 to 1836.

in 1799,¹⁹ who being a tolerable fiddle player we had in the evening a very good quartetto, besides which Henry & Edward played on the bass & tenor in one of Corelli's concertos,²⁰ in w'ch I was glad to find Henry had not lost his practice on the violoncello, tho' he had lately it seem'd been much more in the habit of playing on the flute...

Having just finished an Overture in D. for private musical parties, compleat in 5 parts (viz. 2 violins, flute, tenor & bass), I on Thursday the 19th. began sketching out another in G. upon the same plan, which I went on with for several days afterwards...²¹ After our return from Angmering lately being in want of some *light reading*, Mrs. M. got Godwin's *St. Leon*, & w'ch I having read before I got the German *Gil Blas*, w'ch having finish'd on Monday the 23rd. I got the French *Gil Blas*, w'ch I had also observ'd in the catalogue...²²

On this evening [10 August] I had some music with R. Cudmore, Target, R. Michell, Bailey & Henry, when I tried over the 3 new symphonies I had lately composed at Bognor & Worthing...²³

On this afternoon [12 September] the Pallant Church was open'd again which had been shut about a month, to have a new large window put in at the east end, which was effected by subscription, to w'ch I paid 3 guineas toward the new window, w'ch I co'd hardly help grudging when I saw the new window, w'ch they had contrived to make a very ugly one, being much too short for its breadth. It however answer'd the purpose intended, viz that of letting in more sun to air the church, w'ch was much wanted...²⁴

On Tuesday the 21st. (St. Matthew) I went to the Cathedral & played the concluding chorus in the Dettingen Jubilate for 2 performers with Target, after w'ch we had the chorus in *Esther* [left blank] which I adapted at Nottingham in 1801 in the same manner...²⁵

On Sunday the 26th. [...] in the afternoon I played the organ at the Cathedral for Target, who sat out with a party for Southampton & Salisbury where he meant to stay a week or more taking the opportunity of the organ being shut up to be tuned, w'ch was expected to be the case for the greater part of the follow'g week, Mr England having wrote word he

¹⁹ Marsh's memory is inaccurate. He is referring to a Captain Bullock.

²⁰ Tenor here refers to the viola. Marsh used the old word for the instrument throughout his life. Corelli's *Concerti grossi*, op. 6 (and his sonatas) enjoyed remarkable enduring popularity in England throughout the 18th century and even the early years of the 19th.

²¹ Published with a third Overture by Goulding in 1803 as op. 35.

²² William Godwin's novel *St. Leon* was first published in 1799. *Gil Blas*, by the French writer Alain-René Lesage (1668-1747), appeared between 1715 and 1735. Hugely successful and influential, it was widely translated throughout Europe, Smollett's English translation appearing in 1749.

²³ Richard Cudmore (1787-1840) was a child prodigy who became one of Chichester's most notable native-born musicians. A talented pianist and violinist, he studied with Joseph Reinagle and Salomon. He also composed, in Marsh's opinion rather less successfully - see below p. 82. Cudmore remained in Chichester until 1811, when he moved to London and later Manchester, where he became leader of the Gentleman's Concerts - see below p. 303 for Marsh's visit to Cudmore in Manchester. He was the subject of one of the longest of Marsh's Ms biographical sketches - *Recollections*, Vol. 3 (1818), pp. 66-80. The Symphonies are No's 31 and 32 - see n. 4) and Symphony No. 33 in D (No. 68).

²⁴ All Saint's, West Pallant. A small 13th-century church, now deconsecrated. It was the Marshes' parish church, although at this time they more frequently attended the cathedral.

²⁵ Handel's *Dettingen Te Deum* and *Jubilate* were composed in 1743. See Vol. 1, p. 738 for the *Esther* arrangement. Uncharacteristically, Marsh had also left a blank space for the name of the chorus when originally recording he had made an arrangement.

wo'd be here at the beginn'g of the week.²⁶ - The service & anthem for this afternoon were Kelways in B. & "My song shall be of mercy" Kent...²⁷

Mr Reinagle,²⁸ with his *new married lady*, being now come to Chichester to take away his child by his first wife, who ever since her death in 1799 [...] had been staying at Mrs Watts's in East Street,²⁹ & meaning to stay at Chichester 'till he went to the Hampshire Music Meeting (October 6th. &c.) I told Henry I wo'd treat him with a few lessons on the violoncello, w'ch he accordingly began taking of Mr. R. on Wednesd'y the 29th. who attended him on 3 mornings afterw'ds during w'ch time they went thro' most of the difficult movements in Corelli's concertos & solos, in which Henry seem'd to profit so readily from Mr. R's instruction that the latter afterw'ds observ'd to me that were Henry to be 3 months under his instruction he wo'd be a very capital violoncello player. - On the evening of this day (Wed'y the 29th.) we all went to a musical party at Mr Toghill's....³⁰ Our band consisted of Messrs Koeber, Kirckner, R Cudmore & Reinagle, with Mr Toghill Henry & myself, with all of whom I tried one of my new overtures for private concerts...³¹

On the next morning (Oct'r 1st.) we had our annual meeting to audit the Concert account &c. when Mess'rs Metcalfe & Walker were chosen stewards for the ensuing season.³² - At one I went with Mr Toghill to hear the 25th. & Sussex Bands practice together (which they now did twice a week) when they played my Double Orchestra Overture in E flat, which I had just arranged for two military bands...³³

Target remaining still absent, I on the next day (Sunday 3^d.) did the whole duty for him & in the morning played my new Sanctus in D. for 3 trebles with the Comandments, & my new Creed in G. & in the afternoon played Aldrich in A. & "Hear my prayer" Kent.³⁴

Mr Reinagle having come to Chichester, ostensibly to take away his child, but principally (as it now appear'd) in the hope of raising a benefit concert to raise a little money toward his travelling expences; he on Monday the 4th. had one at the Great Room which R. Cudmore

²⁶ The organ builder George Pyke England (?1765-1814). He and his father John England (d. 1791) tuned the cathedral organ from 1787. G. P. England became the favourite organ builder of Marsh, who recommended him for the building of a number of organs.

²⁷ Thomas Kelway (c.1695-1744) was a former chorister and (from 1720) organist of Chichester Cathedral. He left a substantial number of sacred compositions, of which the Evening Service in B minor (possibly the one referred to here by Marsh) gained wide circulation. James Kent (1700-1776) was organist of Winchester Cathedral from 1737-74. Marsh came to know Kent during the years he lived in Romsey. Kent was the composer of a number of published services and anthems, performances of which are frequently recorded by Marsh.

²⁸ Joseph Reinagle (1762-1825) was the best-known member of a musical family. Principally a cellist, he was also a composer, violinist, viola and horn player. During the 1790s he played under Salomon in Haydn's London concerts. He settled in Oxford, but also spent time in Chichester, where he played under Marsh in the subscription concerts.

²⁹ See Vol. 1, p. 703.

³⁰ Moses Toghill was one of the four vicars choral at the cathedral. He and the other vicars were the vocal mainstay of the subscription concerts. He is reputed by the diarist Syllas Neville to have been the possessor of a "powerful, but melodious bass" - ed. C. Hardy *The Diary of Silas Neville*, London, 1950, p. 288.

³¹ Koeber was the Master of the Band of the 25th Regiment, which since May 1801 had been billeted in Chichester. He was an oboist and cellist who played at the subscription concerts.

³² Walker was a Vicar Choral, Metcalfe one of the Canon Residentiaries.

³³ The Symphony No. 10 for Two Orchestras (No. 23) was one of Marsh's most successful works. Composed in 1778, it was published in 1784 and frequently performed. The military band version is not extant.

³⁴ Henry Aldrich (1648-1710). A versatile Oxford scholar, music collector and composer whose interests also included architecture and philosophy. He composed four services, several of which remained in the repertoire long after his death.

led, & to which we all went. With all the attraction however of his violoncello & his former pupil Cudmore's violin, there were not above 50 people there, so that he did not clear above 2 or 3£.

Mr. England having now finish'd tuning the church organ, on Thursday the 7th. he came & tun'd mine,³⁵ on which day my son Henry & I went to the Sessions dinner at the Assembly Room on the invitation of the mayor (Gen'l Lennox) where we met the Duke of Richmond & a large party;³⁶ & were after much entertain'd with a new kind of musical performance by 5 Italians, who *each* play'd on 2 instruments, one of w'ch was Pan's Pipes fix'd under his chin, & the other 5 instruments were a drum, guitar, triangle, cymbals & a jingle of bells, which altogether produced a novel & not displeasing effect....³⁷

On the next day (Friday the 8th.) we began our Musical Society at the Wheatsheaf for the season, to which Henry & I went & met some of the 25th. & Sussex Bands.³⁸

On the following morning I attended a meeting at the Dolphin called by Mr Toghill to settle a plan for raising a subscription to grant premiums for servants having good characters & staying long in one place & also for apprentices & labourers bringing up families with small parochial relief...

Tuesday the 12th. being the day of the first Assembly we *all* went, under an idea of its being a very good one as usual at the opening, but there were but about 15 couple, who all broke up soon after 12.³⁹ - The Thursday follow'g being also the 1st. concert day,⁴⁰ Mr Kinleside came to dine & sleep at our house & assist at the concert, which was a remarkably good one, there being a female singer (a Mrs Sidney) from Brighton, Mr Reinagle principal violoncello, & select performers from the 25th. & Sussex Bands.

On Saturday the 16th. Mr. Inledon from London came & sung several songs at the theatre, accompan'd on the pianoforte by Mr Davy of London,⁴¹ which produced a numerous audience, amongst whom were Henry & Edw'd, not chusing to go myself (tho' I had been applied to by Mr Goulding of London to promote the business ⁴²) having a baddish cold in my head. I however on the next morn'g after service heard Mr Davy touch the Cathed'l organ, which he seem'd to play in a capital style, who also accompan'd Mr Inledon there &

³⁵The house organ Marsh owned was originally installed in 1783 by James Hancock in Marsh's Kent residence, Nethersole House. It underwent small modifications before being removed to Chichester, where it was re-erected in Marsh's house in North Pallant. For a detailed account of the instrument's history see Martin Renshaw, *A Most Elegant & Beautiful Instrument – The Organ*, Chichester, 2002, pp. 96ff and 114ff.

³⁶General Lennox – Charles Lennox.

³⁷Peter Holman notes that this is an early description of the typical Italian street musicians later described by Henry Mayhew (1812-1887) and others.

³⁸The meeting at the Wheatsheaf in North Street was a music club that met during the winter months. It appears to have started around 1795 with meetings at Marsh's house.

³⁹During his younger years Marsh had been a keen dancer, but his appearance at assemblies was now infrequent.

⁴⁰Throughout his tenure as concert director in both Canterbury and Chichester, Marsh divided the subscription season into alternating public and private concerts. While professionals were engaged for the former, the latter, like the Wheatsheaf meetings, were less prestigious events often used by Marsh to rehearse works for the forthcoming public concert. At this time the season consisted of a total of ten concerts.

⁴¹Charles Inledon (1763-1826) was one of the leading tenors of his day. He sang at Covent Garden and in oratorios, having been a soloist in the first London performance of Haydn's *The Creation* in 1800. He was noted for the unusual power of his voice, including frequent use of falsetto. "Mr Davy of London" may be the composer John Davy (1763-1824), a some time pupil of William Jackson, organist of Exeter Cathedral.

⁴²George Goulding (c.1763-1814) founded his music publishing and instrument making company in 1785. In 1798 its premises moved to 45 Pall Mall, when Thomas D'Almaine (c.1784-1866) and a man called Phipps became partners. After the turn of the century the firm published a number of Marsh's works.

on the Concert Room organ afterw'ds in some of Handel's songs, in which the full organ was in some parts hardly sufficiently powerful for Incedon's stentorian voice...

On Thursd'y the 21st. Mr De Lacy the French & Italian master dined with us & went with Henry Edw'd & I in the evening to the music meeting at the Wheatsheaf [...] at w'ch meeting Henry play'd the flute part of Pleyel's 6th. Quartetto in C.⁴³ Soon after this Mrs M. by way of affording a little pecuniary assistance to Mr D.L. began taking some lessons in Italian twice a week... - The annual charity sermon at the Cathed'l being this year preach'd by Mr Dodd (the prebendary who succeeded Mr Stephens & had the school) on Sunday the 24th. I went into the organ loft & played my Trumpet piece for 2 performers with Target & accompan'd my hymn "If any pity dwells on Earth" w'ch however went I found but tamely, from the 2 senior choristers chusing each to sing a verse singly contrary to the directions given, w'ch were for 2 at least (it being done in the body of the church) to sing together throughout...⁴⁴

The Bishop having now began his public days I on Wednesday the 27th. went to the 2nd. with Henry & Mr Kinleside...⁴⁵ who also spent the follow'g day with us & accomp'd us all to the Concert, at w'ch Henry Edw'd Mr. Kinleside & I played the 10th. of the Miscellaneous Quartettos... The next day Mr. K. spending also w'h us, in the morning of w'ch we played some trios with Henry & in the evening had a grand crash in the music room, being join'd by Messrs. Target, Koeber, Bayley & R. Michell...

