

## **The Wulstan Atkins Lecture**

### **SIR IVOR ATKINS – WORCESTER AND BEYOND**

**presented in association with the Church Music Society**

**supported by Katharine O'Carroll and Robert and Sherill Atkins**

This morning's title belies the origins of the anniversary that, under more normal circumstances, would have proved a happy congruence when associated with the phenomenal effort of the months leading up to the first post Great War Festival here in Worcester in 1920 put in by our hugely distinguished eponymous musician who was to serve this City and its Cathedral with great distinction for what have been described as his "53 noble years in office" as Master of the Choristers and Organist.

Atkins's mammoth "letter writing task" in an age previous to carbon paper and well before any hint of a photocopier was ultimately to prove invaluable to the re-establishment of the Three Choirs Festival following its inevitable suspension between 1914 and 1919 during the years of the *Great War* and the signing of the Treaty of Versailles that was only ratified in July of 1919.

This delay surely accounts for the 1914-1919 dates on certain UK War Memorials.

Not until 1920 was the Whitehall Cenotaph designed by Sir Edwin Lutyens dedicated on 11 November, replacing an earlier, temporary structure.

1920 was a memorable year in the annals of Worcester Cathedral music, being the date of major work on the organ undertaken by Harrison and Harrison of Durham.

The same date also marks the fulfilment of Atkins's energy and commitment to the daunting task of the recruitment of "Stewards" [as the effective sponsors of the Festival were known] for the successful revival of the Three Choirs Festival. Atkins's efforts are rightly and properly accorded a degree of acclaim bordering on legendary status in the annals of *Three Choirs* history.

Today it is a real and special pleasure to be able to welcome Katharine O'Carroll, a member of Sir Ivor's family, here with us, who, along other family members and the Church Music Society are particularly associated with this event.

Seven decades on from Sir Ivor's death the number of people who will have met or known him is clearly an issue when striving to obtain first hand knowledge of a quite remarkable leader within the British musical and cultural communities. I am fortunate to count among my friends a former Vice-Chancellor of the University of Hull, Professor David Dilks who served for long at the University of Leeds as Professor of International History.

David's father Neville Ernest Dilks had been a Lay Clerk at Coventry Cathedral and the family had moved to Worcester following the war damage in Coventry. At Worcester, David's father had been appointed the Cathedral Choir by Sir Ivor Atkins of whom his son retains vivid memories of – not least his dapper personal appearance so clearly self-evident in many photographs readily available on the internet.

One of the most interesting from an organist's standpoint is a very rare illustration indeed of the 1896 Hope-Jones console of the Cathedral Organ with Sir Ivor playing it.

David records that the Ashes of Bewdley-born Prime Minister Stanley Baldwin's ashes were buried in the Cathedral in December 1947.

He writes:

"not quite in the same league as King John, I suppose, but at least a more admirable character.

"My father told me that Atkins took particular pains over the music for the service, being determined that the Cathedral should do full justice to a devoted son of Worcestershire and dismayed that Baldwin's public reputation should, for the moment, have fallen low."

Nor at this juncture should one forget the industry of Sir Percy Hull in the months preceding the 1946 Festival, during which Hull had faced a similarly daunting task that faced Atkins at the end of the Great War.

The background and life experience of Sir Percy Hull were particularly influenced by his enforced internment as an alien civilian at Ruhleben when on a walking holiday to Germany at the outbreak of War in 1914. several years Atkins's junior, Sir Percy was Atkins's Hereford Cathedral colleague from 1918 until the younger man's retirement in 1949 – but a year previous to Sir Ivor's own in 1950.

Sir Percy's place in masonic and charitable history, additional to musical annals, is assured by his support of numerous continental projects and, not least, by his zealous work on behalf of the Royal Masonic Hospital on his return home.

The Hereford Cathedral Organist's post, vacant since the sudden death of Dr G R Sinclair in 1917 was kept open for Hull and the Chapter appointed him to it on Armistice Day 1918. It is often said that Elgar had had a hand in encouraging the Dean and Chapter of the day in this course of action.

