

Contents

<i>Preface</i>	page vii
<i>Abbreviations</i>	ix
Introduction: Historical background and liturgical framework	1

*Part I. Victorian cathedral music in theory:
issues that shaped the composer’s creative world*

1 The malaise of neo-puritanism	18
The state of English musical culture in the nineteenth century	
The background of nineteenth-century neo-puritanism	
Neo-puritanism and the case against it in the Victorian Church	
2 Morality, singing, and church music	33
Victorian theories on music and morals	
Morality in sight-singing and church music	
3 Orthodoxy and the composer	45
Church music as an act of faith	
Artistic consequences of orthodoxy: classic or romantic?	
The context of orthodoxy	
4 Proprieties and constraints	60
Sacred versus secular	
The range of opinion on stylistic propriety	
The prevailingly conservative ideal	
Perspectives on sentimentality	

*Part II. Victorian cathedral music in practice:
selected composers and their works*

5 Thomas Attwood (1765–1838), forefather of Victorian cathedral music	84
6 Thomas Attwood Walmisley (1814–56) and John Goss (1800–80), the first Victorian generation	103
7 Samuel Sebastian Wesley (1810–76), a frustrated romantic	128

Contents

8	Sir Frederick Ouseley (1825–89): the timeless idiom and beyond	147
9	John Stainer (1840–1901) and Joseph Barnby (1838–96): the High Victorian idiom	170
	<i>Notes</i>	202
	<i>Select bibliography</i>	213
	<i>Index</i>	219