On Tuesday Nov'r the 2nd. I played in the morning at the Cathed'l when the anthem "By the Waters of Babylon" (Boyce) being appointed I did not like to alter it, tho' it was the first time of my playing that rather difficult anthem in public.⁴⁶

My port wine now running rather low (having defer'd ordering in any hoping it might after the war was at an end become cheaper, which however was far from yet the case) I now laid in a quarter cask of Murray & Cobby, at £86 per pipe.⁴⁷

On Saturday the 6th. my brother Will'm came from London by the coach to stay some time with us;⁴⁸ & on the day after the 25th. Band (which had been long order'd to hold themselves in readiness for so doing) left Chichester & went to Portsmouth to embark for Gibraltar where the regiment was, which was a great loss to our concerts, their horns in particular being remarkably good & much better than those of the Sussex.⁴⁹ - Capt Wilson

⁴³ Ignaz Pleyel (1757-1831). Austrian composer and piano maker. In 1791 he was invited to London as a potential rival to Haydn. Remarkably prolific, his works enjoyed a considerable vogue in England. Pleyel composed 8 flute quartets, plus a further 6 works designated for violin or flute. The work concerned may have been the Quartet in C, Ben 386, the last of the latter set, published in 1789.

⁴⁴ Marsh's unpublished Trumpet Piece for 2 Performers dates from 1782. The charity hymn *If any pity* was composed in 1788. It was first published by Bland in 1792 as part of an anthology that included 14 Psalm Tunes (op. 13). Later it also appeared in op. 21, a small miscellaneous collection published by Lavenu in 1797.

⁴⁵ The Bishop of Chichester at this time was John Buckner (1734-1824), consecrated in 1797. He was the second son of the Duke of Richmond's steward and was born at Goodwood. His rise to ecclesiastical prominence owed much to the Duke's patronage.

⁴⁶ William Boyce's verse anthem *By the Waters of Babylon* was composed about 1740. In 1786 Marsh made his own setting of the psalm (No. 137). The preface to its publication (as op. 18 by Longman & Broderip, 1797) includes an interesting critique of aspects of Boyce's version - see Vol. 1, p. 384.

⁴⁷ A pipe of wine is a measured cask usually holding about 105 gallons.

⁴⁸ William Marsh (b. 5 August 1757). He followed in his father Henry's footsteps by becoming an officer in the Royal Navy. Despite the early onset of deafness he was a proficient violinist who also composed.

⁴⁹ Throughout his tenure as director of the Chichester Concert, Marsh employed selected members of the militia and regular military bands billeted at Chichester to complement his mixture of professional and amateur performers.

being now at Chichester on Thursday the 11th. he dined with us, to meet whom I asked the Rev'd Mr. Phipps (lately come to reside at Chichester) & in the evening we all went to the 2nd. Public Concert at w'ch we had a strong band of *amateur* performers, viz. Capt Wilson, Mr Kinleside [...] myself, bro'r Will'm & son Henry, of whom the 3 former played one of Pleyel's flute quartetts.⁵⁰ At this concert our principal singer was Mr. Thomas, late of Chichester & Portsmouth theatres, at which latter place he was now settled as a music seller &c. As he seem'd to give general satisfaction & to please much more than Mr. Hill had lately done,⁵¹ we thought ourselves in high luck to have such a singer within our reach upon less than half Hill's terms, w'ch had at last been rais'd to 5. guineas, whereas Thomas had but 2. - At this concert we first did the song & chorus of Purcel's "Come if you dare" (w'ch Vaughn of the Sussex Band sung) & which I had heard in 1800 at the Naval Pillar concert in London...⁵²

Mr Walker having last winter [...] desired me to compose a full morning service, in consequence of w'ch I then composed that on the plan of a series of chants w'ch had such ill success,⁵³ I now having nearly forgotten the uncivil behaviour I receiv'd on that occasion from some of the gent'n of the choir now began composing a Te Deum & Jubilate in D with only one *verse* (or solo part) in each, viz. "Vouchsafe O Lord" in the former & "For the Lord is gracious" in the latter, w'ch employ'd me for several days afterwards...⁵⁴ - My brother Will'm having brought with him a double chant of his own composition, which I thought a very good one, I this morning [November 13] played it at the Cathedral & on the following afternoon Target played it there, since w'ch time it has been frequently done.⁵⁵

[During the latter part of November Marsh's household was affected by serious illness, three of his four servants being laid up with a virulent fever. Elizabeth was also ill, being afflicted with one of her periodic attacks of gout. The situation became so serious that Marsh was forced to find temporary accommodation for William and Henry, and was only able to attend part of the private concert on the 25th, leaving Cudmore to lead the remainder.]

During the course of this week [beginning 21 November] I receiv'd a proof of my 3 Overtures for private concerts, in 5 parts, printing by Goulding, which I corrected & return'd to him at the beginn'g of the following week.

[At this point the journal enters into a lengthy account of the problems that continued to surround the marriage settlement between Marsh's eldest son John and Sophia Packenham.⁵⁶ By early December a somewhat unsatisfactory compromise had been reached.]

⁵⁰ Undoubtedly the quartet suggested in n. 43. The underlining of "amateur" is of interest, suggesting that at this time the typical provincial orchestra mix of professional and amateur performers was weighted in favour of the former. This runs counter to a common misconception that provincial orchestras were largely made up of amateurs.

⁵¹ Mr Hill is almost certainly Charles Hill, known to Marsh since his days as a treble in the Salisbury Cathedral choir. Marsh first engaged Hill, by then living in Winchester, as a soloist for the Chichester concerts in 1792.

⁵² See Vol. 1, p. 712 for Marsh's account of the Naval Pillar Concert. "Come if you dare" is from *King Arthur* (Dorset Garden, ?May 1691). Its overtly patriotic sentiments would have held particular resonance during this period of uneasy peace.

⁵³ See Vol. 1, p. 746.

⁵⁴ Not published and now lost.

⁵⁵ William was an occasional composer, but none of his music is known to have survived.

⁵⁶ See Ms. vol. 22, p. 14ff. Like his father, John Marsh junior (b. 11 November 1775) was an attorney. He was currently practicing as a junior partner in Salisbury

On Thursday the 9th. of Decem'r the nuptials were at length solemnizd at St. Pancras Church near London,⁵⁷ after which the bride & bridegroom were to have come imediately to us, but owing to the then state of our house, were obliged to postpone their visit for about 10. days, the greater part of which they spent in an excursion to Windsor & Oxford...

Mrs M. [...] now began to emerge again form her long confinement & went with my brother William & I this even'g (Thursd'y 9th.) to the 3^d. public Concert, at which we first did the glee of "O Nanny wilt thou gang with me" in 5 parts, which went very well, & repeated the Hymn to the Emperor by Haydn, which we had done at the last private concert.⁵⁸

... On the [...] follow'g morning (Sunday the 12th.) there was a *public* ordination by the Bishop at the Cathedral, of one Priest & 2 Deacons, which had a very striking solemn effect, in the course of which service some of the *Veni Creator* was sung, w'ch was very well set for the service by Mr Targett...⁵⁹

Having now finish'd my new *Te Deum* &c. in D. & had it at Mr Walker's desire written in the church books on Monday the 13th. it was rehears'd after Morning Service & the next morning was done again in service time (which I accomp'd on the organ myself) & went off very well considering that Jos. Carter the 2^d. chorister was not there. On the Thursday after it was done again at Mr Metcalfe's desire, when Targett accomp'd it & I stept in to hear it.

On Tuesday the 21st. our son Henry return'd to us from London in order to meet John & his bride who on the next day came to us from Oxford with Edward, whom they had prevail'd on (contrary to his former intention) to be a third in their post chaise & join our family party at Christmas, so, that our 3 sons, after having been dispers'd for upward of 8. years, at length all join'd us again [...] with the addition of John's wife, who appear'd to be a sensible & pleasing young woman of a very good figure & person. - As with my bro'r Will'm we now made up 5. performers in one family we after tea played some quintettos & quartettos together in the drawing room, w'ch we continued afterw'ds to do every evening when at home by ourselves.

The next day being that of the 3^d. private Concert, Miss Poole came over & dined with us & accomp'd us all to it,⁶⁰ at which, by way of a curiosity I with my brother & 3 sons played my own Quintetto in Bb, made from my printed Quartetto in that key by the addition of a flute part, which being played by Henry, my bro'r William took the 1st fiddle, John the 2^d. Edw'd the tenor, & myself the violoncello.⁶¹

On Christmas Day we went in the morning to the Pallant Church (at which was as usual a sacrament) & in the afternoon to the Cathedral...

⁵⁷ Old St. Pancras Church in Pancras Road, originally a Saxon building and believed to be one of the oldest Christian sites in Europe. In 1822 it was replaced by the imposing neo-Classical building in Upper Woburn Place. The old church was drastically restored during the mid-19th century.

⁵⁸ The "glee" was probably the harmonized version of the popular ballad made by Samuel Harrison in the 1790s. Haydn's *Gott erhalte*, or 'Hymn to the Emperor' dates from 1797. It was memorably used as the theme of the set of variations that form the slow movement of the String Quartet, op. 76/3.

⁵⁹ *Veni Creator* (Come Holy Ghost) was published by Marsh as one of *Three Anthems & A Hymn*, a posthumous collection of Targett's works Marsh published after his death in 1803. In the Preface Marsh describes the setting as Targett's masterpiece.

⁶⁰ Henrietta Poole (1747-1827), a close friend of the Marsh family. She was a long-standing friend of William Hayley and figures in a number of William Blakes' poems under a variety of names. She is buried in the churchyard of St Nicholas, Lavant.

⁶¹ Marsh's String Quartet in B flat (No. 40) dates from 1784. It was published by Preston the following year as op. 5, remaining the only chamber work published by Marsh.

On the next morning (Sunday the 26th.) we all went again to the Cathedral, where my new Morning Service in D. was done, & Communion Service in G. all of w^{ch} I accompan'd myself,⁶² & also played a Double Chant & 2 Voluntaries of my own, so that all the choir service was mine that morning. - Wishing to have a little concert at home whilst our young people were all with us, & Mrs Pilkington being unluckily going to London on Monday the 27th. we therefore had a kind of Concerto Spirituale on the Sunday evening before, to which they & the Miss Pilkingtons came & also Mrs Knott & Miss Byron, Miss Heron & Miss Poole [...]. At this concert the ladies sung Kent's "Hear my prayer" & some of Handel's oratorio songs, & my little anthem "The Lord descended from above" in which C Carter the chorister & I also join'd.⁶³

On Tuesday the 28th. [...] I drove Mrs M. & Mrs JM. to Miss Poole's where we met Mr Hayley, to whom we introduced the bride. Here we saw the first copy of Mr Hayley's *Life of Cowper* now just printed by Seagrave of Chichester soon after which Mr Hayley was so good as to present Edw'd with a copy, who had in the autumn frequently assisted him at Miss Poole's [...] in examining & correcting proof sheets of the work...⁶⁴

On Friday the 31st. we all went to a Concert & Ball at the Great Room for raising a sum to put C Carter the senior chorister out apprentice to Halsted the taylor,⁶⁵ w^{ch} was very well attended, there being near £20 clear'd after all expences paid. - At this concert we were disappointed of the principal singer, Mr Thomas of Portsmo' who was prevented coming by a sore throat, on w^{ch} account the 2 young Carters were oblig'd to sing a duett extraordinary at very short notice. It being however a *benefit* concert, the audience consol'd themselves for their disappontm't by considering that there was a guinea & half saved in the expences, & of course so much added to the sum raised for the apprenticeship w^{ch} was £30.

1803

... On Monday the 3d. ([...]) I drove my daughter to Goodwood [...] & on the Thursday after we all went to the 4th. public Concert, at w^{ch} (it being Christmas time) some part of the *Messiah* was done & my new *Symphony 32. in D. (No. 67)* w^{ch} however did not go so well as at the first concert, when the 1st. hautboy was played by Koeber of the 25th. Band & the primo violoncello by Reinagle...⁶⁶

[The survival of a few editions of a Chichester newspaper, the Sussex Chronicle and Chichester Advertiser, provide several rare instances of local concert reporting. The following appeared in the edition dated January 13th:

⁶²The Morning Service in D is not extant. Marsh subsequently added a Communion Service and (in 1806) an Evening Service - see below p. 94. The G-major Communion Service was composed in Canterbury in 1786 and published by Longman & Broderip the following year.

⁶³The *Lord Descended* dates from 1800. It was published as op. 50 by Goulding in 1812.

⁶⁴The poet William Hayley (1745-1820) is today best remembered as the friend of William Cowper, the painter George Romney, and William Blake. Marsh first met Hayley in 1783 - see Vol. 1, p. 278, subsequently enjoying a long friendship with him and setting a number of his poems. Curiously, given this long association, Hayley never once mentions Marsh in his *Memoirs*, published posthumously in 1823. One of Marsh's biographical sketches is devoted to Hayley - *Recollections*, Vol. 3 (1818), pp. 61-81.

⁶⁵William Halstead, whose shop was in East Street.

⁶⁶Hautboy = oboe. Marsh used this old-fashioned word throughout his life.