Herbert Sumsion's return to his native Gloucester brought him back to England to succeed Sir Herbert Brewer at Gloucester Cathedral in 1928 [rather than Coventry to which he had earlier been appointed but his withdrawal of acceptance was negotiated between the Provost and Coventry and Dean of Gloucester and their respective Chapters] after a two year term teaching at the newly established Curtis Institute in Philadelphia.

Atkins' knowledge of international music rather than its society or topography was surely part of *his* make-up of a very different kind, though his young son, Wulstan, his wife and himself were busy in early 1914 planning a continental holiday that was to include Switzerland, for which they visited a Worcester optician for the purpose of obtaining protective glasses against the brilliant light of the snow.

Having left home in late July they eventually, after a few days, were compelled to return to Worcester having reached Dover just prior to the declaration of hostilities between Britain and Germany on 4 August.

Towards the end of the first half of the century, we can record that both Atkins and Hull appeared as conductors at the festival for the final time in 1947.

The Worcester Festival of 1914, scheduled for early September had, perforce, to be abandoned and thus it fell to the "faithful city" to take its place at the forefront of revival in 1920 – a total of seven years having passed since the last Festival prior to hostilities was held at Gloucester in 1913.

Musical references are still to be easily found a-plenty to attest to the widespread influence of Cardiff-born Ivor Atkins, who was fortunate enough to become assistant to George Robertson Sinclair at two Cathedrals – Truro and Hereford – while scarcely out of his teens.

Sinclair moved to Hereford in 1893 and was to conduct eight "home" Three Choirs Festivals there – the same number, co-incidentally as Donald Hunt was to achieve between 1975 and 1996 here in Worcester.

It has to be acknowledged that Atkins' preferment to Worcester following a four-year tenure at Ludlow Parish Church was under less than happy or straightforward circumstances involving the departure of Hugh Blair.

Blair had served the Cathedral as Assistant Organist for two years from 1887, then as Acting Organist for the period of William Done's retirement from 1889, succeeding to the full post on Done's death in 1895.

Atkins was appointed in the late Summer of 1897 and remained as Organist until 1950, when David Willcocks came to Worcester to succeed him.

To generations of British born and UK educated musicians in the first half and quite a distance into the second half the last century, Atkins was a hugely significant influence.

Even a somewhat begrudging and uncalled-for comment on the standard of his organ-playing that found its way into a fairly recent *Dictionary of National Biography* did nothing to taint his historical distinction and reputation.

That so much detail of what has become known as *The Elgar Atkins Friendship* has been readily available in Atkins's son Wulstan's book of the same title is a real boon to the researcher!

As is now well-known, the valued volume provides a truly indispensable collection of source material centred upon the extant correspondence between the two musicians.

Atkins sustained a lengthy period of interest in the output of the 19<sup>th</sup> century German song composer, Peter Cornelius.

As early as the Worcester Festival of 1905 was heard Atkins's edition of *The Surrender of the soul to the Everlasting Love* issued earlier that year by the Leipzig-based house of Breitkopf and Härtel. This glorious double-choir motet once enjoyed more frequent hearings than today, though it has been worthily recently revived by mixed-voice choirs with the Collegiate Chapel tradition as found at Oxford, Cambridge, Durham and London.

What Atkins achieved for Worcester – and particularly music city- and county-wide as well as the Cathedral he came to serve for so long – is undeniable and well-recorded; what he did "beyond" Worcester's boundaries tell of a remarkable creative capacity in words as well as music in the form of an astonishingly varied musical of musical editions, many of them the benchmarks of their day and some proving of great longevity in the ever changing world of musical taste and scholarship.

Additional to all his “curricular” professional activity it is clear that Atkins shares with Ripon Cathedral’s Dr Charles Harry Moody, Stourbridge-born by the way— in office from 1902 to 1953 – a capacity involving becoming a self-taught historian.