On Thursday last the public concert at our rooms was well attended. The second act was a compilation from Handel's oratorio *Messiah*, commencing with the Overture, the first chorus (which is a feast of harmony). There followed the exquisite pastoral air of 'He Shall Feed His Flock' and the *ne plus ultra*, 'Hallelujah' chorus. In the first act was introduced Haydn's glee of 'O Nancy' and Dr Boyce's celebrated Song and Chorus 'Softly Rise', closing with an overture composed by Mr. Marsh. The whole performance went off with great applause.⁶⁷

... The little church in St Martin's Lane Chichester having been long in a dilapidated state & having been for sometime undergoing some considerable repairs & improvements, on Sunday the 9th. it was (after being shut up for 4. or 5. years) open'd again in the morning for divine service, on w^{ch} occasion the Bishop preach'd whom Mrs. M. & I went to hear.⁶⁸ - In the evening of this day Mr. Walker began reading at Pancras Church some lectures of the nature of those lately read by the Bishop of London in Lent at St James's, which were to be continued once a fortnight on Sunday evenings.⁶⁹ It being very unusual for any church at Chichester to be open'd on an evening the concourse of people that attended on this occasion was very great, it being thought there were 7 or 800. people there & the squeeze on opening the doors very great.

My son & his wife having now spent near 3 weeks with us & he having been 5. weeks from Sarum (where his profession now requir'd his presence again) on Monday the 9th. [*recte* 10th] they left us, about 9 in the morning & reach'd Sarum the same evening...

On [...] the morning after (Saturday the 15th.) I officiated at the Cathed'l for Target & played the anthem "I was glad" Purcell, for the first time.⁷⁰

On Tuesday the 18th. I receiv'd 6. copies of my 3. Overtures in 5 parts for private musical parties, just printed by Goulding & Co. in part of the 25. I was to receive for the copyright.⁷¹

Mr Kinleside being come to dine & sleep at our house on the day of the 4th. priv' Concert (Th:20th.) Hen'y ask'd Mr Pilkington [...] ⁷² & Lieut't Martin of the Dragoons, of Funtingdon (w^h whom he had become acquainted in Egypt) to meet Mr K. at dinner, after w^{ch} we all went to the concert, at which my glee "Blow thou winter's wind", in 5. parts was done for the 1st. time.⁷³

Thinking it w^od be of great service to Henry & be an inducement for him to practise the violoncello if he were to take a few lessons of Target, I accordingly offer'd to treat him w^h 10. (a guineas worth) at 2 a week, which he began taking on Thursday the 20th. in

⁶⁷ Haydn's *O Nancy* is an arrangement of a folk song rather than a glee, although Marsh may have performed it as a part song. William Boyce's song and chorus "Softly Rise" comes from his serenata *Solomon* (1743). Its enduring popularity lasted well into the 19th century.

⁶⁸ Restoration of the medieval church of St. Martin in the Hog Market had commenced in 1802. It was funded by the philanthropist Martha Dear, but the work was apparently so badly executed that by the end of the 19th century the church was again in such a poor state that it was demolished in 1906, although the walls remain today.

⁶⁹ Situated just near Eastgate, St Pancras was built in 1750 on the site of a previous church destroyed in 1642 during the Civil War. It was extensively altered in 1868.

⁷⁰ Purcell made two settings of *I was glad*. This is the first, a symphony anthem composed c.1683 (Z 19), and one of Purcell's most popular anthems. It was published on a number of occasions during the 18th century.

⁷¹ All three date from the previous year - see above p. 4. They were published as op. 35.

⁷² Rev. Charles Pilkington (d.1828).

⁷³ Composed in 1787 to the text of the famous song in Shakespeare's *As you like it*. It had been published in 1802 by Goulding as one of "2 Serious and 2 Cheerful Gleees", op. 32. It was "done for the 1st. time" at a public concert, not receiving its first performance.

consequence of which practice he became acquainted with the method of taking most of the thumb passages in Pleyel's quartettos &c.

Having been surcharg'd £2.10.0 in consequence of my windows being, as reckon'd by the surveyors for the Crown, increas'd from 44. to 49. I, on a fresh survey of them, finding there were in fact but 44. except a garret window w'ch had been *shut up* ever since we inhabited the house [...] thought I had a fair ground of appeal especially as for this one neglected *useless* window in addition to 44 others I sho'd pay as much as for 49. I therefore on Wednesd'y the 26th. attended the comissioners at the Fleece, who after some little altercation with the surveyors & a fresh survey of my windows by one of them were pleased to relieve me from the surcharge.⁷⁴

... Having lately compos'd a Creed to my Morning Service in D. I, on Wednesday the 2^d. [February] (Candlemas Day) had it done with Mr Walker's permission, instead of my former Creed in G, w'ch had been put up, & had the satisfaction to find it go very well for a 1st. trial, tho' Mr Carter not being at church, Mr Moore was so good as to sing the bass at sight.⁷⁵ As I accompanied it myself, I also played the chant & "Awful pleasing Being say" for the first voluntary & "He gave them hailstones" with Target for the concluding one...⁷⁶

On the next day, Thursd'y the 3^d. we all went to R. Cudmore's benefit, which we agreed to let him have instead of the 5th. public Concert, which we defer'd 'till the end of the season, & altho' he had at this concert the novelty of a good female singer (Miss Russell from the theatre at Portsmouth) in *addition* to Mr Thomas & had a capital band yet only about £24 was taken & about £13. clear'd by him.

[A short report of Richard Cudmore's benefit in the Sussex Chronicle suggests a different outcome, illustrating the caution which must applied to interpreting press reports of concerts at this time:

Mr Cudmore, who makes himself so prominently useful at our concerts, had his benefit last week and was favoured by a very handsome show of company.]⁷⁷

... On Sunday the 6th. we went in the morning to the Cathed'l to which Mr Davison coming as a substitute for Mr Courtail, then in residence, he, by way of shewing his authority, chang'd Tallis's Creed for Aldrich's, the Te Deum &c. before appointed being King's in C. ⁷⁸ - On this alteration being made, it somehow came into Target's head that the whole service 1st. appointed had been Tallis's, of w'ch the Creed only being alter'd he accordingly afterw'ds began playing Tallis's Te Deum instead of King's, on w'ch Mr Davison, instead of beckoning to one of the choristers to come to him called out aloud across the choir to C Carter "What service is he playing?", who answering *in the same manner* "Tallis's", he then sent him up

⁷⁴ Window Tax, first introduced in 1696, had a long and unpopular history. The Triple Assessment Bill of 1797 increased the tax on a graded scale rising to it tripling on the highest assessments. Marsh's 44 windows would already have put him in a highly taxed bracket - see also Vol. I, p. 658.

⁷⁵ John Moore (?-1817), a vicar-choral from 1779. He generally sang as a countertenor - see Vol. I, p. 408.

⁷⁶ "Awful, pleasing being, say", from Handel's *Joshua* (Covent Garden, March 1748). "He gave them hailstones" is from the same composer's *Israel in Egypt* (King's Theatre, April 1739).

⁷⁷ The concert was advertised in the *Hampshire Telegraph and Sussex Chronicle* on 27 January 1803. The report appeared on 10 February.

⁷⁸ The Tallis Creed is from the so-called "Dorian Service", which includes settings of all the canticles for Matins, Communion, and Evensong. Charles King (1687-1748) was appointed Master of the Chorister's at St Paul's Cathedral after the death of his brother-in-law Jeremiah Clarke. He composed a number of services, of which those in C and F proved to be the most durable.

to know the reason of it, who bringing back word of Target's mistake, Mr D. now sent the boy a 3^d. time to order him to play King's Jubilate. But Target being worried with so many messages & feeling vex'd at his own mistake & it also appearing a very improper as well as unusual thing to play a Jubilate of King's to Tallis's Te Deum (being in totally different styles) told the boy (without meaning to send any message back to Mr. D.) that he sho'd go on with what he had began, on w'ch C Carter return'd to his place without going any more to Mr. D. who however sending for him after church & finding out what Target had said to the boy, construed it into an impertinent message to the representative of a Residentiary, & threaten'd to complain of it, in which [...] he was as good as his word.

... Tho' we had had so much fiddling already this week,⁷⁹ we yet felt ourselves by no means disinclin'd to forego our usual practice at the Musical Society at the Wheatsheaf [...] to w'ch we therefore accordingly went, during great part of which we co'd not help noticing a long confabulation there was between 2 of our audience, Mess'rs Metcalfe & Davison, who [were] usually very attentive to the music, the subject of which I afterward found to be, the matter that happen'd at the Cathed'l on the preceed'g Sunday morning [...] w'ch Mr Davison had been reciting to Mr Metcalfe, so much (of course) in his own favor & to the disadvantage of Target that Mr. M. advised the latter to go the next day to Mr. Davison & make an apology to him for having sent an impertinent message [...] & request that he wo'd not bring the matter [...] before the next Chapter. - As however Target was by no means conscious of having sent any message at all to Mr. D. he felt little inclined to make this apology, which as Mr. Walker [...] & I also seem'd to think there was no reason for his gratifying Mr Davison in, we advised Target to go at once to Mr. Toghill, the Precentor,⁸⁰ & ask his advice on the case, who accordingly going to Mr. T. that afternoon the latter seem'd to think Mr. D. in interfering merely as a residentiary's substitute with the service before appointed by the Chantor, had been more to blame than Target... Mr. Metcalfe however finding soon that Target had not been to Mr Davison, sent for him to know the reason of his not taking his advice, when he became very warm & told Target that if he did not go & make the apology the Chapter wo'd look upon it that he did not value his organist's place, & wo'd therefore look out for some one that did, & on Target's attempting to justify himself, he told him it wo'd be to no purpose his setting himself against the Chapter, as they *wo'd not listen* to his arguments, but wo'd turn him out directly, w'ch language he probably used to frighten Target into a compliance with his will, but who being luckily not much affected by his bluster, & meeting accidentally afterw'ds with Mr Toghill, who still seem'd to think it unnecessary for Target to go to Mr.D. [...] he therefore determin'd on letting the matter rest 'till he sho'd be accused in form by Mr. D. - Mr Walker having lately desired me to write 2 or 3 short full anthems for the choir, I on Sunday the 13th. composed one upon the 117th. Psalm, w'ch I imediately wrote out in score & let him have on the Tuesday follow'g when he imediately had it written in the choir books & put in practice; & on Wednesd'y the 16th. composed one upon Agurs Wish, Proverbs 30. v. 8 but this being in strict counterpoint & requiring every part to be of equal consequence I did not think it so well adapted for our Chichester choir, in which was a great deficiency of men.⁸¹

Wishing to have a good concert at home before my brother Will'm left us, & thinking that if I had it on the even'g before the private Subscription Concert on Thursd'y the 17th.

⁷⁹ Marsh, his brother William and son Henry had just returned from three days at the parsonage at Angmering, where they had passed much of the time playing chamber music with the Rev. Kinleside.

⁸⁰ The precentor was the member of the Cathedral Chapter responsible for music.

⁸¹ *O praise the Lord* (Psalm 117) is the second setting made by Marsh, the earlier having been composed for the Romsey choir in 1771 - see Vol. 1, p. 92. *Agur's Wish* was published by Clementi later in the year as op. 36 - see below p. 28. Neither is extant.

Mr Thomas might for an additional half guinea agree to come over the even'g before, by w'ch means we co'd have some 4 & 5 part glees well done, I accordingly mention'd it to him at the preceed'g concert when he at once agreeing to the proposal, I fix'd on Wednesd'y the 16th. & engaged the Pilkingtons all, Mrs Nott & Miss Byron, the Sandens, Watsons, Miss Heron, Mr Toghill & Mr Metcalfe [...] of whom the Pilkingtons & Mrs Nott were previously engaged to a card party [...] from whence however they were so good as to get away so as to be with us soon after 8. between which time & ½ past 10. we perform'd the glees of "Hence loath'd Melancholy" of Webbe's "O Nanny wilt thou gang with me" & my finale "Happy are we met" all in 5 parts, & my glee of "Queen of ev'ry moving measure" & "Swiftly from the Mountain's brow" (of Webbe's) in 4 parts,⁸² besides which we had a song or two from the ladies & Mr Thomas & some good instrumental pieces, in w'ch Henry took the flute & Mr Kinleside the violoncello [...] so that we had altogether as good a private concert as I ever remember to have had. - On the next day we also had a very good Subscription Concert, which was however but thinly attended...

There being a Chapter held this day [*Friday 18 February*], Mr Davison prefer'd his complaint against Target who being accordingly sent for, Mr Toghill [...] took his part & defended him very strongly [...] saying that if he had play'd King's Jubilate to Tallis's *Te Deum* [...] he wo'd then have been to blame, which Mr. D. was himself for interfering at all in his, the Chantor's business. On however Mess'rs Courtail & Metcalfe still seeming to think that Target had given an improper answer to the boy [...] & Target on that saying he was sorry [...] he had done anything they sho'd think was wrong, the matter was at length terminated in his being required to say to Mr. D. "he was sorry he sho'd have given any improper answer to the boy" [...] & in Mr Davison being inform'd from the Chapter that he was not in future to interfere with the services & anthems appointed for the week by the Chantor, so that his complaint against Target defeated its own purpose. - Mr. D. was therefore imediately sent for to the Chapter but he being not then at home Target called afterw'ds to make the *stipulated* apology [...] when Mr. D. feeling gratified probably in Targets being sent to him, received him with great civility, not suffering to say a word on what he said he knew he came about; [...] assuring him at the same time that he never meant the least disrespect to him in the matter; on which Target afterwards justly observ'd to me that he sho'd like to know when [*recte* what] he then did mean by his accusation...

... On the evening of this day [*23 February*] I went with Mrs. M. to a repetition of Mr Walker's 4th. lecture at Pancras, to the hymns perform'd at which I had at Mr. Walker's desire adapted some symphonies for clarinets & bassoon, w'ch however were not done this evening, Mr. Kirchner not being there.⁸³

⁸² Both within the context of catch clubs and domestically, the glee enjoyed enduring popularity well into the 19th century. Samuel Webbe the elder's *Hence all ye vain delights*, the correct title, was originally for 6vv. It was included in Webbe's 6th published collection (c.1780). *Swiftly from the mountain's brow*, one of Webbe's most popular glees, was included in a number of anthologies. *O Nanny* is probably the Harrison arrangement - see above n. 58. The 5vv "Vocal Finale" *Happy are we met* dates from 1801 and was published in the same year by Goulding as op. 30. The glee (or canzonet) *Queen of ev'ry moving measure* also dates from 1801. It was published by Clementi the following year (op. 31).

⁸³ Kirchner (or Kirckner), a former member of the Dragoons Band who had settled in Chichester. A violinist, cellist and clarinetist, he was also a member of the Chichester orchestra and later the Prince of Wales' Band in Brighton.

Having been lately reading Mr Hayley's Life of Cowper [...] & wishing now to read his translation of Homer's Iliad & Odyssey in blank verse, I borrow'd it of Miss Poole [...], of w'ch I afterw'ds generally read one book ev'ry day.⁸⁴

On Thursday March the 3rd. was our last Subscription Concert for the season, to which came Mr Kinleside... This being the last concert, we strain'd a point & had Miss Russell to sing (who had lately given much satisfaction at Cudmore's concert) in addition to Mr Thomas & it being, as usual at the end of the season, a choral night, we perform'd the selection I had made at Nottingham in 1801. from Marcello's Psalms, to w'ch I afterw'ds adapted full accomp'ts in w'ch the duett "Like as the Hart" was sung by Miss Russell & Mr Thomas, & concluded the whole with the air "But thou O hope" & chorus "And ever & anon" from Collins's Ode to the Passions as set by me...⁸⁵

[The 1802/3 season was summed up by the Sussex Chronicle in its edition of 10 March:

*On Thursday evening was the closing Subscription Concert at our Rooms: the vocal department was sustained by Mr Thomas from Portsmouth and Miss Russell of Mr Collins' company at the same place, who is a female singer of great promise. This finale was well attended and the same may be said of the whole course of the subscription season, considering the very moderate taste for public amusement in our city.*⁸⁶

The day following the concert Marsh went down with influenza, which was prevalent in Chichester at the time.]

About this time all on a sudden great preparations began making for war, press warrants being issued & ships putting into commission as fast as possible &c. in consequence of a message from the King to the Parliament noticing the great numbers of men raising & assembling then in the north of France & Holland, & ships fitting out in the ports there, *ostensibly* for the colonies in the W. Indies, but besides the force being much greater than seem'd necessary for that purpose, Bonaparte had (it was known) express'd himself as dissatisfied with our not having as yet surrendered Malta & evacuated Egypt, which we were (it was also well known) ready to do according to the Treaty of Amiens whenever Malta sho'd be properly guaranteed [...] so as for it [...] not to be likely to be taken possession of by either of the belligerent powers, for w'ch purpose the Emperor of Russia was to have taken the grand mastership of that island, but had since declined it thro' the influence or intrigues (as was suspected) of Bonaparte, who since the Treaty of Amiens, had not only interfer'd in the affairs of Switzerland but had also agreed to become chief of the Italian Republic.⁸⁷

Having by a fresh survey of my windows found that by throwing some of those of the landry, back kitchen & garretts [...] into one, I co'd reduce my windows from 44. to 39. without any material inconvenience, & thus save 30s a year [...] on Monday the 21st.

⁸⁴ Marsh's ambiguous *his* refers to Cowper, whose translations of Homer first appeared in 1791 and who completed a revision shortly before his death in 1800.

⁸⁵ The 50 psalm settings of Benedetto Marcello (1686-1739) were published in Venice between 1724 and 1726, thereafter gaining wide circulation. They were widely known in England from the English adaptations by John Garth (1722-c.1810). Marsh was first introduced to them by the Nottingham singer and teacher John Pearson - see Vol. 1, p. 738 and below p. 189. Marsh's setting of extracts from the Chichester poet William Collins' *Ode to the Passions* dates from 1789 - see Vol. 1, pp. 463-5.

⁸⁶ Although Marsh gives no subscription figures for the season, the carefully worded qualification suggests it had not been one of the most successful.

⁸⁷ Although understandably couched in patriotic terms, Marsh's summation is substantially accurate. During the autumn Napoleon had annexed Piedmont and Parma.

therefore J Humphry the bricklayer & Burcher the carpenter sat about the job, which they completed in the following week...⁸⁸

On Saturday the 26th. my new anthem of Agur's Wish was done for the 1st. time at the Cathedral, w'ch I accomp'd myself & went pretty well. - On this day the non comission'd officers of the Sussex Militia, with the Band & colours, march'd to Arundel in their way to Brighton to be embodied, that we might be arm'd at all points in case of a rupture with France, upon w'ch occasion my son Henry receiv'd orders to be at head quarters at Woolwich by the 1st. of April.

[On 30 March Marsh left to make a short visit to John and Sophia in Salisbury, where he arrived the following day to find that his daughter-in-law had just suffered a miscarriage.]

The Subscription Concert being that evening, John & I went to it, at the Spread Eagle, where it was now for the 1st. time held on account of some alterations & improvements of the great Room & adjoining card & tea rooms being just began to be made in consequence of a subscription made for the purpose.⁸⁹ Altho' in this smaller room the band & company appear'd to much greater advantage than they wo'd have done in the proper room, yet (after what I had been used to at Chichester) the former seem'd to be very poor & meagre, consisting of only 5 fiddles (2 of them very indifferent) one weak tenor, one good violoncello & double bass, one flute & one horn, which 2 latter were the only wind instruments during the first act, the late embodying of the Militia at Devizes having taken away their hautboy (or clarinet) & other horn; & to make matters worse, just as the concert was about to begin, word was brought that 2 of the choir singers co'd not come, on which account as Clark the leader of the band was obliged to sing bass in the chorus to "Happy pair,"⁹⁰ I then took the 1st. fiddle, or they co'd not have done it, after which I played during the remainder of the concert, & tried my 29th. Symphony, in D for w'ch they muster'd 2 flutes.⁹¹ There was however a boy of the name of Rolles,⁹² the senior chorister, who had a charming voice & sung delightfully, & who gave us, by desire, the ballad of "Mary of Buttermere", the words of w'ch were by Miss Andrews of Swathling, & set by Mr Corfe with a piano forte accompaniment & flute...⁹³

... On the next morning, Saturday the 2^d. I breakfasted at Mr White's... After breakfast I went to the Cathed'l, where I met Mr Butler of Dorsetsh: [...] to whom I for the concluding voluntary played the cho's "The Heavn's are telling" from Haydn's Creation who thought

⁸⁸ See above n. 74 for Window Tax. The disguising or bricking up of windows was a common ploy to avoid tax; many examples of this activity can still be seen in houses of the period today.

⁸⁹ The Salisbury subscription concerts were normally held in the Assembly Room, at that time situated on the corner of High Street and the Canal. The Spread Eagle, near the western end of New Canal, was the venue of the Salisbury Catch Club.

⁹⁰ From Handel's "English masque" *Acis and Galatea* (Cannons, Edgware, 1718). It was one of Handel's works that achieved canonic status in the 18th century.

⁹¹ These small forces contrast dramatically with those Marsh knew during the time he was resident in Salisbury. In 1776, the year he moved to the city, the orchestra could boast around 22 performers - see Vol. 1, p. 145, a number in line with the forces Marsh was familiar with in Canterbury and Chichester. See Brian Robins, "John Marsh and Provincial Music Making in Eighteenth-Century England", *Royal Musical Association Research Chronicle* 29: 1996, p. 102ff. for a discussion of the topic. Marsh's unpublished Symphony No. 29 in D (No. 58) was composed in 1797.

⁹² *Recte* Rolle. He became a tenor whose name appears as a soloist at provincial music festivals; Marsh heard him at the 3 Choirs Festival in Worcester in 1821 - see below p. 313.

⁹³ Joseph Corfe (1740-1820) was a well-known figure in Salisbury's musical life. From 1792 until 1804 he was organist and Master of the Choristers at Salisbury Cathedral. He was also a Gentleman of the Chapel Royal and the composer of both sacred and secular works.

the style of it very inferior to Handel's choruses...⁹⁴ – In the afternoon I went again to the Cathedral & after service tried my Sanctus for 3 trebles & Comandments with the boys which I had also tried over with them & 2 of the men at the Singing School on the day before, as I wish'd to have it done on the follow'g Sunday morning in service time. I likewise at the Singing School tried over my anthem of Agur's Wish, meaning to have it perform'd in the choir this afternoon, but co'd not, there being *no singing man* present. – On this day John & I dined &c. at the White's & on the next (Sunday the 3^d. I went in the morn'g to the Cathedral where my Sanctus & Comandments were very well perform'd, which I sat below to hear. In the afternoon however I sat in the organ loft & play'd part of my Organ Concerto in G. for the concluding voluntary...⁹⁵

This being Passion Week there was of course no organ or singing at the Cathedral, I however on the next morning (Tuesday the 5th.) went there to prayers, on which day I dined again at the White's [...] but left them soon after 6. to drink tea with John in Sophia's room & accompany him to the Musical Society at the Spread Eagle, which the members were so polite as to fix a week earlier than usual on account of my being at Sarum & a good meeting was accordingly expected, but which did not quite turn out to be the case, as the Rev'd Mr. Evans a very pleasant man & performer on the flute was prevented coming [...] & the 2 Mr. Corfes who had been particularly requested to come this evening to the concert,⁹⁶ & to make up a glee after supper, did not come, except Mr A. Corfe for about half an hour *before* supper so that we had only a few single songs afterw'ds. I however in the course of the instrumental music tried 3 of my full pieces & my Trio in E \flat for violin, tenor & violoncello obligato, which was played by Mr Lucas, John taking the violin & I the tenor.⁹⁷

[On his arrival back in Chichester two days later, Marsh was immediately confronted with bad news.]

... I arrived about 7. & was first rather alarm'd at hearing Dr Sanden was then with Mrs. M. who however I immediately found came not as a *physician* (at least not to any in my house) but to inform me of the very dangerous state poor Targett was then in who had been taken ill on the preceeding Saturday & was as the doct'r fear'd far gone in a consumption (he having had a cough more or less upon him all the winter) at which information both Mrs. M. & I were much concern'd, as besides his musical abilities he was a young man of the best character & irreproachable manners. – On the next morning therefore I called on him, when I found him sitting in a great chair & looking very pale & thin, but with all his other faculties apparently in full vigour. As this was Passion Week, he had no official duty to do, which was a fortunate circumstance for him, especially as I had been absent. I however now promised to take the charge of the organ upon myself (with occasional assistance from young Cudmore, who had also before offer'd his services) 'till I went into Kent which I had appointed to do in about a fortnight or 3. weeks time...

On Easter Day (the 10th.) I began officiating for poor Targett at the Cathedral, when we had King's Service in C. with my Creed in G. in the morning & in the afternoon King's

⁹⁴ Butler's opinion of the choruses in *The Creation* seems to have been widely shared in Britain during this period, although it was much imitated and arranged.

⁹⁵ The Organ Concerto in G (No. 44) was composed in 1785. Although frequently played by Marsh it was not published and is now lost.

⁹⁶ Joseph Corfe and his son Arthur Corfe (1773-1863), who succeeded his father as cathedral organist in 1804.

⁹⁷ The Trio in E \flat (No. 27) "in the style of Giordani" was composed in 1779.



Salisbury Cathedral, West End, etching by S. Fisher published in *Picturesque Memorials of Salisbury*, 1834. Marsh lived in the city from 1776 until 1783.

in C. with Boyce's anthem "If we believe" which went much better than when I accomp'd it on the preced'g Easter Day... For the voluntaries this afternoon I played a trumpet one of Stanley's & the Hallelujah in the Messiah.⁹⁸ - On the next morning I played my Morning & Communion Service in D. & on the morning after Aldrich in G. all thro' & the chorus¹⁴ the Heav'ns are telling" (Haydn) for the 1st time for the concluding voluntary...

On Sunday the 17th. I played my Morning & Comunion Service in D. at the Cathedral, when thinking it right on account of the organist's illness (of whose recovery all hopes were now over) to play something rather plaintive for a voluntary, I selected for that purpose a pathetic andante of Bach's in C minor from one of his Symphonies, which seem'd to have

⁹⁸ John Stanley (1713-1786). Blind from childhood, he was an outstanding organist and the composer of 30 published organ voluntaries.

a good effect upon the diapason's & swell.⁹⁹ In the afternoon I play'd Bishop's Service & "Lord what Love have I" Kent...¹⁰⁰

On Saturday the 23^d. poor Targett began taking to his bed, as on having his things put on, to go into the fore room in the afternoon as usual, he was so fatigued by it, that he was fain to have them taken off, & get immediately to bed again.