Each was to become a Fellow of the Society of Antiquaries and both published a plethora of historical pamphlets involving the histories of Fountains Abbey, Selby Abbey and Ripon Cathedral in Moody’s case and Worcester Cathedral in Atkins’s besides their indefatigable energies as practical and highly influential musicians. Atkins’s FSA makes it onto his Cathedral memorial, unlike his Honorary FRCO.

About mid-way through *The Elgar Atkins Friendship* by Sir Ivor’s son Wulstan is an account his mother and father’s work during the Great War from their Worcester home nearby the Cathedral that makes for exhausting reading. They were clearly much concerned in the main with service and duty rather than status.

Lady Atkins was to serve a term as Mayor of Worcester in the 1930s at the same time as Sir Ivor was in office as President of the Royal College of Organists.

Lady Atkins rose to additional prominence within the City as Chairman both of what in 1932 became the Worcester Royal Infirmary and also of Worcester Race Course.

The circumstances of operating as a Cathedral musician in the early part of the twentieth century were totally different from those of the present day. Sacred music in Latin during an Anglican liturgy was unheard of! Gradually, the influence of Collegiate choirs began to British Cathedrals and “Greater Churches”. Even within the echelons of “High Church” parishes, as late as the 1960s and 70s, “Viennese” masses were still largely given within the context of a Choral Eucharist sung in English translations generally to organ, rather than instrumental, accompaniment!

Sir Ivor’s very last “best seller” at the start of his retirement was the setting of Psalm 51 by Allegri, which benefited immensely from a world-famous recording made in the Chapel of King’s College Cambridge with the stylish treble singing of the young Roy Goodman in March of 1963.

This acclaimed account — still a “market leader” in the “Classical” Charts was responsible for bringing Atkins’ name to further – and eventual full international – prominence – a decade after his death.

It’s worth recording, too, ubiquitous performances across the globe of the trail-blazing choral transcription of the original keyboard accompaniment to Cornelius’s Christmas Song *The Three Kings* in which the composer writes his magical solo line atop of historic

Lutheran chorale *How brightly shines the morning-star* with words as well as music devised by Phillip Nicolai. In common with present day composer John Rutter, Nicolai set his own verbal texts for two of the best-known Hymns within the Lutheran tradition: *Sleepers wake* and *How brightly shines the morning-star*.

Atkins's series of vocally blooming entries towards the very final cadences of *The Three Kings* is very specially a remarkable inspiration.

This choral setting of Cornelius' originally instrumental accompaniment treatment followed a quarter of a century after Atkins's first involvement with the score of Cornelius's *Surrender of the Soul* first encountered at Worcester in 1905.

The significance of the English versions two great Bach Passion settings, the *Matthew* from 1723 and the *John* from six years later, depended at the beginning of the last century to a very large extent on versions of the vernacular taken from the King James Bible of 1611, rather than the original, German of the sung material of narrating tenor Evangelist and the solo bass representing the involvement of *Christ*.

Sir Ivor's involvement in both is the stuff of legend. The 1911 edition of the *Matthew* Atkins jointly with Elgar quickly established a place in the affections of performers and music-lovers alike and to a lesser extent the same was also true to the 1929 Novello edition of the *John Passion* by Sir Ivor alone this time. One may well be correct in surmising that the later work was devised for use at the Worcester Festival of 1929, certainly on record as its first appearance in any Three Choirs to that date.

The assistance of that superior hymnographer, Canon T A Lacey, a Residentiary Canon of Worcester from 1918 until his death thirteen years later, in the preparation of the non-biblical narrative was a crucial feature to the critical acclaim that greeted this publication. This was had been also the case with collaborators of similar quality who had provided support for the *Matthew* Passion a quarter of a century earlier.

In both the 1911 and the 1929 publications, Atkins proves himself a very worthy to successor to two earlier figures in the history of the Bach *Passions* in England – Miss Helen Johnson and the Reverend Canon Dr John Troutbeck of Westminster Abbey.