On the next day I, as on the 2 preceeding Sundays, did the whole duty at the Cathedral for him, the anthem in the afternoon being "Awake up my Glory" - Wise,¹⁰¹ after which I for the concluding voluntary played the chorus of Pergolesi's "Glory be to the Father" (in Mr Harris's Milton's Hymn),¹⁰² for 2 performers with young Cudmore who on the Tuesday follow'g began doing the whole duty, as on that day I sat out on my annual journey to London & East Kent... In the evening I took up my quarters at the Sussex Hotel, & after tea called on Mr. Champness of St. Paul's,¹⁰³ by desire of Mr Toghill, to ask if he knew of any young man qualified to succeed poor Targett at Chichester, who strongly recomended a Mr Williams, deputy organist at Westminster Abbey;¹⁰⁴ & on the next morn'g (Wednes'y the 27th) I sat out early & walked to Mr. R Cooke's in upper Titchfield (now principal organist there) to consult him upon the same occasion, but he was gone into the country sometime before I called.¹⁰⁵ Calling however afterwards on Mr Harrison the singer,¹⁰⁶ he strongly recomended to me (in case of Mr Williams declining to become a candidate) a Mr Stokes, deputy to Mr Bartleman at Croydon,¹⁰⁷ who had been under Webbe the composer...¹⁰⁸ In the evening I called on Mr. Webbe at Gray's Inn who speaking very well of Mr Stokes his former pupil & giving me his address, I immediately went to him & mention'd the probability

⁹⁹ Johann Christian Bach (1735-1782), the youngest son of J. S. Bach. He lived in London from 1762 until his death, composing a substantial body of both instrumental and vocal music. The andante to which Marsh refers is most likely from either op. 3/2 (pub. 1765) or op. 9/2 (pub. 1773).

¹⁰⁰ John Bishop (c.1665-1737), organist of Winchester Cathedral from 1729-1737. No service of his is known to have been published, but Marsh had known this verse service since his Salisbury days - See Vol. 1, p. 179 et al.

¹⁰¹ Michael Wise (1647-1687). Salisbury-born, he became organist and instructor of the choristers at Salisbury Cathedral in 1668. The 3vv *Awake up my glory* is one of a number of anthems written by Wise, who also composed several services, secular songs and catches.

¹⁰² Philosopher, man of letters and close friend of Handel, James Harris (1709-1780) was director of the Salisbury Concerts when Marsh first moved to the city in 1776. The "Hymn of Adam and Eve" from Book 5 of Milton's *Paradise Lost* was set to music by Pergolesi and other Italian composers. It was first given at a Salisbury Festival on 30 September 1762. See also Vol. 1, p. 153.

¹⁰³ The Rev. Wildon Champness was a minor canon at St Paul's. An alto and a tenor, he was also attached to several other London churches and St George's Chapel, Windsor. Marsh had known him for some years.

¹⁰⁴ George Ebenezer Williams (1783-1819). A former chorister of St Paul's Cathedral and presently also assistant organist at the Temple Church. He became organist of Westminster Abbey in 1814 - see below p. 227.

¹⁰⁵ Robert Cooke (1768-1814), a composer and organist, was the son of the more famous composer Benjamin Cooke. He was appointed organist and Master of the Choristers at Westminster Abbey earlier this same year. His life came to a premature end when he drowned himself in the Thames.

¹⁰⁶ Samuel Harrison (1760-1812) was one of London's leading concert tenors, appearing as such in major events like the Handel Commemorations. In 1792 he and the alto Charles Knyvett inaugurated the Vocal Concerts, which achieved considerable success until 1795. In 1801 the series was revived along more traditional lines, including both vocal and instrumental music

¹⁰⁷ Charles Stokes (1784-1839). A former chorister at St Paul's and a pupil of Samuel Webbe the elder, his godfather. He assisted both Callcott at St Paul's Church, Covent Garden and Bartleman; Vincent Novello spoke of him as an excellent organist, but he later eschewed public engagements. The great bass James Bartleman was elected organist of Croydon in 1794 - *Morning Post*, 14 March 1794.

¹⁰⁸ Samuel Webbe the elder (1740-1816), the eminent composer of glees and sacred music. In addition he was a fine organist who served at both the Sardinian and Portuguese Chapels.

of there soon being a vacancy in the organists place at Chichester, when he seem'd inclin'd to become a candidate in case of Mr Williams declining it...

Having also heard Mr Williams well spoken of at Mr Harrison's, I on the next morning went to the service at Westminster Abbey in the hope of finding him at the organ, but he not being there I left a note at his lodgings desiring to speak with him in the evening at the Sussex Hotel, where he accordingly came & I acquainted him with the particulars of the organists place at Chichester & found him not averse from offering himself a candidate on the place becoming vacant, tho' he seem'd to think the salary (£60) very low for daily duty & teaching the choristers. - Having called on Mr Cobham this morning for my tickets for the concert of the R. Society of Musicians,¹⁰⁹ he brought them to me in the afternoon to the Sussex Hotel, where having taken a dish of coffee with me I went with him to Drury Lane Theatre where he got me a place in the orchestra, from whence I saw the 4 first acts of *The Marriage Promise*...¹¹⁰

[On the following morning Marsh travelled into Kent, on this occasion directly to Hythe, from where he started his meetings with his tenants. After an uneventful tour, Marsh returned to London via Woolwich, where he saw Henry, on 6 May.]

... On this morning [9 May] I went to the rehearsal of the concert for the Royal Society of Musicians at the Opera Concert Room, consisting of the *Messiah* by the same band as that of the King's Concert of Ancient Music.¹¹¹ After finding that they did not dress dinners at the Chapter Coffee House, I took a beef steak at Dolly's just by, & went in the evening to Mess'rs W & C Knyvett's concert at the same room I had been at in the morning & was much pleased with a very good selection of music principally vocal & particularly with Dr Crotch's glee "Methinks I hear the full celestial Choir" & some other glees admirably by perform'd by the Knyvetts, Harrison, Miss Tennant &c. & a Miss Missenden, just coming out as a public singer.¹¹² On the next morning (Tuesday the 10th.)

¹⁰⁹ Originally the Society of Musicians, founded in 1738 for the support of 'decay'd Musicians or their families'. Following the granting of a royal charter in 1790, the Royal Society of Musicians funded its work with a charity concert held annually. The violinist James Cobham (?1774-1819) was a child prodigy when Marsh first heard him play in 1781 - see Vol. 1, p. 250. He was a member of the Drury Lane orchestra for many years, by this time leading the second violins, in addition to which he played in the Academy of Ancient Music. He also taught Marsh's son John.

¹¹⁰ *The Marriage Promise*, a new 5-act comedy by John Till Allingham. It had received its first public performance at Drury Lane on 16 April.

¹¹¹ The Concert of Antient Music was founded by the Earl of Sandwich and a group of noblemen in 1776. Like its near namesake, the Academy of Ancient Music, the Concert played no music less than 20 years old. The Concert's conductor during this period was Thomas Greateorex, who directed the present *Messiah*, in which the vocal soloists included Elizabeth Billington, Samuel Harrison, William Knyvett and James Bartleman.

¹¹² The concert, advertised in the *Morning Chronicle* on 3 May as a "FIRST ANNUAL VOCAL CONCERT" was for the benefit of Charles Knyvett the younger (1773-1859) and his brother William (1779-1856). Charles was organist of St George's, Hanover Square, while William was an alto, composer and conductor who was appointed director of the Concert of Antient Music in 1832. William Crotch (1775-1847) was a former child prodigy, first encountered by Marsh in 1779 - see Vol. 1, p. 196. Later he became a highly respected composer and noted lecturer, succeeding Philip Hayes as Professor of Music at Oxford in 1797. His 5vv glee *Methinks I hear* was published in 1800, becoming the most popular of Crotch's earlier works. Miss Tennant was a pupil of John James Ashley. She made her first appearance around 1797 and was engaged by the Concert of Antient Music in 1800. She married the leading tenor Thomas Vaughan, subsequently singing as Mrs Vaughan. Miss Missenden appears to have had little impact on London concert life. With the exception of another appearance at the Knyvett's benefit the following year, no further mention of her has been found. In addition to the vocal works, the concert also included Haydn's Symphony No. 94 in G ("Surprise") and a manuscript symphony by Pleyel.

I went to the West End of the town & left cards at the Bishop's, Mr. Steeles & Sir Tho's Pechell's ¹¹³ & afterw'ds called on philos'r Walker, whom I found trying an experiment in his lecture room to elucidate the principle of the steam engine.¹¹⁴ From thence I walked to Chelsea College to dine at Mr Lynn's...¹¹⁵ On adjourning to the tea room about 6. I found they had borrow'd a small piano forte & violin under the idea of having some music in the even'g for which purpose they had invited a Mrs Hammond of the Hospital & a Miss Price, who played & sung in no very animating style, & also a Mr Danby [...] nephew to Danby the glee composer,¹¹⁶ who seem'd to have a very good idea of singing & playing on the piano forte. - The piano forte being in bad condition Mrs Hammond proposed our adjourning to her apartment, just by, w'ch we accordingly did, & where we tried some glees, one of which was King's "When shall we three meet again", w'ch having heard the night before at Knyvetts concert & been pleased with, I had in my way to Chelsea procured at Goulding's.¹¹⁷

Having promised my ticket for the Messiah for the Royal Society of Musicians concert to my son Henry, he on the next day (Wed'y 11th.) came to Town & dined with me at Anderton's Coffee House, after which he went to the concert,¹¹⁸ & I to the new & popular comedy of John Bull, with w'ch I was much amused.¹¹⁹ - The next morning being that of the music &c. at St Paul's, sermon &c. for the benefit of the Sons of the Clergy,¹²⁰ Henry staid & went with me to it, when tho' we went an hour before the music was to begin, we co'd hardly get a place to sit down, the choir being so full. We therefore divided & I got, at length, a seat within the rails of the comunion table. Having not been at this meeting since the year 1784. when the band was very small & in one of the side galleries,¹²¹ I was now very agreeably surpriz'd at finding it much augmented, with the orchestra in front of the organ, so that I was very much pleas'd...

On Saturday the 14th. I went to Westm'r Abbey at 12. & played my bro'r Will'ms double Chant in A, after which I called & sat half an hour with Lady Glynn in Arlington

¹¹³ "The Bishop's" is the Bishop of Chichester's London residence in Wigmore Street. Sir Thomas Pechell (later Brooke Pechell (1753-1826). He owned an ornate thatched cottage by the sea at Aldwick, near Bognor - see below p. 53. From 1813 until 1826 he was MP for Downton in Wiltshire.

¹¹⁴ Adam Walker (1731-1821). Natural philosopher, astronomer and lecturer. Marsh had first encountered him in Romsey as far back as 1775 - see Vol. 1, p. 134, the two later enjoying an enduring friendship based on their mutual interests. His eldest son William Walker (?1766-1816) was also an astronomer and the dedicatee of Marsh's *The Astrarium Improved* (pub. 1806). One of Romney's last paintings (1796-1801) was devoted to the Walker family. It is now in the National Portrait Gallery, London.

¹¹⁵ The Lynns were cousins of Marsh's on his mother's side. Joseph Lynn was a clerk at Chelsea Hospital; by 1822 he had risen to become chief clerk - *The Royal Kalender...* London, 1822, p. 224.

¹¹⁶ John Danby (1757-98), a pupil of Samuel Webbe the elder and one of the leading glee composers of the period.

¹¹⁷ Matthew Peter King (c.1773-1823), theatre composer and theorist. He was the composer of a number of stage works produced at Drury Lane and Covent Garden between 1804 and 1819. His 3vv glee *When shall we three* was published around 1800.

¹¹⁸ The performance was conducted by Thomas Greatorex - *Morning Post*, 17 May, 1803.

¹¹⁹ *John Bull, or An Englishman's Fireside*, a comedy by George Colman the younger. It received its first performance on 5 March 1803, thereafter achieving widespread popularity.

¹²⁰ The annual charitable concert for the Sons of the Clergy was founded in 1655. From 1697 it was held at St Paul's Cathedral, becoming one of London's major large-scale musical events. Marsh first attended it in 1774 - see Vol 1, p. 123. The sermon was preached by the Archbishop of Canterbury, while the music followed an unvarying format that included one of the two anthems William Boyce composed for the festival and Handel's *Dettingen Te Deum* and *Jubilate*. The festival was invariably directed by the Master of the King's Music, at this time Sir William Parsons.

¹²¹ See Vol 1, p. 314 for Marsh's 1784 visit.

Street.¹²² - On this day General Andreosse left London to go back to France, & the return of L'd Whitworth to England from Paris was announc'd, which terminated a negotiation that had been long pending, concerning the cession of Malta & plunged us into *war* again.¹²³ - On this evening Mr Champness return'd to town from Windsor but being obliged to attend the choir at Westminster the next day, was so good as to give me a note of introduction to the senior minor canon at St. Paul's, desiring him to put up my Morning & Comunion Service in D. which, with my Sanctus for 3 trebles, was accordingly done & went off very well considering it had been rehears'd by the boys only. The organ at St Paul's being unpleasant to play on for those unused to it, I declined Mr Attwood's offer of playing it & therefore only accompanied the Command'nts.¹²⁴ - As Mr Attwood went away immediately after the Creed I went out at the same time & by way of really *going to church* went to St Michael's, Cornhill & at 3. to the Abbey, where Mr Champness told me there wo'd be a verse service & good anthem on account of it being the day preceeding the election at Westminster School... Accordingly I was there in good time, meaning to play the chant, but finding on account of the electors dining w'th the Dean, that the service wo'd not begin 'till 4 I therefore stept to St. Margaret's & heard the voluntary upon the new organ there of Avery's,¹²⁵ immediately after which I return'd to the Abbey but too late for the chant... I however went into the organ loft & heard King's Service in B. sung by a full choir & an anthem of Travers's with an obligato accompaniment w'ch Mr Cooke play'd very neatly.¹²⁶ As he asked me to play the last volunt'y it was more than ½ past 5. when I left the Abbey & therefore instead of return'g to the City to dinner, got some at the Salopian Coffee House... On this day a Mr Henshaw called on me on the recomendation of Mr Smart to offer himself a candidate for the organist's place at Chichester in the event of it becoming vacant, which I agreed to communicate to Mr Toghill, Messrs Williams & Stokes having both declined it...

...On this day [17 May] I at length heard of the death of poor Targett, which happen'd on the Sunday night preceeding. Having during his illness compos'd a short anthem from the burial service on the words "I heard a voice from Heav'n" &c. under the idea of having it done at his buriel sho'd I be then at home, or rather on the Sunday after (as I found he wo'd on account of the expence hardly be buried in the Cathedral) I on this day wrote to Mr. Walker to offer it for the follow'g Sunday & proposed in that case to be at home on the Friday evening.¹²⁷

On the next day (Wednesd'y the 18th.) I went at one to Mr. R Cooke's, where I met Mess'rs Cramer Lindley Forster Smart & some of the Westminster choir & heard them

¹²² Lady May Glynn (née Plumptre) was one of Marsh's old Kent neighbours. She was the wife of Sir Richard Carr Glynn, Lord Mayor of London from 1797-98.

¹²³ After long and ultimately fruitless negotiations, the two ambassadors were recalled on 16 rather than 14 May. Britain declared war on France two days later.

¹²⁴ The organ of St Paul's Cathedral was built by "Father" (Bernard) Smith between 1696 and c.1703. Thomas Attwood (1765-1838), composer and organist of St Paul's from 1796. After gaining the notice of the Prince of Wales, Attwood was sent by him to study in Naples and Vienna, where he became one of Mozart's favourite pupils.

¹²⁵ The new organ built by John Avery (1755-1807) for St Margaret's, Westminster had probably been completed the previous year. Marsh first heard it on 1 June 1802, on which occasion he refers to it as having been "lately put up" (Vol. 1, p. 755).

¹²⁶ John Travers (c1703-1748), composer and organist of St Paul's, Covent Garden and at the Chapel Royal. Some 25 anthems by Travers are extant.

¹²⁷ James Targett's death occurred on 15 May. Marsh's Funeral Anthem was published with three of Targett's own anthems. The words quoted by Marsh in fact are those of the second (choral) part, the anthem opening with a treble solo setting of the funeral sentence "Man that is born of a Woman".

rehearse the anthem to be done the next day at the Installation,¹²⁸ after w^{ch} Mr Cooke was so good as to pop a ticket into my hand, w^{ch} enabled me by personating an absent member of the choir to get into the music gallery in Henry 7th. chapel, from whence I sho^d have a very good sight of the whole Installation, which was much beyond my expectation, as the utmost I had presum^d to hope was a place in the Abbey to see the procession pass by. As it wo^d be necessary for me to be at the Abbey soon after 1. & it was expected that we sho^d not get away 'till about 4. in the afternoon, I immediately gave up all thoughts of returning to Chichester on Friday... I also had another reason for wishing to stay not only beyond Friday in Town, but 'till the following Monday, as in consequence of there being no service at St. Paul's all this week I co^d not get the parts of my Morning & Comunion Service, w^{ch} I had left dispers^d over the choir & some in the organ loft, which I this morning went with one of the virgers to see for in the choir, but co^d not find one of them, the senior chorister [...] having put them away in some place [...] so that the only chance of getting my parts again was by staying over the next Sunday, when Mr Champness was so good as to offer to put up the service again & also my anthem. And this I was the more induced to do on receiving a letter from Mr Toghill [...] in which he seem^d to think the anthem from the funeral service I had propos^d having on the Sunday follow^g at Chichester wo^d hardly be done justice to at such short notice, w^{ch} I therefore now gave up...

On the next morning (Thursd^y the 19th.) I sat off about 20 min's before 10. & got to the Abbey in very good time, where having shewn my ticket at several barriers I at length arriv^d at the music gallery [...] which being not so much crowded as I expected, I was very much at my ease & had a very good view of the procession into the chapel & of the ceremony afterwards, which with the music took up above 3. hours, so [...] it was full 3. before I left the chapel, in doing which I managed to be in time to see the procession pass by at Poet's Corner & therefore saw both the procession & ceremony in the chapel gratis, for *either* of which a great many people paid a guinea for a seat...

On Sunday the 22^d. [...] I went to St Paul's when my Morning & Communion Service was put up again by Mr Champness (of which I played the Jubilate, Sanctus & Comand'ts) & went better than on the Sunday before... At ¼ past 3. I went again to St Paul's, where I played my bro'r Willm's double chant in A. & a verse service was done of Mr Attwood's, who played my anthem "The Lord descended from above" Ps:18. old version, w^{ch} went off very well... Having at Mr. Attwoods's desire staid & played the last voluntary & receiv^d all the parts of my anthem [...] I went at ½ past 6. to the afternoon service at St. Brides's, at w^{ch} Mr. Champness preach^d with whom I afterw^{ds} left with the voice & organ parts of my Service in D. which he had been so good as to ask me to leave to be written in the books of St. Paul's & Westminster Abbey. - Sitting down at the Chapter C. H. about 9. to take my usual supper of tea & muffin, who sho^d come into the same box but Mr Ogden, banker of Salisbury, & a Mr Smith of St Paul's Ch: Yard, whom, as a great musical amateur, Mr Ogden introduced to me & with whom I had a long musical conversation, in the course of

¹²⁸ 1] There were two prominent Cramers in London musical life, sons of Wilhelm Cramer (1745-1799), who frequently appeared in Vol. 1: the violinist and conductor Franz Cramer (1772-1848), who played with (cont.) leading London concert organisations and at the King's Theatre; and Johann Baptist Cramer (1771-1858), one of the eminent pianists and teachers of his day. This was almost certainly the former. 2] Robert Lindley (1776-1855), principal cellist of the King's Theatre and major London concerts. Marsh had percipiently predicted a distinguished future for him when he heard him as a child - see Vol. 1, p. 358. 3] Forster may be the publisher and violin maker William Forster (1739-1808), but by this date is more likely to be his son, also William Forster (1764-1824), to whom he passed on the business. Marsh played in concerts given by the latter in Westminster & the Strand on several occasions - see below, p. 189 et al. 4] The Smarts were a musical family; this one was possibly George Thomas (later Sir) (1776-1867), an organist, violinist, conductor and composer.

w'ch I found [...] that he was a great musical antiquary, or collector of old & scarce MSS. & publications, some of which he was so urgent for me to step in & see that as his house was so near, I (altho' it was now 10 o'clock & I had my bill to pay & several of my things to pack up) went with him & staid a few minutes, during which he shew'd me 3 bookcases full of bound music books & treatises, including all Handel's works & gave me a Sanctus of Carissimi to take away with me & requested me to call on him as soon as I next came to Town.¹²⁹

The next day (Mond'y the 23^d.) I return'd by the coach to Chichester, where I found Mrs. M. in the breakfast room with the gout in her feet, which she had 2 or 3. days, tho' in no particular pain at that time except in her back, w'ch she thought had nothing to do with the gout...

On my return home I found amongst other letters one from Dr Crotch strongly recommending & desiring me to use my interest for a Mr Holland clerk of New College &c. who wish'd to become a candidate for the organist's place at Chichester, one from Mr Bennett, assistant to the Corfes at Salisbury likewise offering himself;¹³⁰ & one from Mr Hill of Winton inquiring about the value of it, & as to what might be made by teaching &c. but without saying positively whether he meant to offer himself or not,¹³¹ all which letters having taken with me to Mr Toghill, I the next day answer'd by his desire in the same manner, viz. that 2 of the residentiaries being then absent the rest had not then come to any determination whether there sho'd be an open election, or whether young Cudmore sho'd be appointed, who had continued to do the duty ever since I went to London & was fagging hard to qualify himself for the place, tho' he knew nothing of thorough bass, but co'd merely play a few of the easiest services & anthems from the organ parts & not from the score, as the former organists used to do, & could know nothing (of course) about teaching the boys to sing. Some of the vicars however & others were, I found, in his favor, thinking he co'd play as well as Targett did at first, but this I knew to be a mistake, as Targett, besides being bred in the choir & thus knowing the proper time & style of all the services & anthems in common use, also had studied thorough bass 3. or 4 years before he was chosen organist & had also before that time practised Handel's chorusses in the Messiah & Judas Macchabeus from the scores I lent him,¹³² which facilitated his subsequent performance of services & anthems, also from the score, which Cudmore co'd not do, who was likewise perpetually mistaking the time of anthems & also of the chant, playing either too fast or too slow.

On Saturday the 28th. Carter the singing man, who that day attended the Cathedral service & sung, apparently in good health, was taken in the evening with a kind of fit & died in the course of the night, so that within a fortnight there were 2 vacancies in the choir...

About this time I receiv'd 2 more letters from candidates for the organist's place, viz. one from My Hyler of Worcester (formerly Master of the Sussex Band) & one from Mr Dupuis of London, son of the late Dr Dupuis.¹³³ As however Mr Toghill seem'd to have

¹²⁹ Robert Smith, a gentleman amateur and former chorister of St Paul's. He was a member of the Academy of Ancient Music and a founder member of the Glee Club, whose earliest informal meetings from 1783 were held at Smith's home.

¹³⁰ Thomas Bennett (c.1784-1848). He had been a chorister at Salisbury under Joseph Corfe.

¹³¹ Almost certainly the former Salisbury Cathedral chorister Charles Hill, who subsequently sang at every Salisbury Festival between 1783 and 1792. In 1792 Marsh engaged him as principal singer of the Chichester Concert, a role he undertook until 1801, when he raised his fee to a level Marsh was not prepared to meet. Winton is an old name for Winchester.

¹³² The oratorio *Judas Maccabaeus* was first given at Covent Garden in April 1747.

¹³³ Hyler was principal cello of the Duke of Richmond's Sussex Band when Marsh first came to Chichester in 1787, frequently playing at the Chichester Concert. Thomas Dupuis (1733-1783), organist and composer. He was appointed as an organist to the Chapel Royal in 1779. Marsh held a high opinion of him (as did Haydn), describing

no great opinion of Hyler's organ playing & I had heard lately in London that the other's character was not of the best, I by his desire replied to both that their applications came too late, the Chapter having already 5 candidates (including Mr Henshaw of London & Mr Salmon from Windsor, recommended by Messrs Champness & Clark of St Paul's)...¹³⁴ Neither was it determin'd 'till Friday the 3^d. that they wo'd receive any candidates except Cudmore. Mr Metcalfe however being now return'd, on this day he with the Dean,¹³⁵ Mess'rs Toghill & Webber had a meeting [...] when they agreed [...] to admit any of the former applicants as candidates & to chuse the best in respect to character & abilities, which determination I now communicated to Dr. Crotch, Mess'rs Hill, Bennett & Henshaw... desiring them to address their answers to Mr. Toghill.¹³⁶ In consequence of this, Mr. Hill wrote to decline standing (on account of Walond's continuing to reside & teach at Chichester¹³⁷) & Mr. Bennett to say he would make his appearance on Friday the 17th...

... On the next day [5 June] Targett's anthem "Come Holy Ghost" was done in the afternoon for the 1st. time since his death [...] & went off pretty well, some of the new candidates for the singing man's place singing the bass. Of these the only ones as yet were Mess'rs Budden, Triggs & Wrapson of Chichester all of whom had been formerly choristers, but neither of them very energetic singers. On the next day however Monday the 6th. a Mr Collins, who had formerly been many years in the choir at Winton Cathedral came to offer himself, who in the afternoon sung in Bishop's Service & "Blessed be the Lord God of Israel" Kent, whom I went to hear & thought him much superior to any of the Chichester candidates...

...The Dean holding a visitation on Friday the 17th. all the Vicars were at church upon which occasion Mr. Toghill put up Aldrich's Verse Service in A. which I went to hear, & w'ch went off very well, tho' Cudmore accomp'd it but sluggishly on the organ. I also went after service to hear the Dean's charge to the clergy of his peculiar jurisdiction, who were probably much better pleased with an excellent dinner he afterwards gave them. - In the evening Mr Bennett [...] came [...] whom I introduced to Mr Toghill with whom he principally spent the next day, on which he officiated both morning & afternoon at the Cathedral & in the evening I met him at Mr Toghill's, where he played a piece on the pianoforte & we tried a few glees, in which he was ready to take either the counter tenor, tenor or bass, which he did in a very good style... On the next day [June 19] [...] I went with Mr Bennett (who officiated this morning & afternoon at the Cathedral, much to the satisfaction I believe of every body) to Mr Toghill's to tea...