“My friend Edgar Day” is a significant phrase within in a number of Atkins prefaces of his published editions and betokens the scholarly help extended to him over pretty nearly forty years by Sir Ivor's long serving Assistant Cathedral Organist in – in office from 1912 until 1962 when he was succeeded by Christopher Robinson who in his turn became Cathedral Organist a year later on Douglas Guest's departure for Westminster Abbey.

For Organists of his own and later generations for decades into the future, Sir Ivor provided landmark editions of Mendelssohn's Six Sonatas and Three Preludes and Fugues for organ and of Bach's *Little Organ Book* containing what are correctly known as *Organ Chorales* and less correctly as *Chorale Preludes* for the organ.

Atkins was senior enough [just by a few years probably!] to have been invited to contribute towards the *Little Organ Book* in memory of Hubert Parry. This publication appeared in print in 1924 and contains Atkins's *Chorale Prelude* on the tune *Worcester* usually attributed to Thomas Tomkins, arguably the most distinguished earlier holder of the post of Worcester organist alongside Royal positions too within his adult life following a choristership at the Chapel Royal followed by further scholarship at Magdalen College, Oxford.

The years immediately preceding the First World War had been very busy professionally for Atkins and the editing of a substantial volume in Novello's Complete Organ Works of Bach may well have begun just pre-War; certainly it was all done and dusted for publication in 1916.

Novello had suffered a grievous loss in 1909 with the death their musical editor, Augustus Jaeger – a close friend and colleague of Elgar.

John E West, the London-based organist who followed Jaeger must have been well-pleased with the burgeoning compositional and editorial output Atkins was to sustain over the years within his newly acquired "stable".

It is less than easy to discern when the complete works [as then known] of Mendelssohn for the organ under Atkins' watchful eye first appeared in print. *VERY* unusually, Atkins provides no preface of his own, whether dated [as so many other editions were] or undated!

It is thought that these editions, with composer's own preface printed in English translation probably date from the late 1920s or 30s. Although more sources from during or nearer Mendelssohn's life time have appeared since the Atkins edition first saw the light of day, it remains something of a landmark and a best-seller.

The Peter Hurford archive at Jesus College, Cambridge contains his Atkins edition with pencil annotations and underlinings prepared prior to a major recording of Mendelssohn's output for the "king of instruments".

Sir Ivor's addresses at the Royal College of Organists Diploma Presentations in his term of office from 1935 and 1936 are widely acknowledged as models of the genre, comprising gentle encouragement of further study and artistic endeavour, reading very well after a margin of almost eight decades further ahead.

If one wishes to discern fully the sheer amount of verbal expertise in combination with thoroughly sound common-sense the Preface to, and print layout found within, *The Worcester Psalter* originally printed privately for the Chapter by the long-established Worcester publishing concern of Ebenezer Baylis and his *Trinity Press* is the one tome to look at! The *Worcester Psalter* was taken up almost immediately by Adam and Charles Black of London fame.

The aim of this Psalter is to enable singers to do justice to the beauty of the Psalms as revealed in the matchless English of Coverdale's translation in the Book of Common Prayer. The great secret of good pointing is unhurried recitation and clear articulation of the words. Though the singer should aim at a natural rhythm he should remember always that he is dealing with exalted language, and that the careless speech of everyday life is generally unsuitable for interpreting its thought or its cadences.

Very few directions are necessary. They are these:

- 1 No commas are used. Breath is to be taken at the ends of the lines. Shorter breaks are indicated by an extra space between the words. Generally speaking no breath should be taken at these smaller breaks.
- 2 The dot, or hyphen, marking the first half of the bar indicates the spacing of the syllables within the bar.
- 3 A horizontal line ( - ), shows that the preceding word or syllable is continued into the next bar.
- 4 The final syllable "ed" is to be pronounced only where indicated by a hyphen (e.g. bless-ed).
- 5 Verses printed in italics may be given special treatment, as by Full Choir, or Unison.
- 6 The second part of a Double Chant is indicated by the sign †.