On Wednesd'y the 23^d. about 12 o'clock another candidate for the organ arriv'd, viz young Salmon of Windsor, who with his father [...] dined at Mr Toghill's & in the afternoon officiated at the Cathedral, where he afterwards played on the organ for some time. Having

Dupuis as "a great player" - see Vol. 1, p. 157. His son Charles Dupuis was also an organist and a bass singer who appeared with the Academy of Ancient Music, but he failed to achieve his father's eminence.

¹³⁴ Joseph Henshaw, organist and teacher who lived in Edgware Road (Doane, 1794). The Salmons were a musical family; the father, James Salmon (d.1827) was a lay clerk of St George's Chapel, Windsor, while the son referred to here was also James Salmon. He became organist of St Peter's, Liverpool in 1805 and the following year married the soprano Eliza Munday - see below p. 77.

¹³⁵ The Dean of Chichester Cathedral from 1790 until his death in 1814 was Combe Miller - see below p. 214.

¹³⁶ Moses Toghill (d.1825) and Charles Webber (d.1840) were at this time vicars.

¹³⁷ William Walond (c.1755-1836). The son of an Oxford organist and composer of the same name. He was cathedral organist at Chichester from 1776-1801. Marsh was a stern critic of Walond's organ playing - see Vol. 1, p. 408. After Marsh settled in Chichester, Walond became extremely hostile toward him, the two men becoming embroiled in a long-running feud - see Vol. 1, p. 427ff.

heard of his arrival I went as soon as I had dined to hear how he perform'd the service, which he did quite as well as Bennett, but was I thought rather sluggish in his style of voluntary playing. In the evening I went to meet them & have a little music at Mr Toghill's who got Cudmore also to bring his fiddle [...] Had it however not been for Mr Salmon the elder who sung the upper part in some glees &c. we co'd have had no singing at all, as the young man co'd only sing bass, which we did not want & that he did in a glee or two we tried in but a mawkish manner; neither did he choose to take a fiddle in a duet or quartetto, tho' it had been one of his recommendations or seem dispos'd to play anything upon the pianoforte, so that as a useful man at a private party, there was no comparison between him & Bennett, who was very accommodating, taking any part in a glee or anthem & was besides very pleasant & gentlemanly in his manners, whereas young Salmon sat like an automaton at the pianoforte without the least exertion or saying a word to anybody...

[The Salmons remained in Chichester a further two days, the younger producing no more favourable an impression on Marsh after playing at services both days.]

On Sunday the 26th. my Morning & Comunion Service in D. was done at the Cathedral, which young Cudmore play'd (as he did most other things) much too fast, except the Creed... - Hen'y not having seen Goodwood House since the great alterations & additions that for the last 3. years had been making to it, on Tuesday the 28th. I after tea took a walk with him to it...¹³⁸ [On 30 June] I went to the latter part of "Folly as it flies", The Recruiting Serjeant & the Review, bespoke by Lady Louisa Lennox & was much pleased with T Collins in Caleb Quotem & Suett (of London) in Deputy Bull & also with the dancing of the 3 Miss Bruzuieres, w'ch I had not seen before.¹³⁹

... In the evening [of 2 July] Mr Holland from Oxford, another candidate for the organist's place [...] arriv'd, whom [...] I afterw'ds called on at the Swan & asked him to breakfast with me the next morning, which he did after w'ch I went to the Cathedral with him where he played the organ as he did in the afternoon. He also dined & drank tea with us, at the latter of w'ch Mr. Toghill & Miss Heron joining us, we afterw'ds had a little singing with the organ, Mr Holland having a good tenor voice. He co'd not however sing an alto or upper part in an anthem or glee, or a middle part & at the same time accompany the whole as Mr Bennett [...] did, to whom he was also much inferior in his address & manner...

On the next day (Monday the 4th.) Mr Holland dined at Mr Toghill's, where in the even'g I drank tea [...] & had some music with Messrs Toghill, Holland, Cudmore & R Michell... - With respect however to Mr. Holland he did not at this party appear to much advantage or shew any great degree of judgement, as in playing the thorough bass to one of Corelli's concertos he took the chords quite in the upper part of the instrument & sometimes amongst the additional keys, his principal aim seeming to be to make himself

¹³⁸ Goodwood House was largely rebuilt between around 1799 and 1806, the additional of the two round towers seen today at the SW and SE corners of the house dating from this period. This contradicts the commonly-held view that the Duke of Richmond's architect James Wyatt was engaged on work at Goodwood for much of the 1790s.

¹³⁹ The comedy *Folly as it flies* by Frederick Reynolds (Covent Garden, 29 October 1801). Charles Dibdin's opera *The Recruiting Sergeant* was composed for London's Ranelagh Gardens (20 July 1770). The afterpiece *The Review; or, The wags of Windsor* was a musical farce with text by George Colman the younger and music by Samuel Arnold (Little Haymarket, 1 September 1800). Thomas Collins was a partner in the theatre company that toured a number of southern towns up to around 1807 - see Vol. 1, Chap. 2, n. 29. Richard Suett (1755-1805) was a well-known London actor and singer.

heard & distinguish'd beyond the other instruments. He also sang "Pious orgies" of Handel without much taste or attempting any shake...¹⁴⁰

...On this day [9 July] Mr Collins late of Winton the candidate for the singing man's place, came over again & attended both morning & afternoon service, at the latter of which he sung the anthem "I will love thee" Clark with Mr Barber.¹⁴¹ As he now wished for a decisive answer from the Chapter, the Dean, Mess'rs Toghill & Webber met after evening service & agreed to elect him provided he co'd soon settle his affairs & come to Chichester to settle, after which they took the opportunity of filling up the organist's place also, for which they elected Mr Bennett of Sarum who tho' by no means superior as an organ player to the other 2 distant candidates, yet being about 5 years older than them & having had more experience, particularly in teaching the boys, they upon the whole thought him best calculated for the place & most likely to give general satisfaction.¹⁴² - It was indeed high time that an organist & master of the choristers sho'd be appointed, the latter having now been untaught for upwards of 3 months; & the organ had been [...] very unsteadily play'd by young Cudmore who however clever as a violin or piano forte player, co'd not possibly be expected, in the short interval since Mr Targett's illness, to be able to acquire a sufficient knowledge of cathedral music & the qualification of an organist & Master of the Choristers, in which the only wonder was that he sho'd think of entering the lists with young men so well qualified as Messrs Bennett, Salmon & Holland...

Thinking it a pity that the late Mr Targett's church compositions, some of which had much merit in them, sho'd be lost in consequence of his premature death & also thinking that a sketch of his life, with an account of the number of instruments he had made himself master of might not be uninteresting to those that had known him, I on the first of this month began sketching it out & [...] afterwards shewed it to Mr. Walker, who soon returning it, with also some emendations & advising me to print it, I on the 12th. shew'd the MS: to Mr Seagrave, who at once agreeing to print it on his own account & give me 12. copies, he on the next day set it in hand. A day or two after this meeting with Mr Targett the father & obtaining from him a few particulars of the *early* part of his son's life, I sketch'd them out also & added them by way of appendix & dedicated the whole to the Dean & Chapter...¹⁴³

On the next day [15 July] 4 troops of the 1st. Regiment of Dragoons came to quarter at Chichester, having a very good band which on the Sunday following played in the evening in East Street about 2 hours...

On the next day [21 July] Edw'd walked [...] to Mr Hayley's, where he was to sleep that night, in order to go with him the next morning to Eartham to spend the day & see the monument in the church lately put up by Flaxman for young Mr Hayley...¹⁴⁴

On the next day (Friday the 28th.) Mr Bennett the new organist arrived from Salisbury, with whom I went the next morning to the Cathedral & introduced him to Mr Webber then in residence...

¹⁴⁰ The bass air "Pious orgies" comes from Handel's oratorio *Judas Maccabaeus*.

¹⁴¹ Jeremiah Clark(e) (1674-1707). Organist and composer famous as the author of the so-called Trumpet Voluntary, but principally known for his church music. The 4vv anthem *I will love Thee* was published in Vol. 2 of William Boyce's *Cathedral Music*.

¹⁴² Bennett would occupy the post until 1848, the year of his death.

¹⁴³ At the end of the year Marsh had Targett's anthems published by Clementi with the addition of his own Funeral Anthem - see below p. 35.

¹⁴⁴ Thomas Alphonso Hayley died at the age of 19 on 2 May 1800. A promising artist, he was a pupil of the artist and sculptor John Flaxman, whose memorial to the poet William Collins is one of several by him in Chichester Cathedral.

On Thursday the 4th. [August] Mr Bennett called on me at breakfast time to say that a Kyrie Eleison from the Greek church (which he had brought from Sarum) was to be done on the Sunday follow'g but being able to meet with no Sanctus in the same key (Eb.) to precede it he desired me to compose one, which I accordingly immediately sat about & by 12 o'clock completed a score of it,¹⁴⁵ which to his surprize I gave to him as he came out of church at 12. & which was accordingly done on the Sunday follow'g & went very well, on which morning I sat in the organ loft & played a new chant of mine in G. & my Trumpet piece for 2 performers, with Mr Bennett.

On Monday the 8th. I receiv'd 25. copies of my anthem, Agur's Wish, which I had lately given Messrs Clementi & Co. to print & in the evening attended a meeting at the Council Room for raising volunteers for the clothing of w'ch &c. a subscription was set on foot (to which I put down my name for 10. gu's) & a common hall was called on Wednesday the 10th. when the enrolment began to which I also put my name...¹⁴⁶

[Marsh having business in Salisbury and also the lure of taking in a concert for the benefit of the subscription concerts, on the evening of the 15 August he, Elizabeth and Edward set out by way of Havant (where they stayed overnight) and Southampton, where they also broke their journey.]

Having got some tea at the Coach & Horses (which we found uncommonly refreshing after our hot & dusty drive) & secured beds, we before dark stretch'd our legs in a walk thro' the High Street. - In the course of this day I sketch'd out a tune for some words Mr. Dally had written & given me the day before,¹⁴⁷ being a patriotic song for the times begini'g "When Gallic foes insult the Land" & also sketch'd out one for a song of the same kind of Mr. Hayley's "Dear England, where freedom" &c. which he had lately had printed by Seagrave.¹⁴⁸ A short time before this I composed the glee of "Britons who for Freedom bled" the words by Burns & the song "Britons to arms" the words by Mr. Fitzgerald, both of which I gave to Goulding & Co. who agreed to publish them.¹⁴⁹ - On this day [16 August] there was a meeting at Chichester to nominate officers for the Volunteer Corps just raised, when Mr. Gage of Binderton & Mr. Quantock were appointed field officers,¹⁵⁰ Mess'rs W Johnson, J Murray, Fowler, Godman & myself captains,¹⁵¹ with 10 lieut'ts & 5 ensigns. On the next morning [...] I drove Mrs. M. thro' Redbridge & Plaitford, where we staid about 2 hours [...] arriving between 3 & 4. at Salisbury...

¹⁴⁵ The Sanctus was not published.

¹⁴⁶ Marsh had previously served in the Chichester Volunteers in the first phase of the war (1795-1802). For an account of his "military career" - see Brian Robins, "John Marsh and the Chichester Volunteers" in *Marsh of Chichester...* (Chichester, 2004), pp. 73-80.

¹⁴⁷ Probably Richard Dally. He was a property developer and a friend of William Hayley. Later he wrote *The Chichester Guide* (1831)

¹⁴⁸ Both were published by Clementi, *Dear England* as op. 38 (1804) and *When Gallic foes* in 1803.

¹⁴⁹ *Britons who for freedom bled*, op. 40. *Britons to arms*, op. 37.

¹⁵⁰ John Quantock was a bailiff of the city Corporation and also a magistrate.

¹⁵¹ William Johnson was also a bailiff, John Murray an alderman. Fowler is probably William Fowler, a member of Chichester common-council, while Godman is almost certainly Joseph Godman, Marsh's next-door neighbour at Pallant House.

... In the evening [of 18 August] we all went to the concert [...] ¹⁵² & were much pleased tho' the orchestra being in the bow window on one side had not a good effect. The first act of this concert was miscellaneous & the 2^d. a selection from the Allegro Penseroso, ¹⁵³ the whole concluding with an animated song & chorus "Britons awake to Glory" written & composed by the Rev'd Mr Bowles (assisted by Mr Corfe in the accomp'ts) w'ch was encored. ¹⁵⁴ As to the audience they amounted to above 250 people most of whom staid to a dance afterw'ds, but we all [...] came away immediately after the concert...

On the next morning (Friday the 19th.) Mrs. M. & Jane went on to Bath in the light coach, which they fortunately had to themselves all the way...