As late as 1953 Atkins instigated a *Preface to the Third Edition* with further assistance for performance treatments at the commencement of each Psalm as well as emphasising the antiphonal possibilities of voice allocations within the *Easter Anthems*.

The biggest bonus of his so, so useful Psalter was the omission of commas and the suggestion that each line was disposed to be capable of being sung to a single breath!

So simple, yet not previously available in, or suggested for an earlier such publication but a point of common practice to all those who have since 1950 devised their own Psalters within their own spheres of work, for Atkins has been widely followed in a number of his broad general principles.

What then of Atkins's own compositions rather than his musicological episodes into the fields of editing and publishing?

The titles and dates of anthems and service settings emanating from Sir Ivor's pen is provided within their date of publication by year within the *Timeline* connected to today's talk.

Perhaps pre-eminent among his more substantial works is the *Hymn of Faith* from 1905.

Many will recall a very fine 1995 account of this work by Worcester Festival Choral Society under Donald Hunt's direction with the BBC Philharmonic.

While it is very clear that Atkins' prescriptions for what would now be termed "niche market" issues and his canny knack of "what would go well", probably first and foremost would be the immensely successful *Tudor Responses* he prepared for publication jointly with E H Fellowes and used for long in a revised edition by another celebrated Worcester-based musical scholar of a later generation, Harold Watkins Shaw [1911-1996].

Atkins and Fellowes, perhaps anxious at departing from the text of the initial *Preces and Responses* as found in the *Book of Common Prayer*, 1662, transcribed the original musical settings to fit the 1662 Prayer Book rather than those earlier English products of 1549 and 1552 for which the musicians of that day had worked.

By the time Shaw began work in 1958 or so on the by then well-established volume of *Responses*, musical scholarship had advanced to the extent that he placed first the setting in each case with the content and verbal underlay as composed, and only in second place did he place a verbal adaptation to fit the 1662 book.

Musicians, delighted at extra scope afforded by choral involvement in *Gloria Patri* leapt at the chance to sing the original settings.

Contemporary composers happily followed suit! It is doubtful whether the current second complete revision of the texts of these glorious settings will include a 1662 adaptation in further reprints!

One cannot think but that Atkins and Fellowes would have been absolutely delighted.

A **Timeline** cannot possibly indicate in full the scope of Atkins's scholarly, creative or organisational achievements.

One is available to all in attendance this morning at the close of today's talk and it may also be found on the website of the Church Music Society.

There is no coverage within a *Timeline* of reasonable length of some of Sir Ivor's more spectacular and unusual cultural activity – the preparation of an English adaptation and publication within the English edition of the Vocal Score of Dante Gabriel Rossetti's text for the lovely music of Debussy's *The Blessed Damozel* for the Worcester Festival of 1938 is one of a number of lesser-known endeavours that flourished at his hand and instigation as a result of unstinting hard work.

On a smaller scale and for liturgical usage are extracts from a *Requiem* for Male Voices by Cherubini issued by Oxford University Press between the wars and one regular staple of the Cathedral repertoire for male voices. *The righteous live for evermore* still survives in regular hearings by choral foundations seeking appropriate material for commemorations of Saints unspecified.

This deeply expressive gem is a typical example of Atkins's sense of aptness – of what would “go well” on the one hand and his encyclopaedic knowledge of the byways of European repertoire on the other.

Atkins may well have inherited some considerable degree of organisational and administrative ability from his own father, whose activity in his home city of Cardiff in preparing the musical provision at the re-opening Service of Thanksgiving for the major Victorian restoration at Llandaff Cathedral was widely admired.

Early in the 1900s, it was clear that Worcester and perhaps Hereford too, no longer benefited from the traditional Cathedral training of “articled” pupils. Atkins was early served as assistant by Edgar “Tom” Cook, later organist of Southwark Cathedral and Alexander Brent Smith in turn, prior to Edgar Day's lengthy tenure.

Gloucester however continued much longer the association between the training of young organists, and it is almost certain the Donald Hunt, articulated to Herbert Sumsion at Gloucester as a teenager and his “official” assistant from 1947 to 1954 and later Master of the Choristers and Organist here at Worcester from 1975 to 1996 is widely acknowledged as the very last musician to be trained in the old, traditional way.

Recent editions of *Who's Who* contained an interesting descriptive for film composer John Barry, one that simply read: Education: Dr Francis Jackson, York Minster!

So the time has come to distribute the **Timeline** to you all this morning, and to ascertain whether there are any questions that today's subject matter may bring forward to your individual or collective minds.

Thank you all for your kind attendance and attention!

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**Dr Simon Lindley**

**WEDNESDAY 28 JULY 2021  
WORCESTER**

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## A TIMELINE

\* 1869

29 NOVEMBER      CARDIFF

† 1953

26 NOVEMBER      WORCESTER

Third son, and one of six children, of Frederick Pyke Atkins, Organist of St John's Church Cardiff and the musician chosen to prepare the music for the re-opening of Llandaff Cathedral after substantial 19<sup>th</sup> century restoration.

1885-1886      Assistant Organist, Truro Cathedral under G R Sinclair

1886            Organist of Stonehaven Episcopal Church, Scotland

1890-1893      Assistant Organist, Hereford Cathedral under G R Sinclair

1890            Atkins's well-documented *Damascene* moment at the first performance of Elgar's *Froissart* Overture at the 1890 Worcester Three Choirs Festival's Secular Concert in the Public Hall, after which Atkins, who had been present, writes  
*I knew that Elgar was the man for me, I knew that I completely understood his music, and that my heart and soul went with it*

1892            Atkins was the recipient of an Oxford B.Mus degree

1893            Organist of Ludlow Parish Church [Saint Laurence]

1897            Master of the Choristers and Organist, Worcester Cathedral

1904            Atkins's *Magnificat and Nunc Dimittis* in G published 1 January by Breitkopf and Härtel, who had, in 1895, the year of the composition and first hearing, issued Elgar's *Organ Sonata* in G which had received its premiere in the Cathedral played by Atkins's immediate predecessor, Hugh Blair [1865-1932].

Atkins was in 1904 the recipient of the dedication of Elgar's *Pomp & Circumstance* March No 3.

Atkins's 1904 anthem – *If ye then be risen with Christ* - dedicated to his Brother, Reginald – published by Novello – Octavo Anthems No 789

- 1905 Atkins's *Hymn of Faith* for Solo Soprano, Chorus and Orchestra first heard at the 1905 Worcester Three Choirs' Festival. Elgar assisted with the orchestration of the work. It is still in print from Novello and was revived at Worcester Cathedral in 1995 by Worcester Festival Choral Society in October of that year with the BBC Philharmonic under Donald Hunt.
- Cornelius – *The surrender of the soul to the everlasting love* performed at the 1905 Worcester Three Choirs' Festival [that was Atkins's first published involvement with the music of German composer Peter Cornelius [1824-1874] – a connection that was to bring Atkins world-wide fame and recognition in the 1930s in the form of his universally popular fine arrangement of *The Three Kings* for solo voice and unaccompanied choir].
- 1908 Atkins's 1908 anthem – *Abide with me* published as a supplement to *The Musical Times*, September 1908 by Novello. A great survivor was this anthem and still found a place in music lists until well after the Second World War.
- 1911 Bach's *St Matthew Passion* with English text published by Novello in a new vocal score edited by Elgar and Atkins jointly.
- 1916 Atkins's edition of Bach's *Little Organ Book* first issued by Novello in May within the publisher's Complete Organ Works of Johann Sebastian Bach. A revised edition – with remarkably little altered – appeared in the 1950s from Walter Emery, the distinguished Bach scholar and Novello Musical Editor of a later generation. Atkins's edition formed, and still forms, Book 15 of Novello's edition of Bach' organ output. His edition had broken new ground with each surviving organ chorale being preceded by a vocal setting of the hymn melodies with English translations. By this means he fully informed students of later periods of the context and inspiration for each of Bach's organ treatments.
- 1920 Atkins obtains his Oxford Doctorate [D.Mus] and is presented by friends with doctoral robes in a special ceremony held in the Cathedral Chapter House on Christmas Eve, 1920.
- 1921 Atkins created a Knight Bachelor by HM King George The Fifth in the New Year Honours. Investiture at Buckingham Palace, February. It was widely thought that Elgar had a hand in the nomination; Wulstan Atkins, Sir Ivor's son, asserts as much in *The Elgar-Atkins Friendship*.
- 1929 Bach's *St John Passion* with English text edited solely by Atkins.