On the next morning I went to the Cathedral & played my major & minor double chants in G. the psalms being of mixt nature. On the follow'g day (Sunday 21st.) I went twice to the Cathedral, where in the morning my new Sanctus in Eb was done & a new double chant of mine in G. was played by Mr A Corfe, the service being Aldrich in A. for which there was a compleat choir of men, viz a counter-tenor, tenor & bass on each side, who took the verses alternately, the principal counter tenor (young Goss) being an exceeding good singer. ¹⁵⁵ - In the afternoon I sat in the organ loft & played the concluding voluntary & in the evening went to the lecture at St. Thomas's Church where I played the organ throughout, which had been lately repaired & a new swell added, with other improvements, & was much pleased with it. ¹⁵⁶

On the next morning I played the whole service at the Cathedral for Mr A. Corfe, viz. King's in F & "Hear O Lord, King", after w'ch I [...] went to the singing school at Mr Corfe's where the boys tried over my anthem "I will arise" with Mr Corfe, who seeming to think it a little flimsy thing that might almost be almost sung at sight, proposed it being done in service time that afternoon. ¹⁵⁷ On however practising it over he found it was not quite so easy either to sing or play, particularly when the minor key in 5 flats came in, when the boys began to blunder & afterw'ds to put in flats where none were intended & therefore observ'd it was a very nice thing to do properly & required some attention & practice, on which account he thought we had better defer it 'till I came to Sarum again to meet Mrs M. on her return from Bath, by which time he said it sho'd be properly got up & wrote in the church books...

¹⁵² The concert was like others at this time held at the Council Chamber because of alterations then under way at the Assembly Rooms, which re-opened in 1804. The vocal soloist was Mrs Second, formerly Sarah Mahon (1777-1805). The concert being led by her brother William Mahon.

¹⁵³ Handel's pastoral ode *L'Allegro, il Penseroso ed il Moderato* (words mostly by Milton) dates from 1740. In England it achieved canonic status during the 18th century.

¹⁵⁴ William Lisle Bowles (1762-1850). He was a poet and critic who in 1807 published an annotated edition of Pope's works. In 1828 he was made a canon of Salisbury Cathedral - see below p. 394.

¹⁵⁵ John Jeremiah Goss (1770-1817). The son of the countertenor John Goss, known to Marsh during his Salisbury days (hence 'young Goss'), who had died in 1802. He was trained as a chorister at Salisbury, subsequently becoming a lay vicar. Known for the quality and purity of his voice, he later became a Gentleman of the Chapel Royal (1808), a vicar choral at St Paul's Cathedral and a lay vicar at Westminster Abbey.

¹⁵⁶ The organ was originally built by Thomas Swarbrick and opened in February 1739. In 1781 John Avery had made some modest improvements - see Vol. 1, p. 239. The work referred to here was carried out earlier in 1803 by James Davis (1762-1827) - Paul Tindall "St Thomas's Church, Salisbury, and the Frewins" - *BIOS Reporter* 36, No.2 (April 2012), pp. 51-4.

¹⁵⁷ The 4vv anthem *I will arise*, composed in 1801 and published by Clementi with the Sanctus and Kyrie in D (1801) in the same year - see vol. 1, p. 732.

[Marsh and Edward set out on the return home on the following morning, during the course of which journey they made a short excursion to the Isle of Wight.]

Here [in Chichester] I expected to have found our Volunteers going on with much alertness, instead of which they were all at a stand, owing to Government having declined accepting of the numbers that had generally offer'd, but limited them to 6. times the amount of the militia which wo'd have reduced 5 Companies recently raised in Chichester to 2 or 3. A correspondence was however enter'd into between the Duke of Richmond & Lord Hobart about it, for the result of w'ch they were still waiting...¹⁵⁸ - On our return back in the even'g I receiv'd 25 copies of my new glee "Britons who for freedom bled" & my song "Britons to arms" from Goulding, who had just printed them...

Our volunteering at Chichester still remaining at a stand on Tues'd'y 13th. a communication was made to us by the Duke that our number wo'd be limited to 300. rank & file which might however consist of 5. companies of 60. each, with the same officers that had been already nominated except that there wo'd be only one instead of 2 lieut'ts to each company...

...The Prince of Wales having appointed to come from Portsmouth this afternoon [15 September] to receive the freedom of Chichester, the Mayor & Corporation assembled at ¼ past 4. an hour after w'ch the Dragoons were drawn up in a double row from the Cross to the Council Room, in which state they remain'd 'till after 7. when it growing dark the great room was lighted up. Having with Edw'd & a multitude of people been waiting ever since 5. to see the Prince's entrée, my patience now became quite exhausted & I went home to tea & read *Delphine*,¹⁵⁹ soon after w'ch Edw'd return'd bringing word that the Prince had just sent word that he sho'd not come that evening. He however passed thro' about 8. to Goodwood, where he remained the follow'g day, & where on Friday the 16th the Corporation waited on him & presented him with the freedom, which having receiv'd, they return'd to the Council Room to which the Prince about one came with the Duke, where the ceremony was compleated, after which his Royal Highness & his Grace called on the Bishop...

[In mid-September Marsh paid a short visit to Brighton, travelling through Littlehampton.]

Accordingly on Friday the 16th. [...] I after an early dinner had a pleasant ride to Littlehampton [...] Having taken a walk to the beach, I return'd to the Dolphin Inn where after tea I began reading the 2^d. volume of *Delphine* [...] & also began copying out an abridged sketch of Mr Targett's life to be printed with his anthems, which (the subscribers now nearly amounting to 30) I had now set in hand... Finding [...] the sun shining when I was called, soon after 6. I immediately got up & rode to Sompting (10 miles) where having made a sumptuous breakfast, I pursued my ride over the down to Steyning. Wishing here to get shaved, I went into a shop where a *woman* desiring me to set down & beginning dexterously to strap a razor, I, perceiving she was to be the operator, told her I was not used to be shaved by a female. As however I co'd see no reason why a woman might not shave at least as well as a boy [...] I submitted to the operation & was never better shaved in my life... - Having got some dinner at the chequer Inn I at ½ past 3. sat off for Brighton over

¹⁵⁸ Lord Hobart was Secretary for War in the Addington administration of 1801-1804.

¹⁵⁹ *Delphine*, a semi-autobiographical novel by Anne Louise Germaine de Staël (Mme de Staël) was first published in 1802. Its pro-English sentiments brought her into conflict with Napoleon.

Beedon Hill, from the summit of which I had a pleasant ride for the remainder of the way & put up at the New Ship.¹⁶⁰

The next morning (Sunday the 18th.) I went with Mr. Prince [...] to the Chapel,¹⁶¹ where I played the voluntaries & accompanied "Before Jehovah's awful throne" & "Hear my prayer" Kent, w'ch Mr. Prince & another sung as a tenor anthem [...] & in the evening drank tea at Mr Prince's & had music with him, one of the Mr. Lindleys (a violoncello player) & another, in the course of which Mr. Prince & Mr. Lindley played a duett for 2 violoncelloes composed by Prince & *dedicated to me*, the 2^d. violon. part of which Mr. P. took on the tenor. - On the follow'g morning I sat off for Chichester [...] which I reach'd between 6 & 7. ... - Having lately read Warner's Excursion from Bath & his Tour of the Northern Counties,¹⁶² & been disconcerted at the frequent descriptions & catalogues of family pictures &c. therein I had often observ'd it was an easy way to make a book this way, by making a short tour & going into every gentleman's seat that came in the way... This happening to come into my head as I took my solitary ride this day from Brighton, an idea struck me that a very good burlesque of this kind of writing might be made by making the traveller a person of low stamp & giving an account of his pedestrian tour of inferior paintings or common prints inscriptions on tombstones &c. Pursuing therefore this idea which had now got a strong hold of my mind, I at Sompting sketch'd out the outlines of a tour thro' places that I knew (as Salisbury, Romsey, Portsmouth, Chichester &c.) by Peregrine Project of Newgate Street London, stationer & Timothy Type of Pater Noster Row journeyman bookseller in sketching out which I amused myself for the remainder of my ride & at Arundel began a rough copy of it which I every day afterw'ds continued at my leisure.¹⁶³

On Wedn'y the 21st. (St. Matthew's day) I officiated at the Cathedral for Mr. Bennett (who went to tune a pia: forte at Bognor) & played my Creed in G. with the greek comandments & at 4 dined with Ed'd at the Bishop's (it being his 3^d. public day)...¹⁶⁴

...At 4 this day [27 September] I went to meet the L'd Lieut't,¹⁶⁵ Major Quantock & the other 4 captains of Chich'r Volunteers at the Swan, when there being only 180. as yet enrolled the Duke directed they sho'd be formed into 3 companies, to the comand of the first of w'ch he was pleased to nominate me, as having before comanded a company & in the evening the committee met in the Council room, when Messrs W. Johnson & Fowler were appointed captains of the next 2 companies...

On Thursday afternoon the 29th. I went with the other officers to a meeting of the Volunteers at the Townhall, who were there arranged into 3 companies signed the roll for each & took the oath of allegiance...

¹⁶⁰ Marsh's route took him over what is today known as Beeding Hill, on the South Downs. Brighton was at this time on the verge of the exponential growth that led to the town becoming one of the major resorts on the South Coast. The New Ship Inn was almost as old as the more famous Old Ship, which stood opposite. It was demolished in 1934.

¹⁶¹ William Prince, a former head chorister at Chichester Cathedral who later owned a small music shop in Chichester. In 1796 he was appointed organist of the recently (1793) built Chapel Royal in North Street, a building that still stands although it was substantially rebuilt late in the 19th century and is no longer a consecrated building. Prince is the subject of one Marsh's biographical sketches - *Recollections*, Vol. 3 (1818), pp. 58-61.

¹⁶² *Excursions from Bath* by the Rev. Richard Warner (1763-1857) appeared in 1801. It was followed the next year by the two-volume *A Tour of the northern counties of England, & the borders of Scotland*.

¹⁶³ For an introduction to Marsh's *The Excursions of Peregrin Project & Timothy Type* see Barry Fletcher "A Note on *Peregrine Project*" in *Marsh of Chichester*, pp. 147-9.

¹⁶⁴ Public days - formal lunch engagements to which a bishop invited the clergy of the diocese and notable citizens of the city.

¹⁶⁵ The Duke of Richmond.

On Sunday October the 2^d. the 3 companies of Volunteers began assembling at 4 in the afternoon to exercise in Mr. Blagden's field, beyond Dell Hole (which he had been so good as to offer us) which we continued daily to do daily throughout the week, in the course of which a 4th company was raised to be comanded by Mr. J Murray & a few men towards a 5th. to be commanded by Mr. Godman.

The annual Music Meeting at Winton now coming on,¹⁶⁶ & Edw'd having had no jaunt this vacation except that to Salisbury in August, I agreed to give him a drive there &. accordingly on Wednesday the 5th. we drove to Southwick to dinner after which we proceeded to Waltham where we spent the evening & slept at the Crown & on the next morning continued our drive to Winton, where we arrived about 12. & put up at the City Arms.

Calling soon afterwards at Mr. Richards's we accepted an invitation to dine there with a Mr. Smith, tutor of Magdalen College & some ladies, whom soon after 7. we left to go to the concert at St John's Rooms that evening led by Weichsell at w'ch Lindley was princ'l violoncello & Mrs Billington & Miss Tennant principal singers...¹⁶⁷

On the next morning we went to a selection from Handel & some old Italian composers at the Cathedral,¹⁶⁸ which (in consequence of the usual Winton procrastination) not beginning 'till after 12. tho' the choir was nearly full by ½ past 11. it did not end 'till after 4. so that as we meant to return to Waltham that evening we had but just time to get a bit of dinner first & did not reach Waltham 'till it was quite dark, when the beds at the Crown being all engaged we slept at the opposite inn & on the next morning drove to Southwick to breakf't & reach'd home a little before 3...

On the following day (Sunday the 9th.) our Volunteers all met the Duke of Richmond at the Townhall at 4. in the afternoon concerning a proposal then made by his Grace for the Volunteers instead of having cloth for regimentals equal to that of sergeants of the militia &c. (that had been promis'd them on their enrolling) to accept the ordinary clothing of privates, to induce them to agree to which a great coat was offered in addition; but this being scouted & a great clamour rising against the proposal an adjournment to Mr. Blagden's field was effected where the proposal being made to the several companies by their respective captains, the whole batallion refused & seceded except about 20. or 30. mostly of Capt Fowler's company; & so at length seem'd to end our Chichester volunteering, as the Duke gave no other option than accepting the proposed alteration or withdrawing from the corps...¹⁶⁹

On Saturday the 16th. we had a meeting to set the concerts going, when Mr Walker & I were chosen stewards for the succeeding year & on the next afternoon at 3. I went to the field to meet the Volunteers who were desired to assemble to see the specimens of the uniforms proposed by his Grace, which 2 or 3 had agreed to appear in with their arms & accoutrements, but tho' they lookt better than might have been expected such was the prejudice against the ordinary clothing that only about 14. agreed to accept them... This

¹⁶⁶ Marsh first attended the Music Meeting in Winchester in 1769 - see Vol. 1, p. 69.

¹⁶⁷ The chapel and St John's Room, the principal venue for concerts in Winchester, were all that remained in the 18th century of the medieval St John's Hospital. Situated near East Gate, it was divided into offices in the 1960s. Charles Weichsell (1767-1850), violinist and composer. At this stage of his career he was leader at the King's Theatre. Elizabeth Billington (1765-1818), one of the most famous sopranos of the age, was the sister of Charles Weichsell. She married the double bass player James Billington in 1783.

¹⁶⁸ Advertisements announced the concert only as a "Sacred Selection" (*Salisbury and Winchester Journal*, 3 October 1803).

¹⁶⁹ As has been noted by such authorities as Ann Hudson and Linda Colley - see bibliography, the uniforms of volunteers were a matter of no small importance. See also Robins "Chichester Volunteers" in *Marsh of Chichester*, op. cit. p. 78.