- 1930 *The Three Kings* published by Oxford University Press in Sir Ivor's arrangement for unaccompanied choir and soloist [normally nowadays a baritone, but not invariably so in the 1930s and 40s]. The English text had been provided by Herbert Newell Bate, Dean of York from 1932 until his death in 1941 when he was succeeded by Eric Milner-White. It is widely believed that Bate's text had been specifically undertaken for the 1928 trail-blazing first edition of *The Oxford Book of Carols* under the editorship of Percy Dearmer, Ralph Vaughan Williams and Martin Shaw.
- Since 1930, when Atkins's arrangement of the Cornelius work first appeared, in the *Oxford Choral Songs* series it was later included in *Carols for Choirs*. The latter collection had been first issued in 1961. It is also found a place in the later *100 Carols for Choirs* in 1987. Bate's English version with Cornelius' original keyboard accompaniment had first appeared as No 193 in *The Oxford Book of Carols*, 1928.
- 1932 Atkins's organ arrangement of Elgar's *Severn Suite* for Brass Band Op 87 of 1930 published as Elgar's *Organ Sonata No 2 Op 87a*.
- Following the death of Atkins's immediate predecessor as Cathedral Organist, Hugh Blair [1865-1932], Atkins's "revision" of Blair's Magnificat & B minor dating from 1888 was published by Novello. In essence it is a re-casting of Blair's original with enlargement of the choral resources, particular in the *Gloria* to a double choir format
- 1932 The famous set of "Tudor" Responses, edited by Sir Ivor Atkins and Edmund H Fellowes first published by the Church Music Society; a new edition, the sole work of Watkins Shaw, followed in 1969.
- 1933 Atkins appointed Librarian of Worcester Cathedral, a post he held until his death twenty years later.
- 1935/36 President, The Royal College of Organists
- 1947 Brahms *German Requiem* Op 45 with English text adapted from the Holy Scriptures by Ivor Atkins. Musically, this was the earlier Novello edition by John E West [1863-1929], their Musical Adviser from 1897-1928, with Atkins's English text.
- 1948 The Worcester Psalter – edited by Sir Ivor Atkins with notes on the Psalms by The Revd Canon S L Brown DD and Sir Ivor, first issued by Ebenezer Baylis of Worcester and from 1950 by the London concern of Adam and Charles Black, since when it has never been out of print
- 1950 Atkins appointed Organist Emeritus, Worcester Cathedral. Sir David Willcocks came from Salisbury to succeed him.

1951

Atkins's edition of the *Miserere* [Psalm 51] by Gregorio Allegri with music adapted by him to the English of the 1662 Book of Common Prayer first published by Novello.

With the exception of *The Three Kings*, the *Miserere* was for long Atkins's most widely sung choral edition. He drew on an earlier [18<sup>th</sup> century] edition by Dr Charles Burney and took the celebrated embellishments [the Italian terminology is often used to describe these *abbellimenti*] from the work of two 19<sup>th</sup> century scholars, Pietro Alfieri and W S Rockstro. A later version by George Guest with Latin text is also widely used.